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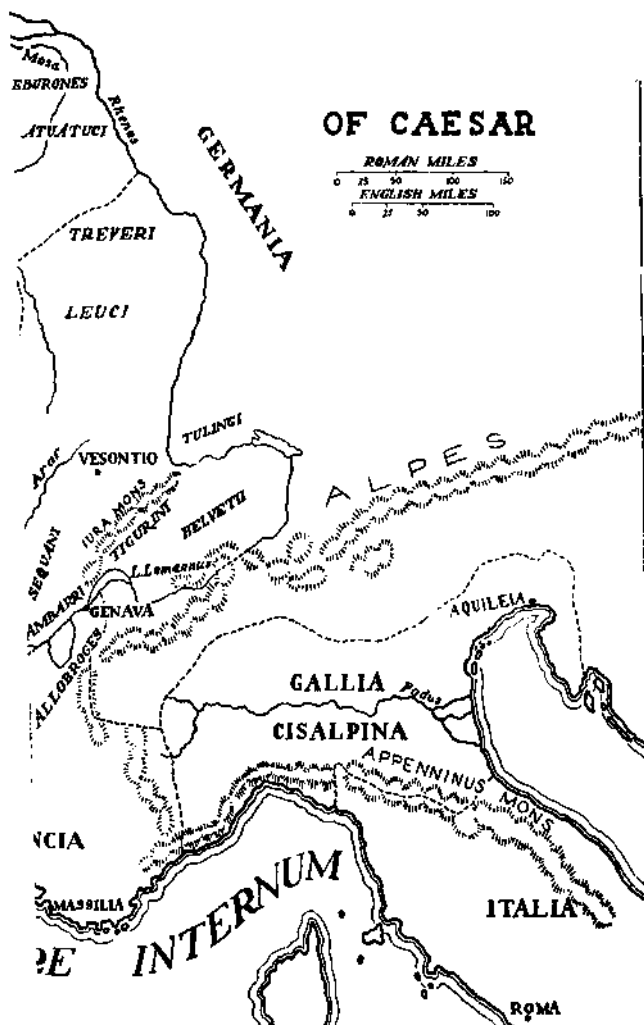
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A BOOK OF LATIN POETRY

EDITED. WITH INTRODUCTION. NOTES
AND VOCABULARY

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PREFACE

This Book of Latin Poetry has been prepared for use in the Collegiate Institutes and High Schools of Ontario at the request of the Classical Section of the Ontario Educational Association. The Latin text is divided into three parts, each of which will provide reading for a school year; teachers will have no difficulty in finding passages in the parts unprescribed, which will be suited in vocabulary, subject and style for translation at sight.

The Introduction deals with Literary History, with Mythology and with Prosody. The first part gives a brief introduction to the history of Latin poetry of the Republican and Augustan periods, and a biographical account of the authors whose work is represented in this volume. The second part deals with the best-known myths of the Greeks and Romans, and is designed to supply such a background of knowledge as will render the allusions in which Latin poetry is so rich a source of interest rather than of bewilderment. The third part gives an account of all the metres exemplified in the verse to be read, and in the specimens of scansion given seeks to deal with the difficulties that confront the novice.

In the Explanatory Notes the Editors have tried to help the student who is willing to avail himself of the help given by the Introduction and the Vocabulary; they have given direction where the syntax is less easy or the forms are less usual, but

have not supplied information that is better sought elsewhere. The Index collects references to the more important items dealt with in the Notes. Cross-references are frequent throughout, and it is hoped that the use of these will encourage the student to face ideas and idioms in different forms and contexts, thereby attaining some power of dealing with the thought and language of another people.

The Vocabulary is designed to avoid giving unnecessary information, and at the same time to give a selection of meanings and uses for all the words contained in the text, from which the student may form some conception of the scope of a word before he tries to fit it into the particular context that he is studying. This exercise will build up a sound knowledge of English as well as of Latin words.

The Editors wish to express their gratitude for the excellent work of Mr. J. S. Linnell, who has been most helpful in reading the manuscript and proofs; his suggestions have been valuable at many points. As they send the book out the Editors hope that it will prove a fresh and attractive selection of reading to student and teacher alike. They have tried to make the study of Latin poetry not merely a means of mental discipline, but a pathway into realms of imagination and delight.

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INTRODUCTION

A. BIOGRAPHICAL

1. About the middle of the third century B.C., in her settlement of the territory of Southern Italy that she had recently conquered and acquired, Rome came in touch with the cities of what was known as Magna Graecia. The practical matter-of-fact Roman now for the first time came in contact with the outposts of the civilization that had been for centuries builded on the things of the spirit. The conqueror was taken captive by her captives, and the Romans began to look on these Greeks with an eye of yearning for that which the Greeks possessed but which they themselves had not. Educated Greek captives and slaves were set the task of teaching the scions of the Roman houses to which they had been distributed as part of the booty of victory. But they found no textbooks to their hand; their first task was to translate into the Latin language the textbooks of their own school days—Homer's *Iliad* and *Odyssey*. In the same way the first efforts to produce literature were attempts to translate into Roman dress the stock tales and plots of Greek literary creation. In only a few fields have we preserved for us in anything but a very fragmentary state the works of the children of genius of this pioneering age. In drama, the most highly developed form of literary art, T. Maccius Plautus wrote a series of slap-stick comedies; twenty-one

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have been preserved in a fairly complete state. He died about 184 B.C. at almost the same time as the other famous writer of Roman comedies was born, Publius Terentius Af er (Terence). We have six plays from the latter's hand, works of a much more mature art than those of Plautus; smooth, moderate, calm, and in their polished diction a great contrast to Plautus' rough and ready, farcical, boisterous, colloquial lines.

2. Other names in this period were Livius Andronicus (284-204 B.C.), who translated the *Odyssey* and wrote tragedies and comedies; Cn. Naevius (264-194 B.C.), equally versatile but more successful, whose principal work was an epic history; and Q. Ennius (239-199 B.C.), the first great Roman poet, whose *Annates* treated, in eighteen books, the history of Rome from Aeneas to his own day; C. Lucilius (150-103 B.C.), who subjected public men and public affairs to a biting, sharp, witty criticism, introducing into literature the one form, satire, that was said to have its origin among the Romans.

3. This does not exhaust the roster of aspirants for literary fame in the century and a half between 250 and 100 B.C. There were other attempts in poetry, now lost and unknown because the Fates have been unkind. There were numerous works in prose—in history, oratory, jurisprudence and folklore—that, with the exception of those of M. Porcius Cato (234-149 B.C.), served no good purpose except to furnish the material on which successors could improve. This improvement was effected with such good results that the century that followed (100 B.C. to A.D. 17) was the Golden Age of Roman Literature. To this century belong all the poets

from whose works selections have been made for this volume.

4. The first fifty years of this century were years of destruction, factional strife, party struggle, and desperate personal efforts to bring order out of the chaos of a state, in which progressive modernism was vainly trying to function through antiquated, outgrown machinery. The last fifty years of the century were years of constructive peace, mirroring a constantly increasing prosperity. Such a period of life and effort begot men of action who won fame in various spheres of life—law, literature, statesmanship, practical politics, war by land and sea, finance, and "big business"—a vivid forerunner of the brilliant centuries that have recurred intermittently in the history of Western Europe.

5. In the field of poetry first comes T. Lucretius Cams (*circ.* 99-55 B.C.), whose noble poem *De Rerum Natura*, an animated account of the philosophical system of Epicurus (a Greek philosopher, 341-271 B.C.), exerted a great influence on Virgil; by some critics, ancient as well as modern, he has been thought even greater than Virgil himself. But we ourselves are first concerned with C. Valerius Catullus who was born in Northern Italy in either 87 or 84 B.C.; we cannot be sure which. His father, a man of prominence in his native town of Verona, was possessed of considerable wealth. His

home was the constant rendezvous of the political and social leaders of the hour, with whom the younger Catullus therefore developed a free and easy friendship. There was another son in the family, evidently older than Gaius, for whom the latter had profound admiration and affection, and whose premature death caused him an

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intense and lasting grief. When the educational advantages of Verona had been exhausted, Catullus' thoughts turned to the capital city, where was the graduate school of rhetoric and philosophy for those who aspired to the higher education of the time. No sooner had Catullus arrived in Rome than we find him one of the coterie of admirers of a lady he calls Lesbia—a name he uses to hide the identity of Clodia, the sister of P. Clodius Pulcher, Cicero's bitter personal enemy, and the wife of Q. Caecilius Metellus Celer, praetor of the year 63, governor of Cisalpine Gaul, probably in 62, and consul in 60. He and his wife were no doubt at the Catullus home more than once in 62.

6. While Catullus was engulfed in the social rather than the educational life of the capital, his brother died away off in the Troad, far from kin or friend. Catullus hurried to Verona to his father's house to hide the anguish that all but overwhelmed him. This grief was as the refining fire that consumed all the dross of his character; but it seems at the same time to have burned the very gloss off life for him. The haunts he once had loved ceased to appeal. Every sight and every sound at Rome, when he returned, begot sadness and sorrow. To escape from himself, he cared not whither, he accepted a one-year appointment on the staff of Memmius, who held the governorship of Bithynia in the year 57-56. The acceptance of such an appointment was a common thing among the cadets of the houses of the socially elect who nursed political ambitions. It not only gave the lucky appointee a year of first-hand experience in the actual administration of a province, though in a minor way, but it also afforded him an opportunity for "easy money" at the expense of the provincials. For Catullus this

particular appointment to Bithynia did more : it gave him a chance to satisfy his affectionate longing to see where his brother lay buried, and to perform the usual last sad rites that might have been overlooked in a funeral so far from Rome. He commemorates this event in one poem (101), in which he utters his last farewell to the soul of his dearly beloved brother, a farewell of heartrending, poignant sadness, made infinitely sadder, as Merrill says, because it speaks of no hope of a future reunion.

7. Though Catullus did not find his year a financial success, he was fortunate enough not to lose much money, evidently, because he was able to buy a boat of his own on which to return. His joy over that return broke forth into two of the daintiest poems of pure delight that have come down to us from Roman days (*Nos. 81 and 46*). He loved his own Verona. Rome was the setting of all the soul-storms of his younger life. In spite of that, "all roads led to Rome". Rome drew him like a magnet, not to entangle him now in love's intrigues, out to enmesh him in the political quarrels of the hour. At first he was drawn into enmity to Julius Caesar because of his strong personal dislike for Mamurra, Caesar's notorious chief-of-staff. Later, probably, he was thrown into association with Caesar himself at the Catullus family home in Verona, when Caesar (*B.G. v.l*) spent the winter of 55-54 in the Cisalpine portion of his Gallic Provinces. Like everybody else, Catullus could not resist the personal appeal of the most affable man in Roman politics at the time. For the few short months of life that were left him, he was to be found enrolled among the *amici Ccesaris*, and, as such, he was the legitimate prey of all the social and political "climbers" who

guessed, shrewdly enough, that Caesar was to emerge in the not-distant future as the one man whose friendship counted. Among these "climbers" was Lesbia. But his former relationship with her she could never prevail on Catullus to renew. His tone of polite refusal is infinitely sad and haughty, but never scathing nor petulant. In life's stern school he had grown up to the stature of a man. And death took him, possibly before the end of the year 54 B.C.

8. Catullus was the first, if not the foremost; lyric poet of Rome, Horace to the contrary notwithstanding (1. 1337). He was the pioneer in writing in Roman dress the poetry of personal emotion. He attempted, and with marked success, to adapt to Latin many Greek poetical forms. We have preserved for us only 116 poems, but he must have written many an experimental exercise that he deemed fit only for destruction, before he reached the degree of perfection that he attained in almost a score of metrical measures : elegiac couplet (distich), dactylic hexameter, hendecasyllabic (his favourite measure, appearing in 40 poems), scazon (8 poems), iambic trimeter (3 poems), Sapphic, Asclepiadean, Glyconic, Pherecratic, and the "baffling Galliambic". To convince us that he was more than the master of the occasional and inconsequent, he has given us four longer poems of sustained seriousness—two *Epithalamia*, or marriage hymns (61 and 62), *Attis* (68), *Peleus and Thetis* (64), and *The Lock of Berenice* (66), a translation from the Greek of Callimachus, the Alexandrian poet (*circ.* 310-235 B.C.). In these he showed powers of sustained character-drawing, subtle analysis and description, and a dramatic skill, that have made subsequent ages of critics lament his early death. In the personal

poems he runs the gamut of all the emotions. We probably like his pre-Hibernian sense of the ridiculous (18, 44) better than his scurrilous abuse, and we prefer his affection to his hate, his admiration to his scorn. The language that he uses is the language of the sidewalk rather than of the drawing-room or the study, except in his longer poems, which are consciously premeditated imitations of the literary modes of Greece, especially of Alexandria. In this language lies much of his charm for us; it brings to us a note of "modernity"; the simple diction, however, did not appeal to Roman taste. A fatal fault robbed him of any opportunity to be ranked among the greatest poets: his subjects, so far from being sublime, often descend to the commonplace. But no critic can deny that "his works have the immortality of truth", and as such are destined to make their appeal to all generations of readers and critics.

9. P. Vergilius Maro (Virgil) was born on October 15, B.C. 70, at Andes, near Mantua, in

Virgil Northern Italy, a section of the Italian Peninsula that had not yet obtained, or had thrust upon it, Roman citizenship. He was of obscure and humble parentage. His father so applied himself to the interests of his employer that he won his favour and in time married his daughter, Magia Polla, a name that in itself may have suggested the idea to the Middle Ages that Virgil was a magician. The story about his extreme poverty and lowly birth must not be interpreted too literally, because he was given the opportunity to take an education, and he devoted himself assiduously to the pursuit of that particular type of training that led directly to national service—a destination that would have been denied one as poor and lowly as

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some of his biographers would have us believe he was. He studied at Mantua; then at the nearest Latin colony, Cremona; then, when about 15 years of age, he went to Milan, the capital of Cisalpine Gaul, where he continued his studies till he was ready to go, in 53 B.C., to Rome. There he devoted himself to rhetoric and philosophy with some attention to the science of the day, which included mathematics and medicine.

In 42 B.C. at the battle of Philippi, Brutus and Cassius, who had effected the assassination of Julius Caesar, were defeated by the Caesarian champions, Antony and Octavian. Victory always brought the soldiers participating some concrete reward. Where there was no town captured and booty taken, some other method of reimbursing the legionaries had to be discovered. In this case the acres of cities and districts which had sympathised with Brutus and Cassius were confiscated for allotment. Included were Cremona and Mantua; and Virgil lost his ancestral estate. Small as this probably was, it meant his all. So he immediately set out for Rome, and with the assistance of some powerful friends, Gallus, Maecenas, and Pollio among others, persuaded Octavian to restore him his family acres, or, if not those, others in exchange for them. Very little of the remainder of his life was spent in the north. We find him from now on living at the capital, where the episode of the confiscated estate ripened a friendship with Maecenas which lasted till Virgil's death in 19 B.C. He was buried near Naples in Campania, where he had a retreat which the climate made especially attractive to him.

10. All these years (39-19 B.C.) were dedicated to the Muses. In 37 B.C. he published his *Bucolics*

or *Eclogues*, ten pastoral poems in imitation of the Sicilian Greek, Theocritus. One of these, number four, the prophecy of the millennial age, brought to Virgil among the early Christians the reputation and renown of an Amos or Isaiah. The years 36 to 29 B.C. were devoted to the *Georgics*, or Farmers Almanac, four books on husbandry, a finished and polished exposition of the joys of country life and rural pursuits. There is no doubt that this poem had its political purpose. Octavian and his able minister, Maecenas, were intent on restoring the old Italy with its old religion, its old virtues, its old agricultural structure, in which the small independent landowner constituted, morally and economically, the backbone of the nation. Both Virgil and Horace contributed their respective shares to what to-day would be called "selling" these ideas to the citizenry of Rome. In addition there had to be instilled in the war-weary souls of the Romans pride in their blood, their ancestry, their traditions—in everything that had made the nation great in the years of its conquering prowess. Once again Octavian appealed to Horace and Virgil, the former the poet of higher, shorter, flights, the latter the poet of sustained and serious effort. The *Aeneid* was the outcome of the loyal devotion of Virgil to these ideas. In it we have, as the result of his toil, one of the greatest epics of the literature of the world.

11. The subject of the *Aeneid* is the capture of Troy, and the seven years' wandering of Aeneas till he finally reaches Italy; next come the tales of the wars waged against him by the native Italian princes, success over whom was destined to culminate in the establishment of the city of Rome. Among the stories that had gathered around the

epochal conflict beneath the walls of Troy there was the tradition that a Trojan hero, Aeneas, had escaped when Troy fell, and had ultimately taken refuge in Italy. By adopting the traditional genealogy which traced the lineage of the dictator Julius and the emperor Augustus back to this Aeneas, Virgil secured an honourable antiquity for his Romans, and into the ancestral pedigree he wove details from local tradition to prove the glorious destiny of the race of Romulus, and to establish in the living descendants of the Latin folk pride in the stock from which they had sprung. Everything of their past was exalted for a purpose, everything of their future was portrayed in glowing colours for the same purpose. One of the peculiar things about the *Aeneid* is that, though the work was a set task and in its initial stages not spontaneous, it gradually possessed the soul of Virgil so completely that the final product shows very few tricks of manufacture; it is a work of amazing genius. Virgil was such a careful, slow author that he does not seem to have done much more than three or four lines per day on the average. After his first draft was finished, in 19 B.C., he set off to Greece to gather some first-hand information to use in revising and polishing the poem. To this task he seems to have been prepared to devote three years. At Athens he met the Emperor Augustus returning from a trip through the Eastern provinces, and was persuaded by him to return to Italy. On the way Virgil was stricken with fever at Megara and died at Brundisium (September 21, 19 B.C.) a few days after reaching that port.

12. There is an interesting story that Virgil was so dissatisfied with the poem as he left it when he went to Greece, that he asked his literary executor,

Varius, to burn it if any misfortune overtook him. But on Virgil's death Varius, quite with the approval of Augustus as anyone could surmise, broke faith with his dead friend and published the poem, practically as it came from the hands of its author with all its short unfinished lines, in the conviction that its transcendent perfection would fully compensate for its few defects. Around the world all nations in 1930 joined with Italy in joyous celebration of the two-thousandth anniversary of Virgil's birth, while scarcely a kindly word was spoken for Varius, the man who saved all the work of his master's genius to enrich the twenty centuries through which it has lived.

13. Horace (Q. Horatius Flaccus) was born at Venusia, a Roman colony on the border-line of Apulia and Lucania, December 8, 65 B.C. His father was a freedman, emancipated some time before Horace's birth. He was very proud of his father, but he never mentions his mother. The father had no exalted calling (he was a collector of taxes), but he was able to save money enough to buy a small property near Venusia. His interest, however, was not in material things, but in his son, whose companion, guide, philosopher and friend he strove to be; in his anxiety to be both a father and a mother to the young Quintus, we see some evidence to suggest that the mother had died in Horace's youth and left the son a special charge to the father. As soon as the educational possibilities of Venusia were exhausted, the father and son moved to Rome to continue the youth's education, the father giving up his municipal position to lead the way thither. At about the age of twenty Horace went to Athens to continue his study, devoting himself especially to

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philosophy, the outstanding professors of which at the time were the Peripatetic Cratippus and the Academician Theomnestus. But Horace shows no signs of having been deeply impressed or seriously affected; he was at best a superficial student, who loved to skim the surface, but never went deeply into any school's doctrines. That is one of the major reasons why he makes his appeal to the average reader; he shows a sympathetic kinship with the Babbitts of all ages, and he gets as much enjoyment out of the foibles of the Forum as Lewis ever did out of Main Street. There is not very much reason to doubt that he got more joy out of his first contacts with the Greek lyric poets than out of his philosophy. In the latter he browsed, and his writings show a surface appreciation not only of the Peripatetic and the Academician systems, but of the Stoic and, to a greater degree, of the Epicurean.

14. At Athens he had as fellow students the son of Cicero the orator, Messala, and Brutus, one of the murderers of Julius Caesar. Brutus was a student only in the intervals of relaxation from preparation to defend himself and his party against the avengers of Caesar, headed by the young Octavian and the older but no maturer Antony. The straits to which they were driven for supporters can be gleaned from the fact that Brutus offered Horace, youthful and inexperienced though he must have been, a position on General Headquarters Staff as *tribunus militum*. In this capacity Horace was present for at least part of the battle of Philippi, 42 B.C., but he admits that as a soldier he left much to be desired (*Odes II. mi*). He was punished for his lack of political vision and sagacity with far more justification than was Virgil after the same conflict. When Horace returned to Italy he found his little ancestral estate con-

fiscated for the veterans of the Caesarians; but, worst of all, he found his father dead. His life was henceforth his own to "make or break". His immediate physical needs were met by the scant stipend of a clerkship in the quaestor's office, secured nobody knows exactly how.

15. His natural gift for poetry had to be exercised, and some of his early verses attracted the friendship of Virgil and Varius, who secured for him an introduction to Maecenas, the patron of literature at Rome (39 B.C.). Horace had friends at court now; the rough paths were made smoother, perhaps quite as smooth as one could desire who had no extravagant tastes and who loved deeply the simple life. His publications followed at more frequent intervals than those of Virgil, though their main purpose was to assist the same policies of the Emperor :

<i>Satires</i> , Book I	pu	tied in	35 B.C.
<i>Satires</i> , Book II, and <i>Epodes</i> ,		" "	30 B.C.
<i>Odes</i> , Books I-III		" "	23 B.C.
<i>Epistles</i> , Book I		" "	20 B.C.
<i>Carmen Saeculare</i>		" "	17 B.C.
<i>Epistles</i> , Book II		" "	14 B.C.
<i>Odes</i> , Book IV		" "	13 B.C.

16. His patron rewarded his first published work by the gift of the famous Sabine farm, a small country estate in the Sabine mountains near Tibur and about thirty miles from Rome. From this resort Horace derived the greatest enjoyment: it furnished him with a retreat when he wished to devote himself to literary work, when he wished to be alone with himself to meditate, or when he wished to entertain his friends "far from the madding crowd's ignoble strife". The type of the gift is a revelation of the insight of the giver, Maecenas.

17. With the passing of the years Horace grew in literary eminence, and in favour with gods, heroes, and men; the stamp of approval of the Emperor Augustus was placed on him and his literary-political work, when he was asked to become the Emperor's private secretary. He declined the honour, but the refusal was understood. Horace never lost the Emperor's good will, as is evident from the fact that he was commissioned to write the *Carmen Saeculare*, the Commemoration Ode of the founding of the Principate, as Augustus preferred to call his Empire.

18. Horace has a charm that has appealed to every generation of readers, from his day to our own. He had no very profound ideas to express; he had no intense and sustained emotion to depict. Why his appeal? "Literary critics have repeatedly told us that it is due to his unfailing tact and exquisite felicity in the expression of poetical and moral commonplaces", says Shorey in his edition of the *Odes*; and, further, "for the expression of an every-day philosophy of life, just sufficiently illuminated with humour, touched with pathos, and brightened by poetic feeling, his phrases replace all others in the minds of those who have once learned them. They are inevitable. We cannot say the thing otherwise."

19. Horace died B.C. 8, at the age of 57, just a few months after his patron Maecenas. They rested side by side on the Esquiline Hill—comrades in death as they had been in life.

20. Albius Tibullus was born about 50 B.C., the exact date and place not being known. He died about the same time as Virgil (in
Tibullus 19 B.C.). He was of equestrian rank, which means that his family was at least comfortably well-off, though it lost its estates when Virgil lost his by the confiscation of

41 B.C. He was still quite young when his father died, but we have reason to believe that his mother and at least one sister outlived him. He belonged to the literary school of which Messala (see §14), the trusted adviser of Augustus, was patron; this school was the rival circle to that of which the gifted Maecenas was the inspiration, and to which belonged Horace, Virgil, and Propertius. He seems to have had the advantages of an education at Rome from his earliest years—proof that his birthplace was either the capital or some near-by town. With Messala he went to the Aquitanian campaign to get his first experience of military life, military training being compulsory for all well-bred Roman youths. On his return from the West, he elected to follow Messala to the East in 30 B.C., but a sudden illness prevented the completion of their plans. He seems never to have left Rome and its vicinity thereafter, though we have no proof that he used his constant presence to secure for himself even a minor part in public life. He loved the quiet of his retirement, broken only by his association with his literary equals and friends. The inspirations of his poetry, however, seem to have been his lady-loves, the first of whom, known to us as Delia, is the motif of the first book of his elegies; the second lady, for some unknown reason called Nemesis, had a shorter and less absorbing influence over the poet. She is the theme of book two. She did not possess for him any ardent affection; she seems to have been of the "gold-digger" type. The other two books of elegies that have for centuries been associated with the name of Tibullus seem to be a collection of isolated poems by Tibullus himself, together with many more of unknown origin and authorship.

21. His love-laments reveal two impressive characteristics—his infinite sadness and gloom, and his love, of nature. It was in the expression of the latter sentiment that we find him assisting Augustus most in his policy of the rehabilitation of Italy. By the schoolmen of ancient Rome he was accorded a high place: Quintilian says of him (x. i. 93) *mihi tersus atque elegans maxime videtur auctor Tibullus*, One of the most sympathetic of modern editors (K. P. Harrington) says: "Within his field it is rash to assert that Tibullus is a second-rate poet who just missed greatness. His wonderfully pure Latinity, in the Augustan age, his perfection in handling the elegiac distich, and his success in touching the human heart with a gentle sympathy, place him among the masters of his art."

22. Ovid (P. Ovidius Naso) was born at Sulmo in Pelignium on March 20, 43 B.C. Like Tibullus, he was of the middle-class aristocracy, **Ovid** the son of an equestrian father. He was therefore in circumstances sufficiently affluent to guarantee the best education of the day, including extensive travel. He studied finally at Athens after he had profited at Rome by the expert tutelage of the best teachers of rhetoric of his time. He was trained for the law, but the duties of the law (and the civil service that seemed inseparable from it) appealed to him very little. Society, which was open to one of his financial standing and of his native poetic gifts, was far more alluring than any form of hard work. Nobody of his age had greater natural endowments for poetry; he says, "I lisped in numbers for the numbers came." (1550-1.) Such a genius cannot escape recognition by those of the same class who have already "arrived"; we find him adopted, almost, and certainly pat-

ronized by Horace and Propertius, by Virgil and Tibullus, and looked on by them with the condescension that in those days was accorded to youth. He rapidly won his way into the inner circle of the society of the capital, and till he was fifty years of age he was a most popular "man-about-town"; and in the years when his vogue was the widest he produced that great volume of verse that has come to us from his hand. He could not in such a society escape the traps that were set for the most eligible young man of the city; twice he was married and twice divorced before he had the good fortune to marry a lady of the Fabian house. Their life was very happy together and to them a daughter was born. And just when the picture of happiness was most serene it was rudely shattered (A.I). 8) by a sentence of banishment to the town of Tomi on the Black Sea.

23. One naturally wonders why this sentence was passed on him, but the answer is nowhere to be found. Ovid himself in discussing the unfair severity of his fate admits the cause to have been *carmen et error*. Critics are of one accord in identifying the *Ars Amatoria* as the *carmen*; but what was the *error*? He may have known too much about the love-affairs of the two Julias—the daughter and granddaughter of the Emperor Augustus.

24. The rest of his life from A.D. 8. to A.D. 17 was spent amid scenes as remote from the cultured life of the capital as one could well imagine. To Tomi he never did, never could, become reconciled. He had loved the ease that the capital afforded; the soft, effeminate, irresponsible life led by the darling of the highest society of the world-capital of his day produced none of the red-blooded virility that this outpost of civilization demanded.

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25. Ovid's literary activity began with the *Amores*, a series of poems portraying the love experiences of Ovid and Corinna. It is not certain that there was ever such a maiden, but Catullus had his Lesbia, Propertius his Cynthia, Tibullus his Delia, why not Ovid his Corinna, or any other name he wished to assign to his "dream-girl"? Next came the *Heroides*, letters of love-sick heroines to their heroes and the replies of the heroes. In 2 B.C. came the *Ars Amatoria*, an expert's advice on how to win and keep affection, books i and ii addressed to the men, and book iii to the women. The *Reiv.rdia Amor is* gives the rules for those who would escape, from the hypnotic spell of love. *Medicamina Faciei* tells the ladies how to secure and retain a fine school-girl complexion. These books constitute the complete *vade mecum* of what an up-to-date woman of the time in Rome was supposed to know.

26. Two serious works of an entirely different type are to be assigned to his last years in Rome. First, the *Metamorphoses*, presenting in wonderfully clever narrative a large portion of the tales of classical mythology, with especial attention to the cases of transformation that constitute so large a part of this lore. He treats chronologically the whole history of transformation, thereby producing, as Rand says, a "Who's Who Among the Gods", or, as the same author says in another place, "the Golden Legend of antiquity." Second, the *Fasti*, a Roman calendar which was planned to contain twelve books, one for each month, but of which only six were completed at the time of his banishment; the others were never finished. Into this framework he wove the legends of the religious feasts that fall in the several months of the Roman year.

27. The third era of his literary activity has for its background Tomi—five books of *Tristia* and four of *Epistulae Ex Ponto*, all petitions of complaint over his hard lot and all "Blues" written in different words but set to the same music of wailing. There is some reason to believe that the stony heart of Augustus was gradually being worn down by the importunities of Ovid's ceaseless complaining, and that his banishment would soon have been ended had not Augustus inconsiderately died (in A.D. 17). The blow killed Ovid, who survived his patron-tormentor but a few months. Some say he died in A.D. 17, some in 18.

B. MYTHOLOGICAL

28. Through the fabric of Greek and Latin poetry, in epic, drama, and lyric, runs the thread of classical mythology. Sometimes we have just a reference to give poetic charm or to adorn the tale. Often a whole work is based on the history of the numerous deities of land, sea, air, and underworld. Often the tale centres around the adventures of the demi-gods and heroes, around "far-off things and battles long ago."

29. The Greeks were a highly imaginative people with a keen poetical and artistic sense. The Romans were, by nature, practical and unimaginative. The Greeks early created a large and picturesque body of legends. The Romans had, in comparison with the Greeks, few tales, and even these lacked the charm and the colour of the legends of Greece.

30. After the Romans had come under the influence of Greek literature, they identified many of their own deities with certain Greek deities whom

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they resembled and whose characteristics they henceforth assumed. The legends of the Greeks became incorporated in Roman literature.

31. According to the Graeco-Roman mythology, at the beginning of the universe there was no ordered system. "Verily at first Chaos came to be", wrote the Greek poet Hesiod in his account of the origin of things; "but next wide-bosomed Earth . . . and Eros (Love), fairest among the deathless gods." From Chaos came forth black Night. Earth bore starry Heaven, Uranus, "to cover her on every side, and to be an ever-sure abiding place for the blessed gods." Then Earth brought forth the hills and the seas.

32. From the union of Uranus and Earth came the Titans and the Hundred-handed Ones and the one-eyed Cyclopes. "Of all the children that were born of Earth and Heaven, the Hundred-handed Ones were the most terrible, and they were hated by their own father from the first. And he used to hide them away in a secret place as soon as each was born." But Earth was vexed at the loss of her offspring and appealed to her children the Titans for help. One alone answered her call: with a sickle the Titan Cronus attacked and mutilated Uranus. From the blood of the wound leaped forth the Furies and the Giants.

33. Cronus now reigned with Rhea, or Cybele, his sister-queen. To them were born three daughters, Vesta, Ceres, and Juno, and three sons, Pluto, Neptune, and Jupiter. But Cronus, having learned that he was destined to be overcome by his own son, swallowed each child as it was born. Rhea, however, succeeded in concealing the birth of Jupiter, who, as an infant, was reared in the island of Crete. When Jupiter reached maturity, he compelled his

father to disgorge his brothers and sisters. Then Jupiter made war on Cronus. With the help of the Cyclopes and the Hundred-handed Ones, Jupiter vanquished his father and the other Titans, and consigned them to the lowest depths. Atlas, one of the Titans, was doomed to bear the heavens on his shoulders.

34. After the overthrow of Cronus, Jupiter became supreme ruler of the world, having as his special sphere earth and heaven. Neptune received the kingdom of the sea. To Pluto fell the lordship of the underworld. But Jupiter and his brothers were not destined to rule unchallenged. The Giants, who had sprung from the blood of the wounded Uranus, raised the standard of revolt. Awful to look at were the Giants, whose lower limbs took the form of snakes. Armed with rocks and trunks of trees, they attacked the gods. But their brute force could not prevail, and they too were cast into the depths of darkness.

35. Prometheus, though the son of a Titan Iapetus, had assisted Jupiter in the war against Cronus and so had escaped the fate of the Titans. Some classical writers credited Prometheus with the creation of man. Out of earth kneaded with water Prometheus made man, giving him an upright stature which distinguished him from the beasts. To lighten the lot of man Prometheus, without the consent of Jupiter, stole "the far-seen gleam of unwearying fire" from heaven and brought it down to earth. Thereat Jupiter's anger broke forth. Prometheus was chained to a rock, where for ages an eagle gnawed at his liver. Ultimately relief came through Hercules who killed the eagle.

36. The first age of man's habitation on earth was one of innocence and happiness. Truth and right

prevailed, while the rigour of the law and the violence of war were alike unknown. Spring reigned throughout the year. The rivers flowed with milk and honey. This was the Golden Age, begun in the reign of Saturn, whom the Romans came to identify with Cronus.

37. The Golden Age was succeeded by the Silver. Life became harder. Earth no longer gave of her fruits unasked; farmer and ox toiled in the field. Next came the Bronze Age, and then the hardest and most cruel, the Iron Age. Now crime and violence and war stalked abroad. One by one the gods, who had moved so freely among men, left the earth. The last to go was Astraea, goddess of Justice, who, on withdrawing to heaven, was placed among the stars, under the name of Virgo.

38. After Jupiter's reign was established he dwelt with many of the gods on the top of snow-capped Olympus. Six gods and six goddesses made up the great Olympic council. They were Jupiter, Neptune, Mars, Apollo, Mercury, Vulcan; Juno, Minerva, Venus, Diana, Vesta, Ceres.

39. "Throned on high Olympus" sat Jupiter, the sire of gods and men, surveying the universe with far-seeing eyes. His it was to govern the affairs of gods and men with eternal sway. His weapons were the lightning and the thunderbolt, forged for him in the workshops of Vulcan.

40. Neptune, the brother of Jupiter, was the god of the sea. Over the waves his steeds drew his chariot. His palace was in the depths of the Aegean Sea, but he made his home on Olympus when he chose. The trident was his symbol of power.

41. Mars, or Mavors, "who wields all warfare under his sway", was the son of Jupiter and Juno. In Rome the Campus Martius was sacred to him.

Here he was adored with sacrifice, and here stood his temple, where his priests, the Salii, watched over the sacred spear and the sacred shield that fell from heaven.

42. Apollo, or Phoebus Apollo, the son of Jupiter and Latona, was pre-eminently the god of the sun. He was also the god of light, of oracles, of music, of the art of healing, of the bow and arrow. He was born on the island of Delos, and was called the Delian god. Virgil speaks of him as "most high of gods, guardian of holy Soracte"; at Soracte the worshippers of Apollo walked three times through a pine-fire, carrying offerings to the god. He was called, too, Actian Apollo for the assistance he gave Octavian at the battle of Actium. It was with the city of Delphi that Apollo was chiefly associated; here, through his oracle, he revealed the future to those who consulted him. Through the Delphian oracle he promoted colonization and legislation.

"I am the eye with which the universe
Beholds itself and knows itself divine;
All harmony of instrument or verse,
All prophecy, all medicine, are mine,
All light of art or nature;—to my song,
Victory and praise in their own right belong."

(Shelley, *Hymn of Apollo*.)

43. Mercury, the son of Jupiter and Maia, the daughter of Atlas, was the messenger of the gods. He is represented in art as bearing wings on his ankles and on his hat. In his hand he bore a wand, twined with snakes and surmounted with wings. Himself gifted with eloquence, Mercury, according to Horace, endowed primitive man with speech. As the presiding deity of athletics, he instituted the *palcestra* (school of wrestling). To him was credited the invention of the lyre and the flute. A cunning

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god, he played the trickster and the thief. His more serious function was to conduct the souls of the dead to their final home in the house of Hades.

44. Lord of fire (*ignipotens*) and blacksmith of the gods was Vulcan, son of Jupiter and Juno. In his workshop, which tradition placed under various volcanic islands, he toiled with the Cyclopes, and there he fashioned the thunderbolts of Jupiter. At the request of Venus, his wife, he made the shield of Aeneas. Sometimes he was called *Mukiber*, "the smelter" (see 1726 n.).

45. Juno, sister and wife of Jupiter, was the queen of the gods and guardian of women. She is represented as tall, stately, dignified, but cruel and vengeful at times. Angered by the judgment of Paris, she long cherished a grudge against the Trojans. Among the chief centres of Juno-worship was the island of Samos, so that Ovid speaks of *lunonia Samos*.

46. Minerva, or Pallas Athene, was a virgin goddess. She sprang from the head of Jupiter, agleam in full armour, brandishing her spear. She was a goddess of war, but also the goddess of wisdom and skilled labour.

47. Venus, goddess of love and beauty, was the daughter of Jupiter and Dione, and the wife of Vulcan. She was closely associated with many places, among others with the island of Cythera and with Paphos and Idalium in Cyprus. She was frequently called Cytherea; Horace speaks of her as "the goddess who rules over Cyprus" (1. 1065). In the story of Troy she appears as the goddess who won the award of Paris and as the mother of Aeneas. She constantly watched over the interests of the Trojans, and for Aeneas she secured from Vulcan the famous armour described by Virgil.

48. Diana, the twin sister of Apollo, was the daughter of Jupiter and Latona, whence she is called Latonia. Like Minerva she was a virgin goddess. She was associated with Apollo in nearly all his adventures. As his feminine counterpart, she was identified with the moon as he was with the sun. Virgil speaks of "Latona's daughter, glory of the stars and guardian of the groves" (1. 214). She was the goddess of hunting, a huntress herself and a guardian of wild beasts. She was attended by Thracian forest-nymphs. Sometimes she was identified with Hecate, a goddess of the underworld and of witchcraft. Hecate was the goddess also of the cross roads and so was called Trivia, a name applied at times to Diana.

49. Vesta, the goddess of the hearth, was the eldest child of Cronus and Rhea. The poets called her "hoary" Vesta and "eternal" Vesta. She was highly honoured on Olympus and in the temples of the gods on earth. Before her shrine in the city the holy flame was religiously cherished. In her temple at Rome six virgin priestesses called Vestals watched over the sacred fire. As goddess of the domestic hearth, Vesta was the divinity of the home.

50. Ceres, daughter of Cronus and Rhea, was the goddess of agriculture. The centre of her worship was the town of Eleusis in Attica. Here, each year, were held "the sacred rites of mystic Ceres", at which, in the presence of the initiated, were enacted scenes which probably represented the alternation of death and life in nature and suggested the immortality of the soul.

51. Bacchus, son of Jupiter and Semele, a princess of Thebes, was the god of the vine, a promoter of civilization, a lawgiver, and a lover of peace. He rode upon a tiger or was drawn in his car by wild beasts.

His worship was conducted in wild and orgiastic fashion in the woods or on mountain slopes, especially by women called Bacchantes. He had many names. As the god that frees men from care, he was called Lyaeus, "the Liberator". He was also called Liber and Lenaeus.

52. Bacchus was attended by Satyrs and Sileni. The Satyrs are represented with bristly hair, snub noses, pointed ears, small horns, and tails. They were fond of wine and pleasure. The older Satyrs were sometimes termed Sileni. But one of these Sileni is commonly called Silenus. He always accompanied Bacchus, whom he is said to have brought up and instructed. He is described as a jovial old man, bald, fat and round.

53. Bellona was a Roman goddess of war, represented as the sister or the wife of Mars.

54. Lucina was the goddess who "brings to light", and hence the one that presides over the birth of children.

55. Cupid, the small but mighty god of love, was the son of Venus and constantly associated with her. Into the breasts of gods and men alike he shot the darts of desire.

56. The three Graces, daughters of Jupiter and Eurynome, presided over the banquet, the dance, social pleasures and polite accomplishments. They were constantly represented in painting and sculpture as linked in an embrace, and so Horace speaks of them as "loth to break their bond" (l. 1322).

57. The nine Muses, daughters of Jupiter and Mnemosyne (Memory), were patrons of literature, art, and science. Each had her province : Calliope was the Muse of epic poetry, Clio, of history, Euterpe, of lyric poetry, Melpomene, of tragedy, Terpsichore, of choral dance and song, Erato, of love-

poetry, Potyhymnia, of sacred poetry, Urania, of astronomy, Thalia, of comedy. The worship of the Muses was introduced from the north, into Boeitia, where their favourite haunt was Mount Helicon with its sacred fountain Hippocrene. The Muses were invoked by the poets as the inspiring goddesses of song. Horace speaks of himself as *Musarum sacerdos* (1. 1907).

58. The three Fates, or Parcae, daughters of Night, were Clotho, Ldchesis, and Atropos. Their function was to spin the thread of man's destiny and to cut it off with their shears when they pleased.

59. Another daughter of Night was Nemesis, whom she bore "to afflict mortal men". Nemesis represents the righteous anger and vengeance of the gods, especially toward the proud, the insolent, and the law-breaker. Catullus says of Nemesis, "She is an imperious goddess—beware of offending her".

60. Aurora, the rosy-fingered goddess of the Morn, arose, saffron-robed, from the stream of Ocean, to bring light to gods and men. One of her favourites was Tith5nus, a Trojan prince. She stole him away and prevailed on Jupiter to grant him immortality. But she failed to ask for him the boon of eternal youth. In time he became

"A white-haired shadow roaming like a dream
The ever-silent spaces of the Kast,
Far-folded mists, and gleaming halls of morn."

(Tennyson, *Tithonus*.)

61. The Winds were the sons of Dawn :

B6reas or Aquilo

N

Zephyrus or Favonius W -|- E Eurus

S

Notus or Auster

62. The waters of the sea, the rivers, the fountains, the fields and the forests alike were peopled by numerous deities. Oceanus, the god of the river that encircled the whole earth, was the son of Uranus and Earth. His wife was Tethys. Among their children were the sea-nymphs and numerous river gods. Thus Peneis, the chief river of Thessaly, is represented as the son of Oceanus and Tethys. Among the attendants of Neptune were Nereus and his daughters, the Nereides. One of the Nereides was that Thetis who married Peleus and was the mother of Achilles (§ 88).

63. The nymphs were female divinities of lower rank who inhabited all parts of nature—the sea, the springs, the rivers, the trees, the mountains. Certain nymphs were attendants of Diana.

64. Various deities watched over the forests and fields. Pan, son of Mercury and a wood-nymph, was god of woods and fields, of flocks and shepherds. He dwelt in the mountain caves, and delighted in the chase. He was fond of music and was the inventor of the shepherd's pipe. Arcadia was the principal seat of his worship.

65. Faunus was one of the oldest of the Italian deities. He was the protecting god of farmers and -shepherds. After the introduction of the worship of the Greek Pan into Italy, Faunus was identified with Pan, and represented, like the latter, with horns and goat's feet. Yearly, at Rome, on February 15, a festival of purification was held in honour of Pan or of Faunus. This was called the Lupercalia, and the officiating priests were known as Luperci.

66. Silvanus was a Latin deity of the fields and forests, who guarded the herds of cattle and drove

away the wolves. He was also called protector of the boundaries of fields.

67. Pales was a Roman goddess of flocks and shepherds.

68. The household and its interests were guarded by several gods. Vesta was the goddess of the hearth and of the fire burning there. The Penates attended to the welfare and prosperity of the family. They were the gods of the inner and more sacred portions of the house. Closely associated with the Penates were the Lares, spirits of ancestors who watched over their descendants. The hearth, which was the centre of the family life, was sacred to the Lares and the Penates, as well as to Vesta. Here were their images and here sacrifice was made to them at each meal. There were also public Lares who belonged to the whole city.

69. Pluto (known also as Hades, Dis, and Orcus) with his queen Proserpina, daughter of Ceres, held sway over the underworld, a region of darkness inhabited by the spirits of the dead. As lord of the shades he was hard and inexorable—*illacrimabilis*, Horace calls him. Awful rivers bounded his realm : the Styx, by which the gods sealed their oaths; Acheron, river of woe; Cocytus, river of wailing. To the house of Hades the souls of the dead were conducted by Mercury (§ 43). At the river's edge they met Charon, the grim boatman, who ferried them across. Before the judges of the underworld, Minos, Aeacus, and Rhadamanthus, the souls were brought to trial. The condemned were assigned to regions where all manner of torture awaited them. The worst of evildoers were doomed to the gulf of Tartarus far below. The souls of the good passed to the Elysian Fields.

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70. Among those whom our poets represent as being punished in the lower world for their crimes are Sisyphus, Tantalus, Tityos, and the fifty daughters of Danaiis, who were betrothed to their cousins, the fifty sons of Aegyptus, but were compelled by their father to promise to kill their husbands. Only one dared to disobey. For their crime the sisters were punished in the lower world by being compelled to pour water eternally into a vessel full of holes.

71. Sisyphus, the son of Aeolus, was a king of Corinth. He promoted navigation and commerce, but was avaricious and deceitful. For his wickedness he was punished in the lower world, where he had to roll uphill a huge stone, which, as soon as it reached the top, always rolled down again.

72. Tantalus, while on earth, had been a wealthy king, so respected that Jupiter invited him to his table and communicated his divine counsels to him. But Tantalus divulged his secrets. He was punished in the lower world by being afflicted with a raging thirst, and at the same time placed in a lake, the waters of which receded from his lips as soon as he attempted to drink. Over his head hung branches of fruit that always eluded his grasp.

73. Tityos was a giant in Euboea. For an insult offered to Diana, he was killed by the arrows of the goddess or of Apollo. He was then cast into Tartarus, where he lay outstretched on the ground, covering nine acres, while two vultures devoured his liver.

74. The Furies, or Dime, sprang from the blood of the mutilated Uranus (§ 32). They were fearful winged maidens, with serpents twined in their hair. They punished men, both in this world and in the next, especially for crimes committed against

parents, for perjury, murder, and violation of the laws of hospitality. The name, Eumenides, by which they were often called, meant "the well-meaning", as people dreaded to call these awful goddesses by their real name.

75. In the early days before evil had spread on earth, the gods had moved freely among men (§§36, 37). Even after the gods had departed from earth, they still revealed themselves and their will by occasional personal interviews. Thus Venus in person came to Aeneas to bring him the armour fashioned by Vulcan. Sometimes the gods dealt with mortals through messengers, such as Mercury (§43). Through oracles, e.g., that of Apollo at Delphi, the gods might reveal their will. Through omens, too, and portents, if understood, through dreams, if read aright, man might learn the will of heaven.

76. Besides dealing with the gods, classical mythology has much to say of the lives and exploits of demi-gods and heroes. Many of the earlier heroes spent their lives in the service of mankind, contributing to civilization, founding cities, and ridding the earth of monstrous beings.

77. Orpheus was regarded by the Greeks as the most celebrated of the poets who lived before Homer. He was the son of the Muse Calliope, and lived in Thrace at the time of the Argonauts, whom he accompanied on their expedition (§ 86). He was presented with the lyre by Apollo and instructed in its use by the Muses. With its music he enchanted not only wild beasts but also the trees and rocks upon Olympus, so that they moved from their places to follow the sound. Another famous musician of legendary days was Linus, son of Apollo, who is said to have taught Hercules music.

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78. Hercules, the son of Jupiter and Alcmene, a princess of Thebes, was the most celebrated of all the heroes of antiquity. Through the hostility of Juno, he was forced to undertake a series of adventures, which are called "The Twelve Labours of Hercules". Among these were the struggle with a monstrous lion, the fight against the nine-headed Hydra, and the capture of a golden-antlered, brazen-footed stag. Another task was the capture of the oxen of Geryon, a monster with three bodies, who dwelt in the island of Erythea in the far west. Hercules reached the island, killed the warders and carried off the oxen.

79. His labours finished, Hercules sailed against Troy, to punish Laomedon, the king. When Laomedon was building the walls of Troy, Neptune and Apollo had assisted him, but had been refused the wages agreed upon. In anger Neptune ravaged the land by floods and sent a sea-monster against it. To satiate the appetite of the beast Laomedon was driven to offer it his daughter Hesione. Hercules killed the monster and rescued the princess. Laomedon in gratitude promised Hercules the horses of Neptune. Once more his promise proved worthless. Hercules sailed against Troy, overcame the city, and dethroned Laomedon.

80. Minos, son of Jupiter and Europa, was a celebrated king and lawgiver of Crete. After his death he was transferred, with his brother Rhadamanthus, and Abacus the king of Aeglna, to the lower world where they became the judges of the dead.

81. Minos II, the grandson of Minos (§80), later became king of Crete. In his day there ranged the island a bull-headed, man-bodied monster, the Minotaur, who was a constant terror to the inhabi-

tants. To house this hideous being a labyrinth with countless twistings and turnings was built by a cunning artificer, Daedalus. Herein the Minotaur lived on human victims. Athens, placed under tribute by Minos, had to send him annually seven youths and seven maidens, who were thrown to the Minotaur. Athens paid this tribute until the time of Theseus.

82. Theseus was the great legendary hero of Attica. Of his own accord he went as one of the youths sent as tribute by Athens to Crete each year (§ 81). When the Athenians arrived at Crete, Ariadne, daughter of Minos, became enamoured of Theseus and helped him to slay the Minotaur. Having effected his object, Theseus sailed away, taking Ariadne with him. He abandoned her on the island of Naxos, where she was found by Bacchus who made her his wife.

83. Theseus had a dear friend named Pirithous, who attempted to carry off Proserpina, the wife of Pluto, from the lower world. Theseus assisted him in this adventure. The attempt was a failure, and Pirithous never returned to the upper world.

84. Among the exploits of Theseus was an expedition against the Amazons. These were a race of warlike women settled in Asia Minor and governed by a queen. Theseus attacked the Amazons and carried off their queen Antiope. The Amazons, in turn, invaded Attica; in a final battle, in the heart of Athens, they were defeated. Theseus married Antiope, who bore him a son, Hippolytus.

85. After the death of Antiope, Theseus married Phaedra, who fell in love with Hippolytus. But as her stepson would not return her love, she falsely accused him to his father. Theseus cursed his son and devoted him to destruction. As Hippolytus

was out riding, his horse took fright, overturned the chariot, and dragged him along the ground until he was dead.

86. The Argonauts were the heroes who sailed to Colchis on the Black Sea to help their leader Jason, a Thessalian prince, to secure the Golden Fleece. Their ship, the Argo, built by Argus under the guidance of Athene, was a vessel of fifty oars. Jason was accompanied by all the great heroes of the age, among them Hercules, Castor and Pollux, and Theseus. Tiphys, "well skilled to foretell the rising wave on the broad sea", went with them as pilot.

87. Many of these heroes, including Jason, had been instructed in various arts by Chiron the Centaur. The Centaurs were a strange race, half-man, half-horse, that dwelt on Mount Pelion in Thessaly. Chiron was the wisest and justest of his race and was renowned for his skill in hunting, medicine, music, and other arts.

88. Among the Argonauts was Peleus, the son of Aeacus. On the journey he saw and fell in love with the sea-nymph, Thetis, daughter of Nereus. Such was her beauty that Jupiter had sought her in marriage; but, having learned that Thetis should bear a son who should be greater than his father, Jupiter desisted and decreed that she should marry a mortal. By the aid of Chiron, Peleus succeeded in winning Thetis. To the marriage came most of the gods. Seated on ivory couches, they heard the Fates singing the fortunes of Achilles, the son to be born of this union. Nor did the Fates err. Truly did Achilles show himself by far the bravest of the Greeks at the siege of Troy. But it was not his fate to win both glory and long life. Ere Troy fell, Achilles had fallen.

89. Castor and Pollux were the sons of Leda and Tyndareus, king of Lacedaemon, and brothers of Helen of Troy. Castor was famed as a horse-tamer, Pollux as a boxer. Both were among the Argonauts. They received divine honours at Sparta and elsewhere in Greece, and later in Italy. They were worshipped more especially as the protectors of sailors, for Neptune had given them power over winds and waves.

90. Belterophon was the son of Glaucus, king of Corinth. While Bellerophon was at Argos, Antea, the wife of king Proetus, fell in love with him. When she could not win his love she falsely accused him to her husband. The credulous Proetus sent Bellerophon to the king of Lycia with a letter in which the latter was asked to put the hero to death. The Lycian king accordingly sent him to kill the monster, Chimaera. Bellerophon, instead of being slain, was able with the aid of the winged horse Pegasus to kill the monster.

91. Daedalus was a famous architect and sculptor, who built for Minos the labyrinth in which the Minotaur was kept (§ 81). Falling under the displeasure of Minos, Daedalus sought to escape from Crete. Out of feathers he made wings for his son Icarus and himself and fastened them on with wax. At first their flight through the air was successful. But Icarus, in his joy, flew too near the sun. The waxen fastenings of his wings were softened. Down the lad fell into the sea, named after him Icarian. Daedalus himself reached Sicily in safety.

92. Another who lost his life while essaying flight through the air was Phaethon. Having persuaded his father, the Sun, to allow him to drive his chariot across the heavens, he was unable to check the horses, which, leaving their course, came so near

the earth as almost to set it on fire. Thereupon Jupiter killed him with a flash of lightning. His sisters were metamorphosed into poplars.

C. ON METRE

On the Reading of Latin Verse

93. All the great literature of the Greeks and the Romans was written to be read aloud, and a great deal of the effect at which the authors aimed is completely lost by those who try to dispense with oral practice. Poetry in every language is intended to be spoken or sung with due attention to its sound. One of the main objects (if not the only object) of poetry is to give pleasure, and that pleasure depends upon the enjoyment of beautiful words arranged in a regular but skilfully varied pattern. To the intellect and still more to the feelings the sounds appeal, giving to the words a deeper and richer content through the cadences and harmonies that are closely akin to those of music.

To read Latin correctly requires careful attention to two factors, word-accent and quantity. For English-speaking people it is not hard to accent the proper syllable in a Latin word, as the usage is so like that of English, but to combine this in correct balance with quantity demands care and practice. For example, a word like *bono* tends to be pronounced *bond* because the word-accent does not coincide with the long syllable, whereas *vastus* only runs the risk of not having its "a" pronounced long enough.

When you read Latin verse, you must first acquaint yourself perfectly with the pattern or metrical scheme, and then, pronouncing the words with the correct word-accent and quantity, read

your line continuously, without any pauses in the middle of the words and without any undue emphasis on the syllables in a word that are normally unaccented. To produce a pleasing effect the metrical structure of the lines must not be obtruded any more than in the reading of English verse. Good reading in any language requires both practice and good taste. For every metre exemplified in this book you will do well to select a few representative lines; when you have mastered completely their meaning, commit them to memory and practise the recitation of them until the rhythm and pattern have become thoroughly familiar.

Some Rules of Prosody Briefly Stated

94. A syllable is considered to be long (1) if it consists of or contains a long vowel or a diphthong; (2) if the vowel, even though short, is followed immediately by a double consonant (*x, z*) or by two or more consonants;

but where a vowel is followed by a mute (*p, b, ///, /; /, d, th; k, c, qu, g, ch*) followed by a liquid (*/* and *r; m* and *n* also in Greek names) the syllable may be considered long or short (see 1053 n.)

95. Where a word ends with a vowel and the succeeding word begins with a vowel or with *//*, the prior vowel is lightly pronounced and is disregarded for the purposes of scansion (*Elision*).

Where a word ends with *-am, -em, -hn, -urn* and the succeeding word begins with a vowel or with *//*, this final pair of letters is lightly pronounced and is disregarded in scansion. (This variety of Elision is called *Ecthlipsis*.)

Where a vowel immediately precedes another or is merely separated by *h*, the two vowels may

be run together (*de-inde* becomes *deinde*; *dehinc* becomes *deinc*).

For metrical purposes a consonantal *i* is occasionally pronounced as a vowel, and the vowel *i* as a consonant; so also *u* may be pronounced as if it were *v* and *v* as *u*. (In ancient manuscripts there is no distinction between *u* and *v*.)*

The Dactylic Hexameter

96. The lines of Latin verse are subdivided for scansion into *feet*; the vertical marks are to be considered much like bars in written music; that is, they indicate structural units but are not meant to cause any break in the sequence of sound.

The *dactyl* consists of a long syllable succeeded by two short syllables in the time proportion of 2 : 1: 1, - u.

The *spondee* consists of two long syllables in the time proportion of 2 : 2, — •

In the dactylic hexameter and in some other metres, these two feet are regarded as equivalents.

97. The dactylic hexameter contains six feet.

Any combination of dactyls and spondees may occur in the first four feet; the sixth foot always consists of two syllables, either — or - u. (The last syllable of the line, being long or short, is called *syllaba anceps*, "the doubtful syllable"; when it is short, the rest or pause at the end of the line may be taken to fill up the time.)

, The fifth foot of the hexameter line is regularly a dactyl, but occasionally a spondee is substituted. A line where this occurs is called a *spondaic* line.

***N.B.** For the recognition of long vowels, rules are to be found in every Latin Grammar, and the vocabulary in this volume, where long vowels are always indicated, must constantly be used to ensure correctness.

A line in which dactyls predominate has a more rapid or lively movement; where spondees predominate the movement is slower, more stately and solemn.

(For the same kind of spondaic effect compare the following lines from Pope, but notice that he keeps to his ten syllables, and uses emphatic words to add weight to his line:

"When Ajax strives some rock's vast weight to throw
The line too labours and the verse moves slow.")

The Elegiac Couplet

98. The Elegiac Couplet consists of:

1. a Dactylic Hexameter line as described above (§ 97), and 2. an Elegiac Pentameter line.

The Elegiac Pentameter is divided into two sections, which may be roughly described as consisting of two and a half feet each.

In the first half of the line any combination of dactyls and spondees may occur, and the last syllable is invariably long.

In the second half of the line the first two feet are always dactyls and the last syllable may be long or short (*syllaba anceps*).

Scheme of the Elegiac Couplet

(1) Dactylic Hexameter

— u u { — u u | — u u | — u u | [— —] * |
— — | — — | — — | — — | [— —] * |

(2) Elegiac Pentameter

— u u | — u u | — || — u u | — u u | u
— — | — — | — || — u u | — u u | u

*In all metrical schemes here given the less usual forms are enclosed in square brackets.

A BOOK OF LATIN POETRY

S. T. Coleridge's lines may be helpful:

"In, the hexameter riseth the fountain's silvery column;
In the pentameter aye falling in melody back."

Note in the following lines (ll. 1604, 5) the application of the rules.

sive favore tuli sive hanc ego carmine famam

— ♪ ♪ | — ♪ ♪ | — || — | — ♪ ♪ | — ♪ ♪ | — ♪

iure tibi grates candide lector ago.

— ♪ ♪ | — ♪ ♪ | — || — | — ♪ ♪ | — ♪ ♪ | — ♪

The vertical lines after *tuli* mark the Caesura; the Caesura is to be found in hexameter lines, where the voice naturally pauses at the end of a word but in the middle of a foot; in the pentameter there is always a complete break in the middle of the line, always of course at the end of a word. Note that in the first line above *ve-hanc* constitutes one syllable (§ 95).

99. There are two metres employed by Horace in his Odes, that everyone ought to understand: the Alcaic and the Sapphic.

The Alcaic

The poet Alcaeus, who lived in the seventh century B.C. at Mitylene in the island of Lesbos, is said to have invented the metre, called Alcaic after him. As he handles it the lines are made up mainly of *trochees* (— ♪) and *dactyls* (— ♪ ♪). Horace, however, makes the second foot in each of the first three lines of the four-line stanza always a spondee, and usually closes all the lines with a long syllable. Latin verse depends very much on the use of long syllables for its effects, and Horace employs his Alcaics very successfully for solemn themes, which this heavier but stately rhythm well suits. The metre is written in stanzas

of four lines, which are evidently meant to be practically continuous, as Horace avoids closing a line with a vowel, diphthong or "w" when the next line begins with a vowel, and several times the third and fourth lines are run together without a break. (For "m" ending, see §95.)

At the beginning of the first three lines is a syllable called the *Anacrusis* or Upbeat (which is thought to correspond to the initial raising of a conductor's baton).

Note the outline of the scheme; in the first two lines the anacrusis is followed by trochee and spondee, then after a break by two dactyls, the last syllable, however, being often long (*syllaba anceps*); in the third after the anacrusis come trochee, spondee, trochee, spondee; and in the last dactyl, dactyl, trochee, spondee.

(3) Lines 1 and 2

- : - u | - - || - u u | - u u
[u]

(4) Line 3

- : - u | - - | - u | - -
[u] [u]

(5) Line 4

- u u | - u u | - u | - -
[u]

Alcaic Stanza

omnēs eōdem cōgimur, omnium

- : - u | - - || - u u | - u u

versātur urnā sērius ōcius

- : - u | - - || - u u | - u u

sors exitūra et nōs in aetern(um)

- : - u | - - | - u | - -

exsilium impositūra cumbae.

- u u | - u u | - u | - -

In this scheme note that the break at the end of the fifth syllable in the first two lines is indicated by ||. In the lines scanned (ll. 391-394) note carefully what becomes of the ending *-urn*; where it occurs before a vowel it is not regarded as constituting a syllable (§ 95). The last syllables in lines 391, 2 might be scanned long, so closely does Horace run the lines of the Alcaic together.

Lord Tennyson, experimenting in classical metres, wrote some fine Alcaics on Milton. The first stanza runs as follows:

"O mighty-mouth'd inventor of harmonies,
O skill'd to sing of Time or Eternity,
God-gifted organ-voice of England,
Milton, a name to resound for ages".

Notice that Tennyson does not have the break at the fifth syllable.

The Sapphic

100. The Sapphic, much used by the great Greek poetess Sappho, a contemporary of Alcaeus and like him a native of Lesbos, is also composed of trochees and dactyls. Again Horace has made the fifth syllable in the first three lines invariably long. There is no anacrusis, and whereas the last syllable in the first three lines may be long or short, the last syllable in the last line is usually long.

(6) Lines 1, 2, 3

- u | - - | - u u | - u | - u

(7) Line 4

- u u | - u

Note that the fifth syllable in the first three lines is usually the last syllable of a word, and that the fourth line is exactly on the pattern of the end of a dactylic hexameter

Sapphic Stanza

Stium bello furiosa Thrace

- u | - - | - u u | - u | - -

otium Medl pharetra decori,

- u | - - | - u u | - u | - -

Grosphē, non gemmis neque purpura ve-

- u | - - | - u u | - u | - -

nale neque auro.

Note in this example the short syllable where a liquid follows a mute (*Thr* and *-r*, § 94); note also that *qu-* is treated as a single consonant, the *u* after *q* never being counted as a vowel. The word *venale* is shown divided; in reading, Horace made the last two lines continuous.

A rough rendering of these lines may be helpful:

Peace is what Thrace asks, the furious in warfare,
 Peace is what Medes ask, in quivers resplendent,
 Peace is what no gems, neither purple could buy
 No, nor your gold-bags!

Asclepiadean Stanzas

101. The Asclepiadeans are most easily understood through the use of the peculiar foot known as the *choriambus* - u u -,

The first Asclepiadean form consists entirely of lines of the following type known as the lesser Asclepiadean, where after a spondee there are two choriambi and an iambus (u -).

First Asclepiadean

(8) The Lesser Asclepiadean Line

Maecenas atavis edite regibus

- - | - u u - | - u u - | u u

Notice that the sixth syllable is regularly the end of a word, and that, as in this example (1.255), the last syllable is occasionally short.

Second Asclepiadean

The second Asclepiadean consists of Glyconics and lesser Asclepiadeans alternating: The Glyconic is like the lesser Asclepiadean except that it contains only one choriambus. In all the types of line belonging to these Asclepiadean stanzas the last syllable may be long or short (*syllaba anceps*).

(9) The Glyconic

Sic te diva potens Cypri

— — | — ♪ ♪ — | ♪ —

(8) sic fratres Helenae, lucida sidera

— — | — ♪ ♪ — | — ♪ ♪ — | ♪ ♪

Note in this example (11. 10G5, 6) the quantity of the syllables in *Cypri* and *fratres* (§ 94).

Third Asclepiadean

The Third Asclepiadean form consists of three lesser Asclepiadeans followed by a Glyconic.

(8) Quis deslderio sit pudor aut modus

— — | — ♪ ♪ — | — ♪ ♪ — | ♪ ♪

(5) tarn carl capitis? praecipe lugubres

— — | — ♪ ♪ — | — ♪ ♪ — | ♪ —

(8) cantus, Melpomene, cui liquidam pater

— — | — ♪ ♪ — | — ♪ ♪ — | ♪ ♪

(9) voccm cum cithara dedit.

— — | — ♪ ♪ — | ♪ ♪

Note in this example (11. 1829-1832) that the second syllable of *lugubres* is short, and *qu* and *th* only count as one consonant each.

Fourth Asclepiadean

102. For the Fourth Asclepiadean we require a third type of line known as the Pherecratic; it is similar to the Glyconic except that it lacks a syllable

at the end; the last syllable may be long or short. The stanza is made up of two lesser Asclepiadeans, a Pherecratic (10) and a Glyconic.

(8) fies nobilium tu quoque fontium
 --| - uu-| - u u -| uu

(8) me dlcente cavis impositam Illicem
 - -| - uu-| - uu -| uu

(10) saxls, unde loquaces
 - -| - u u -| -

(9) lymphae desiliunt tuae.
 - -| - uu-| u-

Note in this example (ll. 519-522) the scheme for the Pherecratic (line type 10) in this case with a long syllable last. Note elision in line 520 (-am before i) and that x is a double consonant (l. 521). See §§ 94 and 95.

Other Horatian Metres (found in Part III only)

103. The metre of *Odes I. iv* (ll. 1793-1812) consists of a Greater Archilochian line and an Iambic Trimeter Catalectic in alternation. The Greater Archilochian, named after the Greek poet Archilochus of Paros, is divided into two parts, the former containing four dactyls, for the first three of which spondees may be substituted, and the last

la - uu | - uu | - uu | - uu || - u | - u | - s.
 - - | - - | - -

The Iambic Trimeter Catalectic consists of three pairs of iambic feet, but with the last foot defective owing to the omission of the last syllable (*catalectic*); in the first and third foot a spondee may be substituted for an iambus.

(12) Iambic Trimeter Catalectic

10	10	10	10	10	10

Horace *Odes* : I. *tv*

(11) Solvitur acris hiems grata vice vgris et

$$- \frac{1}{\sqrt{2}} \left(\begin{array}{c} 0 \\ 1 \\ 1 \end{array} \right) = - \frac{1}{\sqrt{2}} \left(\begin{array}{c} 0 \\ 1 \\ 1 \end{array} \right)$$

Favoni

51-1

(12) trahuntque siccas machinae carinas

U - | U - | - - | U - | U - | -

The metre of *Odes IV. vii* (ll. 2077-2104), another spring song, consists of a dactylic hexameter (§96,97) and a lesser Archilochian in alternation.

(18) The Lesser Archilochian Line

- u u | - u u | u

Horace *Odes* : IV. vii

(1) Diffueere nives redeunt iam erramina camois

$\frac{1}{2} - \frac{1}{6} = \frac{1}{3}$

(13) arboribusque comae;

$$- \cup \cup] - \cup \cup] -$$

Some Metres of Catullus (found in Parts I and II only)

104. There are three characteristic metres used by Catullus, which must be clearly distinguished. The first of these, the Phalaecean or eleven-syllabled line, consists of five feet; the first is trochee, or spondee or iambus, the second a dactyl, the rest are trochees with the last syllable long or short.

(14) The Phalaecean Line

21	2	2	2	21
1	1	1	1	1
111				111

The Phalaecean

(14) Cui dono lepidum novum libellum

- - | - u u | - u | - u | - u

arido modo pumice expoliturum?

- u | - u u | - u | - u | - u

Note in this example (11. 583, 4) that *-um* at the end of 583 is not disregarded, as in this metre the lines are not read continuously with the immediately following lines, but are considered each as a metrical unit; *modo*, the adverb, has the last vowel short; the last vowel of *pumice* is elided before *expoliturum* (§ 95).

The Choliambic

105. The second of these metres is the Choliambus or Limping Iambic Line (Scazon): it consists of six feet; the first five are usually iambs, but the last is unexpectedly a trochee, and that is what produces the peculiar limping effect. In the first and in the third foot a spondee is sometimes found for an iambus; the last syllable may be either long or short.

(15) The Choliambic Line

$$\begin{array}{cccccc} \text{u} - & | & \text{u} - & | & \text{u} - & | & \text{u} - & | & \text{u} - & | & - \text{u} \\ - - & | & - - & | & - - & | & - - & | & - - & | & - \end{array}$$

The last three lines of Catullus' poem to Sirmio (11. 1478-1480) are scanned as follows:

(15) salve, 6 venusta Sirmio, atque ero gaude,

- - | u - | u - | u - | u - | - - ,

- - | u - | - - | u - | u - | - - ;

ridete quicquid est doml cachinnorum!

— —| u —| u —| u —| u —| — u

Notice four examples of elision in the first two lines (§ 95); and note that *ch*, in the third line, does not constitute a double consonant.

Pure Iambic Trimeter

106. The third metre of Catullus here to be considered is the pure iambic trimeter, which consists of three *pairs* of iambic feet ending in *syllaba anceps*.

(16) neque ulla vota lltoralibus dels

u —| u —| u —| u —| u —| u —

sibi esse facta cum venlret a marl

u —| u —| u —| u —| u —| u —

novissime hunc ad usque limpidum lacum.

u —| u —| u —| u —| u —| u u

Notice again the elisions, and the disregard of *h* **for** the purposes of scansion (§ 95).

PART I

VIRGIL

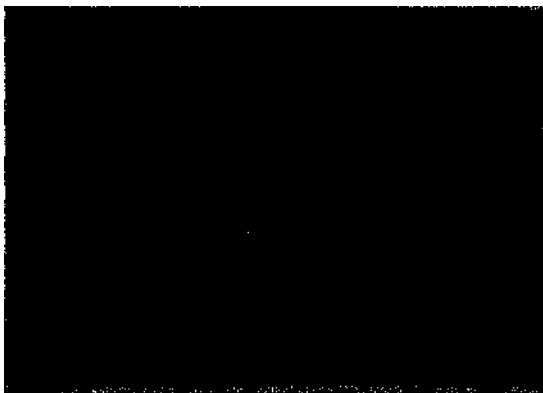
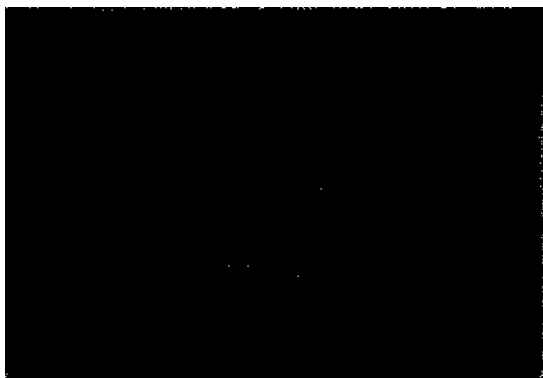
AENEID IX. 176-445

Nisus erat portae custos, acerrimus armis,
Hyrtacides, comitem Aeneae quem miserat Ida
venatrix, iaculo celerem levibusque sagittis;
et iuxta comes Euryalus, quo pulchrior alter
non fuit Aeneadam Troiana neque induit arma, 5
ora puer prima signans intonsa iuventa.
his amor unus erat, pariterque in bella ruebant:
turn quoque communi portam statione tenebant.
Nisus ait: 'dine hunc ardorem mentibus addunt,
'Euryale, an sua cuique deus fit dira cupido? 10
'aut pugnam aut aliquid iamdudum invadere mag-
num
'mens agitat mihi, nec placida contenta quiete est.
'cernis, quae Rutulos habeat fiducia rerum.
'lumina rara micant; somno vinoque soluti
'procubere; silent late loca; percipe porro, 15
'quid dubitem et quae nunc animo sententia surgat.
'Aenean acciri omnes, populusque patresque,
'exposcunt, mittique viros, qui certa reportent.
'si tibi quae posco promittunt (nam mihi facti
'fama sat est), tumulto videor reperire sub illo 20

'posse viam ad muros et moenia Pallantea.'
obstipuit magno laudum percussus amore
Euryalus; simul his ardentem adfatur amicum:
'mene igitur socium summis adiungere rebus,
'Nise, fugis? solum te in tanta pericula mittam? 25
'non ita me genitor, bellis adsuetus Opheltes,
'Argolicum terrorem inter Troiaeque labores
'sublatum erudiit; nec tecum talia gessi,
'magnanimum Aenean et fata extrema secutus:
'est hie, est animus lucis contemptor, et istum 30
'qui vita bene credat emi, quo tendis, honorem.'
Nisus adhaec: 'equidem de te nil tale verebar,
'nee fas, non; ita me referat tibi magnus ovantem
'Iuppiter aut quicumque oculis haec aspicit aequis.
'sed si quis, quae multa vides discrimine tali, 35
'si quis in adversum rapiat casusve deusve,
'te superesse velim; tua vita dignior aetas.
'sit qui me rap turn pugna pretiove redemptum
'mandet humo, solita aut si qua id Fortuna vetabit,
'absenti ferat inferias decoretque sepulchro. 40
'neu matri miserae tanti sim causa doloris,
'quae te sola, puer, multis e matribus ausa
'persequitur, magni nee moenia curat Acestae.'
ille autem 'causas nequiquam nectis inanes,
'nee mea iam mutata loco sententia cedit: 45
'adceleremus' ait. vigiles simul excitat; illi
succedunt servantque vices: statione relicta
ipse comes Niso graditur, regemque requirunt.
cetera per terras omnes animalia somno
laxabant curas et corda oblita laborum; 50

ductores Teucrum primi, delecta iuventus,
consilium summis regni de rebus habebant,
quid facerent quisve Aeneae iam nuntius esset.
stant longis adnixi hastis et scuta tenentes
castrorum et campi medio, turn Nisus et una 55
Euryalus confestim alacres admittier orant:
rem magnam, pretiumque morae fore, primus lulus
accepit trepidos ac Nisum dicere iussit.
turn sic Hyrtacides: 'audite o mentibus aequis,
' Aeneadae, neve haec nostris spectentur ab annis 60
'quae ferimus. Rutuli somno vinoque soluti
'conticuere; locum insidiis conspeximus ipsi,
'qui patet in bivio portae, quae proxuma ponto;
'interrupti ignes, aterque ad sidera fumus
'erigitur: si fortuna permittitis uti, 65
'quaesitum Aenean et moenia Pallantea,
'mox hic cum spoliis ingenti caede peracta
'adfore cernetis. nec nos via fallet euntes:
'vidimus obscuris primam sub vallibus urbem
'venatu adsiduo et totum cognovimus amnem.' 70
hic annis gravis atque animi maturus Aletes:
'di patrii, quorum semper sub numine Troia est,
'non tamen omnino Teucros delere paratis,
'cum tales animos iuvenum et tarn certa tulistis
'pectoral sic memorans umeros dextrasque tenebat
amborum et voltum lacrimis atque ora rigabat 76
'quae vobis, quae digna, viri, pro laudibus istis
'praemia posse rear solvi? pulcherrima primum
'di moresque dabunt vestri; turn cetera reddet
'actutum pius Aeneas atque integer aevi 80

'Ascanius, meriti tanti non inmemor unquam.'
'immo ego vos, cui sola salus genitore reducto,'
excipit Ascanius, 'per magnos, Nise, Penates
'Assaracique larem et canae penetralia Vestae
'obtestor; quaecumque mihi fortuna iidesque est, 85
'in vestris pono gremiis; revoke parentem,
'reddite conspectum; nihil illo triste recepto.
'bina dabo argento perfecta atque aspera signis
'pocula, devicta genitor quae cepit Arisba,
'et tripodas geminos, auri duo magna talenta, 90
'cratera antiquom, quern dat Sidonia Dido,
'si vero capere Italiam sceptrisque potiri
'contigerit victori et praedae dicere sortem,
'vidisti quo Turnus equo, quibus ibat in armis
'aureus: ipsum ilium, clipeum cristasque rubentes 95
'excipiam sorti, iam nunc tua praemia, Nise.
'praeterea bis sex genitor lectissima matrum
'corpora captivosque dabit suaeque omnibus arma:
'insuper his, campi quod rex habet ipse Latinus.
'te vero, mea quern spatiiis propioribus aetas 100
'insequitur, venerande puer, iam pectore toto
'accipio et comitem casus complector in omnes.
'nulla meis sine te quaeretur gloria rebus;
'seu pacem seu bella geram, tibi maxima rerum
'verborumque fides.' contra quern talia fatur 105
Euryalus: 'me nulla dies tarn fortibus ausis
'dissimilem arguerit: tan turn fortuna secunda
'haud adversa cadat. sed te super omnia dona
'**unum** oro: genetrix Priami de gente vetusta
'est mihi, quam miseram tenuit non Ilia tellus 110



'mecum excedentem, non moenia regis Acestae.
'banc ego nunc ignaram huius quodcumque pericli
est
'inque salutatam linquo (nox et tua testis
'dextera) quod nequeam lacrimas perferre parentis.
'at tu, oro, solare inopem et succurre relictæ. 115
'hanc sine me spem ferre tui: audentior ibo
'in casus omnes.' percussa mente dedere
Dardanidae lacrimas; ante omnes pulcher lulus,
atque animum patriae strinxit pietatis imago,
turn sic effatur: 120
'sponde digna tuis ingentibus omnia coeptis.
'namque erit ista mihi genetrix, nomenque Creusae
'solum defuerit, nec partum gratia talem
'parva manet. casus factum quicumque sequentur,
'per caput hoc iuro, per quod pater ante solebat: 125
'quæ tibi polliceor reduci rebusque secundis,
'haec eadem matrique tuæ generique manebunt.'
sic ait inlacrimans; umero simul exuit ense
auratum, mira quern fecerat arte Lycaon
Gnosius atqueabilem vagina aptarat eburna.
dat Niso Mnestheus pellem horrentesque leonis
exuvias; galeam fidus permutat Aletes.
protinus armati incedunt; quos omnis euntes
primorum manus ad portas, iuvenumque senumque,
prosequitur votis. nec non et pulcher lulus, 135
ante annos animumque gerens curamque virilem,
multa patri mandata dabat portanda: sed auræ
omnia discerpunt et nubibus inrita donant.
egressi superant fossas noctisque per umbram

castra inimica petunt, multis tamen ante futuri
exitio. passim somno vinoque per herbam 141
corpora fusa vident, arrectos litore currus,
inter lora rotasque viros, simul arma iacere,
vina simul. prior Hyrtacides sic ore locutus:
'Euryale, audendum dextra; nunc ipsa vocat res. 145
'hac iter est. tu, ne qua manus se attollere nobis
'a tergo possit, custodi et consule longe;
'haec ego vasta dabo et la to te limite ducam.'
sic memorat vocemque premit; simul ense superbum
Rhamnetem adgreditur, qui forte tapetibus altis 150
exstructus toto proflabat pectore somnum,—
rex idem et regi Turno gratissimus augur,
sed non augurio potuit depellere pestem.
inpastus ecu plena leo per ovilia turbans 154
(suadet enim vesana fames), manditque trahitque
molle pecus mutumque metu; fremit ore cruento.
nec minor Euryali caedes; incensus et ipse
perfurit, ac multam in medio sine nomine plebem,
Fadumque Herbesumque subit Rhoctumque Aba-
rimque.
iamque ad Messapi socios tendebat; ibi ignem 160
deficere extremum et religatos rite videbat
carpere gramen equos; breviter cum talia Nisus
(sensit enim nimia caede atque cupidine ferri)
'absistamus,' ait, 'nam lux inimica propinquat.
'poenarum exhaustum satis est; via facta per
hostes.' 165
multa virum solido argento perfecta relinquunt
armaque craterasque simul pulchrosque tapetas.

Euryalus phaleras Rhamnetis et aurea bullis
cingula, Tiburti Remulo ditissimus olim
quae mittit dona, hospitio cum iungeret absens, 170
Caedicus: ille suo moriens dat habere nepoti,
post mortem bello Rutuli pugnaque potiti:
haec rapit atque umeris nequiquam fortibus aptat.
turn galeam Messapi habilem cristisque decoram
unduit. excedunt castris et tuta capessunt. 175

interea praemissi equites ex urbe Latina,
cetera dum legio campis instructa moratur,
ibant et Turno regi responsa ferebant,
ter centum, scutati omnes, Volcente magistro. 179
iamque propinquabant castris muroque subibant,
cum proci hos laevo flectentes limite cernunt,
et galea Euryalum sublustri noctis in umbra
prodidit inmemorem radiisque abversa refulsit.
haud temere est visum, conclamat ab agmine Volcens:
'state, viri. quae causa viae? quive estis in armis?
'quove tenetis iter?' nihil illi tendere contra, 186
sed celerare fugam in silvas et fidere nocti.
obiciunt equites sese ad divortia nota
hinc atque hinc, omnemque abitum custode cor-
nant.

silva fuit late dumis atque ilice nigra 190
horrida, quam densi complerant undique sentes;
rara per occultos lucebat semita calles.
Euryalum tenebrae ramorum onerosaque praeda
impediunt fallitque timor regione viarum;
Nisus abit. iamque inprudens evaserat hostes 195
atque locos (qui post Albae de nomine dicti

Albani, turn rex stabula alta Latinus habebat),
ut stetit et frustra absentem respexit amicum.

' Euryale infelix, qua te regione reliqui?

' quave sequar, rursus perplexum iter omne revolvens

'fallacis silvae?' simul et vestigia retro 201

observata legit dumisque silentibus errat.

audit equos, audit strepitus et signa sequentum.

nec longum in medio tempus, cum clamor ad

aures

pervenit ac videt Euryalum, quern iam manus omnis

fraude loci et noctis, subito turbante tumultu, 206

oppressum rapit et conantem plurima frustra.

quid faciat? qua vi iuvenem, quibus audeat armis

eripere? an sese medios moriturus in enses

inferat et pulchram properet per volnera mortem?

ocius adducto torquens hastile lacerto 211

suspiciens altam ad Lunam, sic voce precatur:

'tu, dea, tu praesens nostro succurre labori,

'astrorum decus et nemorum Latonia custos.

' si qua tuis unquam pro me pater Hyrtacus aris

'dona tulit, si qua ipse meis venatibus auxi

' suspendive tholo aut sacra ad fastigia fixi,

' hunc sine me turbare globum et rege tela per auras.'

dixerat, et toto conixus corpore ferrum

conicit: hasta volans noctis diverberat umbras 220

et venit aversi in tergum Sulmonis, ibique

frangitur, ac fisso transit praecordia ligno.

volvitur ille vomens calidum de pectore **flumen**

frigidus, et longis singultibus ilia pulsat.

diversi circumspiciunt. hoc acrior idem 225

ecce aliud summa telum librabat ab aure.
dum trepidant, iit hasta Tago per tempus utrumque
stridens, traiectoque haesit tepefacta cerebro.
saevit atrox Volcens nec teli conspicit usquam
auctorem, nec quo se ardens inmittere possit. 230
'tu tamen interea calido mihi sanguine poenas
'persolves amborum' inquit; simul ense recluso
ibat in Euryalum. turn vero exterritus, amens
conclamat Nisus, nec se celare tenebris
amplius aut tan turn potuit perferre dolorem: 235
'me, me, adsum, qui feci, in me convertite ferrum,
'o Rutuli: mea fraus omnis; nihil iste nec ausus
'nee potuit; caelum hoc et conscia sidera testor:
'tanturn infelicem nimium dilexit amicum.'
talìa dicta dabat; sed viribus ensis adactus 240
transabiit costas et Candida pectora rumpit.
volvitur Euryalus leto, pulchrosque per artus
it cruor, inque umeros cervix conlapsa recumbit:
purpureus veluti cum flos succisus aratro
languescit moriens, lassove papavera collo 245
demisere caput, pluvia cum forte gravantur.
at Nisus ruit in medios solumque per omnes
Volcentem petit, in solo Volcente moratur.
quem circum glomerati hostes hinc comminus atque
hinc
proturbant. instat non setius ac rotat ensem 250
fulmineum, donee Rutuli clamantis in ore
condidit adverso et moriens animam abstulit hosti.
turn super exanimum sese proiecit amicum
confossus, placidaque ibi demum morte quievit.

HORACE

ODES I. 1

Maecenas atavis edite regibus, 255
o et praesidium et dulce decus meum,
sunt quos curriculo pulverem Olympicum
collegisse iu vat metaque fervidis
evitata rotis palmaque nobilis
terrarum dominos evehit ad deos; 260
hunc, si mobiffum turba Quintium
certat tergemihi tollere honoribus;
ilium, si proprio condidit horreo,
quidquid de Libycis verritur areis.
gaudentem patrios findere sarculo 2656
agros Attalicis condiclonibus
nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare,
luctantem Icariis fluctibus Africum
mercator metuens otium et oppidi 270
laudat rura sui; mox reficit rates
quassas, indocilis pauperiem pati.
est qui nec veteris pocula Massici nec partem solido demere de di
spefnit, nunc viridi membra sub arbuto
stratus, nunc ad aquae lene caput sacrae. 275

multos castra iuvant et lituo tubae
 permixtus sonitus bellaque matribus
 detestata. manet sub love frigido
 venator tenerae coniugis immemor, a8o
 seu visa est catulis cerva fidelibus,
 seu rupit teretes Marsus aper plagas.
 me doctarum hederæ præmia frontium
 dis miscent superis, me gelidum nemus
 nympharumque leves cum Satyris chori 285
 secernunt populo, si neque tibia
 Euterpe cohibet nec Polyhymnia
 Lesboum refugit tendere barbiton.
 quodsi me lyricis vatibus inseres,
 sublimi feriam sidera vertice. 290

ODES I. 9

Vides ut alta stet nive candidum
 Soracte, nec iam sustineant onus
 silvæ laborantes, geluque
 flumina constiterint acuto.
 dissolve frigus, ligna super foco 29s
 large reppnens; atque benignius
 deprome quadrimum Sabina,
 o Thaliarche, merum diota.
 per mitte Divis, cetera: qui simul
 stravere ventos aequore fervido 300
 deproeliantes, nec cupressi nec veteres agitantur orni.

quid sit futurum cras, fuge quaerere: et
 quern Fors dierum cumque dabit, lucro
 appone: nec dulces amores 305
 sperne puer, neque tu choreas,
 donee virenti canities abest
 morbsa. nunc et campus et areae,
 lenesque sub noctem susurri
 composita repetantur hora: 310
 nunc et latentis proditor intimo
 gratus puellae risus ab angulo,
 pignusque dereptum lacertis,
 aut digito male pertinaci.

ODES I. 22

Integer vitae scelerisque purus 315
 non eget Mauris iaculis neque arcu nec venenatis gravida sagittis

Fusee, pharetra,
 sive per Syrtes iter aestuosas
 sive facturus per inhospitalem 320
 Caucasum vel quae loca fabulosus
 lambit Hydaspes.
 namque me silva lupus in Sabina,
 dum meam canto Lalagen et ultra
 terminum curis vagor expeditis, 325
 fugit inermem:

quale portentum neque militaris
 Daunias latis alit aesculetisf nec Iubae tellus generate leonum

arida nutrix.

pone me pigris ubi nulla campis-
arbor aestiva recreatur aura,
quod latus mundi nebulae malusque

Iuppiter urget;

pone sub curru nimium propinqui 335
solis in terra domibus negata:
dulce ridentem Lalagen amabo,
dulce loquentem.

ODES I. 31

Quid dedicatum poscit Apollinem
vates? quid orat, de patera novum 340
fundens liquorem? non opimae

Sardiniae segetes feraces,
non aestuosae grata Calabriae
armenta, non aurum aut ebur Indicum,
non rura, quae Liris quieta 345

mordet aqua taciturnus amnis.
premant Calena fake quibus dedit
fortuna vitem, dives et aureis
mercator exsiccet culullis
vina Syra reparata merce, 350

dis carus ipsis, quippe ter et quater
anno revisens aequor Atlanticum
impune. me pascunt olivae,
me cichorea levesque malvae.
frui paratis et valido mihi, 355

Latoe, dones et, precox, integra
cum mente, nec turpem senectam
degere nec cithara carentem.

ODES I. 38

Persicos odi, puer, apparatus
 displicent nexae ^{calymene} philyra coronae;
 mitte sectari, (rosa quo locorum - ^e
 sera moretur) - ^{ind. quatuor}
 simplici myrto ^{dele. Coma} (nihil ad labores) - ^{ind. quatuor}
 sedulus, ^{in puer.} cura: neque te ministrum
 dedecet myrtus neque me sub arta:
 vite bibentem.

ODES 11. 3

Aequam memento rebus in arduis
 servare mentem, non secus in bonis
 ab insolenti temperatam
 laetitia, moriture Delli, 370
 seu maestus omni tempore vixeris,
 seu te in remoto gramine per dies
 festos reclinatum bearis
 interiore nota Falerni.
 quo pinus ingens albaque populus 375
 umbram hospitalem consociare amant
 ramis? quid obliquo laborat
 lympa fugax trepidare rivo?
 huc vina et unguenta et nimium brevis
 flores amoenae ferre iube rosae, 380
 dum res et aetas et sororum
 fila trium patiuntur afra.

cedes coemptis saltibus et domo
 villaque, flavus quam Tiberis lavit,
 cedes, et exstructis in altum 385
 divitiis potietur heres.

divesne, prisco natus ab Inacho,
 nil interest an pauper et infima
 de gente sub divo moreris;
 victima nil miserantis Orci. 390

omnes eodem cogimur, omnium
 versatur urna serius ocus
 sors exitura et nos in aeternum
 exsilium impositura cumbae.

realis theme - in praei. of
the - "virtus" ODES III. 2
alcaeus
 Angustam amice' pauperiem pati 395

robustus acri militia puer
~~sup~~condiscat et Parthos ferocfe
 vexet eques metuendus hasta
 vitamque sub divo et trepidis agat
 in reblis. ilium ex moenibus hosticis 400
 amatrona bellantis tyrannic "

prospiciens et adulta virgo
 suspiret: 'eheu, ne rudis agminum
 sponsus lacesat regius asperum
 -tactu leonem, quem cruenta 405

per medias rapit ira caedes.'
 dulce et decorum est pro patria mori.
 mors et fugacem persequitur virum,
 nec parcit imbellis iuventae -
 poplitibus timidove tergo. 410

virtus, repulsae nescia sordidae,
intamfiatis fulget honoribus,

nec sumit aut ponit securis-

arbitrio popularis aurae.

virtus, recludens immeritis mori 415

caeliim, negata temptat iter via,

, coetusque vulgaris et udam

spernit humum fugiente pinna,

est et fideli tuta silentio

merces: vetabo qui Cereris sacrum 420

volgarit arcanaei sub isdem

sit trabibus fragilemque mecum

solvat,pnaselon; saepe Diespiter

neglectus incesto addidit integrum;

raro antecedentem scelestum 4*5

deseruit pede Poena claudo.

ODES III.5

Caelo tonantem credidimus Iovem

regnare; praesens divus habebitur

Augustus adiectis Britannis

-imperio gravibusque Persis. 430

milesne Crassi coniuge barbara

turpis maritus vixit et hostium

(pro curia inversique mores I)

consenuit socerorum in armis

sub rege Medo, Marsus et Apulus, 435

anciliorum et nominis et togae

oblitus aeternaeque Vestae,
 incolumi love et urbe Roma?
 hoc caverat mens provida Reguli-
 difeenmritis condiciombus
 foedis et exempld trahentis
 perniciem veniens in aevum,
 si non periret immiserabilis
 taptiva pubes. 'signa ego Punicis

adfixa delubris et arma
 .. . militibus sine caede' dixit
 'derepta vidi; vidi ego civium
 retorta tergo bracchia libero

portasque non clausas et arva
 Marte coli populata nostro.
 auro repensus scilicet acrior
 miles redibit. flagitio additis
 damnum: neque amissos colores
 lana refert medicata fuco,

nec vera virtus, cum semel exci

curat reponi deterioribus.

si pugnat extricata densis
 cerva plagis) erit ille fortis
 qui perfidis se credidit hostibus,
 et Marte Poenos proteret altero,

qui lora restrictis lacertis
 sensit iners timuitque mortem,
 hic, unde vitam sumeret inscius,
 pacem duello miscuit. o pudor!
 o magna Carthago, probrosis
 altior Italiae minis!'

fertur pudicae coniugis osculura
parvosque natog(ut capitis minor
ab se removisse et virilem
torvus humi posuisse vol turn, 470
donee labantis consilio patres
firmaret auctor numquam alias dato,
interque maerentis amicos
egregius properaret exsul.
atqui sciebat quae sibi barbarus 475
tortor pararet. non aliter tamen
dimovit obstantis propinquos
et populum reditus morantem,
quam si clientum longa negotia.
diiudicata lite relinqueret, 480
tendens Venafranos in agros
aut Lacedaemonium Tarentum.

ODES III. 9

Donec gratus eram tibi
nec quisquam potior bracchia candidae
cervici iuvenis dabat, 485
Persarum vigui rege beatior.
donee non alia magis
arsisti neque erat Lydia post Chloen,
multi Lydia nominis
Romana vigui clarior Ilia. 490

me nunc Thressa Chloe regit,
 dulces docta modos et citharae sciens,
 pro qua non metuam mori,
 si parcent animae fata superstiti.
 me torret face mutua 49S
 Thurini Calais filius Ornyti,
 pro quo bis patiar mori,
 si parcent puero fata superstiti.
 quid, si prisca redit Venus
 diductosque iugo cogit aeneo, 500
 si flava excutitur Chloe
 reiectaeque patet ianua Lydiae ?
 quamquam sidere pulchrior
 ille est, tu levior cortice et improbo
 iracundior Hadria, 505
 tecum vivere amem, tecum obeam libens.

ODES III. 13

O ions Bandusiae, splendidior vitro,
 dulci ^{adv.} digne mero non sine floribus,
 cras donaberis haedo, ^{adv.} ~~donec~~ dono,
^{adv.} cui frons turgida cornibus 510
 primis et venerem et proelia destinat;
 frustra: nam gelidos inficiet tibi
 rubro sanguine rivos
 lascivi ^{adv.} suboles gregis. -

te flagrantis atrox bora Caniculae 515
 nescit tangere, tu frigus amabile
 fessis vomere tauris
 praebes et pecori vago.
 fies nobilium tu quoque fontium,
 me dicente cavis impositam ilicem 520
 saxis, unde loquaces
 lymphae desiliunt tuae.

ODES III. 23

Caelo supinas si tuleris manus
 -nascente Luna, rustica Phidyle
 si ture placaris et horna 525
 fruge Lares avidaque porca
 nec pestilentem sentiet Africum
 fecunda vitis nec sterilem seges
 robiginem aut dulces alumni
 pomifero grave tempus anno. 530
 nam quae nivali pascitur Algido
 devota quercus inter et ilices
 aut crescit Albanis in herbis
 victima pontificum secures
 cervice tinget: te nihil attinet 535
 tentare multa caede bidentium-
parvos corohantem marino-
 rdfeHeos fragilique myrto.
 immunis aram si tetigit manus
 non sumptuosa blandior hostia,
 mollivit aversos Penates
 farre pio et saliente mica.

ODES IV. 5

Divis orte bonis, optume Romulae
custos gentis, abes iam nimium diu;
maturum reditum pollicitus patrum
sancto concilio redi.

lucem redde tuae, dux bone, patriae:
instar veris enim voltus ubi tuus
adfulsit populo, gratior it dies
et soles melius nitent.

550

ut mater iuvenem, quern Notus invido
flatu Carpathii trans maris aequora
cunctantem spatio longius annuo
dulci distinct a domo,

votis ominibusque et precibus vocat,
curvo nec faciem litore demovet:
sic desideriiis icta fidelibus
quaerit patria Caesarem.

555

tutus bos etenim rura perambulat,
nutrit rura Ceres almaque Faustitas,
pacatum volitant per mare navitae;
culpari metuit fides,

560

nullis polluitur casta domus stupris,
mos et lex maculosum edomuit nefas,
laudantur simili prole puerperae,
culpam poena premit comes,

565

quis Parthum paveat, quis gelidum Scythen,
quid Germania quos horrida parturit
fetus, incolumi Caesare? quis ferae
bellum curet Hiberiae?

570

condit quisque diem collibus in suis,
et vitæm viduas ducit ad arbores;
hinc ad vina redit laetus et alteris

te mensis adhibet deum;

te multa prece, te prosequitur mero

575

defuso pateris, et Laribus tuum

miscet numen, uti Graecia Castoris

et magni memor Herculis.

'longas o utinam, dux bone, ferias

praestes Hesperiae!' dicimus integro

580

sicci mane die, dicimus uvidi,

cum sol Oceano subest.

CATULLUS

1

Cui dono lepidum novum libellum
arido modo pumice expolitum?
Corneli, tibi: namque tu solebas
meas esse aliquid putare nugas,
iam turn cum ausus es unus Italorum
omne aevum tribus explicare chartis
doctis, Iuppiter, et laboriosis.
quare habe tibi quicquid hoc libelli: 590
qualecumque quidem, patrona virgo,
plus uno maneat perenne saeclo.

4

Phaselus ille, quem videtis, hospites,
ait fuisse navium celerrimus,
neque ullius natantis impetum trabis 595
nequisse praeterire, sive palmulis
opus foret volare sive linteo.
et hoc negat minacis Hadriatici
negare litus insulasve Cycladas
Rhodumque nobilem horridamque Thraciam 600
Propontida, trucemve Ponticum sinum,
ubi iste post phaselus antea fuit

comata silva: nam Cytorio in iugo
loquente saepe sibilum edidit coma.
Amastri Pontica et Cytore buxifer 605
tibi haec fuisse et esse cognitissima
ait phaselus: ultima ex origine
tuo stetisse dicit in cacumine,
tuo imbuisse palmulas in aequore,
et inde tot per impotentia freta 610
erum tulisse, laeva sive dextera
vocaret aura, sive utrumque Iuppiter
simul secundus incidisset in pedem;
neque ulla vota litoralibus deis
sibi esse facta, cum veniret a mari 615
novissime hunc ad usque limpidum lacum.
sed haec prius fuere: nunc recondita
senet quiete seque dedicat tibi
gemelle Castor et gemelle Castoris.

13

Cenabis bene, mi Fabulle, apud me 620
paucis, si tibi di favent, diebus,
si tecum attuleris bonam atque magnam
cenam, non sine Candida puella
et vino et sale et omnibus cachinnis.
haec si, inquam, attuleris, venuste noster,
cenabis bene: nam tui Catulli
plenus sacculus est araneorum.
sed contra accipies meros amores
seu quid suavius elegantiusve est.

nam unguentum dabo, quod meae puellae **630**
donarunt Veneres Cupidinesque,
quod tu cum olfacies, deos rogabis
totum ut te faciant, Fabulle, nasum.

38

Male est, Cornifici, tuo Catullo,
male est, me hercule, et laboriose, **635**
et magis magis in dies et horas.
quern tu, quod minimum facillimumque est,
qua solatus es allocutione?
irascor tibi. sic meos amores?
paulum quidlibet allocutionis, **640**
maestius lacrimis Simonideis.

46

Iam ver egelidos refert tepores,
iam caeli furor aequinoctialis
iucundis Zephyri silescit auris.
linquantur Phrygii, Catulle, campi **645**
Nicaeaeque ager uber aestuosae:
ad claras Asiae volemus urbes.
iam mens praetrepidans avet vagari,
iam laeti studio pedes vigescunt.
o dulces comitum valete coetus, **650**
longe quos simul a domo profectos
diversae variae viae reportant.

101

Multas per gentes et multa per aequora vectus
advenio has miseras, frater, ad inferias,
ut te postremo donarem munere mortis 655
et mutam nequiquam adloquerer cinerem,
quandoquidem fortuna mihi tete abstulit ipsum,
heu miser indigne frater adempte mihi.
nunc tamen interea haec, prisco quae more parentum
tradita sunt tristi munere ad inferias, 660
accipe fraterno multum manantia fletu
atque in perpetuum, frater, ave atque vale.

OVID

METAMORPHOSES XI. 85-145

Nec satis hoc Baccho est, ipsos quoque deserit agros
cumque choro meliore sui vineta Timoli
Pactolonque petit, quamvis non aureus illo 665
tempore nec caris erat invidiosus arenis;
huncassueta cohors, SatyriBacchaeque,frequentant;
at Silenus abest. titubantem annisque meroque
ruricolae cepere Phryges vinctumque coronis
ad regem duxere Midan, cui Thracius Orpheus 670
orgia tradiderat cum Cecropio Eumolpo,
qui simul agnovit socium comitemque sacrorum,
hospitis adventu festum genialiter egit
per bis quinque dies et iunctas ordine noctes.
et iam stellarum sublime coegerat agmen
Lucifer undecimus, Lydos cum laetus in agros
rex venit et iuveni Silenum reddit alumno.
huic deus optandi gratum, sed inutile, fecit
muneris arbitrium, gaudens altore recepto.
ille, male usurus donis, ait 'effice, quidquid 680
corpore contigero, fulvum vertatur in aurum.'
adnuat optatis nocituraque munera solvit
Liber, et indoluit, quod non meliora petisset.

laetus abit gaudetque malo Berecynthius heros,
pollicitique fidem tangendo singula temptat. 685
vixque sibi credens non alta fronde virentem
ilice detraxit virgam: virga aurea facta est.
tollit humo saxum: saxum quoque palluit auro.
contigit et glebam: contactu gleba potenti
massa fit. arentis Cereris decerpsit aristas: 690
aurea messis erat. demptum tenet arbore pomum:
Hesperidas donasse putes. si postibus altis
admovit digitos, postes radiare videntur.
ille etiam liquidis palmas ubi laverat undis,
unda fluens palmis Danaen eludere posset,
vix spes ipse suas animo capit, aurea fingens
omnia, gaudenti mensas posuere ministri
exstructas dapibus nec tostae frugis egentes.
turn vero, sive ille sua Cerealia dextra
munera contigerat, Cerealia dona rigeabant; 700
sive dapes avido convellere dente parabat,
lamina fulva dapes admoto dente premebat.
miscuerat puris auctorem muneris undis:
fusile per rictus aurum fluitare videres.

attonitus novitate mali, divesque miserque, 705
effugere optat opes et, quae modo voverat, odit.
copia nulla famem relevat; sitis arida guttur
urit, et invisio meritis torquetur ab auro.
ad caelumque manus et splendida bracchia tollens
'da veniam, Leneae pater, peccavimus!' inquit
' sed miserere, precor, speciosoque eripe damno!' 711
mite deum numen: Bacchus peccasse fatentem
restituit factique fidem data munera solvit.



BACCHUS AND ATTENDANTS
(From a Crater in the Royal Ontario Museum, Toronto)

'neve male optato maneat circumlitus auro,
vade' ait 'ad magnis vicinum Sardibus amnem 715
perque iugum montis labentibus obvius undis
carpe viam, donee venias ad fluminis ortus,
spumigeroque tuum fonti, qua plurimus exit,
subde caput, corpusque simul, simul elue crimen.'
rex iussae succedit aquae, vis aurea tinxit 720
flumen et humano de corpore cessit in amnem.
nunc quoque iam veteris percepto semine venae
arva rigent auro madidis pallentia glebis.

TRISTIA I. 3

Cum subit illius tristissima noctis imago,
qua mihi supremum tempus in urbe fuit, 725
cum repeto noctem, qua tot mihi cara reliqui,
labitur ex oculis nunc quoque gutta meis.
iam prope lux aderat, qua me discedere Caesar
finibus extremae iusserat Ausoniae.
nec spatium fuerat, nec mens satis apta parandi: 730
torpuerant longa pectora nostra mora.
non mihi servorum, comites non cura legendi,
non aptae profugo vestis opisve fuit.
non aliter stupui, quam qui Iovis ignibus ictus
vivit et est vitae nescius ipse suae, 735
ut tamen hanc animi nubem dolor ipse removit,
ut tandem sensus convaluere mei,
adloquor extremum maestos abiturus amicos,
qui modo de multis unus et alter erant.
uxor amans flentem flens acrius ipsa tenebat, 740

imbre per indignas usque cadente genas.
nata procui Libycis aberat diversa sub oris:
non poterat fati certior esse mei.
quocumque adspiceres, luctus gemitusque sonabant,
formaque non taciti funeris intus erat. 745
femina virque meo, pueri quoque, funere maerent:
inque domo lacrimas angulus omnis habet.
si licet exemplis in parvo grandibus uti:
haec facies Troiae, cum caperetur, erat.
iamque quiescebant voces hominumque canumque,
Lunaque nocturnos alta regebat equos. 751
hanc ego suspiciens et ad hanc Capitolia cernens,
quae nostro frustra iuncta fuere lari,
'numina vicinis habitantia sedibus,' inquam,
'iamque oculis numquam templa videnda meis,
dique relinquendi, quos urbs habet alta Quirini, 756
este salutati tempus in omne mihi 1
et quamquam sero clipeum post vulnera sumo,
attamen hanc odiis exonerate fugam
caelestique viro, quis me deceperit error, 760
dicite, pro culpa ne scelus esse putet,
ut quod vos scitis, poenae quoque sentiat auctor:
placato possum non miser esse deo.'
hac prece adoravi superos ego: pluribus uxor,
singultu medios impediante sonos. 765
quid facerem? blando patriae retinebar amore:
ultima sed iussae nox erat ilia fugae.
ah! quotiens aliquo dixi properante 'quid urges?
vel quo festinas ire, vel unde, vide!'
ah! quotiens certam me sum mentitus habere 770

horam, propositae quae foret apta viae,
ter limen tetigi, ter sum revocatus, et ipse
indulgens animo pes mihi tardus erat.
saepe 'vale' dicto rursus sum plura locutus,
et quasi discedens oscula multa dedi. 775
saepe eadem mandata dedi meque ipse fefelli,
respiciens oculis pignora cara meis.
denique 'quid propero? Scythia est, quo mittimur,'
inquam :

'Roma relinquenda est. utraque iusta mora est.
uxor in aeternum vivo mihi viva negatur, 780
et domus et fidae dulcia membra domus,
quosque ego dilexi fraterno more sodales,
o mihi Thesea pectora iuncta fide I
dum licet, amplectar—numquam fortasse licebit
amplius: in lucro est, quae datur hora mihi'. 785
tunc vero exoritur clamor gemitusque meorum,
et feriunt maestae pectora nuda manus.
tunc vero coniunx, umeris abeuntis inhaerens,
miscuit haec lacrimis tristia verba suis:
'non potes avelli: simul hinc, simul ibimus' inquit:
'te sequar et coniunx exulis exul ero. 791
et mihi facta via est: et me capit ultima terra:
accedam profugae sarcina parva rati.
te iubet a patria discedere Caesaris ira,
me pietas : pietas haec mihi Caesar erit.' 795
taliam temptabat, sicut temptaverat ante,
vixque dedit victas utilitate manus.
egredior—sive illud erat sine funere ferri—
squalidus, inmissis hirta per ora comis.

illa dolore amens tenebris narratur obortis 800
 semianimis media procubuisse domo:
utque resurrexit foedatis pulvcre turpi
 crinibus et gelida membra levavit humo,
se modo, desertos modo conplorasse Penates,
 nomen et erepti saepe vocasse viri, 805
 nec gemuisse minus, quam si nataeque meumque
 vidisset structos corpus habere rogos,
et voluisse mori, moriendo ponere sensus,
 respectuque tamen non voluisse mei.
vivat ! et absentem—quoniam sic fata tulerunt—
 vivat ut auxilio sublevet usque suo. 811

PART II

VIRGIL

AENEID XI. 498-835

Obvia cui, Volscorum acie comitante, Camilla
occurrit, portisque ab equo regina sub ipsis
desiluit, quam tota cohors imitata relictis
ad terram defluxit equis; turn talia fatur: 815
'Turne, sui merito si qua fiducia forti,
audeo et Aeneadam promitto occurrere turmae,
solaque Tyrrhenos equites ire obvia contra.
me sine prima manu temptare pericula belli :
tu pedes ad muros subsiste, et moenia conserva.' 820
Turnus ad haec, oculos horrenda in virgine fixus :
'o decus Italiae virgo, quas dicere grates,
quasve referre parem ? sed nunc, est omnia quando
iste animus supra, mecum partire laborem.
Aeneas, ut fama fidem missique reportant 825
exploratores, equitum levia improbus arma
praemisit, quaterent campos; ipse ardua montis
per deserta iugo superans adventat ad urbem.
furta paro belli convexo in tramite silvae,
ut bivas armato obsidam milite fauces. 830
tu Tyrrhenum equitem collatis excipe signis;
tecum acer Messapus erit, turmaeque Latinae,

Tiburtique manus; ducis et tu concipe attain.'
sic ait, et paribus Messapum in proelia dictis
hortatur sociosque duces, et pergit in hostem. 835

est curvo anfractu valles, adcommoda fraudi
armorumque dolis, quam densis frondibus atrum
urget utrimque latus; tenuis quo semita ducit,
angustaeque ferunt fauces aditusque maligni.
hanc super in speculis summoque in vertice montis
planities ignota iacet, tutique receptus, 841
seu dextra laevaue velis occurrere pugnae,
sive instare iugis, et grandia volvere saxa.
huc iuvenis nota fertur regione viarum,
arripuitque locum et silvis insedit iniquis. 845

velocem interea superis in sedibus Opim,
unam ex virginibus sociis sacraque caterva,
compellabat et has tristes Latonia voces
ore dabat: 'graditur bellum ad crudele Camilla,
o virgo, et nostris nequiquam cingitur armis, 850
cara mihi ante alias, neque enim novus iste Dianae
venit amor, subitaque animum dulcedine movit.
pulsus ob invidiam regno viresque superbas
Priverno antiqua Metabus cum excederet urbe,
infantem fugiens media inter proelia belli 855
sustulit exsilio comitem, matrisque vocavit
nomine Casmillae, mutata parte, Camillam.
ipse sinu prae se portans iuga longa petebat
solorum nemorum; tela undique saeva premebant,
et circumfuso volitabant milite Volsci. 860
ecce, fugae medio summis Amasenus abundans
spumabat ripis ; tantus se nubibus imber

ruperat. ille, innare parans, infantis amore
tardatur, caroque oneri timet, omnia secum
versanti subito vix haec sententia sedit: **86s**
telum inmane, manu valida quod forte gerebat
bellator, solidum nodis et robore cocto,
huic natam, libro et silvestri subere clausam,
implicat, atque habilem mediae circumligat hastae,
quam dextra ingenti librans ita ad aethera fatur: **870**
'alma, tibi hanc, nemorum cultrix, Latonia virgo,
ipse pater famulam voveo; tua prima per auras
tela tenens supplex hostem fugit. accipe, testor,
diva, tuam, quae nunc dubiis committitur auris.'
dixit, et adducto contortum hastile lacerto **875**
inmittit : sonuere undae ; rapidum super amnem
infelix fugit in iaculo stridente Camilla,
at Metabus, magna propius iam urgente caterva,
dat sese fluvio, atque hastam cum virgine victor
gramineo donum Triviae de caespite vellit. **880**
non ilium tectis ullae, non moenibus urbes
accepere, neque ipse manus feritate dedisset,
pastorum et solis exegit montibus aevum.
hic natam in dumis interque horrentia lustra
armentalis equae mammis et lacte ferino **885**
nutribat, teneris inmulgens ubera labris.
utque pedum primis infans vestigia plantis
institerat, iaculo palmas armavit acuto,
spiculaque ex umero parvae suspendit et arcum.
pro crinali auro, pro longae tegmine pallae, **890**
tigridis exuviae per dorsum a vertice pendent,
tela manu iam turn tenera puerilia torsit.

et fundam tereti circum caput egit habena,
Strymoniamque gruem aut album deiecit olorem.
multae illam frustra Tyrrhena per oppida matres
optavere nurum ; sola contenta Diana,
aeternum telorum et virginitatis amorem
intemerata colit. vellem haud correpta fuisset
militia tali, conata lacescere Teucros ;
cara mihi comitumque foret nunc una mearum. 900
verum age, quandoquidem fatis urgetur acerbis,
labere, Nympha, polo, finesque invise Latinos,
tristis ubi infausto committitur omine pugna.
haec cape, et ultricem pharetra deprome sagittam:
hac, quicumque sacrum violarit vulnere corpus, 905
Tros Italusve, mihi pariter det sanguine poenas.
post ego nube cava miserandae corpus et arma
inspoliata feram tumulo, patriaeque reponam.'
dixit; at ilia leves caeli deiapsa per auras
insonuit, nigro circumdata turbine corpus. 910
at manus interea muris Troiana propinquat
Etruscique duces equitumque exercitus omnis,
compositi numero in turmas. fremit aequore toto
insultans sonipes, et pressis pugnat habenis
huc obversus et huc; turn late ferreus hastis 915
horret ager, campique armis sublimibus ardent,
nec non Messapus contra celeresque Latini
et cum fratre Coras, et virginis ala Camillae,
adversi campo apparent hastasque reductis
protendunt longe dextris, et spicula vibrant; 920
adventusque virum fremitusque ardescit equorum.
iamque intra iactum teli progressus uterque

substiterat: subito erumpunt clamore furentesque
exhortantur equos; fundunt simul undique tela
crebra nivis ritu, caelumque obtexitur umbra, 925
continuo adversis Tyrrhenus et acer Aconteus
connixi incurrunt hastis, primique ruinam
dant sonitu ingenti, perfractaque quadrupedantum
pectora pectoribus rumpunt: excussus Aconteus
fulminis in morem, aut tormento ponderis acti 93c
praecipitat longe, et vitam dispergit in auras.

extemplo turbatae acies, versique Latini
reiciunt parmas et equos ad moenia vertunt.
Troes agunt; princeps turmas inducit Asilas.
iamque propinquabant portis, rursusque Latini 935
clamorem tollunt, et mollia colla reflectunt;
hi fugiunt, penitusque datis referuntur habenis.
qualis ubi alterno prœcurrens gurgite pontus
nunc ruit ad terras, scopulosque superiacit unda
spumeus, extremamque sinu perfunditharenam; 940
nunc rapidus retro atque aestu revoluta resorbens
saxa fugit, litusque vado labente relinquit.
bis Tusci Rutulos egere ad moenia versos;
bis reiecti armis respectant terga tegentes.
tertia sed postquam congressi in proelia totas 945
inplicuere inter se acies, legitque virum vir :
turn vero et gemitus morientum, et sanguine in alto
armaque corporaque et permixti caede virorum
semianimes volvuntur equi; pugna aspera surgit.

at medias inter caedes exsultat Amazon, 950
unum exserta latus pugnae, pharetrata Camilla;
et nunc lenta manu spargens hastilia denset.

nunc validam dextra rapit indefessa bipennem.

at non haec nullis hominum sator atque deorum
observans oculis summo sedet altus Olympo. 955
Tyrrhenum genitor Tarchonem in proelia saeva
suscitat, et stimulis haud mollibus inicit iras.
ergo inter caedes cedentiaque agmina Tarchon
fertur equo, variisque instigat vocibus alas,
nomine quemque vocans, reficitque in proelia pulsos.
'quis metus, o numquam dolituri, o semper inertes
Tyrrheni, quae tanta animis ignavia venit? 962
femina palantes agit atque haec agmina vertit?
quo ferrum, quidve haec gerimus tela inrita dextris?
at non in Venerem segnes nocturnaue vina, 965
aut, ubi curva choros indixit tibia Bacchi,
expectare dapes et plenae pocula mensae—
hic amor, hoc studium—dum sacra secundus
haruspex

nuntiet, ac iucos vocet hostia pinguis in altos.'
haec effatus equum in medios moriturus et ipse 970
concitatur, et Venulo adversum se turbidus infert,
dereptumque ab equo dextra complectitur hostem,
et gremium ante suum multa vi concitus aufert.
tollitur in caelum clamor, cunctique Latini
convertere oculos. volat igneus aequore Tarchon,
arma virumque ferens; turn summa ipsius ab hasta
defringit ferrum, et partes rimatur apertas, 977
qua vulnus letale ferat: contra ille repugnans
sustinet a iugulo dextram, et vim viribus exit,
utque volans alte raptum cum fulva draconem 980
fert aquila, implicuitque pedes, atque unguibus haesit;



ITALIAN WARRIOR
(From a Vase in the British Museum.)

saucius at serpens sinuosa volumina versat,
arrectisque horret squamis, et sibilat ore,
arduus insurgens; illa haud minus urguit obunco
luctantem rostro; simul aethera verberat alis: 985
haud aliter praedam Tiburtum ex agmine Tarchon
portat ovans. ducis exemplum eventumque secuti
Maeonidae incurrunt. turn fatis debitus Arruns
velocem iaculo et multa prior arte Camillam
circuit, et, quae sit fortuna facillima, temptat. 990
qua se cumque furens medio tulit agmine virgo,
hac Arruns subit, et tacitus vestigia lustrat;
qua victrix redit ilia pedemque ex hoste reportat,
hac iuvenis furtim celeres detorquet habenas.
hos aditus, iamque hos aditus, omnemque pererrat
undique circuitum, et certain quatit improbus
has tarn, 996

forte sacer Cybelae Chloreus olimque sacerdos
insignis longe Phrygiis fulgebat in armis,
spumantemque agitabat equum, quern pellis aenis
in plumam squamis auro conserta tegebat. 1000
ipse, peregrina ferrugine clarus et ostro,
spicula torquebat Lycio Gortynia cornu ;
aureus ex umeris erat arcus et aurea vati
cassida; turn croceam chlamydemque sinusque
crepantes
carbasseos fulvo in nodum collegerat auro, 1005
pictus acu tunicas, et barbara tegmina crurum.
hunc virgo, sive ut templis praefigeret arma
Troia, captivo sive ut se ferret in auro,
venatrix unum ex omni certamine pugnae

caeca sequebatur, totumque incauta per agmen 1010
femineo praedae et spoliorum ardebat amore:
telum ex insidiis cum tandem tempore capto
concitat, et superos Arruns sic voce precatur :
' summe deum, sancti custos Soractis Apollo,
quem primi colimus, cui pineus ardor acervo 1015
pascitur, et medium freti pietate per ignem
cultores multa premimus vestigia pruna,
da, pater, hoc nostris aboleri dedecus armis,
omnipotens. non exuvias, pulsaeve tropaeum
virginis, aut spolia ulla peto; mihi cetera laudem
facta ferent; haec dira meo dum vulnere pestis 1021
pulsa cadat, patrias remeabo inglorius urbes.'

audiit et voti Phoebus succedere partem
mente dedit, partem volucres dispersit in auras :
sterneret ut subita turbatam morte Camillam, 1025
adnuat oranti; reducem ut patria alta videret,
non dedit, inque Notos vocem vertere procellae.
ergo, ut missa manu sonitum dedit hasta per auras,
convertere animos acres oculosque tulere 1029
cuncti ad reginam Volsci. nihil ipsa neque aurae

nec sonitus niemor aut venientis ab aethere teli,
hasta sub exsertam donec perlata papillam
haesit, virgineumque alte bibit acta cruorem.
concurrunt trepidae comites dominamque ruentem
suscipiunt. fugit ante omnes exterritus Arruns,
laetitia mixtoque metu, nec iam amplius hastae 1036
credere, nec telis occurrere virginis audet.
ac velut ille, prius quam tela inimica sequantur,
continuo in montes sese avius abdidit altos

occiso pastore lupus magnove iuvenco, **1040**
consciis audacis facti, caudamque remulcens
subiecit pavitantem utero, silvasque petivit :
haud secus ex oculis se turbidus abstulit Arruns,
contentusque fuga mediis se inmiscuit armis.
ilia manu moriens telum trahit; ossa sed inter **1045**
ferreus ad costas alto stat vulnere mucro.
labitur exsanguis; labuntur frigida leto
lumina; purpureus quondam color ora reliquit.
turn sic expirans Accam, ex aequalibus unam,
adloquitur, fida ante alias quae sola Camillae, **1050**
quicum partiri curas; atque haec ita fatur :
'hactenus, Acca soror, potui; nunc vulnus acerbum
conficit, et tenebris nigrescunt omnia circum.
effuge et haec Turno mandata novissima perfer :
succedat pugnae Troianosque arceat urbe. **1055**
iamque vale.' simul his dictis linquebat habenas,
ad terrain non sponte fluens. turn frigida toto
paulatim exsolvit se corpore, lentaque colla
et captum leto posuit caput, arma relinquens,
vitaque cum gemitu fugit indignata sub umbras, **1060**
turn vero immensus surgens ferit aurea clamor
sidera; deiecta crudescit pugna Camilla;
incurrunt densi simul omnis copia Teucrum
Tyrrhenique duces Euandrique Arcades alae.

HORACE

ODES I. 3

Sic te diva potens Cypri, 1065
 sic fratres Helenae, lucida sidera,
ventorumque regat pater
 obstrictis aliis praeter Iapyga,
navis, quae tibi creditum
 debes Vergilium, finibus Atticis 1070
reddas incolumem, precor,
 et serves animae dimidium meae.
-illi robur et aes triplex
 circa pectus-erat,(qui fragilem truci
commisit pelago *dat./comp. -um* 1075
 primus) nec timuit praecipitem Africum
decertantem Aquilonibus
 nec tristis Hyadas nec rabiem Noti,
-quo non irbiter Hadriae- *obj. gen.* 1080
 maior, tollere leu ponere vult freta,
quem mortis timuit gradum, *'subj.' 'is'*
 qui siccis oculis monstra natantia,
qui vidit mare turbidum et
 nnfamis scopulos, Acroceraunia ?
nequiquam deus abscondit 1085
 prudens Oceano disscratabili
terras, si tamen impiae
 non tangenda rates transiliunt vada.

audax omnia perpeti)

gens humana ruit per vetitum, nefas. 1090
Prometheus
 audax Iapeti genus

ignem fraude mala gentibus intulit.

post ignem aetheria domo

-subductum macies et nova febrium-

terris incubuit cohœffs, 1095

semotique prius tarda necessitas

leti corripuit gradum.

expertus vacuum Daedalus aera

pinnis non homini datis ;

perrupit Acheronta Herculeus labor. 1100

nil mortalibus ardui est;

caelum ipsum petimus stultitia, neque

per nostrum patimur scelus

iracunda Iovem ponere fulmina.

ODES I. 10

Mercuri, facunde nepos Atlantis, 1105

qui feros cultus hominum recentum

voce formasti catus et decorae

more palaestrae,

te canam, magni Iovis et deorum

nuntium curvaeque lyrae parentem, 1110

callidum, quidquid placuit, iocoso

condere furto.

te, boves olim nisi reddidisses
 per dolum amotas, puerum minaci
 voce dum terret, viduus pharetra 1115
 risit Apollo,
 quin et Atridas duce te superbos
 Ilio dives Priamus relicto
 Thessalosque ignes et iniqua Troiae
 castra fefellit. 1120
 tu pias laetis animas reponis
 sedibus virgaque levem coerces
 aurea turbam, superis deorum
 gratus et imis.

ODES I. 14

O navis, referent in mare te novi 1125
 fluctus 1 o quid agts ? fortiter occupa
 portum I nonne vides, ut
 nudum remigio latus
 et malus celeri saucius Africo
 antennaeque gemant, ac sine funibus 1130
 vix durare carinae
 possint imperiosius
 aequor ? non tibi sunt integra lintea,
 nor di, quos iterum pressa voces malo.
 quamvis Pontica pinus, 1135
 silvae filia nobilis,

iactes et genus et nomen inutile ;
nil pictis timidus navita puppibus
 fidit. tu, nisi ventis
 dehes ludibrium, cave, 1140
nuper sollicitum quae mihi taedium,
nunc desiderium curaque non levis,
 interfusa nitentes
 vites aequora Cycladas.

ODES I. 29

Icci, beatis nunc Arabum invides 1145
gazis et acrem militiam paras
 non ante devictis Sabaeae
 regibus, horribilique Medo
nectis catenas ? quae tibi virginum
sponso necato barbara serviet ? 1150
 puer quis ex aula capillis
 ad cyathum statuetur unctis,
doctus sagittas tendere Sericas
arcu paterno ? quis neget arduis
 pronos relabi posse rivos 1155
 montibus et Tiberim reverti,
cum tu coemptos undique nobilis
libros Panaeti, Socraticam et domum
 mutare loricis Hiberis,
 pollicitus meliora, tendis ? 1160

ODES II. 14

Eheu fugaces, Postume, Postume,
 labuntur anni nec pietas moram
 —, *wms* et instanti senectae
 afferet indomitaeque morti,—
 non, si trecenis, quotquot eunt dies, 1165
 amice, places illacrimabilem
 Plutona tauris, qui ter amplum
 Geryonen Tityonque tristi- .
 compescit unda, scilicet omnibus, —
 quicumque terrae munere vescimur, 1170
 --enaviganda, sive reges
 sive inopes erimus coloni.
 frustra cruento Marte carebimus
 fractisque rauci fluctibus Hadriae,
 frustra per autumnos nocentem - 1175
 corporibus metuemus Austrum : ,
 visendus ater flumine languido
 Cocytos errans et Danaï genus
 infame damnatusque longi
 Sisyphus Aeolides laboris. 1180
 linquenda tellus et domus et placens
 uxor, neque harum, quas colis, arborum
 te praeter in visas cupressos
 ulla brevem dominucj sequetur.
 absumet heres Caecuba clignior 1185
 servata centum clavibus et mero
 tinget pavementum superbo
 — pontificum potiore cenis.

ODES. II. 16

ODES II. 16

Otium divos rogat in patenti
prensus Aegaeo, simul atra nubes 1190
condidit lunam neque certa fulgent
sidera nautis;
otium bello furiosa Thrace,
otium Medi pnaretra decori,
-Grosophe, non gemmis neque purpura ve- 1195
nale neque auro.
non enim gazae neque consularis
summovet lictor miseros tumultus
mentis et curas laqueata circum
tectae volantes. 1200
vivitur parvo bene, cui paternum
splendet in mensa tenui salinum,
nec leves somnos timor aut cupido
sordidus aufert.
quid brevi fortes iaculamur aeva" 1205
multa ? quid terras alio calentes
sole mutamus ? patriae quis, exsul
se quoque fugit ?
scandit aeratas vitiosa naves
cura nec turmas equitum relinquit, 1210
ocior cervis et agente nimbos
ocior Euro.

laetus in praesens animus quod ultra est
 oderit curare et amara lento
 temperet risu ; nihil est ab omni
 1215
 parte beatum.

abstulit clarum cita mors Achillem,
 longa Tithonum minuit senectus,
 et mihi forsā; tibi quod negarit
 porriget hora.
 1220

te greges centum Siculaeque circum
 mugiunt vaccae, tibi tollit hinnitum
 apta quadrigis equa, te bis Afro
 murice tinctae
 vestiunt lanae : mihi parva rura et
 1225
 spiritum Graiae tenuem Camenae
 Parca non mendax dedit et malignum
 spernere volgus.

ODES III. 3

Iustum et tenacem propositi virum
 non civium ardor prava iubentium,
 1230
 non voltus instantis tyranni
 mente quatit solida, neque Auster,
 dux inquieti turbidus Hadriae,

nec fulminantis magna manus I

si fractus illabatur orbis,
 1235
 impavidum ferient ruinae.

hac arte Pollux et vagus Hercules
enisus arces attigit igncas,

quos inter Augustus recumbens
purpureo bibet ore nectar,

1240

hac te merentem, Bacche pater, tuae
vexere tigres, indocili iugum

collo trahentes; hac Quirinus

Martis equis Acheronta fugit,
gratiiffir elocuta consiliantibus

1245

Iunone divis: 'Ilion, Ilion

fatalis incestusque iudex

et mulier peregrina vertit
in pulverem, ex quo destituit deos
mercede pacta Laomedon, mihi

1250

castaeque damnatum Minervae

cum populo et duce fraudulento.
iam nec Lacaenae splendet adulterae
famosus hospes nec Priami domus
periura pugnaces Achivos

Hectoreis opibus refringit,
nostrisque ductum seditionibus
bellum resedit. protinus et gravis
iras et in visum nepotem,

Troica quern peperit sacerdos,
Marti redonabo; ilium ego lucidas
inire sedes, ducere nectaris

1260

sucos et adscribi quietis
ordinibus patiar deorum.

dum longus inter saeviat Ilion 1265
Romamque pontus, qualibet exsules
in parte regnanto beati;
dum Priami Paridisque busto
insultet armentum et catulos ferae
celent inultae, stet Capitolium 1270
fulgens triumphatisque possit
Roma ferox dare iura Medis.
horrenda late nomen in ultimas
extendat oras, qua medius liquor
secernit Europen ab Afro, 1275
qua tumidus rigat arva Nilus,
aurum inrepertum et sic melius situm,
cum terra celat, spernere fortior
quam cogere humanos in usus
omne sacrum rapiente dextra. 1280
quicumque mundo terminus obstitit,
hunc tangat armis, visere gestiens,
qua parte debacchentur ignes,
qua nebulae pluviique rores.
sed bellicosus fata Quiritibus 1285
hac lege dico, ne nimium pii
rebusque fidentes avitae
tectata velint reparare Troiae.
Troiae renascens alite lugubri
fortuna tristi clade iterabitur 1290
ducente victrices catervas
coniuge me Iovis et sorore.

ter si resurgat murus aeneus
 auctore Phoebō, ter pereat meis
 excisus Argivis, ter uxor 1295
 capta virum puerosque ploret.'
 non hoc iocosae conveniet lyrae :
 quo, Musa, tendis ? desine pervicax
 referre sermones deorum et
 magna modis tenuare parvis. 1300

ODES III. 21

O nata mecum consule Manlio
 seu tu querellas sive geris iocos
 seu rixam et insanos amores
 seu facilem, pia testa, somnum
 quocumque lectum nomine Massicum 1395
 servas, moveri digna bono die,
 -descende Corvino lubente
 promere languidiora vina.
 rion ille, quamquam Socraticis madet
 sermonibus, te negleget horridus 1310
 narratur et prisci Catonis
 saepe mero caluisse virtus.
 tu lene tormentum ingenio admoves
 plerumque duro; tu sapientium
 curas et arcanum iocoso 1315
 consilium retegis Lyaeo; -

tu spem reducis mentibus anxiis
 viresque et addis cornua pauperi,
 post te neque iratos trementi
 regum apices neque militum arma. 1320
 te Liber et si laeta aderit Venus
 segnesque nodum solvere Gratiae
 vivaeque producent lucernae,
 dum rediens fugat astra Phoebus,

ODES III. 30

Exegi monumentum aere perennius 1325
 regalique situ pyramidum altius,
 quod non imber edax, non Aquilo impotens
 possit diruere aut innumerabilis
 annorum series et fuga temporum.
 non omnis moriar multaque pars mei 1330
 vitabit Libitinam: usque ego postera
 crescram laude recens, dum Capitolium
 scandet cum tacita virgine pontifex.
 dicar, qua violens obstreperit Aufidus
 et qua pauper aquae Daunus agrestium 1335
 regnavit populorum, ex humili potens,
 princeps Aeolium carmen ad Italos
 deduxisse modos. sume superbiam
 quaesitam meritis et mihi Delphica
 lauro cinge volens, Melpomene, comam. 1340

ODES IV. 3

Quern tu, Melpomene, semel
 nascentem placido lumine videris,
ilium non labor Isthmius
 clarabit pugilem, non equus impiger
curru ducet Achaico 1345
 victorem, neque res bellica Deliis
ornatum foliis ducem,
 (quod regum tumidas contuderit minas,
ostendet Capitolio
 sed quae Tibur aquae fertile praefluunt 1350
et spissae nemorum comae
 fingent Aeolio carmine nobilem.
Romae principis urbium
 dignatur suboles inter amaones
vatum ponere me choros,
 et iam dente minus mordeor invido.
o testudinis aureae
 dulcem quae strepitum, Pieri, temperas,
o mutis quoque piscibus
 donatura cycni, si libeat, sonum 1360
totum muneris loc tui est,
 quod monstror digito praetereuntium
Romanae fidicen lyrae :
 quod spiro e placeo, si placeo tuum est.

SATIRES I. 9

Ibam forte Via Sacra, sicut meus est mos, 1365
 nescioquid meditans nugarum, totus in iilis.
 accurrit quidam notus mihi nomine tantum,
 arreptaque manu 'quid agis, dulcissime rerum ?'
 'suaviter, ut nunc est' inquam 'et cupio omnia quae
 vis.' 1369

cum adsectaretur, 'numquid vis V occupo. at ille
 'noris nos' inquit ; 'docti sumus.' hic ego 'pluris
 hoc' inquam 'mihi eris.' misere discedere quaerens,
 ire modo ocus, interdum consistere, in aurem
 dicere nescioquid puero, cum sudor ad imos
 manaret talos. 'o te, Bolane, cerebri 1375
 felicem' aiebam tacitus, cum quidlibet ille
 garriret, vicos, urbem laudaret. ut illi
 nil respondebam, 'misere cupis' inquit 'abire :
 iamdudum video : sed nil agis ; usque tenebo,
 persequar. hinc quo nunc iter est tibi ? ' 'nil
 opus est te 1380

circumagi: quendam volo visere non tibi notum ;
 trans Tiberim longe cubat is prope Caesaris hortos."
 'nil habeo quod agam et non sum piger : usque
 sequar te.'

Demitto auriculas, ut iniquae mentis asellus,
 cum gravius dorso subiit onus, incipit ille : 1385
 'si bene me novi, non Viscum pluris amicum,
 non Varium facies : nam quis me scribere pluris

SATIF

aut citius possit versus

mollius ? invideat quod et Hermogenes ego canto.'

Interpellandi locus hic erat : 'est tibi mater,
cognati, quis te salvo est opus?' 'haud mihi
quisquam. 1391

omnis composui.' 'felices ! nunc ego resto.

confice : namque instat fatum mihi triste, Sabella
quod puero cecinit divina mota anus urna :
hunc neque dira venena nec hosticus auferet ensis

nec laterum dolor aut tussis nec tarda podagra 1396
garrulus hunc quando consumet cumque : loquaces,
si sapiat, vitet simul atque adoleverit aetas.'

Ventum erat ad Vestae, quarta iam parte diei
praeterita, et casu turn respondere vadato 1400
debebat; quod ni fecisset, perdere litem.

'si me amas' inquit' paulum hic ades.' 'inteream, si
aut valeo stare aut novi civilia iura :

et propero quo scis.' 'dubius sum quid faciam'
inquit,

'tene relinquam an rem.' 'me, sodes.' 'non
faciam' ille, 1405

et praecedere coepit. ego, ut contendere durum
cum victore, sequor. 'Maecenas quomodo tecum ?'
hinc repetit. 'paucorum hominum et mentis bene
sanae.

nemo dexterius fortuna est usus. haberes
magnum adiutorem, posset qui ferre secundas, 1410
hunc hominem velles si tradere : dispeream, ni
summosses omnis.' 'non isto vivimus illic
quo tu rere modo : domus hac nec purior ulla est

nec magis his aliena malis ; nil mi officit, inquam,
 'ditior hic aut est quia doctior ; est locus uni 1415
 cuique suus.' 'magnum narras, vix credibile'.

'atqui
 sic habet.' 'accendis quare cupiam magis illi
 proximus esse.' 'velis tantummodo: quae tua virtus,
 expugnabis ; et est qui vinci possit, eoque
 difficilis aditus primos habet.' 'haud mihi deero :
 muneribus servos corrumpam ; non, hodie si
 exclusus fuero, desistam ; tempora quaeram ; 1422
 occurram in triviis, deducam. nil sine magno
 vita labore dedit mortalibus. ' haec dum agit, c cce
 Fuscus Aristius occurrit, mihi carus et ilium 1425
 qui pulchre nosset. consistimus. 'undevenis?' et
 'quo tendis ?' rogat et respondet. vellere coepi
 et prensare manu lentissima braccia, nutans,
 distortuens oculos, ut me eriperet. male salsus
 ridens dissimulare ; meum iecur urere bilis. 1430
 'certe nescioquid secreto velle loqui te
 aiebas mecum.' > 'memini bene, std meliore
 tempore dicam : hodie tricesima sabbata. vin tu
 nostris Iudaeis oppedere ?' 'nulla mihi' inquam
 'religioest.' 'at mi: sumpaulo infirmior, unus 1435
 multorum. ignosces ; alias loquar.' huncine solem
 tarn nigrum surrexe mihi ! fugit improbus ac me
 sub cultro linquit. casu venit obvius illi
 adversarius et 'quo tu, turpissime ?' magna
 inclamat voce, et 'licet antestari ? ' ego vero 1440
 oppono auriculam. rapit in ius : clamor utrimque,
 undique concursus. sic me servavit Apollo.

CATULLUS

2

Passer, deliciae meae pnellae,
quicum ludere, qucum in sinu tenere,
cui primum digitum dare appetenti 1445
et acres solet incitare morsus,
cum desiderio meo nitenti
carum nescio quid libet iocari
et solaciolum sui doloris.
credo : ut, cum gravis acquiescet ardor, 1450
tecum ludere sicut ipsa possem
et tristes animi levare curas.
tarn gratum est mihi quam ferunt puellae
pernici aureolum fuisse malum,
quod zonam soluit diu ligatam.

9

1455

Verani, omnibus e meis amicis
antistans mihi milibus trecentis,
venistine domum ad tuos penates
fratresque unanimos anumque matrem ?
venisti I o mihi nuntii beati !
visam te incolumem audiamque Hiberum
narrantem loca, facta, nationes, 1460

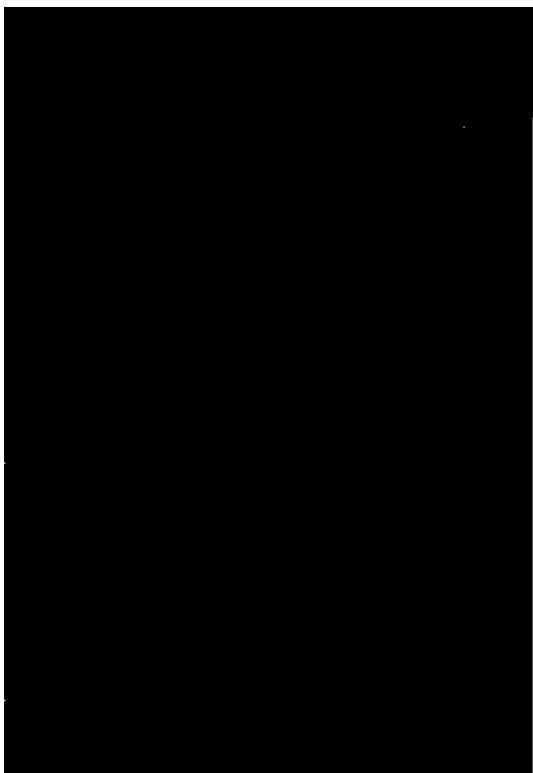
ut mos est tuus, applicansque collum
iucundum os oculosque saviabor.
o, quantum est hominum beatiorum, 1465
quid me laetius est beatiusve ?

31

Paene insularum, Sirmio, insularumque
ocelle, quascunque in liquentibus stagnis
marique vasto fert uterque Neptunus,
quam te libenter quamque laetus invisio, 1470
vix mi ipse credens Thyniam atque Bithynos
liquisse campos et videre te in tuto.
o quid solutis est beatius curis,
cum mens onus reponit ac peregrino
labore fessi venimus larem ad nostrum 1475
desideratoque acquiescimus lecto ?
hoc est quod unum est pro laboribus tantis.
salve, o venusta Sirmio, atque ero gaude,
gaudete vosque, o Lydiae lacus undae ;
ridete quicquid est domi cachinnorum. 1480

44

O funde noster seu Sabine seu Tiburs—
nam te esse Tiburtem autumant quibus non est
cordi Catullum laedere, at quibus cordi est,
quovis Sabinum pignore esse contendunt—
sed seu Sabine sive verius Tiburs, 1485
fui libenter in tua suburbana
villa, malamque pectore expuli tussim,



LARARIUM

Altar of the Household Gods.

non immerenti quam mihi meus venter,
 dum sumptuosas appeto, dedit, cenas.
 nam Sestianus dum volo esse conviva, 1490
 orationem in Antium petito rem
 plenam veneni et pestilentiae legi.
 hic me gravedo frigida et frequens tussis
 quassavit usque dum in tuum sinum fugi,
 et me recuravi otioque et urtica. 1495
 quare refectus maximas tibi grates
 ago, meum quod non es ulta peccatum.

nec deprecor iam si nef

Sesti recepso, quin gravedinem et tussim
 non mi, sed ipsi Sestio ferat frigus, 1500
 qui turn vocat me cum malum librum legi.

49

Disertissime Romuli nepotum
 quot sunt quotque fuere, Marce Tulli,
 quotque post aliis erunt in annis,
 gratias tibi maximas Catullus 1505
 agit pessimus omnium poeta,
 tanto pessimus omnium poeta
 quanto tu optimus omnium patronus.

53

Risi nescio quern modo e corona,
 qui, cum mirifice Vatiniana 1510
 meus crimina Calvus explicasset,
 admirans ait haec manusque tollens
 ' Di magni, salaputium disertum ! '

Chommoda dicebat, si quando commoda vellet
dicere, et insidias Arrius hinsidias, 1515
et turn mirifice sperabat se esse locutum
cum quantum poterat dixerat hinsidias.
credo, sic mater, sic liber avunculus eius,
sic maternus avus dixerat atque avia.
hoc misso in Syriam requierant omnibus aures: 1520
audibant eadem haec leniter et leviter,
nec sibi postilla metuebant talia verba,
cum subito adfertur nuntius horribilis,
Ionios fluctus, postquam illuc Arrius isset,
iam non Ionios esse, sed Hionios. 1525

OVID

TRISTIA IV. 10

Ille ego qui fuerim, tenerorum lusor amorum,
 quern legis, ut noris, accipe posteritas.
Sulmo mihi patria est, gelidis uberrimus undis,
 milia qui novies distat ab urbe decern,
editushincegosum ; nec non ut tempora noris, 1530
 cum cecidit fato consul uterque pari,
siquid id est, usque a proavis vetus ordinis heres,
 non modo fortunae munere factus eques.
 nec stirps prima fui. genito sum fratre creatus,
 qui tribus ante quater mensibus ortus erat. 1535
Lucifer amborum natalibus adfuit idem :
 una celebrata est per duo liba dies,
haec est armiferae festis de quinque Minervae,
 quae fieri pugna prima cruenta solet.
protinus excolimur teneri, curaque parentis 1540
 imus ad insignes urbis ab arte viros.
frater ad eloquium viridi tendebat ab aevo,
 fortia verbosi natus ad arma fori,
at mihi iam puero caelestia sacra placebant,
 inque suum furtim Musa trahebat opus, 1545
saepe pater dixit 'studium quid inutile temptas ?
 Maeonides nullas ipse reliquit opes.'

motus eram dictis to toque Helicon e relicto
scribere conabar verba soluta modis :
sponte sua carmen numeros veniebat ad aptos; 1550
et quod temptabam dicere, versus erat.
interea tacito passu labentibus annis
liberior fratri sumpta mihique toga est;
induiturque umeris cum lato purpura clavo :
et studium nobis, quod fuit ante, manet. 1555
temporis illius colui fovique poetas,
quotque aderant vates, rebar adesse deos.
saepe suas volucres legit mihi grandior aevo,
quaeque nocet serpens, quae iuvat herba, Macer.
saepe suos solitus recitare Propertius ignes, 1560
iure sodalicii quo mihi iunctus erat.
Ponticus heroo, Bassus quoque clarus iambis
dulcia convictus membra fuere mei;
et tenuit nostras numerosus Horatius aures,
dum ferit Ausonia carmina culta lyra. 1565
Vergilium vidi tan turn; nec amara Tibullo
tempus amicitiae fata dedere meae.
successor fuit hic tibi, Galle : Propertius illi :
quartus ab his serie temporis ipse fui.
multa quidem scripsi : sed quae vitiosa putavi, 1570
emendaturis ignibus ipse dedi.
tunc quoque, cum fugerem, quaedam placitura
cremavi,
iratus studio carminibusque meis.
molle Cupidineis nec inexpugnabile telis
cor mihi, quodque levis causa moveret, erat, 1575
cum tamen hic essem minimoque accenderer igni,

nomine sub nostro fabula nulla fuit.
iam mihi canities pulsus melioribus annis
venerat, antiquas miscueratque comas,
postque meos ortus Pisaea vinctus oliva **1580**
abstulerat decies praemia victor equus,
cum maris Euxini positos ad laeva Tomitas
quaerere me laesi principis ira iubet.
causa meae cunctis nimium quoque nota ruinae
indicio non est testificanda meo. **1585**
quid referam comitumque nefas famulosque
nocentes ?
ipsa multa tuli non leviora fuga.
ergo quod vivo durisque laboribus obsto,
nee me sollicitae taedia lucis habent,
gratia, Musa, tibi ! nam tu solacia praebes, **1590**
tu curae requies, tu medicina venis.
tu dux et comes es, tu nos abducis ab Histro
in medioque mihi das Helicone locum, v
tu mihi, quod rarum est, vivo sublime dedisti
nomen, ab exequiis quod dare fama solet. **1595**
nec qui detrectat praesentia, Livor, iniquo
ullum de nostris dente momordit opus,
nam tulerint magnos cum saecula nostra poetas,
non fuit ingenio fama maligna meo,
cumque ego praeponam mihi multcs, non minor illis
dicor et in toto plurimus orbe legor. **1601**
siquid habent igitur vatum praesagia veri,
protinus ut'moriar, non ero, terra, tuus.
sive favore tuli, sive hanc ego carmine famam,
iure tibi grates, candide lector, ago. **1605**

TIBULLUS

BOOK IV. 13

Tu mihi sola places, nec iam te praeter in urbe
 formosa est oculis ulla puella meis.
atque utinam posses uni mihi bella videri I
 displiceas aliis : sic ego tutus ero.
nil opus invidia est, procul absit gloria vulgi : **1610**
 qui sapit, in tacito gaudeat ille sinu.
sic ego secretis possum bene vivere silvis,
 qua nulla humano sit via trita pede,
tu mihi curarum requies, tu nocte vel atra
 lumen, et in solis tu mihi turba locis. **1615**
nunc licet e caelo mittatur arnica Tibullo,
 mittetur frustra deficientque Venus,
hoc tibi sancta tuae Iunonis numina iuro,
 quae sola ante alios est mihi magna deos.
quid facio demens ? heu heu mea pignora cedo.
 iuravi stulte : proderat iste timor. **1621**
nunc tu fortis eris, nunc tu me audacius ures :
 hoc peperit misero garrula lingua malum,
iam faciam quodcumque voles, tuus usque manebo,
 nee fugiam notae servitium dominae, **1625**
sed Veneris sanctae considam vinctus ad aras :
 haec notat iniustos sypplicibusque favet.

PART III

VIRGIL

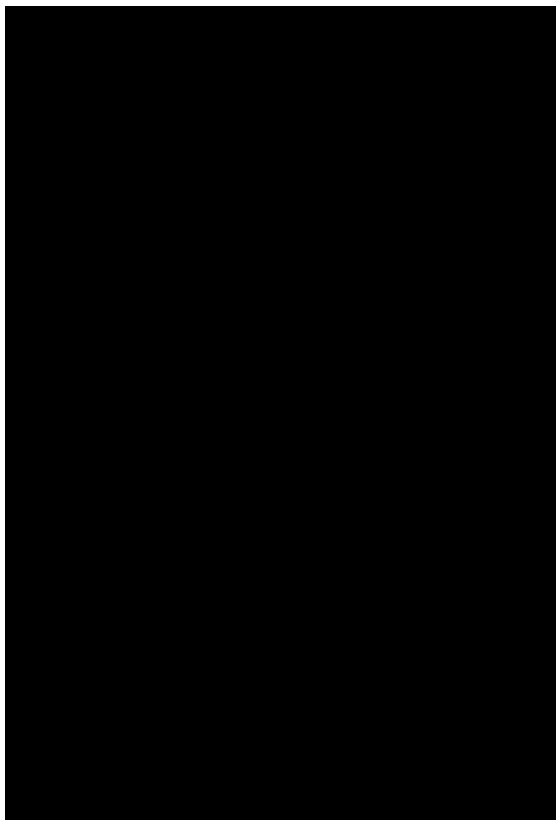
AENEID VIII. 626-731

Illic res Italas Romanorumque triumphos,
haud vatum ignarus venturique inscius aevi,
fecerat Ignipotens, illic genus omne futurae 1630
stirpis ab Ascanio, pugnandaque in ordine bella.
fecerat et viridi fetam Mavortis in antro
procubuisse lupam; geminos huic ubera circum
ludere pendentis pueros, et lambere matrem
impavidos; illam tereti cervice reflexa 1635
mulcere alternos, et corpora fingere lingua.

nec procul hinc R

consessu caveae, magnis Circensibus actis,
addiderat, subitoque novum consurgere bellum
Romulidis Tatioque seni Curibusque severis. 1640
post idem inter se posito certamine reges
armati Iovis ante aram paterasque tenentes
stabant et caesa iungebant foedera porca.
haud procul inde citae Mettum in diversa quadrigae
distulerant—at tu dictis, Albane, maneres !— 1645
raptabatque viri mendacis viscera Tullus

persilvam, et sparsi rorabant sanguine vepres. nec non Tarquin
 accipere, ingentique urbem obsidione premebat;
 Aeneadae in ferrum pro libertate ruebant. 1650
 ilium indignanti similcm similemque minanti
 aspiceres, pontcm auderet quia vellere Codes,
 et fluvium vinclis innaret Cloelia ruptis.
 in summo custos Tarpeiae Manlius arcis
 stabat pro templo et Capitolia celsa tenebat, 1655
 Romuleoque recens horrebat regia culmo.
 atque hicauratis volitans argenteus anser
 porticibus Gallos in limine adesse canebat;
 Galli per dumos aderant, arcemque tenebant,
 defensi tenebris et dono noctis opacae; 1660
 aurea caesaries ollis, atque aurea vestis;
 virgatis lucent sagulis; turn lactea colla
 auro innectuntur; duo quisque Alpina coruscant
 gaesa manu, scutis protecti corpora longis.
 hic exultantis Salios, nudosque Lupercos, 1665
 lanigerosque apices, et lapsa ancilia caelo
 extuderat; castae ducebant sacra per urbem
 pii mentis matres in mollibus. hinc procul addit
 Tartareas etiam sedes, alta ostia Ditis,
 et scelerum poenas, et te, Catilina, minaci 1670
 pendentem scopulo, Furiarumque ora trementem;
 secretosque pios; his dan tern iura Catonem.
 haec inter tumidi late maris ibat imago
 aurea, sed fluctu spumabant caerulea cano;
 et circum argento clari delphines in orbem
 aequora verrebant caudis aestumque **secabant.** 1675



HEAD OF AUGUSTUS

in medio classes aeratas, Actia bella,
cernere erat; totumque instructo Marte videres
fervere Leucaten, auroque effulgere fluctus.
hinc Augustus agens Italos in proelia Caesar 1680
cum patribus populoque, penatibus et magnis dis,
stans celsa in puppi; geminas cui tempora flammās
laeta vomunt, patriumque aperitur vertice sidus.
parte alia ventis et dis Agrippa secundis
arduus agmen agens; cui, belli insigne superbum,
tempora navali fulgent rostrata corona, 1686
hinc ope barbarica variisque Antonius armis,
victor ab Aurorae populis et litore rubro,
Aegyptum viresque Orientis et ultima secum
Bactra vehit; sequiturque, nefas ! Aegyptia
 coniunx. 1690
una omnes ruere, ac totum spumare reductis
convobum remis rostrisque tridentibus aequor.
alta petunt; pelago credas innare revolsas
Cycladas, aut montis concurrere montibus altos :
tanta mole viri turritis puppibus instant, 1695
stuppea flamma manu telisque volatile ferrum
spargitur; arva nova Neptunia caede rubescunt.
regina in mediis patrio vocat agmina sistro :
necdum etiam geminos a tergo respicit anguis. 1699
omnigenumque deum monstra et latrator Anubis
contra Neptunum et Venerem contraque Minervam
tela tenent. saevit medio in certamine Mavors
caelatus ferro, tristesque ex aethere Dirae;
et scissa gaudens vadit Discordia palla,

quam cum sanguineo sequitur Bellona flagello. 1705
Actius haec cernens arcum intendebat Apollo
desuper : omnis eo terrore Aegyptus et Indi,
omnis Arabs, omnes vertebant terga Sabaei.
ipsa videbatur ventis regina vocatis
vela dare, et laxos iam iamque inmittere funes. 1710
illam inter caedes pallentem morte futura
fecerat Ignipotens undis et Iapyge ferri ;
contra autem magno maerentem corpore Nilum,
pandentemque sinus et tota veste vocantem.
caeruleum in gremium latebrosaque flumina victos.
at Caesar, triplici invectus Romana triumpho 1716
moenia, dis Italis votum inmortale sacrabat,
maxima ter centum totam delubra per Urbem.
laetitia ludisque viae plausuque fremebant;
omnibus in templis matrum chorus, omnibus arae;
ante aras terram caesi stravere iuvenci. 1721
ipse, sedens niveo candentis limine Phoebi,
dona recognoscit populorum aptatque superbis
postibus; incedunt victae longo ordine gentes,
quam variae Unguis, habitu tarn vestis et armis. 1725
hicNomadumgenusetdiscinctosMulciberAfros,
hicLelegasCarasquesagittiferosqueGelonos
finxerat; Euphrates ibat iam mollior undis;
extremique hominum Morini, Rhenusque bicornis;
indomitique Dahae, et pontem indignatus Araxes.
taliam per clipeum Volcani, dona parentis, 1731
miratur, rerumque ignarus imagine gaudet,
attollens umero famamque et fata nepotum.

ECLOGUE 4

Sicelides Musae, paulo maiora canamus !
non omnes arbusta iuvant humilesque myricae; 1735
si canimus silvas, silvae sint consule dignae.

ultima Cumaei venit iam carminis aetas;
magnus ab integro saeculorum nascitur ordo.
iam redit et Virgo, redeunt Saturnia regna;
iam nova progenies caelo demittitur alto, 1740
tu modo nascenti puero, quo ferrea primum
desinet ac toto surget gens aurea mundo,
casta fave Lucina : tuus iam regnat Apollo,
teque adeo decus hoc aevi, te consule, inibit,
Pollio, et incipient magni procedere menses; 1745
te duce, si qua manent sceleris vestigia nostri,
inrita perpetua solvent formidine terras,
ille deum vitam accipiet divisque videbit
permixtos heroas, et ipse videbitur illis,
pacatumque reget patriis virtutibus orbem. 1750

at tibi prima, puer, nullo munuscula cultu
errantes hederas passim cum baccare tellus
mixtaque ridenti colocasia fundet acantho.
ipsae lacte domum referent distent a capellae
ubera, nec magnos metuent armenta leones. 1755
ipsa tibi blandos fundent cunabula flores.
occidet et serpens, et fallax herba veneni
occidet; Assyrium vulgo nascetur amomum.
at simul heroum laudes et facta parentis
iam legere et quae sit poteris cognoscere virtus, 1760
molli paulatim flavescet campus arista.

incultisque rubens pendebit sentibus uva,
 et durae quercus sudabunt roscida mella.
 pauca tamen suberunt priscae vestigia fraudis,
 quae temptare Thetim ratibus, quae cingere muris
 oppida, quae iubeant telluri infindere sulcos. 1766
 alter erit turn Tiphys, et altera quae vehat Argo
 delectos heroas; erunt etiam altera bella,
 atque iterum ad Troiam magnus mittetur Achilles,
 hinc, ubi iam firmata virum te fecerit aetas, 1770
 cedet et ipse mari vector, nec nautica pinus
 mutabit merces: omnis feret omnia tellus.
 non rastros patietur humus, non vinea falcem;
 robustus quoque iam tauris iuga solvet arator;
 nec varios discet mentiri lana colores, 1775
 ipse sed in pratis aries iam suave rubenti
 murice, iam croceo mutabit vellera luto;
 sponte sua sandyx pascentes vestiet agnos.

'talìa saecula* suis dixerunt 'curate* fusis
 Concordes stabili fatorum numine Æarcae. 1780
 adgredere o magnos—aderit iam tempus—honores,
 cara deum suboles, magnum Iovis incrementum.
 aspice convexo nu tan tern pondere mundum,
 terrasque tractusque maris caelumque profundum :
 aspice, venturo laentur ut omnia saeclo. 1785

o mihi tarn longae maneat pars ultima vitae,
 spiritus et quantum sat erit tua dicere facta,
 non me carminibus vincet nec Thracius Orpheus,

nec Linus, I

Orphei Calliopea, Lino formosus Apollo. 1790
 Pan etiam, Arcadia mecum si iudique certet,
 Pan etiam Arcadia dicat se iudice victum.

HORACE

ODES I. 4

Solvitur acris hiems grata vice veris et Favoni,
 trahuntque siccas machinae carinas,^{acc.}
 ac neque iam stabulis gaudet pecus aut arator igni,
 nec prata canis albicant pruinis.^{associated}
 iam Cytherea choros ducit Venus imminente luna,^{as}
 junctaeque Nymphis Gratiae decentes^{det}
 alterno terram quatunt pede, dum gravis Cyclosum^a
 Volcanus ardens visit officinas.^{visit 1800}
 nunc decet aut viridi nitidum caput impedire myrto
 aut flore, terrae quem ferunt solutae;
 nunc et in umbrosis Fauro decet immolare lucis,^{ad al}
 seu poscat agna sive malit haedo.^{si, ut pat}
 pallida Mors aequo pulsat pede pauperum tabernas^{ab / me}
 regumque turris.^{acc. pe.} o beate Sesti, — ^{subi.} ^{fuant} ^{consequi}
 vitae summa brevis spem nos vetat incohare longam.
 iam te premet nox fabulaeque Manes — ^{Shades}
 et domus exilis Plutonia; quo simul mearis, ^{mea}
 nec regna vini sortiere tans, ^{alibi} ^{dice} ¹⁸¹⁰
 nec tenerum Lycidan miraberis, quo calet iuventus
 nunc omnis et mox virgines tepebunt.

ODES I. 5

Quis multa gracilis te puer in rosa
 perfusus liquidis urget odoribus,
 grato, Pyrrha, sub antro? 1815
 cui flavam religas comam,
 simplex munditiis? heu quoties fidem
 mutatosque deos flebit et aspera
 nigris aequora vendis
 emirabitur insolens, 1820
 qui nunc te fruitur credulus aurea;
 qui semper vacuum, semper amabilem
 sperat nescius aurae
 fallacis. miseri, quibus
 intentata nites. me tabula sacer 1825
 votiva paries indicat uvida
 suspendisse potenti
 vestimenta maris deo.

~~Quis desiderio sit pudor aut modus~~
~~tam cari capitis?~~ Odes 1. 24
 quis desiderio sit pudor aut modus
 tam cari capitis? praecipe lugubres 1810
 cantus, Melpomene, cui liquidam patera
 vocem cum cithara dedit.
 ergo Quintilium perpetuus sopor
 urget! ~~cui~~ ^{non} Pudor et Iustitiae soror,
incorrupta Fides, nudaque Veritas ^{non} 1835
 quando ullum inveniet parem?
 nullis ille bonis flebilis occidit,
 nulli flebilior quam tibi, Vergili.

tu frustra pius heu non ita creditum

boscis Quintilium deos.

1840

quod si Threicio blandius Orpheo

auditam moderare arboribus fidem

num yanae redeat sanguis in tagini

quam virga semel horrida,

non lenis precibus fata recludere

1845

nigro compulerit Mercurius gregi-

durum : sed levius fit patientia,

quidquid corrigere est nefas.

ODES I. 37

Nunc est bibendum, nunc pede libero

pulsanda tellus, nunc Saliaribus

1850

ornare pulvinar deorum

tempus erat dapibus, sodales.

antehac nefas depromere Caecubum

cellis avitis, dum Capitolio

regina dementis ruinas,

1855

funus et imperio parabat

; contaminato cum grege turpium

morbo virorum, quidlibet impotens

sperare fortunaque dolci

ebria. sed minuit furorem

1860

vix una sospes na vis ab ignibus,

mentemque lymphatam Mareotico

redegit in veros timores

Caesar, ab Italia volantem

remis adurgens, accipiter velut 1865

mollis columbas aut leporem citus

venator in campis nivalis

Haemoniae, daret ut catenis

fatale monstrum. quae generosius

perire quaerens nec muliebriter 1870

expavit ensem nec latentis

classe cita reparavit oras;

ausa et iacentem visere regiam

vultu sereno, fortis et asperas

tractare serpentes, ut atrum 1875

corpore combiberet venenum,

deliberata morte ferocior;

saevis Liburnis scilicet invidens

privata deduci superbo

non humilis mulier triumpho. 1880

ODES II. 10

Rectius vivet, Licini, neque altum-

sempe^jirgendo neque, dum procellas

cautus horrescis, nimium premehdo

litus iniquum.

auream quisquis mediocritatem 1885

diligit, tutus caret obsoleti

sordibus tecti, caret invidenda.

sobrius aula.

saepius ventis agitur ingens
 pinus et celsae graviore casu 1890
 decidunt turres feriuntque summos
 fulgura montes.
 sperat infestis,metuit secundis
 alteram sorteni bene praeparatum
 pectus informes hiemes reducit 1895
 Iuppiter, idem
 summovet. non, si male nunc et olim
 sic erit : quondam cithara tacentem
 suscitatur musam neque semper arcum
1900
 rebus angustis animosus atque
 fortis appare; sapienter idem-
 contrahes vento nimium secundo
 turgida vela.

ODES III. 1

Odi profanum volgus et arceo; 1905
 favete Unguis: carmina non prius
 audita Musarum sacerdos
 virginibus puerisque canto,
 regum timendorum in proprios greges,
 reges in ipsos imperium est Iovis, 1910
 clari Giganteo triumpho,
 cuncta supercilio moventis.

saepius ventis agitur ingens
pinus et celsae graviore casu **I890**
decidunt turres feriuntque summos

fulgura montes.

sperat infestis metuit secundis *Circe*
alteram sortem bene praeparatum
pectul. informes hiemes reducit

Iuppiter, idem

summovet. non, si'male nunc et olim **1895**
sic erit : quondam cithara tacentem
suscitat musam neque semper arcum

tendit Apollo,

rebus aireustis animosus atque
fortis appare; sapienter idem- **I900**
contrahes vento nimiura secundo
turgida, vela."

ODES III. 1

Odi profanum volgus et arceo;
favete Unguis : carmina non prius **1905**
audita Musarum sacerdos

virginibus puerisque canto.

regum timendorum in proprios greges,
reges in ipsos imperium est Iovis, **1910**
clari Giganteo triumpho,
cuncta supercilio moventis.

est, ut viro vir lathis ordinet
arbusta sulcis, hic generosior-

descendat in Campum petitor, 1915

moribus hic meliorque fama
gpn tendat, turba clientium-
sit maior : aequa lege Necessitas
sortitur insignes et imos ;

omne capax movet urna nomen. 1920

destrictus ensis cui super impia
cervice pendet non Siculae dapes

dulcem elaborabunt saporem,
non avium citharaeque cantus

Omnum reducent. somhus agrestium 1925

enis virorum non humiles domos

fastidit umbrosamque ripam,
non Zephyris agitata Tempe.

desideranteni quod satis est neque
tumultuosum sollicitat mare,

nec saevus Arcturi cadentis

impetus aut orientis Haedi,

non verberatae granding vineae ,
fundusque mendax, arbore nunc aquas

culpante, nunc torrentia agros 1935

—sidera, nunc hiemes iniquas.

contracta pisces aequora sentrunt
iactis in altum molibus; huc frequens

caementa demittit redemptor

cum famulis dommusque terrae 1940

fastidiosus. sed timor et minae

scandunt eodem quo dominus, neque

narrat paene datum Pelea Tartaro,
 Magnessam Hippolyten dum fugit abstinens ; **1970**
 ct peccare docentis
 fallax historias movet.
 frustra : nam scopulis surdior Icari
 voces audit adhuc integer, at tibi
 ne vicinus Enipeus **1975**
 plus iusto placeat cave ;
 quamvis non alius flectere equum sciens
 aequae conspicitur gramine Martio,
 i.e.c quisquam citus aequae
 Tusco denatat alveo. **1980**
 prima nocte domum claude nequie in vias
 sub cantu querulae despice tibiae,
 ct te saepe vocanti
 duram difficilis mane.

ODES III. 8

Martiis caelebs quid agam Kalendis, **1985**
 quid velint flores et facerra turis
 plena } miraris positusque carbo in
 caesj Mte vivo,
 docte sermones utriusque linguae ?
 voveram dulcis epulas et album **1990**
 Libero caprum prope funeratus
 arboris ictu.
 hic dies anno redeunte festus
 corticem adstrictum pice demovebit
 amphorae fumum bibere institutae **1995**
 consue **Tullo.**

sume, Maecenas, cyathos amici
sospitis centum et vigiles lucernas
perfer in lucem : procul omnis esto

clamor et ira.

2000

mitte civilis super urbe curas :
occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis

dissidet armis,

servit Hispanae vetus hostis orae
Car.taber, sera domitus catena,
iam Scythae laxo meditantur arcu
cedere campis.

2005

neglegens, ne qua populus laboret,
parce privatus nimium cavere et
dona praeseffitis cape laetus horae ac
linque severa.

2010

ODES III. 29

Tyrrhena regum progenies, tibi
non ante verso lene merum cado
cum flore, Maecenas, rosarum et
pressa tuis balanus capillis
iamdudum apud me est : eripe te morae;
ne semper udum Tibur et Aefulae
declive contempleris arvum et

2015

Telegoni iuga parricidae.
fastidiosam desere copiam et
molem propinquam nubibus arduis,
omitte mirari beatae

2020

fumum et opes strepitumque Romae.

plerumque gratae divitibus vices 2C25
mundaeque parvo sub lare pauperum
cenae sine aulaeis et ostro
sollicitam explicuere frontem.
iam clarus occultum Andromedae pater
ostendit ignem, iam Procyon furit 2030
et stella vesani Leonis
sole dies referente siccos ;
iam pastor umbras cum grege languido
rivumque fessus quaerit et horridi
dumeta Silvani, caretque 2C35
ripa vagis taciturna ventis.
tu civitatem quis deceat status
curas et urbi sollicitus times,
quid Seres et regnata Cyro
Bactra parent Tanaisque discors. 2040
prudens futuri temporis exitum
caliginosa nocte premit deus,
ridetque si mortalis ultra
fas trepidat. quod adest memento
componere aequus ; cetera fluminis 2045
ritu feruntur, nunc medio alveo
cum pace delabentis Etruscum
in mare, nunc lapides adesos
stirpesque raptas et pecus et domos
volventis una non sine montium 2050
clamore vicinaeque silvae,
cum fera diluvies quietos
inritat amnis. ille potens sui
laetusque deget, cui licet in diem

dixisse 'vixi : eras vel atra	2055
nube polum pater occupato	
vel sole puro ; non tamen irritum,	
quodcumque retro est, efficiet, neque	
diffinget infectumque reddet,	
quod fugiens semel hora vexit.'	2060
Fortuna saevo laeta negotio et	
ludum insolentem ludere pertinax	
transmutat incertos honores,	
nunc mihi, nunc alii benigna.	
laudo manentem ; si celeris quatit	2005
pinnas, resigno quae dedit et mea	
virtute me involvo probamque	
pauperiem sine dote quaero.	
non est meum, si mugiat Africis	
malus procellis, ad miseras preces	2070
decurrere et votis pacisci,	
ne Cypriae Tyriaeque merces	
addant avaro divitias mari :	
turn me biremis praesidio scaphae	
tuturn per Aegaeos tumultus	2075
aura feret geminusque Pollux..	

ODES IV. 7

Diffugere nives, redeunt iam gramina campis	
arboribusque comae;	
mutat terra vices et decrescentia ripas	
flumina praetereunt;	2080
Gratia cum Nymphis geminisque sororibus audet	
ducere nuda choros.	

immortalia ne speres, monet annus et almus
 quae rapit hora diem,
 frigora mitescunt zephyris, ver proterit aestas 2085
 interitura, simul
 pomifer autumnus fruges effuderit, et mox
 bruma recurrit iners.
 damna tamen celeres reparant caelestia lunae;
 nos ubi decidimus, 2090
 quo pius Aeneas, quo Tullus dives et Ancus,
 pulvis et umbra sumus.
 quis scit an adiciant hodiernae crastina summ*
 tempora di superi ?
 cuncta manus avidas fugient heredis, amico 2095
 quae dederis animo.
 cum semel occideris 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, 2100
 nec Lethaea valet Theseus abrumperé caro
 vincula Pirithoo.

SATIRES I. 5

Egressum magna me excepit Aricia Roma
 hospitio modico; rhetor comes Heliodorus,
 Graecorum longe doctissimus; inde Forum Appi³¹⁰⁵
 differtum nautis,-cauponibus atque malignis.
 hoc iter ignavi divisimus, altius ac **nos**

praecinctis unum; minus est gravis Appia tardis. 2110
hicego propteraquam, quod erat deterrima, ventri
indico bellum, cenantes haud animo aequo
exspectans comites. iam nox inducere terris
umbras et caelo diffundere signa parabat.
turn pucri nautis, pueris convicia nautae 2115
ingerere. 'hueappelle.' 'trecentosinseris: ohe
iam satis est!' dum acs exigitur, dum mula ligatur,
tota abit hora. mali culices ranaeque palustres
avertunt somnos, abscentem ut can tat amicam
multa prolutus vappa nauta atque viator 2120
certatim. tandem fessus dormire viator
incipit, ac missae pastum retinacula mulae
nauta piger saxo religat stertitque supinus.
iamque dies aderat, nil cum proccdere lintrem
sentimus; donee cerebrosus prosilit unus 2125
ac mulae nautaeque caput lumbosque saligno
fuste dolat: quarta vix demum exponimur hora.
ora manusque tua lavimus, Feronia, lympa.
milia turn pransi tria repimus atque subimus
impositum saxis late candentibus Anxur. 2130
hue venturus erat Maecenas optimus atque
Cocceius, missi magnis de rebus uterque
legati, aversos soliti componere amicos.
hicoculis ego nigra meis collyrialippus
illinere. in terea Maecenas advenit atque 2135
Cocceius Capitoque simul Fonteius, ad unguem
factus homo, Antoni non ut magis alter amicus.
Fundos Aufidio Lusco praetore libenter
linquimus, insani ridentes praemia scribae,

praetextam et latum clavum prunaeque vatillum.
in Mamurrarum lassi deinde urbe manemus, 2141
Murena praebente domum, Capitone culinam.
postera lux oritur multo gratissima; namque
Plotius et Varius Sinuessae Vergiliusque
occurrunt, animae, quales neque candidiores 2145
terra tulit neque quis me sit devinctior alter,
o qui complexus et gaudia quanta fuerunt
nil ego contulerim iucundo sanus amico.
proxima Campano Ponti quae villula, tectum
praebuit, et parochi quae debent ligna salemque.
hinc muli Capuae cliteilas tempore ponunt 2151
lusum it Maecenas, dormitum ego Vergiliusque;
namque pila lippis inimicum et ludere crudis.
hinc nos Coccei recipit plenissima villa,
quae super est Caudi cauponas. nunc mihi paucis
Sarmenti scurrae pugnam Messique Cicirrho, 2156
Musa, velim memores, et quo patre natus uterque
contulerit lites. Messi clarum genus Osci;
Sarmenti domina exstat: ab his maioribus orti
ad pugnam venire. prior Sarmentus: 'equi te
esse feri similem dico.' ridemus, et ipse 2161
Messius: 'accipio:'—caput et movet: 'o, tua cornu
ni foret exsecto frons,' inquit, 'quid faceres, cum
sic mutilus minitaris?' at illi foeda cicatrix
setosam laevi frontem turpaverat oris. 2165
Campanum in morbum, in faciem permulta
iocatus,
pastorem saltaret uti Cyclopa rogabat:
nil illi larva aut tragicis opus esse cothurnis.

multa Cicirrhus ad haec: donasset iamne catenam
ex voto Laribus, quaerebat; scribe quod esset, 2170
nihil deterius dominae ius esse, rogabat
denique, cur unquam fugisset, cui satis una
farris libra foret, gracili sic tamque pusillo?
prorsus iucunde cenam producimus illam. 2174
tendimus hinc recta Beneventum, ubi sedulus hospes
paene macros arsit dum turdos versat in igni;
nam vaga per vcterem dilapso flamma culinam
Vulcano summum properabat lambere tectum,
convivas avidos coenam servosque timentes 2179
turn rapere atque omnes restinguere velle videres.
incipit ex illo montes Apulia notos
ostentare mihi, quos torret Atabulus, et quos
nunquam erepsemus, nisi nos vicina Trivici
villa recepisset, lacrimoso non sine fumo,
udos cum foliis ramos urente camino. 2185
quattuor hinc rapimur viginti et milia raedis,
mansuri oppidulo, quod versu dicere non est,
signis perfacile est: venit vilissima rerum
hic aqua; sed panis longe pulcherrimus, ultra
callidus ut soleat humeris portare viator; 2190
nam Canusi lapidosus, aquae non ditior urna
qui locus a forti Diomede est conditus olim.
flentibus hinc Varius discedit maestus amicis.
inde Rubos fessi pervenimus, utpote longum
carpentes iter et factum corruptius imbri. 2195
postera tempestas melior, via peior ad usque
Bari moenia piscosi; dein Gnatia, lymphis

ratis exstructa, dedit risusque iocosque,
dum flamma sine tura liquescere limine sacro
persuadere cupit. credat Iudaeus Apella, 2200
non ego: namque deos didici securum agere aevum,
nee, si quid miri faciat natura, deos id
tristes ex alto coeli demittere tecto.
Brundisium longae finis chartaeque viaeque est. 2204

CATULLUS

64. 22-52

O nimis optato saeculorum tempore nati
heroes, salvete, deum genus, o bona matrum
progenies, salvete iterum . . .
vos ego saepe meo vos carmine compellabo,
teque adeo eximie taedis felicibus aucte,
Thessaliae columen, Peleu, cui Iuppiter ipse, 2210
ipse suos divum genitor concessit amorcs.
tene Thetis tenuit pulcherrima Nereine ?
tene suam Tethys concessit ducere neptem
Oceanusque, mari totum qui amplectitur orbem?
quae simul optatae finito tempore luces 2215
advenere, domum conventu tota frequentat
Thessalia, oppletur laetanti regia coetu :
dona ferunt prae se, declarant gaudia vultu.
deseritur Cieros, linquunt Phthiotica Tempe
Crannonisque domos ac moenia Larisaea, 2220
Pharsalum coeunt, Pharsalia tecta frequentant.
rura colit nemo, mollescunt colla iuvencis,
non humilis curvis purgatur vinea rastris,
non glaebam prono convellit vomere taurus, 2224
non falx attenuat frondatorum arboris umbram,
squalida desertis robigo infertur aratris.

ipsius at sedes, quacumque opulenta recessit
regia, fulgenti splendent auro atque argento.
candet ebur soliis, collucent pocula mensae,
tota domus gaudet regali splendida gaza. 2230
pulvinar vero divae geniale locatur
sedibus in mediis, Indo quod dente politum
tincta tegit roseo conchyli purpura fuco.
haec vestis is priscis hominum variata figuris
heroum mira virtutes indicat arte. 2235

64. 252-323

At parte ex alia florens volitabat Iacchus
cum thiaso satyrorum et Nysigenis silenis
te quaerens, Ariadna, tuoque incensus amore
quae turn alacres passim lymphata mente furebant
euhoe bacchantes, euhoe, capita inflectentes. 2240
harum pars tecta quatiebant cuspidē thyrsos,
pars e divulso iactabant membra iuvenco,
pars sese tortis serpentibus incingebant,
pars obscura cavis celebrabant orgia cistis,
orgia quae frustra cupiunt audire profani; 2245
plangebant aliae proceris tympana palmis
aut tereti tenuis tinnitus aere ciebant,
multis raucisonos efflabant cornua bombos
barbaraque horribili stridebat tibia cantu.
talibus amplifice vestis decorata figuris 2250
pulvinar complexa suo velabat amictu.
quae postquam cupide spectando Thessala pubes
expleta est, Sanctis coepit decedere divis.

hic, qualis flatu placidum mare matutino **2254**
horrificans Zephyrus proclivas incitat undas
Aurora exoriente vagi sub limina solis,
quae tarde primum dementi flamine pulsae
procedunt, leviterque sonant plangore cachinni,
post vento crescente magis magis increbescunt
purpureaque procul nantes ab luce refulgent,
sic turn vestibuli linquentes regia tecta
ad se quisque vago passim pede discedebant.

quorum post abitum princeps e vartice Peli
advenit Chiron portans silvestria dona : **2264**
nam quoscumque ferunt campi, quos Thessala
magnis

montibus ora creat, quos propter fluminis undas
aura parit flores tepidi fecunda Favoni,
hos indistinctis plexos tulit ipse corollis,
quo permulsa domus iucundo risit odore.
confestim Penios adest, viridantia Tempe, **2270**
Tempe quae silvae cingunt super impendentes,
Naiasin linquens Doris celebranda choreis,
non vacuus : namque ille tulit radicitus altas
fagos ac recto proceras stipite laurus,
non sine nutanti platano lentaque sorore **2275**
flammati Phaethontis et aerea cupressu.
haec circum sedes late contexta locavit,
vestibulum ut molli velatum fronde vireret.
post hunc consequitur sollerti corde Prometheus
extenuata gerens veteris vestigia poenae **2280**
quam quondam silici restrictus membra catena
persolvit pendens e verticibus praeruptis.

inde pater divum sancta cum coniuge natisque
advenit, caelo te solum, Phoebe, relinquens
unigenamque simul cultricem montibus Idri : **2285**
Pelea nam tecum pariter soror adspersa est
nec Thetidis taedas voluit celebrare iugalis.

qui postquam niveis flexerunt sedibus artus,
large multiplici constructae sunt dape mensae,
cum interea infirmo quatientes corpora motu
veridicos Parcae coeperunt edere cantus. **2291**
his corpus tremulum complectens undique vestis
Candida purpurea talos incinxerat ora,
at roseae niveo residebant vertice vittae, **2294**
aeternumque manus carpebant rite laborem.
laeva colum molli lana retinebat amictum,
dextera turn leviter deducens fila supinis
formabat digitis, turn prono in pollice torquens
libratum tereti versabat turbine fusum; **2299**
atque ita decerpens aequabat semper opus dens,
laneaque aridulis haerebant morsa labellis
quae prius in levi fuerant extantia filo.
ante pedes autem candentis mollia lanae
vellera virgati custodibant calathisci.
haec turn clarisona vellentes vellera voce **2305**
talìa divino fuderunt carmine fata,
carmine, perfidiae quod post nulla arguet aetas.

OVID

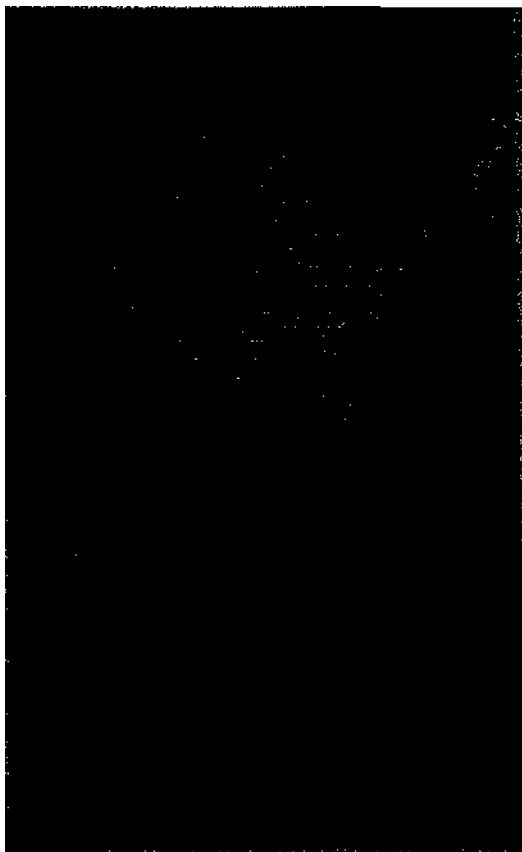
METAMORPHOSES VIII. 183-235

Daedalus interea, Creten longumque perosus
exilium tactusque loci natalis amore, 2309
clausus erat pelago. ' terras licet' inquit' et undas
obstruat, at caelum certe patet : ibimus iliac ;
omnia possideat, non possidet aera Minos.^f
dixit, et ignotas animum dimittit in artes
naturamque novat. nam ponit in ordine pennas
a minima coeptas, longam brevior sequente, 2315
ut clivo crevisse putes. sic rustica quondam
fistula disparibus paulatim surgit avenis.
turn lino medias et ceris alligat imas,
atque ita compositas parvo curvamine flectit,
ut veras imitetur aves. puer Icarus una 2320
stabat et, ignarus sua se tractare pericla,
ore renidenti modo, quas vaga moverat aura,
captabat plumas, flavam modo pollice ceram
mollibat, lusuque suo mirabile patris 2324
impediebat opus, postquam manus ultima coeptis
imposita est, geminas opifex libravit in alas
ipse suum corpus motaque pendit in aura,
instruit et natum, 'medio' que 'ut limite curras,
Icare', ait 'moneo, ne, si demissior ibis,
unda gravet pennas, si celsior, ignis adurat. 2330

me duce carpe viam !' pariter praecepta volandi
tradit, et ignotas umeris accommodat alas.

inter opus monitusque genae maduere seniles
et patriae tremuere manus. dedit oscula nato
non iterum repetenda suo, pennisque levatus 2335
ante volat comitique timet, velut ales, ab alto
quae teneram prolem produxit in aera nido ;
hortaturque sequi damnosasque erudit artes,
et movet ipse suas et nati respicit alas, 2339
hos aliquis, tremula dum captat arundine pisces,
aut pastor baculo stivave innixus arator
vidit et obstupuit, quique aethera carpere possent,
credidit esse deos. et iam Iunonia laeva 2343
parte Samos fuerat, Delosque Parosque relictæ,
dextra Lebinthos erat fecundaque melle Calymne :
cum puer audaci coepit gaudere volatu,
deseruitque ducem caelique cupidine tractus
altius egit iter, rapidi vicinia solis
mollit odoratas, pennarum vincula, ceras.
tabuerant cerae : nudos quatit ille lacertos 2350
remigioque carens non ullas percipit auras,
oraque caerulea patrium clamantia nomen
excipiuntur aqua, quae nomen traxit ab illo.

at pater infelix, nec iam pater, 'Icare' dixit, 2354
'Icare' dixit *ubi es ? qua te regione requiram ?'
'Icare' dicebat: pennas aspexit in undis,
devovitque suas artes, corpusque sepulchro
condidit; et tellus a nomine dicta sepulti.



DAEDALUS AND ICARUS
(From a Pompeian Wall-Painting.)

TIBULLUS

BOOK I. 1

Divitias alius fulvo sibi congerat auro
et teneat culti iugera multa soli, **2360**
quern labor adsiduus vicino terreat hoste,
Marta cui somnos classica pulsa fugent :
me mea paupertas vita traducat inerti,
dum meus adsiduo luceat igne focus,
ipse seram teneras maturo tempore vites **2365**
rusticus et facili grandia poma manu :
nec spes destituat, sed frugum semper acervos
praebeat et pleno pinguis musta lacu.
nam veneror, seu stipes habet desertus in agris
seu vetus in trivio floridaserta lapis : **2370**
et quodcumque mihi pomum novus educat annus,
libatum agricolae ponitur ante deo.
flava Ceres, tibi sit nostro de rure corona
spicea quae templi pendeat ante fores :
pomosisque ruber custos ponatur in hortis **2375**
terreat ut saeva fake Priapus aves.
vos quoque, felicitis quondam, nunc pauperis agri
custodes, fertis munera vestra, Lares :
tunc vitula innumeros lustrabat caesa iuencos,
nunc agna exigui est hostia parva soli: **2380**

agna cadet vobis quam circum rustica pubes
 clamet 'io messes et bona vina date.'
iam modo iam possim contentus vivere parvo
 nee semper longae deditus esse viae,
sed Canis aestivos ortus vitare sub umbra 2385
 arboris ad rivos praetereuntis aquae,
 nec tamen interdum pudeat tenuisse bidentem
 aut stimulo tardos increpuisse boves,
non agnamve sinu pigeat fetumve capellae
 desertum oblita matre referre domum. 2390
at vos exiguo pecori, furesque lupique,
 parcite : de magno est praeda petenda grege.
hic ego pastoremque meum lustrare quot annis
 et placidam soleo spargere lacte Palem.
adsitis, divi, nec vos e paupere mensa 2395
 dona nec e puris spernite fictilibus.
fictilia antiquus primum sibi fecit agrestis
 pocula, de facili composuitque luto.
non ego divitias patrum fructusque requiro
 quos tulit antiquo condita messis avo : 2400
parva seges satis est, satis est requiescere lecto
 si licet et soli to membra levare toro.
quam iuvat immites ventos audire cubantem
 et dominam tenero continuisse sinu 2404
aut, gelidas hibernus aquas cum fuderit Auster,
 securum somnos imbre iuvante sequi !
hoc mihi contingat : sit dives iure furorem
 qui maris et tristes ferre potest pluvias.
o quantum est auri pereat potiusque smaragdi,
 quam fleat ob nostras ulla puella vias. 2410

te bellare decet terra, Messalla, marique,
ut domus hostiles praeferat exuvias :
me retinent vinctum formosae vincla puellae,
et sedeo duras ianitor ante fores,
non ego laudari euro, mea Delia : tecum **2415**
dum modo sim, quaeso, segnis inersque vocer.
te spectem, suprema mihi cum venerit hora,
te teneam moriens deficiente manu.
flebis et arsuro positum me, Delia, lecto,
tristibus et lacrimis oscula mixta dabis. **2420**
flebis : non tua sunt duro praecordia ferro
vincta, nec in tenero stat tibi corde silex.
illo non iuvenis poterit de funere quisquam
lumina, non virgo, sicca referre domum.
tu manes ne laede meos, sed parce solutis **2425**
crinibus et teneris, Delia, parce genis.
interea, dum fata sinunt, iungamus amores :
iam veniet tenebris Mors adoperta caput :
iam subrepet iners aetas, nec amare decebit,
dicere nec cano blanditias capite. **2430**
nunc levis est tractanda Venus, dum frangere
postes
non pudet et rixas inseruisse iuvat.
hic ego dux milesque bonus : vos, signa tubaeque,
ite procul, cupidis vulnera ferte viris :
ferre et opes : ego composito securus acervo **2435**
despiciam dites despiciamque famem.

NOTES

The following is a list of abbreviations used in the Notes, and their explanations.

abl.	ablative.	n.	note.
abl. abs.	ablative absolute.	neut.	neuter.
acc.	accusative.	nom.	nominative.
adj.	adjective, adjectivally.	obj.	object, objective.
adv.	adverb, adverbial, adverbially.	part.	participle.
cf.	<i>confer</i> , i.e., compare.	pass.	passive, passively.
conj.	conjunction.	perf.	perfect.
dat.	dative.	pers.	person, personal.
dep.	deponent.	poss.	possessive.
dir. obj.	direct object.	pred.	predicate, predicatively.
e.g.	for example.	prep.	preposition.
Eng.	English.	pres.	present.
f., ff.	following.	pron.	pronoun.
fem.	feminine.	rel.	relative.
fut.	future.	sc.	<i>scilicet</i> , i.e., supply.
gen.	genitive.	sing.	singular.
Gk.	Greek.	subj.	subjunctive.
impf.	imperfect.	trans.	transitive, transitively.
indic.	indicative.	viz.	namely.
inf.	infinitive.	vb.	verb.
interrog.	interrogative.	voc.	vocative.
intrans.	intransitive.		
l., ll.	line, lines.	§	section (of introduction).
masc.	masculine.		

A reference map will be found at the end of this volume.

PART I

VIRGIL

(For Virgil and his place in Latin poetry, see §§ 9-12.)

The most available English editions of Virgil are:

- (1) *Vergili Opera*, Conington and Nettleship (London; Geo. Bell & Sons), in three volumes;
- (2) *Virgil*, Page (London; Macmillan & Co., Ltd.), in three volumes;

- (3) *P. Vergili Maronis Opera*, Sidgwick (Cambridge University Press), in two volumes.

The best studies of the poet and his poetry are the following:

Sellar: *Roman Poets of the Augustan Age*; *Virgil* (Oxford University Press).

Glover: *Virgil* (London; Methuen & Co.).

Prescott: *The Development of Virgil's Art* (Chicago; University of Chicago Press).

Conway: *The Virgilian Age* (Cambridge; Harvard University Press).

No teacher of Virgil can afford to neglect the following:

Mackail: *Virgil and His Meaning to the World of To-day*, in the series "Our Debt to Greece and Rome" (London; Harrap);

Myers: *Virgil*, in *Essays Classical and Modern* (London; Macmillan & Co., Ltd.). No better literary essay than this was ever penned.

AENEID IX 17G-44J

Nisus and Euryalus

The story of Nisus and Euryalus is a story of friendship and faithfulness even unto death, a theme always intriguing to the ancient mind. The two comrades have already appeared in the poem as contenders in the foot-race at the Funeral Games {v. 294-861}, "Euryalus faired for his beauty and fresh youth, Nisus for pure affection towards the boy." Thanks to Nisus, Euryalus wins the race.

Aeneas has left his camp and his comrades to sail up the Tiber to Pallanteum, there to seek alliance with Evander the Arcadian. Evander receives him graciously, gives him a troop of four hundred Accadian horsemen under the leadership of his son Pallas, and sends him on to Tarchon, the regent of Etunria after the expulsion of the cruel and despotic Mezentius, Promising him that all Etruria will range itself under his banner. All these negotiations prolong Aeneas' absence. In the interval Juno, hostile as ever to the Trojans, sends Iris down from the sky to inform Turnus, the captain of the Latin host, of the situation and to spur him on to destroy the Trojan camp in Aeneas' absence. A vigorous assault is launched upon the Trojans who, rather unwillingly, obey Aeneas' parting injunction to remain within

their lines and not risk a battle in the open field. The Trojan ships are saved from destruction by fire, being miraculously transformed into nymphs of the sea. Turnus, undismayed by this omen, encourages his men by pointing out that all hope of escape for the Trojans is now cut off and that the Latins have a glorious opportunity of exterminating the foreign invader. The attack is fixed for the morrow, and the evening is given over by the Latins to feasting and revelry. The Trojans' case seems desperate.

It is just at this juncture that Nisus proposes to make his way to Pallanteum to warn Aeneas of the strait his men are in (1-21). Euryalus insists on sharing the danger (22-47). The two comrades win the grateful assent of their leaders to their proposal, and Ascanius pledges lifelong devotion to Euryalus, promises that his mother shall be to him as his own, and escorts them to the gates (48-138). They steal into the Latin camp and work great slaughter upon their foes as they lie asleep and drunken. The approach of day, however, soon warns them to depart (139-175). But the glittering helmet of Messapus, which Euryalus has proudly donned, betrays them to a band of horsemen who are on their way from Laurentum to reinforce Turnus. Commanded to halt, they endeavour to escape. Nisus succeeds, but Euryalus loses his way (176-197). Nisus in an agony of fear and devotion returns to find Euryalus surrounded. Himself concealed, he slays Sulmo and Tagus. Volcens cries out in anger that Euryalus shall pay for these deaths with his own life (198-233). Nisus endeavours, but fruitlessly, to divert Volcens' wrath to himself; Euryalus is slain. Nisus battles through the throng about Volcens, strikes him down, and falls lifeless on the dead body of his friend. Lovely and pleasant in their lives, in their death they were not parted (234-254).

Metre: Dactylic Hexameter (§ 97).

- 1 armis : abl. of specification.
- 2 Hyrtacides: 'son of Hyrtacus'; patronymic (i.e., name derived from father's name) of the usual Greek form. Cf. *Aencadum* (5), where the meaning is extended to indicate *followers* rather than *sons*. Names beginning with *Mac-*, *Fitz-*, *O'-*, or ending in *-son*, are familiar patronymics in English. Aeneae : either (1) gen. (with *comitem*), or (2) dat. of interest (with *miser at*).

Ida : nymph of Mt. Ida in the Troad, or, possibly, the mountain itself. In the latter case, *venatrix* (3) = 'home of hunters'.

- 4 quo : abl. of comparison.

- 5 **neque** : delayed connective. *Troiana* is thrown into stronger relief by its position outside its clause.
- 6 The construing of this line will be revealed by scansion. Translate freely : 'a lad whose unshaven face revealed the beginnings of manhood'.
intonsa : *in-* is a negative prefix only with adjectives and adverbs; compounded with verbs, it means 'into', or else has an intensive value.
- 7 **unus** : 'one and the same'; more freely, 'they felt a mutual love', **pariter** : 'shoulder to shoulder', or 'side by side', **ruebant** : imperf. of habitual action : 'they were wont to rush'¹.
- 8 **turn quoque** : gives a particular instance of their inseparable comradeship, **tenebant** : imperf. of continued action.
- 9 **dine** : *-ne* is merely the interrogative enclitic, **hunc** : demonstrative of the first person; i.e., the enthusiasm for battle which the speaker feels.
- 10 **sua** : modifying *cupido* and referring to *cuique*. Note that *suus* does not here, as ordinarily, refer to the subject of the clause, **deus** : pred. nom. It is easy to mistake an overmastering impulse for divine direction. The sentiment here is probably a reminiscence of two passages in Greek poetry : (a) "I know not whether some god has stirred him up or whether his own spirit has urged him on to go to Pylos" (Horn. *Od. iv. 712*); (b) Menander's more general statement, "The mind in each of us is our god." But Virgil's terse and epigrammatic expression is superior to either.
- 11 **iamdudum** : construe with *agitat*. **invadere** : used with a double meaning; literally, with *pugnam*, and metaphorically, with *aliquid magnum*.
- 12 **agitat** : the usual expression is *rem agitare*, but the place of the dir. obj. is taken by *invadere*. Idiomatic pres. tense, of action in the past extending up to and including the present, **mihi** : dat. of interest.
- 13 **quae** : interrog. adj. **rerum** : a good example of the objective gen. (i.e., if *fiducia* is turned into an active verb, *rerum* goes into the predicate : *quantopere fidant suis rebus*).
- 14 ff. The proofs of their supreme confidence are given in three terse sentences.
rara : 'here and there'. The watchfires would be set more thickly if they had any fear of attack.
- 15 **silent late loca** : the words are placed in the exact order of the importance of the ideas they express, **porro** : the root idea of the word, as of its cognates *pro*, *prat*, is 'for-

ward'. The meaning passes **easily from** 'in the next place' to 'then', 'therefore'.

- 16 **quid** : cognate obj. **dubitem** : 'debate' or 'ponder', rather than 'doubt', **quae** : as in 13.
- 17 **Aenean** : note the quantities. Greek form. **Aenean acciri** : poetic syntax, on the analogy of the common construction of *impero* with an ace. and a *passive* inf. **populusque patresque** : Virgil is fond of this form of expression. The phrase is here an anachronism, but, in order to create an impression of the descent of Roman institutions from remote antiquity, Virgil pushes back the *senatus populusque Romanus* of historical times into this early period (§10).
- 18 **reportent** : note the mood and its significance.
- 19 The parenthesis explains *tibi*, a word which would for a moment puzzle Euryalus. Nisus wants no reward for himself save the glory of his bold exploit; he wishes the material reward of his daring to go to Euryalus.
- 20 **sat** : adv., used here practically as a predicate adj. Cf. *male est* (634), 'it is ill', **videor** . . . posse : 'methinks I can . . . ' **illo** : deictic; i.e., accompanied by a gesture.
- 21 **ad muros . . . Pallantea** : adverbial phrase qualifying the verbal idea implicit in *viam* : 'a road (leading) to . . . ' **muros et moenia** : alliterative and accumulative phrase; 'the walls and battlements'. **Pallantea** : adj., = 'of Pallanteum', a city named after Pallas, as, later, the Romans believed Rome to be named after Romulus; cf. 69 n.
- 22 **laudum** : intensive pi. **percussus** : the prefix is emphatic, as often; 'through and through'; translate, 'stricken to the heart'.
- 24 *mene-me-ne*; cf. 9 n. **igitur** : expressing expostulation, **socium** : in predicate apposition with *me*. **rebus** : dat., with *adiungere*. **adiungere** : an extended use of the complementary inf. with *fugis* ('shun'), on the analogy of *nolo*. Cf. 303.
- 25 **mittam** : a volitive subj. in a sentence of deliberation. The volitive subj. (from *volo*, I will) expresses an act or state that is *willed*. This was probably the earliest function of the mood, and it remained one of its commonest and most important uses. The negative is regularly *ne*. It is used both in principal sentences and in subordinate clauses:
 A. in principal sentences to express:
 (1) a command or prohibition ('jussive subj.');
- audiant*, let them listen;
ne exieris, do not go out; cf. 906.

- (2) **an** exhortation ('hortative subj.'): *ne haec faciamus*, let us not do this;
 (3) a question of deliberation ('volitive subj. of deliberation'):

quid faciamus? what shall we do?

It is obvious here (a) that the answer would take the form 'you shall do so and so'; and (b) that the force of the mood is the same in both question and answer. Cf. "Thou shalt" in the *Ten Commandments*, which express the will of God applied to human conduct. That such questions imply deliberation is only incidental. It is the volitive idea that demands the use of the subj. Cf. 78, 208, 823.

B. in dependent clauses:

- (1) of command or requestor entreaty ('jussive subj.'): *ei imperavit ut patri pareret*, he told him to obey his father; cf. GQ, 827, 1055.
 (2) of purpose, whether adverbial or relative ('volitive of purpose'): *hoc fecit ut matri placeret*, he did it to please his mother;
milites misit qui turn reducerent, he sent soldiers to bring him back; cf. 830, 978.
 (3) indirect questions of deliberation ('volitive question of deliberation in indirect question'): *dubitabant quid facerent*, they were in doubt as to what they should do; cf. 53.
 (4) substantive clauses:
 (a) with verbs of willing, persuading, advising: *velim ut hoc facias*, I should like you to do this;
te hortor ut maneat in sententia, I urge you to hold steadfastly to your opinion;
ei persuasit ut discederet, he persuaded him to go away; cf. 898.
 (b) with verbs of preventing: *facere non possum quin haec dicam*, I cannot help saying so;
prohiberi non potuit quominus pugnaret, he could not be kept from fighting;
 (5) after verbs of fearing: *timeo ne veniat*, I fear that he will come.
 (6) of proviso: *me oderint dum timeant*, let them hate me, provided that they fear me: cf. 1022.

- 26 **ita**: picks up the idea of cowardice implicit in allowing his comrade to go into danger without his aid. **bellis**: it is impossible to decide whether this is abl. of specification or dat., both of which constructions Virgil uses with *adsuesco*.
- 27 **Argolicum**: in the wider meaning, 'Greek', rather than in its narrower sense, 'Argive*'. **terrorem**: the ten years of the Trojan War. So, too, one period of the French Revolution was described as "The Terror". **Troiae labores**: repeats the same idea. The double emphasis vividly portrays the strenuous school in which he was trained. **inter**: much more effective between the two phrases than if it stood first; the separation makes each phrase stand out more clearly.
- 28 **sublatum**: when a father lifted up the new-born babe in his arms he acknowledged it as his child. The word, therefore, is a boast that he is the true son of a brave father (*bellis adsuetus Opheltes*). Page's 'trained me as his son*' gives the meaning neatly, **erudit**: note the derivation. Education leads the child *out of a rude and untrained condition* into a trained and disciplined development.
- Kuryalus skilfully uses three arguments to justify his claim to participate in Nisus' enterprise: (1) failure to do so would shame his lineage and training; (2) he has already shared many a bold deed with Nisus; (3) he has had ample experience of danger under a stout-hearted leader (29).
- 30 **est hic, est**: repetition (*anaphora*) to indicate emotion: 'here, here is a soul that holds life cheap', **lucis**: a frequent metaphor for life, just as *nox* is a frequent metaphor for death. Cf. *Georg. iv. 255, corpora luce carentum*, 'the bodies of the dead', **et**: connects *contemptor*, in apposition with *animus*, with the *qui*-clause which describes *animus*, both being adjectival in function, **istum**: demonstrative of the second person, 'that of yours'; cf. 9 n.; picked up and explained by *quo tendis*. The word gains emphasis by its position outside its clause.
- 31 **bene**: connect with *emi*. **credat**: in descriptive clause of characteristic, 'noble enough to believe . . .' **quo**: rel. adv.
- 32 **Nisus ad haec**: the omission of the verb of saying suggests the quickness and fervour of the reply. This is a frequent feature of Virgil's style; cf. 57, 59. **nil tale**: cognate obj.; 'I entertained no such fear', **verebar**: the tense indicates a settled conviction.
- 33 **nee fas, non**: *non* merely repeats the negative idea of *equidem de te nil tale verebar*, just as we sometimes repeat

'No' after a negative sentence. The vehement denial is interrupted by the parenthetic *nec fas* (sc. *erat*); 'nor was it lawful (to entertain any such fear)'; more freely, 'that were a sin', **fas**: from a Greek root FA (PHA) meaning 'speech', which also appears in *fari*, *fatutn*. Originally the word meant the 'dictates' of Heaven, divine law, and thence passed into the more general meaning of what was right or just. **ita . . .** : *ita* confirms the preceding statements *nil tale verebar* and *nec fas (erat)*. Only if these statements are true does he pray for a safe return, **referat**: subj. of wish (optative subj.).

- 34 **Iuppiter**: note the Latin in contrast with the English spelling, **aut quicumque**: ancient belief thought it essential to address a prayer to the proper deity. Nisus mentions Jupiter first, as the most likely deity to answer his prayer, but safeguards himself by generalizing his appeal to any favourable god. **aequis**: the fundamental meaning of *aequus* is 'level' (cf. *aequor*, the level plain of the sea); but it may also mean 'favourable', a3 being the opposite of *iniquus*, 'unfavourable'. The latter is the more probable meaning here.
- 35 **si quis**: the repetition (anaphora) indicates deep emotion and wistful recognition of the perils of the enterprise. **quae**: the rel. clause is placed first for emphasis, as the thought of the many accidents that might frustrate his design is uppermost in his mind. The rel. refers to the general sense of the next line, the intervention of hostile gods or untoward circumstances. Literally, 'which things, many of them, thou seest (are possible)'; more freely, 'and thou seest how many chances might intervene in so critical a venture', **discrimine**: (from *discerno*, 'separate') denotes that which determines into which class a thing shall go. Here it is used vividly for an enterprise in which any help or hindrance, any chance or mischance, might decide for success or failure; hence, 'a doubtful or dangerous venture'.
- 37 Scansion will determine the cases of *tua* and *vita*. **aetas**: a word colourless in itself, denoting any age or period of life; the context fixes the precise meaning. With us, 'age' usually means 'old' age but to the Roman *aetas*, as here, more frequently suggests 'youth'.
- 38 **sit**: sc. *aliquis mihi*. For the mood, cf. *referat* (33). **raptum pugna**: as *mandet humo* contemplates his death, this phrase must mean 'rescued from the fight', the alternatives being the recovery of his corpse, or, failing that, its

ransom. Cf. *A en. i. 484*, where Priam buys back **the dead** body of Hector from Achilles.

- 39 'Or if some wonted chance (i.e., if some mischance, as is often the case) forbids my sepulture'. The unusual order emphasizes the frequent occurrence of such a disaster as the failure to rescue or ransom the body of a dead comrade, and indicates the turbulence of his emotions.
- 39, **40 mandet, ferat, decoret**: the subject is indefinite: 'someone to commit my body to the earth or to . . .' **inferias**: cf. **654 n. absent!**: sc. *tnihi*. **sepulchro**: here, obviously, 'a cenotaph'.
- 41 **neu**: *ne* is the proper negative of the cotative idea, although, occasionally, it is replaced by *non*.
Nisus here explains his second reason for not asking Euryalus to share his venture, the wish not to cause grief to Euryalus* mother by taking him on an errand that might easily have a fatal ending for both of them.
- 42 The story is told in *A en. v. 654-778*.
- 44 **causas**: in its root sense, 'pleas'. *Causa* is derived from *caveo*, and signifies originally 'a statement in defence'; hence, a legal 'plea'.
- 45 **nee**: negatives both *mutata* and *cedit*: 'my resolution has not changed, it does not y'-lcl ground'. *Cedere loco* is the military term for withdrawing from a position. The opposite expression (*sententia sedit*) is found in 865.
- 47 **succedunt**: *sub-* often suggests the idea of proximity. Cf. 813 n. **servant vices**: i.e., 'take their turn' on guard. *Vices* is cognate obj.
- 48 **Niso**: the dat. of interest with *comes*, replacing the more ordinary gen.: 'walks side by side with Nisus'. **regem**: here 'the prince' (Ascanius).
- 49 **animalia**: 'living creatures', including men. Cf. the biological phrase, "animal kingdom".
This and the following line contrast the peace and quiet that prevailed elsewhere with the restless anxiety of the Trojan leaders. Note the tinge of Virgilian pessimism in *corda oblita laborum*, the recognition that "man's days are few and full of trouble."
- 51 **iuventus**: sometimes abstract, but here a collective noun, = *iuvenes*. Cf. *civitas*, which sometimes means 'citizenship', sometimes 'the body politic'. *Invents* is used of any one of military age. Page's translation, 'a chosen band of warriors', gives the full meaning of the phrase.
- 52 **regni**: an exalted phrase for the little **camp**. The word is prophetic rather than actual.

- 53 The indirect questions depend on the idea of debate and discussion in *consilium habebant*. Note that the direct questions implied are *quid faciatnus* } *quis sit nuntius* } ('What shall we do? Who is to be our messenger?') It would be wrong, therefore, to explain the mood as due to indirect discourse. It should properly be described as a volitive subj. in an indirect question of deliberation. Cf. 25 n.
- Aeneae:** dat. with *nuntius*. Note that this is not the ordinary prose construction. The dat. is practically in direct obj. of the verbal idea implicit in *nuntius*. Cf. *mihi nuntiavit*. **iam:** 'now at length'. The crisis demands immediate action.
- 54 **stant:** a verb thus prominently transposed to the beginning of a sentence paints a vivid picture and is consequently described as 'picturesque' as well as emphatic: 'here they stand, leaning on their long spears'. Though in council, they are prepared for an attack.
- 55 **castrorum et campum medio:** a hendiadys (i.e., the expression of a single complex idea by means of two words joined by a conjunction): 'in the centre of the level ground of the camp'. It seems quite impossible to interpret the phrase as 'between the camp and the level ground'; a council of war would not be held outside the camp.
- 56 **alacres:** the adj. goes closely with *orant:* 'beg earnestly'. **admittier:** older form of the pres. inf. pass. Virgil is often intentionally archaic. The syntax is a poetical substitute for *ut* with a volitive subj. of entreaty.
- 57 The request of 56 is followed by a statement on the situation; hence, the ace. and inf.
- morae:** the noun here probably reproduces a common meaning of the corresponding verb *motor*, 'give heed to, care for'; cf. 248 n. Translate: 'it will be the price of their attention', i.e., 'will well repay their attention'. The phrase is evidently modelled on *pretium curae*, *pretium operae*, a reward for trouble, worth the effort.
- 58 **trepidus:** the adjective means 'quivering with excitement'; the context always sufficiently indicates the cause of the excitement, whether terror or eagerness, as here.
- 59 o: interjection, intensifying the appeal of *audite:* 'hear, O hear us', *aequis:* see 34 n.
- 60 *spectentur:* volitive subj. of command; hence *neve*, not *neque*. Cf. 25 n.
- 61 **ferimus** = *offerimus*, 'propose'. Poets frequently use the simple verbs instead of their more exact compounds.

- 62 **insidiis**: dat. of purpose, **ipsi**: 'with our own eyes'.
- 63 **in bivio portae**: *bivium* is a place where two roads meet, as *trivium* is a place where three roads meet. We must suppose that just outside of the sea-gate of the city two roads converge.
- interrupti**: repeats *rara* of line 14. *Sc. sunt*, **aterque**
- 64 • . . **erigitur**: the neglected watchfires are smouldering instead of burning brightly. Both parts of the verse indicate a laxity in the Rutulians, a lucky chance which promises success to the enterprise. Note that *erigitur* is middle voice (821 n.): 'lifts itself up', i.e., 'rises'.
- quaesitum**: the supine (acc. case of an active verbal noun) is regularly used with the oldest force of that case, viz., destination; it naturally depends, therefore, upon a verb of motion. We must interpret *fortuna uti* as equivalent here to 'start out'. This furnishes a good example of the imaginative use of language which is characteristic of poetry.
- The order paints vividly the results of the exploit as
- 67 Nisus' quick imagination realizes them: 'in a moment, here, with spoils, great slaughter wrought, present *shall* you behold us'. Note *shall*; Nisus is *prophesying* the result. So, too, *fallet*.
- 69 **primam urbem**: 'the outskirts of the city'. As the city of Pallanteum occupied the hill later known as the Palatine, the earliest site of Roman settlement, we must construe *obscuris sub vallibus* with *vidimus*: 'from the depths of misty valleys we have seen . . .'
- 70 **venatu**: causal abl. **cognovimus**: 'reconnoitred'.
- 71 **animi**: it is impossible to tell whether this word is (1) locative ('in judgment'), or (2) gen. of respect; cf. 315. Either construction finds abundant parallels in Virgil and in other poets.
- 73 **tamen**: leaves the imagination to supply the implied contrast ('despite all the sorrows ye have sent upon us'). This is Virgil's favourite use of *tamen*. Cf. 140, 231.
- 74 **cum . . . tulistis**: not a temporal clause but a clause of equivalent (or identical) action (Hale-Buck, *Lat. Gram.* §55i). Their bestowal of such undaunted courage is a guarantee that they are not preparing to destroy the Trojans utterly. The best example of these clauses occurs in Cic. in *Cat. i.* 21: *cum tacent, clamant*, 'their very silence is a shout'.
- 76 **atque ora**: amplifying *voltun*;, as *pectora* amplifies *animos*.
- 77 **quae . . . quae**: see 30 n. **laudibus**: the word means

'a thing that deserves praise' quite as often as it means 'praise*', **istis**: note the exact use of the demonstrative; cf. 30 n.

78 rear: volitive subj. in a clause of deliberation. Cf. 25 n.

79 For the sentiment Page well compares Cic. *Phil. ii. 44* 'satis in ipsa conscientia pulcherrimi jacti Iruetus erat.'

81 non . . . unquam: merely a stronger *nunquam*.

82 ego vos: it is characteristic of Latin to juxtapose pronouns. Note the consequent long separation of vos from its governing word *obtestor*. Vos includes Euryalus, though Ascanius addresses himself particularly to Nisus (*Nise*, 83), as the elder of the pair. Cf. *Aen. i. 140*. **genitore reducto**: the abl. abs. is much rarer in poetry than in prose, and is usually employed in a striking way, as here: 'whose sole salvation is my sire's return*.'

83 excipit Ascanius: the postponement of the verb of saying intensifies the eager abruptness with which Ascanius interrupts Aletes. *Excipere*, 'to take over (the conversation) from (another)' is deliberately chosen to emphasize the same idea. *Nise*: vocatives are frequently placed at the point of greatest emotional intensity. So, here, *Nise* is placed in the midst of Ascanius' appeal to the gods. **Penates**: § 68. The epithet *magnos* probably indicates only that he adjures Ascanius by the protecting deities of the royal house of Troy.

84 Assaraci: the lineage of the Trojan princes is given in Homer, *II. xx. 215-240*:

Zeus

Dardanus

Erichthonius

Tros

Ilus

Assaracus

Ganymedes

Laomedon

Capys

Priam

Anchises

Hector

Aeneas
Ascanius

- canae:** 'hoary', constant epithet of Vesta as the goddess of the hearth, typifying the ancient origin of the state from a single family.
- 85 *quaecumque ... est:* repeats *cui. . . reducto* (82).
fides: here 'confidence*' rather than 'faith'.
- 87 *illorecepto:* abl. abs. with the value of a condition. Cf. 82 n.
- 88 *bina:* the distributive force of the so-called distributives grew out of an earlier collective use. *Bina* meant a *group* of two; *trina*, a *group* of three; cups, in particular, usually went in pairs; cf. *tripodas geminos* (90), *biduum* (a group of) two days, *aspera signis:* embossed with figures, or graven in bas-relief,
- 89 *devicta . . . Arisba:* the value of the cups is enhanced by their history; cf. 168 n.
- 90 *tripodas:* Greek ace. pi. form, *auri . . . talenta:* we cannot determine the exact meaning of the phrase or the value of the reward; nor does it matter.
- 91 *cratera:* Greek ace. sing. form, **dat:** Virgil frequently uses the pres. tense in relative clauses, where we should employ a past tense; cf. 170. Editors explain the usage variously, either on the ground that a gift is an enduring thing, or that the tense brings the presentation more vividly before the mind.
- 93 *victori:* sc. *mihi*. *dicere = edicere;* see 61 n. *sortem:* originally meaning 'lot', this word is often applied to the casting of lots or to anything determined by lot. Here it is 'the division of the spoil'.
- 94 Instead of saying 'I will give you Turnus' horse', Ascanius lets his eagerness complicate his statement: 'if I am victorious,—you have seen Turnus' war-horse!—that very horse will I set apart. . . ' *quo equo, quibus in armis = equum quo, arma in quibus;* the antecedents have been incorporated with the relatives.
- 95 *aureus:* a 'run-over' epithet always stands out with great distinctness. The epithet is transferred from Turnus' armour to himself.
- 96 *excipiam sorti:* *sorti* may be a dat. of interest, a common construction with verbs of separation; cf. Caes. *de bell. Gall. ii. 25. 2, scuto ab novissimis uni militi detracto*. But it may also be taken as an old abl. form modelled, as many consonant stems are, in Lucretius especially, on the t-stem form. In *Georg. iv. 165* this form is an undoubted abl.: *quibus ad portas cecidit custodia sorti*.
- 97 **bis sex:** *duodhim* is metrically impossible. In any case

the longer numerals are as unpoetical in Latin as in English; cf. Wordsworth, *Highland Girl of Inversneyde*:

Twice seven consenting years have **shed**
Their utmost bounty on thy head.

The phrase modifies both *corpora* and *captivos*. **matrum corpora**: rather than *matres*, because he is thinking of their service as slaves. In the same way we often speak of employees as 'hands'.

- 98 **sua omnibus arma**: *omnibus* is a dat. of interest, and must not be construed with *da bit* *sua* refers solely to *omnibus*; 'twelve captives will he give, each with his own armour'.

- 99 **campi**: 'royal domain'. Private tenure of land in remote antiquity was confined to royalty or to public heroes, e.g., Horatius. Cf. *Livy ii. 10* : *agri quantum uno die circumaravit datum*; and Macaulay, *Horatius* 542 ff.:

They gave him of the corn-land
 That was of public right,
 As much as two strong oxen
 Could plough from morn till night.

- 100 **spatiis**: *spatium*, strictly 'one lap of the race-course', is an appropriate metaphor for one year of life,

- 101 **venerande**: Euryalus' boldness, far beyond his years, rouses in Ascanius a feeling of admiration that rises into reverence, **pectore toto**: abl. of manner; 'wholeheartedly'.

- 103 **rebus**: dat. of purpose.

- 104 **tibi maxima fides**: sc. *erit*: 'in thee shall I place my fullest confidence both in word and deed'.

- 107 **arguerit**: note the confident certainty expressed by the fut. perf., as contrasted with the simple future. The idea of completion found in all the perfect tenses (perf., pluperf., fut. perf.) sounds a note of finality: 'never, never will I fall short of this bold deed', **tantum**: 'only'. Certain as he is of his unwavering courage, he cannot be certain of the result, in which chance will play no less a part, **haud adversa**: not a mere repetition of *secunda*, but a second choice. He desires that fortune may be kind, or, if not kind, at least not actively opposed. Note the literal force of *adversa*, 'turned against'.

- 108 **cadat**: a metaphor from dicing.

- 109 **unum**: emphatic, as always: 'one boon, and only one, I crave', **genetrix**: the order indicates that his mother

is his first, indeed his only, anxiety. The word chosen (in preference to *mater*) subtly suggests 'like mother, like son'. Cf. 41f. The anxiety there indicated by Nisus finds an echo in Euryalus' heart, *gente*: here 'line', not 'people'.

111 *mecum excedentem*: repeats and reinforces *non tenuit*. Both expressions explain *miser am* ('to her sorrow').

112 *huius*: sc. *periculi*. *quodcumque*: his courage minimizes the danger of the deed, *pericli*: shortened form for *periculi*] partitive gen. with *quodcumque*.

inque salutatam: *in-* belongs with *salutatam* as a negative prefix; cf. 6 n. Such separation of the component parts of a word is called *tnesis* ('cutting'). The *tnesis* of negative compounds with *in* is a mannerism of Lucretius for whose poetry Virgil had the highest regard, *nox . . . dextera*: sc. *sit*. The abrupt parenthetical adjuration is a sign of deep emotion.

dextera: lengthened form of *dextra*. Sc. *manus*.

nequeami the mood is variously explained:

114 (a) as a less vivid future conclusion (with implied conditional clause): 'because (if I were to say good-bye) I should not be able to endure her tears'.

(b) as dependent clause in virtual indirect narration (virtual sub-oblique); either (1) because he is openly expressing his inward thought, 'because I feel I cannot . . .'; or (2) because the full thought of the passage may be interpreted as *Tiox et dextera tua testis sit me insalutatam earn relinquere quod nequeam*. The present editors prefer the explanation given in (b).

115 *tu, oro*: the juxtaposition deepens the sense of personal appeal.

117 *in casus omnes*: is probably better construed with *audentior* than with *ibo*: 'to face whatever may hap with greater confidence', *percussa mente*: it would be worth while to analyze in Euryalus' words the emotions that touched his hearers to the heart.

119 *patriae pietatis imago*: *patriae* (adj.) is equivalent to *patris* (objective gen.). Euryalus' love for his mother raised in Ascanius' mind the picture (*imago*) of his own affectionate loyalty (*pietatis*) to his father, and that picture touched (*strinxit*) his heart.

120 These incomplete lines are called "hemistichs" ('half-lines'). They are commonly regarded as illustrations of the incompleteness of the Aeneid at Virgil's death (§12).

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- sponde:** literally 'promise (thysself)'; 'be assured that all I do shall match thy great emprise'.
- 122 **ista:** note the peculiar appropriateness of the demonstrative of the second person, and its juxtaposition with *mihi* : 'thy mother shall be my mother'. Cf. 82 n.
- 123 **defuerit:** 'shall prove wanting'; cf. 107 n. The tenses in this passage are used very skilfully; note especially *manet* (124). **partum:** abstract for concrete; 'such a bearing of a child' = 'the mother of so glorious a son'.
- 124 **manet:** vivid pres. for fut. His favour is so assured that it is represented as already operative. Its real force is apparent in *manebunt* (127). The trans. use of *maneo* is limited to poetry. The ordinary construction is found in 127.
- 125 **per caput hoc:** 'by this head of mine'; cf. 9 n. To swear by the head (i.e., by the life) was a common oath. Cf. *Aen.* iv. 357; *Matthew* v. 86. **solebat:** Aeneas, whose whole life and destiny was bound up in his son, in swearing by the head of Ascanius, would swear by what he held dearest and most sacred.
- 126 **reduci:** adj., with the force of a condition, **rebus secundis:** abl. of attendant circumstances, 'with success'. For the meaning of *secundis* cf. 968 n.
- 130 **Gnosius:** Knossos, in Crete, was the centre of Minoan civilization and art from 2500 B.C. to 1000 B.C. Daedalus, 'the cunning artificer', came from Crete (*Aen.* vi. 14); cf. §91. **habilem:** predicate adj.; literally, 'had fitted it with an ivory scabbard (so as to be) *holdable*', i.e., 'to hold it withal'. Others interpret: 'had fitted it *neatly** or 'for use', **aptarat:** contracted pluperf. of *apto*.
- 131 **horrentes:** referring to the shaggy mane of the lion. The whole phrase may be taken as a hendiadys (cf. 55 n.); but it seems preferable to regard the enclitic as explanatory, *pellem* and *exuvias* being identical. Similarly in 183 the second clause, introduced by the same enclitic, explains the first.
- 132 **exuvias:** etymologically 'anything stripped off'; cf. *exuit* (128). The word was frequently applied to arms stripped from a foe as spoils of war. 'Trophy' will do well enough here.
- 134 **iuvenumque senumque:** in apposition with *primorum*.
- 135 **prosequitur:** such attendance at the beginning of a journey was a mark of honour and affection with the ancients as with ourselves, nec **non et:** elaborate Lucretian phrase of transition; 'therewithal'.

- 136 **ante annos:** i.e., before the years of maturity and responsibility; freely, 'beyond his years'.
- 137 **dabat:** the tense indicates reiterated messages.
- 138 It is possible that Virgil, who knew his Catullus and occasionally honoured him by quotation, has in mind **Cat. Ixiv. H2:** *quae cuncta aerii discerpunt irrita venti*, or a like passage in xxx. 9. Cf. also 244 n. Virgil uses the same idea, similarly expressed, in 1024, where see n.
- 140 **inimica:** the full weight of the word is not felt till we reach *tamen* (see 73 n.). Then we know that the camp was 'hostile' in the fullest sense, even unto their death: '**they** seek the foeman's camp, *that fatal camp*, yet destined first themselves to bring destruction upon many'.
- 141 ff. Note the accumulated emphasis on the idea of un-military confusion and lack of discipline.
- 142 **arrectos:** 'up-tilted', the natural position of a two-wheeled vehicle when not in use, with the tail-board resting on the ground.
- 143 **simul arma . . . vina simul:** chiasitic order, **iacere:** from *iaceo*, not *iacio*, as the metre shows.
- 144 **vina:** by metonymy for 'wine-jars'.
- 145 What effect is produced on the reader's mind by this line and the first half of 146? Study the means by which that effect is produced. The abrupt monosyllabic ending of 145 is only one of these means.
- 146 **hac:** look up in the vocabulary, and do not suspect a misprint in the word, **tu:** intensifies the earnestness of the appeal.
- 147 **custodi et consule longe:** 'keep close, far-sighted watch', the single idea being emphasized, as frequently in Latin, by two verbs of like significance.
- 148 **haec vasta dabo:** we should say 'lay waste', but *dare* is a verb of wide use in Latin and an especial favourite with Virgil. 'Here will I spread havoc and hew a broad path for thy guidance'.
- 149 **vocem premit:** i.e., 'falls silent'; cf. *Aen. vi. 155, pres\$ore*.
- 150 **altis:** piled up to make a soft couch.
- 151 An excellent description, and imitation, of the heavy breathing of drunken sleep.
- idem:** used idiomatically to denote the possession of opposite or unusual qualities in the same person; cf. *Aen. Hi. 80, rex Anius, rex idem hominum Phoebique sacerdos*. Our 'at once' is similarly used.
- A sad reflection frequent from Homer (e.g., //i. ii. 858 f.)

onwards. The more familiar 'Physician, heal thyself (*Luke iv. 28*) is in similar vein.

- 154 Virgil takes his simile from Homer (*//. xii. 299-806*), but varies it to suit his own purpose. The simile is incomplete; we should expect *sic Nisus saevit* (or the like).

Note the contrast between *impastus* and *plena*, his famished condition and the plentiful supply.

per ovilia turbans: possibly an instance of tmesis for *ovilia perturbans*, but it is simpler to regard *turbans* as intrans., 'rioting'.

- 155 *vesana*: *ve-* is a privative (i.e. negative) prefix found in a few words only; e.g., *vecors*, *vegrandis*. *manditque . . . cruento*: imitative harmony, expressive of champing teeth and muttered growls, *trahit*: 'mauls'.

- 157 *et ipse*: though he had been set to guard and not to slay (147).

- 158 *in medio*: i.e., just as he came upon them. He did not seek out the captains and princes as Nisus did.

- 159 *Fadumque Herbesumque*: an initial *h* does not count as a consonant and does not prevent elision. Virgil is keenly sensible of the music of sonorous names, and cannot forbear to name some of the 'nameless rabble'. *subit*: 'steals upon', an unusual but quite intelligible meaning. Cf. *subrepat* (2429). So, too, *subitus* is used of anything that steals upon one unawares. *Subeo* is commonly intrans.; cf. 180.

- 100 The sentence structure runs *iam . . . tendebat, cum talia Nisus ait, for ibi . . . equos* is a mere parenthesis. This type of construction is called *cum-inversum* because the principal sentence and the *cum-clause* are interchanged. It was when Ruryalus was going on with his work of destruction that Nisus gave the order to cease. The construction is a common one, even in prose. The verb of the *cum-inversum* clause is always in the indie, *cum* being equivalent to *et turn*.

- 161 *deficere extremum*: 'dying out'. Adj. and verb are closely connected.

Two interpretations of this passage are possible: (1) the dying down of the watch-fires suggested to Kuryalus that the men were still asleep and that the horses could be carried off; or (2) the sinking of the watch-fires and the horses beginning to crop the grass are both signs of the approach of dawn and, therefore, of danger.

- 163 *ferri*: supply *eum* as subject, *caede atque cupidine*: either (1) a hendiadys (cf. 55 n.), 'lust for blood'; or (2) 'bloodshed and lust for spoil'. The latter would harmonize better with the first interpretation of the passage given above (161).

- 165 **exhaustum**: note the force of the prefix, 'out and out', i.e., 'thoroughly'. Translate: 'the cup of vengeance have we drained enow'.
- 166 **virum**: old form of gen. pi. of second declension. It is an error to call this a contraction for *-arum*. The form in *-um* is the original form, as the Greek second declension proves. It was expanded in Latin into *-orum* to match *-arum* of the first declension. Here the word is to be taken closely with *arma*, not with the rest of the list.
- 167 crateras, **tapet&s**: Greek forms of the ace. pi. (third declension), **simul**: 'all together', suggesting the unmilitary confusion that prevailed after the revelry of the preceding night.
- 168 phaleras: originally the cheek-pieces attached to the ridge of the helmet; then, any similar plate or disk, whether worn (a) by men on the breast, especially as military decorations; or (b) by horses on forehead or breast; cf. *Aen.* v. 310, *equum phaleris insignem*. **aurea bullis cingula**: Virgilian inversion for a 'sword-belt with golden bosses'. The pi. is used because a sword-belt (like our Sam Browne belt) is a complicated affair. Virgil, imitating a constant practice of Homer, enhances the value of the belt by telling its history (cf. 89 n.); but in a modern poem such detail would be considered irrelevant. The two ace. are dir. objects of the long delayed *rakit* (17Z) and are resumed by *toe* (173).
- 170 **mittit**: see n. on *dat* (91); cf. 171. The gift would be a constant reminder of the pact of *hospitium* ('guest-friendship') between them. With *iungeret* supply *sibi cum*.
- 171 **habere**: an epexegetical (explanatory) inf., a poetic construction which Virgil frequently employs, especially with *do* or *dono*.
- 172 Servius regards this line as an insoluble puzzle, and Mackail omits it from his translation. Yet without it the story, obscure as it is through condensation, is even more obscure, as we should not know how the belt came into the hands of a Rutulian. It seems reasonable that *moriens* and *post mortem* should both refer to the same person. After the death of Remulus the Rutulians won it among the spoils of war, and so it passed into the possession of Rhamnes.
- bello pugnaque**: not governed by *potiti*, but modifying it; 'won it in war and battle'.
- 173 **nequiquam**: with *aptat*. A pathetic prophecy; instead of being a trophy of victory to be proudly displayed it brought himself and his comrade to death; cf. 183.

- 174 *habilem*: 'well-fitted'; cf. 130 n.
- 176 *urbe Latina*: *Laurentum*.
- 176 *Turno*: poetic dat. of destination, *responsa ferebant*: their march was probably an answer to *Turnus*' request for reinforcements. The three hundred horsemen are an advance-guard (*praemissi*, 176); the main Latin army was to follow later, *ter centum*: cf. 97 n.
- 18(*muro*: the rampart of the Rutulian camp, *subibant*: the prefix denotes proximity; cf. 47 n.
- 181 *flectentes*: this intrans. use grows naturally out of the omission of the dir. obj. *iter*. So, too, in the case of *tendebat* (160). *laevo limite*: abl. of the 'way by which' (or 'route'). Cf. our '*via Montreal*'.
- 182 *sublu8tri*: might suggest the glimmering light of dawn (cf. 164). But *radiis adversa* (183) and *Lunam* (212) are decisive in favour of the dimness of the moonlight.
- 183 *inmemorem*: he had thought of the helmet only as a proud trophy of victory and had forgotten that the gleam of its bright metal might betray his presence to the enemy. *radiisque*: see 131 n.
- 184 *visum est*: 'was seen', not 'seemed'.
- 185 Note the sharp, incisive style of the military commands.
- 186 *nihil*: cognate obj. of *tendere*; much more effective than *non*. *tendere*: the historic inf. merely reports the action without placing it in its time-setting. It is frequently used to describe rapid, confused, or deeply emotional action, thus sketching a situation in bold strokes: 'no attempt to answer (or confront) him, only hasty flight and trust in the darkness'.
- 188 *divortia*: *divortium*, etymologically, 'a turning aside', is a place where the road forks; hence, by metonymy, 'a branching path', *nota*: because the place was in their own territory.
- 189 *hinc atque hinc*: Latin idiom prefers to express the place from which action proceeds rather than the place where it occurs. Cf. *undique* (191) and the common *utrimque* 'on (literally 'from') both sides'. *Vustode*: collective sing.; cf. *miles*, *hostis*. See 830 n. *coronant*: 'make a ring about'.
- 192 *rara*: cf. 14 n. and *Aen. i. 118*, *apparent rari nantes in gurgite vasto*. The adj. goes closely with *lucebaL calles*: 'cattle-tracks', or 'glades'; as in *Aen. vi. 443*.
- 194 *regione*: abl. of specification. The word is used here in its etymological sense of 'direction'. It is derived from *rego*, to make straight, or 'rule' (whether literally of drawing

a straight line, or metaphorically of keeping a nation in **the** straight path). Cf. 84.4. The word occurs with **its** ordinary meaning in 199.

- 195 **abit**: 'gets clear away', **inprudens**: either 'blindly', as not knowing where he was going, or 'heedless' of his friend,—a case of *saue qui peut*.
- 196 **locos**: theoretical distinctions have been attempted between *loci* and *loca*, but with scant success. The poets use the forms according to metrical convenience, but in prose the neut. form is preferable.
- 197 'held (them) as an upland stading'; more freely, 'kept liis cattle there in the uplands'. *Stabulum* (from *stare*) is a place where cattle are kept, not necessarily a building. **ut**: 'when', a variant for *cum-inversum*: cf. 160 n. **respexit**: either literally, 'looked back for', or metaphorically, 'thought of'. Cf. 1699 n.
- 200 **rursus**: with *revolvens*. **revolvens**: as if it were a scroll. The same metaphor recurs in *legit* (202), 'reads', or, more freely, 'traces'.
- 201 **fallacis**: as apt to mislead him and betray him to the enemy. Cf. *fraude loci* (206). **silvae**: we should say 'the tangled path *through* the treacherous wood', but in Latin one noun depending on another goes into the gen. **simul et**: *et* is either (1) a delayed connective, or (2) 'too'. Even while he complains that the attempt is hopeless, he sets about making it.
- 202 **silentibus**: suggests that he is listening as well as looking for some sign of Euryalus.
- 203 **audit**: put first (unusual order) and repeated, to emphasize his eager listening for sound of friend or foe. *signa*: in its wider sense, 'signs' or 'tokens', **sequentum**: we should say 'of pursuit'. Note the poetic form instead of *sequentium*.
- 204 **in medio tempus**: 'interval', **cum**: *inversum* (160 n).
- 206 **fraude**: causal abl. with *oppressum*. The following abl. abs. is causal also.
- 207 **plurima**: cognate obj.
- 208 **quid faciat**: volitive question in a clause of deliberation in direct discourse. The questions are rhetorical (i.e., equivalent to emphatic statements), but that fact has nothing to do with the mood, which is wholly due to the volitive idea. Cf. 25 n. Note how dramatically the vivid present reproduces the scene, **qua**, **quibus**: interrog. adjectives.
- 209 **an**: it should be noted that this is not an alternative to

the preceding questions (*faciat, audeat*) but to a suppressed *utrum-clause*: '(whether shall he take some other step) or shall he rush full upon their swords to certain death?' The suppression of the one alternative adds weight to the other and thereby implies that it is the course to which he inclines. It is a grave error to suppose that *an* ever introduces a single question; the implication of a suppressed alternative is always present.

210 *pulchram*: 'glorious'.

211 *ocius*: the comparative often indicates a more than usual amount of the quality; here, freely, 'right swiftly'. *adducto, torquens*: both words are picturesque; the former depicts the arm drawn back for the cast, the latter the balancing of the shaft for an effective throw. Parallels to both expressions are found in 226.

212 *suspiciens*: in the etymological sense, 'looking (up) from below (*sub*)'; more freely, 'lifting up his eyes', *voce*: fullness of expression, designed to make the prayer audible to the reader's imagination. An effective example of this fullness of expression is found in *I John i. 1*. Cf. 848 f.

213 *tu, dea, tu*: the earnestness of the appeal is increased by the repetition of the pronoun and by the interposition of *dea*. *praesens*: omnipresence was not an attribute of the ancient gods. They had to be at hand to lend their aid. Cf. *Psalms xlv. 1*, "a very present help in trouble"; and Elijah's sarcasm in *I Kings xviii. 27*. In consequence *praesens* came to mean in such connection 'strong, effective,' 'mighty'.

214 This verse illustrates the ascriptions of ancient prayer. Here the triple ascription lauds (1) the beauty and majesty of the goddess (*astrorum decus*); (2) her lineage (*Latonia* = daughter of Latona); and (3) her function (*nemorum custos*) as goddess of the chase and protector of hunters. The identification of the Moon-goddess with Diana, as of the Sun-god with her brother Apollo, is of very early origin.

215 Ancient prayer savoured much more of bargaining than (let us hope !) modern prayer. It demanded a *quid pro quo*. If divine help and favour were not procured by sacrifice and prayer, the sense of injustice was not at all backward in expressing itself. Cf. *Aen. iv. 198-215*.

216 *auxi*: either literally, 'increased', or, metaphorically, 'honoured'. If the former interpretation is preferred, Conington's 'if ever my own hunting swelled the tribute' could hardly be bettered.

- 217 Trophies of the chase were naturally offered to Diana as the huntress-goddess. Cf. *Ecl.* vii. 29-32.
fastigia: the triangular gable-ends, or pediments.
- 218 **rege:** see 194 n.
- 219 **conixus, conicit:** *cum-*, in composition, usually expresses intensity or completeness. Here its repetition is doubly emphatic, suggesting, as both words do, the gathering of all his strength for the mighty cast.
- 220 **conicit:** the prolonged pause after the initial dactyl suggests the moment of breathless expectation between the cast of the weapon and its impact.
- 223 **volvitur:** picturesque order; cf. 54 n.
- 224 **pulsat:** effective frequentative word for the convulsive struggle of so violent a death.
- 225 **diversi:** adj., with adverbial force, 'on every side'.
hoc: causal abl., referring to his successful stroke.
- 226 Cf. 211n.
- 227 **trepidant:** with excitement rather than with fear. Cf. 58 n. Tago: dat. of interest.
- 228 **stridens:** as a run-over epithet the word gains emphasis from its position which makes it stand out independently: 'smote through both Tagus' temples,—whizzing it smote, and . . . ' **traiecto cerebro:** the ancient mind delighted in realism, however ghastly. A more refined taste prefers suggestion. Contrast Iphigenia's description of her own death in Tennyson's *Dream of Fair Women*:
 The bright death quiver'd at the victim's throat;
 Touch'd; and I knew no more.
- 230 **quo:** adv.,=i'w *quern*, **ardens:** goes closely with the verb.
- 231 **tamen:** i.e., 'though as yet I cannot wreak vengeance on your comrade'. Cf. 73 n. **interea:** i.e., 'until I can do so'.
- 232 **persolves:** *per-*, ('throughly') 'to the full'.
- 233 **exterritus, amens:** the asyndeton (i.e., absence of a connective) reflects his mad haste and excitement.
me, me: standing outside the grammatical structure (*anacoluthon*; 868 n.). After the interjected *adsum qui*
- 236 *feci* the form of expression is altered. In his tumult of passion and remorse for the danger he has brought upon Euryalus, Nisus' words tumble out pell-mell.
- fraus:** 'crime', **nihil:** cognate'obj. of *ausus (est)* and *potuit* Nisus' denial of Euryalus' courage and strength is
- 237 merely a counsel of despair to save his friend.

- 238 **hoc**: deictic (cf. n. on illo, 20). **The** sky and the stars are frequently appealed to in passionate speech, as beholding what passes upon earth.
- 239 **tan turn**: 'only', modifying the whole sentence.
- 240 **dabat**: the tense is significant; his words were not finished before the blow was 'stoutly driven home'.
- 242 Note the swooning effect of the liquid consonants.
- 244 **purpureus**: denotes the generic idea 'bright', rather than any specific colour. The traditional rendering 'purple' has established itself in English, but it is, unfortunately, a mis-translation, **flos succisus aratro**: another reminiscence of Catullus (xi. 23; Ixii. 40). See 138 n.
- 246 **demisere**: the so-called gnomic perf. (from a Greek word meaning 'a general statement') expresses what always has occurred, and, therefore, what always does occur. It is parallel here to *languescit*, a general pres. tense.
- 248 **Volcentem, Volcente**: intensive anaphora. Cf. 30 n. **moratur**: from 'linger over' this verb passes naturally into the meaning 'pay heed to'; cf. 57 n.
- 249 **quern**: referring to Nisus; dir. obj. of *proturbant*. **hinc cominus atque hinc**: the implicated order suggests the confused melee.
- 250 **proturbant**: conative pres.
- 251 in **ore** adverso: 'full in the face'.
- 252 **hosti**: dat. of interest, with a verb of separation.
- 254 **confossus**: see 219 n. **demum**: always intensifies the preceding demonstrative; 'there and there alone'; i.e., clasping in death the dead body of his comrade.

The calm ending of the episode makes the reader forget the tragedy in the triumph of heroism and friendship. After life's fitful fever they sleep well. For a similar calm ending, cf. 476-482.

HORACE

ODES

(For Horace, see §§ 13-19.)

Translations: There are complete verse translations of the Odes by Conington, Lord Lytton, W. E. Gladstone, and several others. Translations by Field, Martin, Showerman, Dobson, will be found in the following volumes respectively: Eugene Field, *Echoes from the Sabine Farm*; Sir Theodore Martin, *The Odes of Horace*, or *Horace*, in Blackwood's *Ancient Classics for English Readers*', Grant Showerman, *Horace and His Influence*,

in *Our Debt to Greece and Rome Series*; Austin Dobson, *Collected Poems*. Translations of selected odes will be found in the works of Dryden, Cowper, and many other poets. H. E. Butler's *The Odes of Horace in English Verse* (London: G. Bell and Sons) is an excellent collection of versions by various hands. See also *Roba d* Italia*, by G. M. and G. F. Whicher (Amherst, Mass.: the Bookmart), and *Q. Horati Flacci Carminum Liber Quintus* by Rudyard Kipling and C. L. Graves (Yale University Press).

1.1

The Prologue

Theme: Varied are the objects of human ambition; 257-260, some seek success in athletics; 261-272, others aim at political distinction or commercial gain; 273-282, a life of ease, war, and the chase attract others; 283-290, my taste is lyric poetry, and my ambition that you should rank me with the lyric poets of Greece.

Metre : First Asclepiadean (§ 101).

J. 1 is the prologue, and *III. 80* is the epilogue of the first three books of the Odes. In these two odes alone Horace uses the First Asclepiadean metre. In the opening verses of the prologue, the poet dedicates the three books of the Odes to Maecenas, his literary patron.

255 Maecenas atavis edite regibus: note interlocked order of related words, a b a b.

Maecenas: C. Cilnius Maecenas belonged to one of the noblest families of Etruria. He was born about 70 B.C., a few years before Horace. He became the close friend and confidant of the triumvir Octavian (later Augustus), acting as his representative in negotiations with Antony, and, in 31 B.C., virtually governing Rome during the absence of Octavian. But Maecenas never sought or held public office, being content to be classed among the knights (*Ordo equester*). Devoted to the true welfare of the Roman world, he was the Emperor's chief adviser in civil affairs and exercised considerable influence in moulding the new government. He was fond of the pleasant things in life, of literature, and of the society of literary men. He encouraged the poets of his circle to use their verse to create a national sentiment in favour of the new regime. Horace was introduced to Maecenas by Virgil and Varius about 39 B.C. Poet and patron became the best of friends.

About 33 B.C. Maecenas presented Horace with a farm in the Sabine hills (§ 16). When Maecenas died, his will, addressed to the Emperor, contained the words, *Horati Flacii, ut mei, sis memor*. **regibus**: in apposition with *atavis*.

256 *o* et: the interjections *a* and *o* are not elided.

257-260 *Construe, sunt quos iuvat collegisse curriculo Olympicum pulverem, et quos meta evitata fervidis rotis palmaque nobilis evehit ad deos.*

257 **sunt quos iuvat**: *stmt quos* here equals *aliquos* and has no effect on the mood of *iuvat*; so, too, *est qui spernit*, 273-5, equals *aliquis spernit*. **Olympicum**: the Olympic games were still celebrated in Horace's time. While the poet refers particularly to the Olympic games, he is probably thinking of Greek games, generally. "The poet, whose appeal is to the imagination rather than to the intellect, seeks to make a more vivid impression by presenting a picture in preference to an abstract conception, and by putting forward a particular person, object, or action to represent a whole class." (C. L. Smith.) Cf. 263, *proprio condidit horreo* (amassing wealth); 264, *Libycis areis*; 265, *findere sarculo* (tilling); 267, *trabe Cypria*; 268, *Myrtoum mare*; 269, *Icariis fluctibus Africum*; 273, *Massici*; 282, *Marsus aper*.

258 *collegisse*: poetical use of perf. inf. for pres. **meta**: nom. subject; the race-track for chariots was oval in shape. Up the centre ran a long low wall (*spina*), round which the chariots were driven several times. At each end of this wall were three *metae*, to mark the turn. It required great skill on the part of the charioteer to make the turn closely without accident. Cf. Milton, *Paradise Lost*, ii, 530:

As at the Olympian games or Pythian fields
Part curb their fiery steeds, or shun the goal
With rapid wheels.

259 **palma**: a palm branch was placed in the hand of the victor at the Olympic games as a symbol of victory.

260 **terrarum dominos**: in apposition either with *quos* or **with deos**.

261 **hunc**: here, as also with *ilium* (263), supply *iuvat*.

262 **tergeminis**: 'triple'; the curule aedileship or the quaestorship, the praetorship, and the consulship, **honoribus**: abl. of means.

263 **horreo**: local abl.

264 **Libycis**: the province of Africa, before the conquest of

Egypt, was the largest source of Rome's grain supply. Sicily, Sardinia, and Africa were called by Cicero *tria frumentaria subsidia rei publicae*. areis: grain was threshed on a level surface of hard clay.

- 265 **gaudentem**: dir. obj. of *dimoveas*, 267. **patrios**: suggests contentment, pride, and security, **findere**: in prose the complementary inf. is used with many verbs expressing will, desire, intention, effort, capacity, and the like. The usage was greatly extended by the poets to vbs. that more vividly expressed the feeling or capacity indicated.
- 266 **Attalicis condicionibus**: 'such terms as an Attalus might offer'; the Attali were wealthy kings of Pergamus in Asia Minor. Attalus III, on his death in 133 B.C., left his kingdom and his treasures to the Romans.
- 267 **trabe**: 'a beam, a timber'; translate 'ship'; use of a part for the whole (*synecdoche*). **Cypria**: Cyprus was a famous centre of ship-building.
- 268 **Myrtoum mare**: related words are often placed at the beginning and end, so "framing" the line.
- 269 The Icarian Sea was the south-east portion of the Aegean, into which Icarus is said to have dropped when flying from Crete (§ 91).
fluctibus: dat. with *luctantem*; poets use the dat. with v^{ts}. of difference, disagreement, contention.
- 270 **mercator metuens, otium oppidi**: alliterative pairs. **mercator**: 'trader' rather than 'merchant'.
- 271 **rura**: 'the fields about his town'; each town had its *ager*. **sui**: 'his own dear'.
- 272 **pauperiem**: moderate or narrow circumstances, not actual want, **pati**: with *indocilis*; the explanatory inf. with adjs., rare in classical prose and in pre-Augustan poetry, is common in Virgil, Horace, and later poets.
- 273 **Massici**: sc. *vini*; this wine, produced on Mons Mas-sicus in Northern Campania, was one of the four choice Italian wines.
- 274 **solido die**: the Roman business day extended from early morning to the middle of the afternoon.
- 275 **spernit**: see 257 n. **membra**: dir. obj. of the middle part, *stratus*; see 821 n.
- 276 **stratus**: from *sterno*. **ad**: 'by, at', **aquae lene caput sacrae**: note order of related words, a b b a.
- 277 **lituo**: used loosely for *litui sonitu*.
- 278 **matribus**: the dat. of agent, which is the normal construction with the gerundive (passive periphrastic), is

frequently extended in poetry to the passive voice generally. So also *catulis*, 281.

- 279 **detestata:** perf. part. of a deponent vb., used with pass. force. **love:** = *caelo*, 'the open sky'. The poets commonly use the name of a divinity for the province over which he presides. The name of Jupiter, the god of heaven, and cognate words derived from the root *DI* or *DIV*, 'bright', are used for the sky or the air; cf. 333-4, *malus Iuppiter*; 389 and 399, *sub diva*.
- 283 **me:** in emphatic position at the beginning of the line; introduces the closing section of the ode, the part describing Horace's own tastes and desires, **doctarum:** 'learned', applied here particularly to poets, as often, **praemia:** nom. pi., in apposition with *hederae*; the ivy was sacred to Bacchus, one of the protecting deities of poets.
- 284 **dis:** Horace uses the dat. with vbs. of uniting, mixing, comparing.
- 286 **tibias:** the pipes, or flute, and the lyre were associated with lyric poetry.
- 287 **Euterpe, Polyhymnia:** see § 57; the provinces of the several Muses are not always clearly differentiated in Horace.
- 288 **Lesbourn:** referring to the Lesbian lyric poets Alcaeus and Sappho (see §§ 99-100). **tendere:** see 265 n. **barbiton:** Greek ace.
- 289 **vatibus:** see 284 n.
- 290 **feriam:** from *ferio*. Cf. Herrick, *Hesperides*, 613:

**And once more yet (ere I am laid out dead)
Knock at a Starre with my exalted Head.**

The Epilogue (*III. SO*) clearly shows that Horace is convinced that this hope has been realized.

1.9

A Lesson for Winter

Theme : 291-294, Deep is the snow and keen the frost; 295-298, pile on more logs and bring forth more wine; 299-302, leave the future to heaven; 303-314, think not of the morrow; enjoy what each day brings, for youth will not last.

Metre : Alcaic (§99).

For his inspiration Horace is perhaps indebted to a poem of Alcaeus (fragment 34): "Zeus sends down rain; from the heavens falls a great storm; the streams of water are frozen fast. . . .

Defy the storm by heaping up the fire, mix honey-sweet wine ungrudgingly." But the details of Horace's ode are Italian, not Greek. Cf. Tennyson, *In Memoriam*, cvii, stanzas 2-5, "Fiercely flies The blast of North . . ."

- 291 ut: 'how', stet: 'stands out', clearly seen through the winter air. candidum: 'glistening'.
- 292 Soracte: S. Oreste, an isolated peak in Etruria, about 24 miles north of Rome, and clearly visible from the city.
- 294 constiterint: the Tiber rarely freezes; Horace is either exaggerating or following a Greek model closely. But the cold, even if it is exaggerated, furnishes a necessary contrast to the picture of warmth and comfort indoors.
- 296 benignus: 'more generously' than usual; 'unstintingly'.
- 297 8 quadrum Sabina merum diota: interlocked order; cf. 255. Sabina: transferred epithet, more properly applicable to the wine itself. The Sabine wine was not a choice vintage; cf. 273 n. Thaliarche: significant name, 'master of the revels'; a creation of the poet's fancy. diota: abl.; the amphora or two-handled (literally 'two-eared') jar in which the wine was kept and from which it was poured into the mixing-bowl.
- 299 cetera: all but the pleasures of the moment, simul: for *simul atque*, as always in the Odes; in prose this would be, *nam simul atque illi stravere ventos*, 'for as soon as they have laid the winds'.
- 300 aequore: local abl.
- 303 fuge: 'shun'; more vivid than *noli*.
- 304 quern . . . cumque: for *quemcumque*; this figure is called tmesis; seell3n. Fors: here equivalent to *Fortuna*. dierum: depends on *quemcumque*. lucro: dat. of purpose; 'for gain'; a metaphor from bookkeeping; freely, 'place on the credit side'.
- 306 puer: 'while in thy youth', sperne: in poetry *ne* and the pres. imperative are sometimes used instead of *noli* and the inf. In this passage *nec* (305) is used for *ne*, and *neque* (306) for *neve*, *neque tu*: sc. *sperne*; *tu* is emphatic, suggesting a personal appeal.
- 307 donee: 'while', virenti: sc. *tibi*. virenti canities: the contrast of colour is strengthened by the juxtaposition.
- 308 The Campus Martius and the open squares around temples and public buildings were favourite strolling-places of the people. The Italians have always been an 'outdoor' people.
- 310 composita hora: 'the trysting-hour'.

- 311 Sc. *repetatur* as the vb. with *risus*, *pignus*. Construe, *grains risus ab intimo angulo, proditor puellae latentis*. Cf. Pope:

Eut feigns a laugh to see me search around,
And by that laugh the willing fair is found.

and Virgil, *Ecl. iii. 64*, "Galatea, saucy girl, pelts me with an apple, then runs off to the willows—and hopes to be seen first."

- 313 *pignus*: e.g., a bracelet or a ring, *lacertis*, *digito*: dat. with vb. of separation.
314 *male pertinaci*: *male* is a weak negative; 'feigning resistance', 'not really resisting'.

1.22

The Gods Protect the Righteous Man

Theme : 315-322, The just man need fear no harm wherever he may travel; 323-330, as I strolled unarmed in the Sabine wood, singing of Lalage, a wolf fled from me; 331-338, place me in the frigid or the torrid zone, still will I love my Lalage.

Metre : Sapphic (§ 100).

Note the touch of genuine feeling with which the ode opens; the rapid identification of Horace himself with the upright man; the mock-heroic description of the wolf; and the constancy of the poet. Horace cannot have intended us to take the poem seriously.

- 315 *vitae, sceleris*: gen. of respect.
316 *Mauris*: poetic specification; see note on Horace's style, 257.
8 *venenatis gravis sagittis pharetra*: interlocked order; cf. 255. *Fusce*: Aristius Fuscus, poet and grammarian, an intimate and witty friend of Horace; cf. 1425-1438.
317 *Syrtes*: Syrtis Minor and Syrtis Major, dangerous bays off the north coast of Africa; or here, probably, the adjacent coast of Libya, infested with wild beasts and serpents.
aestuosas: in the first case, translate 'tempest-tossed', in the second, 'burning'.
320 *facturus*: sc. *est*.
321 *quae loca*: the antecedent is incorporated in the relative clause; equivalent to *per ea loca quae*, *fabulosus*: 'storied', rich in legends (*fabulae*); from the time of Alexan-

- der the Great marvellous tales of India had reached **the** west.
- 322 **Hydaspes**: the Jhelum River in the Punjab.
- 323 **me silva lupus**: note grouping of these words, the scene of the drama and the two characters named in a half line. **Sabina**: near the poet's Sabine farm.
- 324 **Lalagen**: from the Greek *lalein*, 'to prattle', **ultra terminum**: probably beyond the boundaries of his farm.
- 325 **curis expeditis**: in prose, *curis expeditus*.
- 326 **inermem**: gains emphasis from its position as the last word of the stanza.
- 327 **militaris**: i.e., birthplace of good soldiers.
- 328 **Daunias**: a poetic name for Apulia, the land of Daunus (cf. 1335), a mythical king of that country. Apulia was Horace's native district, and he invests it with all the old Italian virtues.
- 329 **Iubae tell us**: Juba I, king of Numidia, joined the Pompeians against Caesar, and was defeated at Thapsus in 46 B.C. He lost his kingdom, which was later restored to his son, Juba II, by Augustus. In 25 B.C. Juba gave up Numidia, which became a Roman province, receiving Mauretania in exchange. *Iubae tellus* is Numidia or Mauretania.
- 333 **quod latus mundi**: equivalent to, *in eo latere mundi quod nebulae . . . urget*; Cf. 321 n. **malus Iuppiter**: 'a sullen sky'; see 279 n.
- 334 **urget**: takes the number of its nearest subject.
- 336 **domibus**: dat. of purpose.
- 337 **dulce**: neut. adj., cognate obj. of *ridentem*; translate 'sweetly laughing'.

1.31

The Poet's Prayer at the Dedication of Apollo's Temple

Theme : 339-346, What shall the poet ask of Apollo to-day ? Not corn-lands, nor cattle, nor gold, nor ivory; 347-353, I seek not for spreading vineyards nor the wealth that trade may bring; 353-358, content I am with simple fare; give me

Health to enjoy the blessings sent
From heaven; a mind unclouded, strong;
A cheerful heart; a wise content;
An honoured age: and song.

Metre : Alcaic (§99).

This ode was composed in honour of the dedication by **Augustus** of a splendid temple of Apollo on the Palatine, Oct. 24,

28 B.C.; cf. 1722 n. The temple was of special interest to literary men in Rome, for attached to it was a public library of Greek and Latin books.

Cf. Pindar, *Nemean Odes*, viii. \$7, "For gold some pray, and some for lands unlimited; but as for me I hope that I may shroud my frame in earth beloved by my townsmen, praising what is praiseworthy and sowing blame for evil-doers." (Moore.)

339 *dedicatum*: 'enshrined', *poscit*: with two aces. *Apollinem*: Apollo was the patron deity of poets.

340 *vates*: "the poet in his higher religious aspect as a sacred bard". (Shorey.) *patera*: a saucer-shaped vessel with a handle, used especially for libations, *novum*: wine of the last vintage was proper for sacrificial purposes.

342 *Sardiniae*: see 264 n.

343 *Calabriae*: noted for flocks with fine wool.

345, 6 Note the pretty picture of the quiet stream. The Liris flows between Latium and Campania. Cf. Longfellow, *Monte Cassino*:

The Liris, nurse of rushes and of reeds;
The river taciturn of classic song.

347 *premant*: jussive subj. *Calena*: epithet transferred from *vilem* to *fake*. *Cales* was a town in Northern Campania. *Calenian* wine was a choice vintage; cf. 273 and n.

348 *vitem*: governed by both *dedit* and *premant*.

350 *Syra*: abl., construe with *merce*; in the time of Augustus there was a marked increase in eastern trade by way of the ports of Syria, especially Antioch; among the wares from the East were spices, perfumed oils, incense.

351, 2 *quippe revisens*: poetry often uses *quippe* with the part, where prose uses *quippe qui* with the subj.

353 *me* here the poet leaves the wealthy vine grower and merchant, and sets forth his own simple habits and aspirations; cf. 283.

355-8 Construe *Latoe, dones mihi valido et, precox, integra cum mente, frui paratis, et degere senectam non turpem nec carentern cithara*.

355 *frui*: inf. *paratis*: abl, neut; 'what I possess', *et valido et integra cum mente*: both modifying *mihi*.

356 *Latoe*: voc. sing. of *Latous*, 'belonging to Latona'; here son of Latona', 'Apollo'.

358 *cithara*: abl. Cf. Juvenal, x. 356, *orandum est ut sit mens sanain corpore sano*; and Dobson, Longfellow:

'Not to be tuneless in old age !'
 Ah ! surely blest his pilgrimage,
 Who, in his Winter's snow,
 Still sings with note as sweet and clear
 As in the morning of the year
 When the first violets blow !

I. 38

In Praise of Simplicity

Theme : No need have we for oriental luxury; no need for costly flowers. Plain myrtle wreaths become both servanl and master.

Metre : Sapphic (§ 100).

This simple poem closes the first book of the Odes. P relieves the strain after the very serious ode celebrating the downfall of Cleopatra (1.37). Cf. Thackeray, *Ad Ministrum*:

Dear Lucy, you know what my wish is—
 I hate all your Frenchified fuss :
 Your silly entries and made dishes
 Were never intended for us . . .
 But a plain leg of mutton, my Lucy,
 I prithee get ready at three :
 Have it smoking, and tender, and juicy
 And what better meat can there be ?
 And when it has feasted the master,
 'Twill amply suffice for the maid ;
 Meanwhile I will smoke my canaster,
 And tipple my ale in the shade.

- 359 **Persicos**: 'eastern' rather than 'Persian'; eastern luxury was proverbial, **puer**: usual term in addressing a slave; cf. *Marcipor* as a slave's name.
- 360 **philyra**: fibrous inner bark of the lime tree, used, among other purposes, as a base for making garlands, **coronae**: garlands were a regular feature of a feast.
- 361 **mitte**: imperative; like *fuge* (303), a vivid poetic variant for *noli*, 'give over', **sectari**: for inf. see 265 n. **quo locorum**: poetic extension of the partitive *gen.-quo loco*.
- 363 **adlabores**: volitive subj. of command, either independent or dependent on *cura*; for the latter, cf. *cura ne quid facias*; translate 'make an effort to add nothing'.
- 364 **ministerium**= *ministrantem*, 'as you wait on me', corresponding to *bibentem*, 366, 'as I drink'.
- 365 **myrtus**: plain myrtle wreaths could be made at home. **arta**: 'dense', 'thick-leaved'; the vine was tied close over a trellis so as to give shade.

II. 3

Pluck the Flower of To-day

Theme : 367-374, Be bold when times are hard, sober when fair thy state; 375-382, while we may, let us enjoy the fleeting joys of life; 383-394, for rich and poor alike must leave this earth, ferried in Charon's boat to a land of everlasting exile.

Metre : Alcaic (§ 99).

The ode expresses an important phase of Horace's philosophy—modest enjoyment of the present hour. "Enjoy wisely, for then only you enjoy thoroughly. Live each day as though it were your last. Mar not your life by a hopeless quarrel with destiny. It will be only too brief at the best, and the day is at hand when its inequalities will be redressed, and king and peasant, pauper and millionaire, be huddled, poor shivering phantoms, in one undisfinguishable crowd, across the melancholy Styx, to the judgment-hall of Minos." (Martin.)

367 **memento**: imperative.

368 **non secus**: '(and) likewise'.

369 **insolenti**: 'extravagant'; it is not joy that Horace condemns, but joy that passes the proper bounds, i.e., is unusual (*in, soleo*). **temperatam**: sc. *mentem*.

370 **moriture**: fut. part., voc. sing., 'destined to die'; the part, modifying *Delli* takes the place of a causal clause {*quod es moriturus*, or the like) and forms the apodosis to the conditional clauses *seu . . . sen . . .* **Delli**: Quintus Dellius had been a supporter of Mark Antony, under whom he served in Parthia. Before Actium he deserted to Octavian, and became one of his intimate friends. He was himself a writer, the author of a history of Antony's Parthian campaigns.

371 **vixeris**: from *vivo*, **omni tempore**: in poetry there is often little distinction observed between the abl. of 'time within which' and the ace. of duration of time.

372 **in remoto gramine**: 'in some grassy nook'.

373 **beads**: *beaveris*.

374 **interiore**: the jars furthest back in the store-room would be those which had remained there longest, **nota**: 'brand'; a mark or label (*nota*) was attached to the jar, giving the name and date (the consuls of the year) of the vintage. **Falerni**: a superior wine from grapes grown in Campania; cf. 273, 347.

375 **quo**: adv., 'whither?' i.e., 'for what purpose?' *quii* in 377 has the same force, *ingens alba*: note suggested **two-**

point contrast, tall (dark) pine and (shorter) white poplar;
cf. 512-3, *gelidos rubro*.

376 **amant:poiti** variant for *solent*.

378 **rivo:** abl. of the way by which; 'to bicker down its winding way'.

vina, unguenta, flores: three essentials of a Roman banquet; the ointment, or perfume, was for the hair, the flowers were for garlands, **nimum brevis:** for the short life of the rose; cf. Herrick, *Hesp.* 208:

379 Gather ye Rose-buds while ye may,
 Old Tim- is still a-flying :
 And this same flower that smiles to day,
 To morrow will be dying.

res: 'your' circumstances fortune, or estate', **aetas:** 'your youth', **sororum:** the three Fates; Clotho spun the thread of life, Lachesis determined its length, Atropos cut it off. Cf. Lowell, *Villa Franca*: "Spin, spin, Clotho, spin! Lachesis, twist! and, Atropos, sever!" and Milton, *Lycidas*, 75:

381 Comes the blind Fury with the abhorred shears,
 And slits the thin-spun life.

382 **atra:** 'black', through association with death and the shadowy world of the dead.

383 **coemptis saltibus:** contiguous (*co-*) parcels of mountain pastures were bought up from small owners and vast estates formed, from which a rich revenue was derived. **domo:** 'city-home'.

384 **villa:** 'country-seat, **flavus:** the traditional epithet of the Tiber because of its muddy colour.

387-9 Literally, 'it makes no difference whether rich and descended from ancient Inachus, or poor . . . you linger beneath the sky . . .

387 **Inacho:** river-god and first mythical king of Argos; here as a representative of remote antiquity and illustrious ancestry.

389 **subdivo:** see 279 n.

390 **victima:** sc. *es* or *eris*. **Orci:** the god of the lower world.

391 **eodem:** 'to the same fold', i.e., death, **cogimur:** as a flock by its shepherd.

392 **urna:** abl.; names were written on pebbles or small pieces of wood, which were dropped into an urn; this was then shaken until one of the lots leaped out.

393 **exitura:** fut. part., with *sors*.

- 394 **cumbae:** dat; Charon's boat (see § 69). **exsilium:** in Horace "the pathos of human life... is felt in the thought of the eternal banishment of each living individual from the scene of his transitory enjoyment." (Sellar.)

Introduction to Book HI

Book III opens with a series of six odes, all written in the Alcaic metre, addressed, not to individuals as are so many of the Odes, but to all patriotic Romans, especially to the generation now entering on the duties of life. In these odes Horace appears as the national poet of Rome, and the supporter of the new regime (§ 10). Dignified and powerful, these odes set forth the moral, religious, and political needs of the day. They were evidently composed between 27 and 23 B.C. when hope in the new order of things was high and men might justly feel that a new day had dawned for Rome. There is a marked unity of purpose in the series, so that some editors have regarded the six odes as a single poem. It has been suggested that the Emperor himself had enlisted the poet in support of his reforms.

III. 2

On True Manhood

Theme: 395-410, Amid the hardships and perils of warfare let the Roman youth learn courage that he may be a terror to our foes. It is sweet to die for native land; 411-418, true manhood is independent of the favour of the fickle crowd; it alone can exalt a man to heaven; 419-426, fidelity and silence also have their secure reward. Though at times the innocent may suffer, punishment always overtakes the guilty.

Metre: Alcaic (§99).

- 395 **amice:** 'cheerfully', 'gladly'. Note alliteration in lines 395 and 407; and other examples in this ode.
- 396 **militia:** with *robustus*. **puer:** here for early manhood; military service began at 17.
- 397 **Parthos:** the Parthians (called by the poets *Parthi*, *Medi*, *Persae*) occupied the district south-east of the Caspian. They were a warlike people, especially noted as mounted archers. The mail-clad horsemen spread round a hostile army, then evaded closer conflict by rapid flight, during which they continued to shoot backwards upon the enemy. In 53 B.C. they destroyed a Roman army under Crassus at Carrhae, capturing thousands of

Romans. Some of the captives took service in the Parthian armies and even fought against the Romans. There was a strong feeling in Horace's day that the stain of Carrhae should be wiped out. In 20 B.C. by diplomacy Augustus secured what Roman arms had been unable to effect, namely the return of the captured standards.

- 398 eques: 'as a horseman'; i.e., let the Roman youth prepare to meet and surpass the Parthian at his own game. hasta: causal abl.
 399 subdivo: see 279 n.
 400 ilium: emphatic; the Roman youth.
 403 suspiret: jussive subj.; the sigh and the prayer are appropriate only to the *virgo*; hence the sing. vb. rudis: with gen.
 404 lacessat: an independent subj. expressing a wish or prayer.
 405 tactu: from *tango*; what construction? Construe, *quern omenta ira* ('madness for blood') *rapit per medias caedes*.
 407 i.e., even if the heroic young Roman dies, surely it is a glorious end. Elsewhere (IV. ix. SI) Horace writes, *non ille pro caris amicis aut patria timidus perire*. Cf. Macaulay, *Horatius*, 221-225:

And how can man die better
 Than facing fearful odds.
 For the ashes of his fathers,
 And the temples of his Godi ?

- 408 et: 'as well', with *fugacem virum*.
 411 virtus: 'true manhood', the central thought of the ode. repulsae: technical term for defeat at an election, nescia: with gen.
 412 honoribus: official rank or office; cf. 262.
 413 ponit = *deponit*; see 61 n. securis: the axes of the lictors, symbols of the consul's power of life and death, are here symbolic of authority in general.
 414 aurae: *aura* in the sense of fickle favour; cf. "fickle as the wind" and 261, *mobiliū*.
 415 mod: inf. with adj.; see 272 n. For the thought, cf. Simonides' verses in honour of those who fell at Thermopylae: "Though they died they are not dead, for their valour brings them back in glory from the world below." (Edmonds.)
 416 negata: 'denied (to others)'. Some few like Hercules have won immortal renown by their heroic lives. via: abl. of way by which.

Worth, which heaven's gates to those unbars
 Who never should have died,
 A pathway cleaves among the-stars,
 To meaner souls denied. (Martin.)

Cf. Simonides :

'Tis said that Virtue dwells on high,
 Mid rocky steeps, that seek the sky,
 Where o'er a hallowed realm she holds her sway.
 No mortal eye her form hath met,
 Save his. from whose heart galling sweat
 Breaks out, and wins to manhood's top the way. (G. Bonn.)

- 417 **udam humum:** 'misty earth', suggesting low and unworthy ambitions and pursuits in contrast with the radiance and sublimity of true manhood.
- 419 **et:** 'also'; not only virtue has its reward, but also the self-restraint that can keep a secret.
- 420 **Cereris sacrum arcanæ:** the mysteries of Ceres (§ 50) were celebrated at Eleusis in Attica; a specific instance of things that call for loyal silence; cf. 671 n.
- 421 **volgarit:** perf. subj.; subj. in a subordinate clause in indirect discourse after *vetabo*, or in a clause of characteristic.
- 422 *sit:* subj. rare after *veto*; perhaps on the analogy of the form *cave sis* or *imperarene*. **trabibus:** i.e., roof (synecdoche), **fragilem:** the epithet emphasizes the risk.
- 423 **phaselon:** Greek ace; a long, narrow, fast-sailing craft; cf. 593. **Diespiter:** older form of *Iuppiter*; cf. 279.
- 424 **addidit:** 'has involved the righteous with the wicked' in administering punishment. The perf. is gnomic; cf. 246 n.
- 425 **raro:** with *deseruit*.
- 426 **deseruit:** 'fails to overtake'; gnomic perf. **pede claudo:** abl. abs. or abl. of quality, but with concessive force, 'though lame of foot'. Cf. Milton, *Paradise Lost*, x. 858:

Justice divine
 Mends not her slowest pace for prayers or cries.

III. 5

The Patriot

Theme: 427-430, Jupiter is king in heaven; our Augustus will be deemed a god on earth for his conquest of our foes; 431-438, could Roman soldiers forget their Roman inheritance, marry the daughters of barbarians, and serve Rome's foes? 439-466, Far different the conduct of the hero Regulus. He would not consent to shameful bargaining with our foes, nor urge that men

taken captive be ransomed at a price; courage, once lost, is lost forever; 407-482, refusing to embrace his wife and children, he departed, a glorious exile, to meet the doom the torturer was preparing for him.

Metre: Alcaic (§99).

See note on Parthians, 397. No complete restoration of Rome's military prestige was possible as long as Carrhae remained unavenged. If, the poet urges, Roman glory and valour are to be restored, our youth must look to the lesson taught us by Regulus.

"We talk of the Greeks as your teachers. Your teachers they were, but that poem could only have been written by a Roman! The strength, the tenderness, the noble and monumental resolution and resignation,—these are the gifts of the lords of human things, the masters of the world." (Lang, *Letters to Dead Authors*, quoted by Shorey.)

Translated by Professor Goldwin Smith.

- 427 caelo: with *regnare*. tonantem: temporal, 'when he thunders', or causal, 'because he thunders', credidimus: for gnomic perf., see 246 n.
- 428 praesens: 'on earth'; contrast *caelo* and *praestas*, *Iovem* and *Augustus*; cf. "a very present help in trouble".
- 429 adiectis Britannis: temporal, for *cum adiecerit*. Augustus planned to invade Britain but never did so.
- 431 miles: collectively, 'soldiers', 'soldiery', coniuge barbara: abl. variously explained: abl. abs.; abl. of cause with *turpis*; abl. of association with *maritus*.
- 433 pro: interjection, sometimes written *proh*, with nom. or voc case, curia: the senate-house, symbolic of Roman power and dominion.
- 434 consenuit: Carrhae was fought in 53 B.C.; this ode was written about 27 B.C. socerorum: translate, 'whose daughter he has wedded'.
- 435 rege: 'tyrant' or 'despot'. Rex was a hateful word to the Romans. Marsus et Apulus: skilful juxtaposition of these honourable Italian names representing the flower of the Roman army with the phrase *rege Medo*.
- 436 anciliorum: gen. pl. of *ancile*, here formed as if from *ancilium*. The *nncile* was a small oval-shaped shield which fell from heaven in the reign of Numa. As long as it was safe, so long should Rome prosper. That it might less easily be stolen, Numa caused eleven more like it to be made. The twelve shields were kept by the Salii, priests of Mars,

in the temple of that god. See 1665 n. Cf. Macaulay, *Regillus*, 38:

Hail to the fire that burns for aye,
And the shield that felt from heaven

nominis: sc. *Romani*. **togae:** the distinctive dress of a Roman citizen; Virgil (*Aen. i.* 282) speaks of the Romans as *gentem togatam*.

- 437 **aeternae Vestae:** § 49; the fire which was kept burning on her altar was symbolic of the permanence of Rome. Cf. Macaulay, *Capys*, 15:

And there, unquenched through ages,
Like Vesta's sacred fire...

- 438 **love:** the temple of Jupiter on the Capitol, the greatest of Roman temples, typical of Rome's greatness.

- 439 **hoc:** emphatic and resumptive: 'it was just this (the decay of martial courage) that'. **Reguli:** M. Atilius Regulus, consul 256 B.C., fought against the Carthaginians in the First Punic War. He successfully invaded Africa, but met defeat and was taken prisoner with part of his army. In 250 the Carthaginians sent him to Rome to arrange for an exchange of prisoners, promising him his liberty if he should succeed. Regulus refused to enter Rome as a Roman citizen, claiming that he had forfeited all his rights when taken prisoner. Before the senate he urged the Romans not to make peace or to ransom the captives, but to let them die in Africa. He himself returned to Carthage where a cruel fate awaited him. Note how the story of Regulus is introduced: in our days Roman soldiers are unworthy of the name of Romans; in days of yore there were men like Regulus to show the way.

- 440 **dissentientis:** with *Reguli*, 'when he refused his assent'. **condicionibus:** dat. with *dissentientis*; see 269 n.

- 441 **exemplo:** the precedent of ransoming soldiers that had not known how to die. **trahentis:** with *Reguli* 'inferring, from the precedent, ruin for the coming age'.

- periret:** This is an example of virtual indirect discourse in secondary sequence, the direct idea being 'it will be disastrous to the coming age if the captive youth shall not perish'. The last syllable of the word must be scanned long.

- 443 **signa:** would call to the contemporary Roman's mind the parallel of the standards lost at Carrhae.

- 446 **militibus**: dat. with *derepta*.
civium: emphatic; what worse disgrace could befall a Roman CITIZEN?
- 448 **retorta**: captives had their arms tied behind their backs.
tergo: local abl. **libero**: with *tergo*, but logically with *civium*; translate freely 'a free man's back'.
- 449 **portas**: of Carthage; the foe fear us so little that they leave their city gates wide open.
- 450 **Marte**: 'war'; the divinity for the province over which he presides. So also in 460. **populata**: from *populo*.
- 151 **scilicet**: ironical, 'forsooth'.
- 452 **flagitio**: the dishonour brought on Rome by these captives.
- 453 **damnum**: the money loss, the ransom price, **colores**: translate as sing.
- 153-6 is a simile in effect though not cast in the ordinary form of a simile, the two parts being grammatically independent. Such a simile is called a paratactic simile.
- 455 **semel**: true manhood, once lost, is lost forever.
- 456 **reponi**: for inf. see 265 n.
- 459 **perfidis**: the Romans spoke of *Punica fides*; the Carthaginians, probably, of *fid's Romana*.
- 463 **unde vitam sumeret**: lit. 'whence to take, or win, life', i.e., 'to what he should owe his life', **sumeret**: subj. of obligation or propriety in indirect discourse; cf. 1645 n.
- 464 **duello**: archaic form of *hello*; for the dat. see 284 n.
- 466 **ruinis**: abl. of means, or possibly local abl.
- 467 **fertur**: 'men say'; cf. 800 n.
ut: 'as', **capitis minor**: 'deprived of civil rights'; for *capite deminutus*; *caput* sums up a Roman's personal and political rights under the constitution, **capitis**: gen. of respect.
- 472 **auctor**: 'by his influence.' **alias**: 'before or since'.
- 274 **egregius exsul**: this combining of unlike or contradictory terms is called *oxymoron*. Cf. *splendide mendcx*, 'gloriously false'.
- 475 **sciebat**: note force of impf.; 'he knew (all the time)'.
- 476 **non aliter . . . quam**: 'as unconcerned as if . . .'
- 478 **reditus**: poetic plural, **morantem**: conative, 'seeking to hinder'.
- 479 **clientum**: poetic for *clientium*. It was the duty of the Roman patron to advise and assist his clients, especially in legal matters; this he would do at Rome, after which

he might pass to the pleasures and repose of his villa or the holiday resorts.

480 **diudicata lite:** abl. abs.

481 Venafrum was a town in Samnium.

482 Tarentum was a Spartan colony. Venafrum and Tarentum were holiday resorts in the time of Horace.

"The quiet picture in this closing strophe, softening without weakening the tragic suggestion [of 475], in which the stern moral earnestness of the ode reaches its climax, is one of Horace's happiest touches." (C. L. Smith.)

III. 9

*"And blessings on the falling out
That all the mure endears."*

Theme : A lovers' quarrel and reconciliation. *He :* As long as I was your sweetheart, my happiness knew no limits. *She :* As long as I was your only love, I, too, was happy. *He :* I have another love now. *She :* And so have I. *He :* What if the old love comes back, and I welcome you again ? *She :* Though he is fair, you so fickle, to you I'd gladly go.

Metre : Second Asclepiadean (§ 101).

This is the only ode of Horace in dialogue form. It has been a favourite with translators and imitators. Cf. Prior, *A Better Answer :*

So when I am wearied with wandering all day.
To thee, my delight, in the evening I come :
No matter what beauties I saw in my way ;
They were but my visits, but thou art my home.

Then finish, dear Cloe, this pastoral war ;
And let us, like Horace and JLydia, agree :
For thou art a girl as much brighter than her
As he was a poet sublimer than me.

and Terence, *Andria*, 555, *amantium irae amoris integratiost* (—*integratio est*), 'lovers' quarrels are love's renewal'.

483 The name of the man is not given; perhaps Horace himself. The lady is Lydia.

donee: 'as long as'.

484 **potior:** 'favoured rival'.

485 **cervici:** dat. **dabat:** *circumdabat*', the simple form for the compound is poetical; cf. 61 n.

486 The king of Persia was proverbial for wealth, power, happiness.

- 487 **alia:** abl. of means **with** *arsisti*, 'burned **with love for** another'. Notice the gender.
- 488 **post:** 'second to'. **Chioeir.** Greek ace.
- 489 **multi nominis:** gen. of quality.
- 490 **Ilia:** Rhea Silvia, mother of Romulus and Remus.
- 491 **me:** emphatic; answered by *me* in 495.
- 492 **docta modos:** *doceo* governs two aces, in **the** act.; in the pass, the ace. of the person becomes the subject, and **the** ace. of the thing is retained, **sciens:** with the objective gen. *citharae* after the analogy of *peritus*.
- 494 **animae:** 'my soul', i.e., 'my darling', **superstiti:** 'to survive me', proleptic use.
- 496 **Thurii,** a Greek colony in southern Italy, chosen perhaps because of its reputation for wealth and luxury.
- 499 **redit,** *cofit*, etc.: more vivid pres. instead of fut. **Venus:** the deity for her province.
- 500 **aeneo :** 'brazen', suggesting strength and permanence.
- 501 **flava:** auburn hair was much admired by the Romans; cf. 1816.
- 502 **Lydiae:** dat.
- 504 **levior cortice:** i.e., fickle; proverbial. The lady has the last word, a last hit at her lover before she forgives him.

III. 13

The Fountain of Bandusia

Theme : Fountain of Bandusia, to-morrow I'll pay thee fit sacrifice. A delightful coolness thou dost offer to ox and herd. Ennobled shalt thou be through my verse.

Metre : Fourth Asclepiadean (§ 102).

The ode is very simple, the sacrifice of a kid to a fountain, and a description of the fountain. The charm lies in the succession of little pictures: the fountain, with the offerings of flowers and wine; the little victim, sketched in a few graphic phrases; the fountain at noon with its welcome shelter for the flocks, the waters babbling down. "What lover of Horace has not felt his inmost being cleansed and refreshed by the simple and exquisite art of *The Bandusian Spring*, whose cameo of sixty-eight Latin words in four stanzas is an unapproachable model of vividness, elegance, purity, and restraint?" (Showerman.) Cf. Wordsworth, *The River Duddon*, 1.

Not envying Latian shades—if yet they throw
 A grateful coolness round that crystal Spring,
 Bandusia prattling as when long ago
 The Sabine bard was moved her praise to sing.

- 507 **fons Bandusiae**: there was a *fons Bandusinus* near Horace's birthplace at Venusia. The poet may have given the name to the fountain on his own Sabine farm.
- 508 **digne**: voc. **mero, floribus**: the occasion of the poem may have been the festival of the Fontanalia, Oct. 13. when wreaths were thrown into brooks and placed around walls. The wine was poured into the water as an offering to the divinity of the spring (§ 62).
- 509 **haedo**: abl.
- 510 **cui**: dat. of reference; translate 'whose'.
- 511 **destinat**: 'foretokens'.
- 512 **gelidos, rubro**: note antithesis suggested by picture-cold (clear) water and (warm) red blood; cf. 375 n.
- 514 **suboles**: nom.
- 515 **hora**: 'season'. **Caniculae**: Sirius, the brightest star in the constellation of the Great Dog [*Cards Maior*].
- 516 **nescit**: 'does not know how to touch', **tangere**: for inf., see 265 n. **frigus**: the shade of the trees about the spring during the midday rest.
- 519 **fontium**: predicate partitive gen. **nobilium**: such as Arethusa, Dirce, Castalia, Hippocrene.
- 520 **me dicente**: abl. abs.; causal, 'because I sing', or conditional, 'if I sing'.
- 521 **loquaces**: cf. Wordsworth: (quoted by Shorey)

Or when the prattle of Blandusia's spring
 Haunted his ear, he only listening.

The last stanza is a climax of imitative harmony. Note examples of alliteration, the effective repetition of liquids, and the melodious vowel sounds.

III. 23

The Gods Accept the Modest Offerings of the Humble

Theme : 523-530, At the new moon, Phidyle, make your prayer and offer simple sacrifice; then shall your crops and flocks be safe from harm; 531-538, the priests may sacrifice costly victims; for you rosemary and myrtle are enough; 539-542, a humble offering will win you the gods' favour.

Metre : Alcaic (§99).

Horace sets forth the doctrine that moderation, simplicity, and thrift are acceptable to the gods. "The gods love the giver rather than the gift".

523-530 Construe *Si, rustica Phidyle, nascente Luna, tuleris caelo supinas manus, si placaris Lares lure el . . . porca, nec fecunda vitis se*

523' **Caelo:** dat., poetic where, in prose, we should have *ad* ('towards') *caelum*, **supinas:** the Romans prayed with palms upward, a receptive attitude, **tuleris:** for *sustuleris*.

524 **nascente Luna:** on the first day of each lunar month.

Phidyle: from Greek root 'to spare'; hence 'Thrifty' or 'Frugal'; significant name, like Thaliarchus, 298, and Lalage, 324.

525 **placaris:** fut. perf.; the last syllable of the word must be scanned long, **horna fruge:** a sheaf or wreath of the new grain.

527 **Africum:** the hot south wind, the Sirocco, blows from the deserts of Africa in autumn, a very unhealthy season in Rome.

528 **sterilem:** here with active force, 'blighting*.

529 **robiginem:** this evil was so serious that Robigo was regarded as a deity, a day (Apr. 25, *Robigalia*) being set for his propitiation, **alumni:** 'younglings' of the herd and flock.

530 **pomifero anno:** i.e., autumn; abl. of time, **anno:** 'season', **grave:** 'oppressive', 'sickly'.

531 **Algidus:** King Numa was said to have assigned part of the ancient Alban territory to the *pontifices*; Mt. Algidus, a ridge of the Alban hills, was used as pasture land for their sacrificial animals.

532 **devota:** 'destined' for the altar, **inter:** note position.

534 **victima:** used of a large and costly animal, such as a steer or a sheep, **pontificum:** such an animal is suited to the public sacrifices of the *pontifices*, but not to Phidyle's simple *ritas*.

535 *te:* contrasted with *pontificum*. **attinet:** impersonal; 'tis not for you'.

536 **tentare:** 'to beset', 'to importune'; as dir. obj. sc. *deos* from *parvos deos*, the dir. obj. of *coronantem*, which has a conditional force, 'if you crown'.

537 **parvos deos:** the little images of the gods. The Lares (§ 68) were small figures of wood or bronze, occasionally of more precious metal. Their altar was the hearth. At the Kalends, Nones, and Ides of each month and at other special festivals honour was paid to the Lares, **marinorore:** 'rosemary', an aromatic shrub used in worship when incense could not be afforded.

- 538 **myrto:** opposed to more elaborate and expensive garlands; cf. 363.
- 539 **immunis:** some editors translate 'without a gift'; but it seems advisable to interpret it as 'innocent', 'pure'; the gods consider the purity of the giver's heart, not the intrinsic worth of the sacrifices. Cf. Euripides, *Fragment* 946, "Be sure that when a pious man makes offerings to the gods, even though his offering be small, he gains their saving aid." (Moore.)
- 540 **blandior:** modifies *manus*. *hostia:* abl. of means.
- 541 **mollivit:** either gnomic perf. (cf. 246 n.), 'it appeases', or a perf. of instantaneous action, 'has appeased'. *Penates:* Horace does not distinguish closely between *Lares* and *Penates*: see § 68. *aversos:* 'unwilling'.
- 542 **farre et mica:** mixture of meal and salt, either sprinkled on the head of the victim, or offered, as here, by itself on the altar. Cf. *Lev. ii. 13*, "with all thine offerings thou shalt offer salt." Herrick, *Hesp.* 106:

Making thy peace with heav'n. for some late fault.
With Holy-meale, and spiriting-salt.

saliente: 'crackling', when thrown on the fire; a loud crackling was a good omen.

Introduction to Book IV

After the death of Virgil, Horace ranked as the greatest living Roman poet. His position, practically that of our Poet Laureate, was officially recognized in 17 B.C., when he was called upon to compose the hymn to be sung at the Secular Games held by Augustus that year (§ 15). Further recognition came three years later when he was invited to compose two odes to celebrate the victories won by the Emperor's stepsons, Drusus and Tiberius, over the Vindelici and the Rhaeti. Horace complied with the request somewhat unwillingly, as, with advancing years, he had definitely laid aside lyric poetry, as dealing with lighter themes, and had devoted himself to more serious ethical and literary poetry. The two poems and thirteen others were published as the Fourth Book of the Odes in 13 B.C.

IV. 5

The Blessings of the Rule of Augustus

Theme : 543-558, Too long now hast thou been away, best guardian of Rome; as on her absent boy a mother calls, so

yearns the country, Augustus, for thee; 559-572, under thy rule safe are the herds, plenteous the harvests, peaceful the sea; purity reigns in our homes; vengeance treads close on crime; foreign foes affright us not; 573-582, thee the farmer invokes in prayer even as he does his household gods; on thee he calls as Greece called on her ancient heroes.

Metre : Third Asclepiadean (§ 101).

In 16 B.C. the defeat of the Romans by the Sygambri. a tribe living on the Rhine, called Augustus to the West, where he remained until 13 B.C. This ode was written before the Emperor's return.

"It was perhaps the policy of Augustus to make his absence felt; and we may believe that the language of Horace, which bears much more the impress of real feeling than of flattery, represented the sentiments of great numbers at Rome, who felt the want of that presiding genius which had brought the city through its long troubles and given it comparative peace." (Maclean-Martin.)

543 **divis bonis**: abl. abs. of attendant circumstances, 'when the gods were in kindly mood'; or abl. of origin with *orte*. Horace elsewhere speaks of Augustus as *Veneris sanguis*. In any case the divine origin of the Julian *gens* had, thanks to Virgil, become an accepted article of popular belief

orte: voc. **Romulae**: instead of using *Romuli*, Horace turns the substantive into an adj.

545 **patrum**: 'the senators'.

546 **sancto**: 'august'; Augustus, as *Censor Morum*, reformed the senate by removing unworthy members, and restored its ancient sanctity (§10). *concilio*: indirect obj. with *pollicitus*. **redi**: imperative.

547 **lucem**: sc. *tuam*, 'the light of thy presence', **dux**: he is commander of the Roman armies in the field.

549 *it*: 'runs', 'passes'.

551 **ut**: 'as', **iuvenem**: i.e., *filium*. **mater iuvenem**: note juxtaposition; so *patria Caesar em*, 558. **invido**: so regarded by the mother.

552 **Carpathii maris**: part of the Aegean near the island of Carpathos, off the southwest coast of Asia Minor.

553 **longius**: once navigation had closed in November he must wait until the following spring.

55 **desideriis**: plural of repeated occurrence, or for emphasis, 'heartfelt loyal longing', **icta**: 'smitten'.

558 **quaerit**: 'yearns for'.

- 559-566 Note **the list of blessings enjoyed under Augustus**, each set forth in a single line.
- 560 **rura:** Augustus had made special efforts to restore agriculture in Italy after the devastations of the civil wars; cf. § 10.
- 561 **pacatum:** the seas had been cleared of pirates. Augustus boasted, *mare pacavi a praedonibus*.
- 562 **metuit:** with idea of shrinking from, refusing.
563. 5 Augustus hoped to revive the ancient purity of Roman society and of the Roman home. Various steps were taken in that direction; cf. § 10.
- 564 **edomuit:** *e-* emphatic, 'completely'.
- 565 **simili prole:** 'for children that image their husbands'.
- 566 For the thought cf. 425-6.
- 567 **Parthum:** see 397 n. **Scythen:** Greek ace; the Scythians dwelt northeast of the Black Sea.
- 568 **Germania:** see *Introduction to Book IV*, page 142.
- 569 **incolumi Caesare:** abl. abs., with conditional force, 'so long as our Caesar lives'.
- 570 **Hiberiae:** the Cantabrians, a tribe of northern Spain, had offered a long and valiant resistance to the Romans, but were finally subdued by Agrippa, 19 B.C;
- 571 **condit:** 'lays the day to rest', i.e., 'sees the sun sink to rest', **suis:** emphatic: 'his own'.
- 572 **viduas:** 'as yet unwedded'. **ducit:** 'trains', 'weds'. **arbores:** vines were trained to grow on trees such as elms and poplars. This union is figuratively described as marriage.
- 573 **alter is mensis** = *mensis secundis*, 'the dessert*. Offerings were made to the household gods before the dessert, rather than before the meal began as grace is said in western lands. By a decree of the Senate the name of Augustus was associated with the Lares.
- 576 **Laribus:** dat., see 284 n.
- 577 Horace selects Castor, Pollux, Hercules, and Bacchus as favourite types of mortals deified for their services to mankind (§§89, 78, 51).
- 579 **o utinam:** hiatus; see 256 n. **ferias:** under Augustus all is one long holiday, i.e., a respite from the insecurity and troublous times of the civil wars.
- 581 **sicci... uidi:** 'dry-lipped... when flushed with wine'; 'in sober mood... mellow'.
- 582 Note the quiet close; cf. 481-2 n.

CATULLUS

(For Catullus, see §§5-8.)

1

The first poem in Catullus' published volume serves as a dedication, and also as a prayer to the muse to give his poetry a modest term of life. In such poems as this Catullus uses the words of everyday conversation and achieves a perfectly easy and natural style; this charming lack of affectation is what has appealed to a great multitude of readers, and to critics who realise that what is easy to read is not necessarily easy to write.

The book (*liber*) here mentioned was a roll (very much like the player-piano roll) of paper (*charta*) made from Egyptian papyrus, wound on a thin slip of wood (*umbilicus*) to which the last page was fastened. The pages (*paginae*) were fastened together side by side, so that, as one read, he unrolled (*evolvere*) the book with the left hand, while the right kept the roll (*volumen*) in a convenient position. The book of the type used to-day (*codex*) belongs to the later centuries of the Roman Empire.

Metre : Phalaecean (§ 104).

- 583 **dono**: beside the pres. subj. in a deliberative sentence, the pres. indie. was also used. The future in English translates it quite naturally.
- 584 **pumice**: used in ancient times also as a polisher; the outside of the roll was protected by a piece of more durable material, parchment (*membrana*) for example, and every surface was neatly finished. Catullus is naturally delighted to see his poems in their dainty form.
- 585 **Corneli**: note the form of the voc. Nepos had evidently written an 'Outline of History' in three volumes (called lower down *chartae* or sheets; they must have been long ones!) We now possess only his *Vitae*, 'Biographies' of Hannibal, Cato the Censor and a few others.
- 586 Construe *putare meas nugas esse aliquid*. *aliquid*: i.e., something worth-while.
- 589 **Iuppiter**: only an exclamation to add emphasis to Catullus' compliment, like English "by Jove".
- 590 **tibi habe**: is the solemn prose formula when some important property is changing hands. At divorce the husband said to the wife *tuas res tibi habeto*. **quicquid hoc (est) libeili**: 'what there is of it and **qualecumque**, 'such as it is', are depreciatory of the size and quality of

- the book in a humorous way. **libelli:** partitive gen. with *quicquid hoc*; translate as if it were *hiinc libellum*, object of *habe*, taking the antecedent out of the rel. clause.
- 592 **maneant:** subj. either of wish or prayer, **virgo:** what Muse would probably be Catullus' patroness? See § 57 and 287 n.

4

This poem celebrates the excellence of the small ship which Catullus had built for him in Amastris on the Euxine, to bring him home after his sojourn in the Province of Iithynia.

The ship praises her speed (593-597) and calls on the seas which she has passed through, beginning with the dread Adriatic, the last serious peril of the voyage, and going back to the Black Sea, on whose shores she had her origin (C09). Thence she has borne her master always in safety till now she lies peacefully at anchor in Lake Ecnæus (b1ti). Here now she settles down to old age and dedicates herself to the 1 ioscuro.

Metre: Pure Iambic Trimeter (§ 10G).

- 594 Note both the case and gender in *celerrimus*; instead of the prose construction *ait se fuisse celerrimam navium*, Catullus uses the nom. and inf. and makes *celerrimus* agree with *phaselus*. This is a Greek idiom which becomes commoner in the poetry of Catullus' successors.
- 595 *neque . . . nequissimè* and, 598-9, *negat . . . negare*: the double negative is often used in Latin in prose and poetry alike to emphasize an affirmative; the negatives thus cancel one another. *Nequico* the negative of *queo* (a rare and irregular verb) *-non possum*.
- 596, 597 **palmulis . . . linteis:** abl. of means with *volarè*.
- 597 *foret*: cf. *fore* — *futurus esse*; but note that *foret*, as here, is often used for *esset*; the subj. is in a subordinate clause in indirect discourse.
- 598 The ship calls upon different regions to attest her claim to superior speed.
- minacis*: cf. 505 for the character of the Adriatic.
- 599 **litus, insulas, Rhodum, Propontida, sinum negare:** ace. and inf. after *negat*.
- 602 *iste*: i.e., the ship you are looking at. **post:** an adv. here attached to the noun *phaselus*, a Greek usage (cf. 594) that becomes commoner in Latin.
- 603 The foliage of trees is often described in this way in Classical poets. Cf. Milton's quaint phrase, {*Paradise Lost* vii. 322):

add the humble shrub,
And bush with frizzled hair implicit.

- 604 loquente coma: abl. of means with *edidit sibilum*.
 605,6 Amastri, Cytore: voc. tibi: addressed to them each in turn; 'To thee, Amastris, and to thee, Cytorus'.
 cognitissima: a very uncommon word; for the case cf. 594 n.
 607 ultima ex origine: when the ship was a group of trees on Mount Cytorus.
 609 in aequore: in the waters before the town of Amastris; for *aequor*, cf. 913 n.
 610 inde: in plies that Catullus sailed all the way from Amastris, not simply from Nicaea, where he was stationed. impotentia: cf. 1858 n.
 611 erum: i.e., Catullus.
 611-3 (*sive*) *laeva sive dextera aura vocaret*: 'whether the breeze challenged from port or starboard', *luppiter*: 'the sky' (279 n.) f r 'the breeze'; *secundus*: i.e., dead astern, cf. 968 n. The *pedes* are the two sheets, or ropes, which direct the large sail, swinging on the yard (*antenna*), and secure it to the sides of the vessel at the best angle for her course; here the wind fills the sail so that the yard is at right angles to the course of the ship, *simul in utrumque pedem* involves the use of the part for the whole (synecdoche) as the *pedes* represent the two sides of the sail to which each is attached, 'on the left and right sides of the sail at once'.
 614 As she had never been in danger, the ship had not found it necessary to offer up special prayers for safety to gods on shore. Cf. 1134 and 1825.
 615 sibi: dat. where prose would use *a se*. See 278 n. *esse facta*: indirect for *facta erant*.
 616 novissime: 'last of all'.
 618 tibi: cf. 606 n.
 619 The Dioscuri (§ 89) were the patrons of mariners. The story of St. Paul's voyage to Rome should be read for an understanding of ancient sea-faring. One of the ships on which he travelled was called the *Dioscuri* (*Acts xxviii. 11*).

This amusing poem, like some others by Catullus, owes much of its charm to a sudden turn of thought, here in the ninth line. Many English sonnets have the same characteristic.

620-627,1 shall give you a first rate dinner, friend Fabullus, shortly—yes, if you'll bring your own; 628-633, *but* you'll

receive my warm affection, *and* I have a marvellous perfume for your delight.

Metre: Phalaecean (§ 104).

- 620 *mi:* identify and explain the form.
 621 *di:* for *dei*; scan as one syllable (§95). **tibi:** substituted for *mihi*, is the first hint of the queerness of the invitation, *fa vent:* the tense is purposely used for the fut. or fut. perf.; 'if you are the darling of the gods'.
 623 *puella:* probably a musician or dancing-girl to make the dinner a real banquet.
 624 *cachinnis:* cf. 1480; *omnibus* is sometimes used with an almost distributive force, 'every kind of'.
 625 *venuste:* implies that nothing but the highest quality would suit Fabullus.
 627 We do not need to think that Catullus was a poor man; but his gay life may have made him occasionally 'hard-up'.
 628 *amores:* intensive plural.
 629 **quid:** cf. 590; translate in the same way 'anything that'.
 630 **puellae:** probably his lady Lesbia was friendly at this time, and perhaps Catullus thinks his friend will be glad to hear of this.
 631 *Veneres Cupidinesque:* the plural does not imply that there is more than one Venus or more than one Cupid, but signifies the lovely and attractive qualities that are associated with what Venus and Cupid personify—'Charms and Graces'.

38

Catullus in sickness and dejection sends to his friend Cornificius for sympathy and consolation.

Metre: Phalaecean (§ 104).

- 634 **male . . . tuo Catullo:** *male est mihi*—I am ill, sick or faint.
 635 *me hercule:* or *mehercle* was a common interjection in the mouths of men (women used *ecastor*, 'by Castor'); it may stand for '*me Hercules adiuvet!*' and is used in emphatic statement. Translate 'by Hercules'.
 636 **magis magis:** sc. *male*, 'worse and worse', in *dies:* or *indies*, is the regular adv. for continuously increasing action, as opposed to *cottidie* which is applied to action repeated every day; we use "daily" for both ideas; 'every day and every hour'.

- 637, **8 quern:** co-ordinating **rel. qua:** interrog. **with alio-**
cutione. quod ... est: a **rel. clause** referring paren-
thetically **to** the whole idea of the sentence in which **it**
occurs; 'a trifling and an easy thing it is'.
- 639 sic **meos amores?** an indignant question with the verb
omitted (e.g., *neglegis*); *meos amores*, i.e., Catullus' affection
for Cornificius; the plural is for emphasis 'all my wealth of
love*.
- 640 Again the verb is omitted, *mitte* or *scribe*.
allocutionis: for the gen. cf. 590, *libelli*.
- 641 Note the order of the words; 'but let it be sadder than
the tears'. Simonides of Ceos (556-467 B.C.) was famed
for his pathos; some beautiful poems have survived to this
day.

46

This poem is an enthusiastic expression of the relief which
Catullus felt at the close of his term of office in Bithynia; in
point of time, of course, it comes before poem 4, which celebrates
the voyage home. For his joy on his arrival home see poem 31
(line 1467).

Spring is come and it is time to go a-travelling homeward;
good-bye, comrades, for the present!

Metre: Phalaecean (§ 104).

- 642 **egelidos:** *e-* has in this case much the same force as our
prefix "un-"; unchilling, i.e., thawing, dissolving; the
prefix *e-* is commonly intensive and *egelidus* often means
very cold; cf. 5u4 n.
- 643 When nights and days are equal storms are prevalent,
both in the spring and in the autumn.
- 645 '**Catulle:** Catullus often addresses himself in his poems,
and also alludes to himself in the third person, e.g., in lines
634, 1483, 1505; so, too, Tibullus, 1616.
- 645 7 The flatness of the country around Nicaea and the
sultry heat of its summer make Catullus eager to reach his
home set in a region of mountains and lakes, but on the
way he wishes to see the sights of eastern Asia Minor.
- 650 The *comites* constitute the staff of junior officials taken
by a governor to his province; the more serious might thus
learn how to perform the important duties of a governor;
the money-makers and pleasure-seekers generally found
the ways to occupy themselves also (§ 6).
- 651 Construe *quos profectos simul longe a dorno*; they all
came in a group, but will now disperse for the journey home.

Catullus' only brother, for whom he had a very deep affection, died, under circumstances which we do not know, in the Troad (near the ancient site of Troy) far away from Italy and home. Catullus took occasion, no doubt, of his government appointment in Bithynia, to visit the tomb of his brother (§ 6).

The Elegiac Metre was specially consecrated to poems of mourning and to sepulchral inscriptions.

'I have come, my brother, on my long journey to pay my tribute of love at your tomb; now therefore receive my tokens and my everlasting adieu.'

Metre: Elegiac Couplet (§ 98).

653 Note the repetition (anaphora) and its pathetic effect (30 n.).

654 Construe *ad has miseras inferias*; i.e., to carry out the funeral ceremonies in the true Roman fashion, *prisco more parentum* (659).

655 *donarem*: *dono* is regularly used in prose with the acc. of the person and the abl. of the thing given; impf. subj. as if he had written *advent*, tense sequence being very free in verse, *munere mortis*: the gen. of one noun depending on another has almost innumerable uses, here meaning 'on the occasion of'. Translate 'death-gift' (R. Ellis).

656 *nequiquam*: because the dead cannot reply.

657 *tete*: an emphatic form, reinforced by *ipsum*; 'thee, thee my brother'.

658 Construe *heu miserfrater indigne adempte nihil* indigne: because he was too young to die; cf. 1060 n.

659 *tamen*: death has placed a gulf between us, yet—. *interea*: Ellis suggests that Catullus means that "on his return to Italy he will erect a cenotaph to his brother's memory."

660 *tradita sunt...* *ad inferias*: i.e., that I have tendered to be funeral offerings; *ad* indicates purpose.

661 *manantia*: agrees with (*ea*) antecedent of *quae* and direct obj. of *accipe*.

662 At the funeral service the last words were '*ave et vale*.'

Tennyson's beautiful lines will be of interest in connection with the poem just read; cf. also poem 31 (1467 ff.).

FRATER AVE ATQUE VALE

Row us out from Desenzano, to your Sirmione row!
So they row'd, and there we landed—'O venusta Simio!'
There to me thro' all the groves of olive in the sunnier glow.

There beneath the Roman ruin where the purple flowers **grow**,
 Came that 'Ave atque Vale' of the Poet's hopeless woe,
 Tenderest of Roman poets nineteen-hundred years ago,
 'Frater Ave atque Vale'—as we wander'd to and fro
 Gating at the Lydian laughter of the Garda lake below
 Sweet Catullus's all-but-island, olive-silvery Sirmiol

OVID

METAMORPHOSES XL 85-145

(For Ovid, see §§ 22-27 : for Bacchus, §§ 51, 52.)

Here (663-723), is told the story of Midas and the golden touch. Bacchus, indignant at the death of Orpheus, had abandoned Thrace and on his journey thence to Phrygia had lost Silenus, who was restored to Bacchus by King Midas. Midas was allowed to choose his reward for this service; he asked the ability to change everything that he touched to gold. This power was given him; but it soon proved a curse rather than a blessing. At Midas' earnest request the gift and the power were transferred to the river Pactolus.

Metre: Dactylic Hexameter (§97).

- 663 **hoc:** the punishment of the women who were responsible for the death of Orpheus, as told in the preceding context, *ipsos agros:* the land where Orpheus had been slain; Thrace.
- 664 **Timoli:** Mount Tmolus (Timolus) in Lydia, famous for its grapes; hence dear to Bacchus (*sui*).
- G65 **Pactolon:** Gk. ace.: river in Lydia famous for its golden sands; cf. the Tagus and, in later times, the Yukon.
- 666 *arenis:* abl. of cause; so also *annis meroque* (668) and *adventu* (673).
- 668 **titubantem:** refers to Silenus, the last person mentioned. Ovid frequently uses the part, rather than the relative to link one sentence with another; cf. 697, 712.
- 670 **Midan:** Gk. ace. **Orpheus:** a Thracian minstrel, son of Apollo and Calliope (§ 77).
- 671 Cecrops was one of the early mythical kings of Athens. Eumolpus, a Thracian, had migrated to Athens and instituted the Eleusinian Mysteries, an orgiastic religious festival of the Athenians.
- 674 **iunctas ordine noctes:** nights joined together in order; 'night after night'.
- 678 *Construe huic deus arbitrium, gratum sed inutile, muneris pptandi fecit.*

- 681 **vertatur:** volitive substantia clause, dir. obj. of *effice*; *ut* omitted; see 25 n.
- 683 **Liber:** § 51. **petisset:** the reas *on* is ascribed to Bacchus, is not Ovid's own, hence subj. (virtual indirect discourse; 'virtual sub-oblique').
- 684 **Berecynthius:** Mount Berecynthus in Phrygia, where the mystic rites of Cybele were celebrated. Midas was said to be the son of Cybele, hence the term *heros*, which in early Greek mythology meant a superhuman being, one of whose parents was mortal and the other a god or goddess. See § 76.
- 686 Construe *virgam non alta fronds virentem (de) ilice detraxit*.
- 690 **arentis:** remember the possible double forms of the ace. plural of i- stems of the third declension; *arentes* or *arenis*. **Cereris:** § 50: often used by metonymy for grain, as *Bacchus* for wine.
- 692 **Hesperidas:** the Hesperides were the daughters of Atlas; they guarded the tree that bore the golden apples. **putes:** the subj. is used idiomatically when the subject is an indefinite second person sing.; less vivid fut. or potential. 'One would suppose'.
- 695 **Danaen:** Gk. ace. Danae was the daughter of Acrisius, king of Athens. She was imprisoned in a tower of brass (or, according to another tale, a dungeon) to avoid the possibility of a marriage which, it was prophesied, would mean her father's ruin. But Jupiter fell in love with her and visited her in the form of a shower of gold, **eludere posset:** the main clause of an incomplete contrary-to-fact condition.
- 697 **gaudenti:** sc. *ei*. dat. of reference; or perhaps a dat. with the verb *posuere*, the simple or uncompounded form used here for *apposueret*. Cf. 61 n.
- 698 **tostae:** grain was parched or roasted before being ground.
- 703 **auctorem muneris:** *Bacchus—vinum*. Such artificiality reflects the taste of Ovid's age and is a characteristic of his style.
- 704 **videres:** for subj. indefinite second pers. sing., see 692 n., but mark the difference in tense; past potential, 'one might have seen'.
- 710 **Lenaee:** § 51.
- 711 **eripe:** sc. *me*. **damno:** 'curse'.
- 712 **deum:** gen. pi. **peccasse:** sc. *se* as subject.
- 713 **f actique** fid em: 'as a confirmation of what he had done, he cancelled the gifts he had given.' *Fidem* is a sentence-

- appositive anticipating the whole idea of *data munera solvit*; cf. the common expression *id quod*, where the *id* is in apposition to the whole phrase-, clause-, or sentence-idea. *Facti*, 'the thing done', is the obj. gen. depending on *fidem*; it refers to the action in *restituit*; cf. 638 n., 1685.
- 716 **obvius**: 'to meet'; he was going up the stream which cascaded (*labentibus*) down Mt. Tmolus.
- 713 **plurimus**: 'in full torrent'.
- 719 **elue**: has two meanings: (1) with *corpus*, 'to wash clean', *e-* being a prefix of emphasis; (2) with *crimen*, 'to wash out or away', *e-* being the prefix of separation. This figure of speech where one word has two values in its context is called *zeugma*.
- 720 *iussae*: sc. *quaeri*, 'bidden to be sought'. English avoids the pass. inf. Probably we should say 'the waters he had been ordered to seek', **vis aurea**: the power of the golden touch.
- 721 *cessit*: i.e., was transferred to the stream.

TRISTIA

(For *Tristia*, see § 27.)

This poem presents Ovid's picture of his last **night in Rome** before he set out to exile in Tomi (§§ 22, 23, 24).

Metre: Elegiac couplet (§98).

- 725 **urbe**: the city, Rome.
- 728 **lux**: *dies*. **Caesar**: the Emperor Augustus.
- 729 **finibus extremae . . . Ausoniae** is equivalent to *finibus extremis Ausoniae*; 'transferred epithet'; cf. 297 n. *Ausonia* means, we are told, specifically north central Italy; but here, as generally, it means 'land of the west'.
- 730 **parandi**: construe with *spatiutn* as well as with *mens*.
- 731 In actual time the delay between his sentence to exile and his departure from Rome was not long; but he made it seem long by brooding over it.
- 732 **servorum**: depends on *cur a*, as do *legendi*, *testis*, *opis* (733).
- 734 Construe *non aliter stupui quam stupet is qui . . .*
- 736 **lit**: temporal. Notice the tense of the indicative used with it. **hanc animi nubem**: cf. the idea of 731.
- 738 **extremum**: adverbial, 'for the last time'.

- 739 **modo:** 'only', to be taken with *unus el alter*, urns et alter: 'one or two'; notice the difference between the Latin and the English idiom.
- 740 **uxor:** Fabia. Ovid's third wife, who was a widow with one daughter when the poet married her. During all the years of his exile she was loyal to him and an ardent advocate of his recall, **flentem flens:** juxtaposition produces emphasis, which, because Latin is an inflected language, loses the appearance it would have in English of conscious striving after an effect.
- 742 nata: this was the daughter of Ovid's first or second wife, herself twice married. At the time this poem was written her second husband, Cornelius Fidus, was governor of the province of Africa; hence *Libycis sub oris*.
- 744 adspiceres: indefinite second pers.; cf. 704 n.
- 745 non taciti funeris: a general and not a specific description of a Roman funeral. They employed professional, hired mourners, who presumably charged in proportion to the volume of their wailing.
- 750, 1 Notice the grandiloquent phrasing of the simple idea that it was night. One cannot avoid the suspicion that Ovid's sense of humour or his propensity to parody eclipsed his gloom.
- 752 ad hanc: 'against her'; with her as a background, some editors say, 'by her light', but it seems to* mean more than that. Capitolia: temple of Jupiter Capitolinus, on the Capitoline Hill, near which was Ovid's home (*lari*). But this proximity had availed him nothing {*frustra*, 753}.
- 754 **numina:** voc, as are *templa* (755) and *di* (756).
- 756 urbs alta: Rome on the heights of her seven hills. Quirini: one of the founders of Rome, the deified Romulus.
- 757 este salutati: 'receive my last respectful salute and farewell.'
- 758 English has a proverb about locking the stable after the horse is stolen.
- 760 caelesti viro: *divo Augusto*, the deified Augustus, **error:** see § 23.
- 761 Construe *ne putet err or em meum esse scelus pro culpa*; **pro:** 'instead of; *culpa* is an error of judgment; *scelus* implies intentional wrong-doing or premeditated injury.
- 762 sentiat: sc. *id*, as obj. and antecedent of *quod*.
- 763 placato . . **deo;** abl. abs. with conditional force. **deo:** Augustus.
- 764 **pluribus:** sc. *precibus*.
- 765 **sonos:** *voces, verba*.

- 766 **facere**: deliberation or doubt, **in** past **time**: 'what was **I** to do?'
- 767 **ultima nox fugae**: the last **night** *before* the exile that had been decreed.
- 768 **urges**: sc. *me* as obj.
quo: Tomi; **unde**: Rome, **festinas**: here trans.;
- 769 sc. *me* as obj. One would expect the subj. in indirect exclamation, but *vide* is parenthetic here and does not influence the syntax of *festinas*.
- 771 **foret**: *esset*; cf. 597 n.
- 773 **animo**: 'emotions'.
- 774 **'vale' dicto**: abl. abs.; *vale* is treated as an indeclinable noun; 'when the last good-bye had been spoken'.
- 776 **me ipse fefelli**: 'I lost my self-control'. Notice that the Latin idiom makes the emphatic *ipse* agree with the subject rather than with the obj. *me*.
- 777 **pignora**: generally means 'children'; but Ovid has distinctly said (742) that his only daughter is in Africa, so the word must have a different significance here, perhaps extended to include all the relatives and intimate friends.
- 778 **Scythia**: southern Russia, within or near the borders of which Tomi was situated. Geographical accuracy has never been indispensable to poetry.
- 779 **mora**: 'cause for delay'.
- 780 **vivo, viva**: see 740 n.
- 782 Construe *et (que) so dales quos ego dilexi*.
- 783 **Thesea fide**: 'with the loyalty of a Theseus'. Theseus and Pirithous, Damon and Pythias, David and Jonathan, are pairs whose friendship has become proverbial.
- 785 **in lucro**: 'clear gain'. The Romans, a nation of shopkeepers, drew many of their metaphors from business. Cf. 304 n.
- 788 **abeuntis**: sc. *met*.
- 789 **lacrimis**: dat. with a verb of mixing; cf. 284, 1748.
- 791 **exulis exul**: cf. 740 n., 780 n.
- 792 **ultima terra**: 'on the edge of the world'. Cf. Ultima Thule. So Tomi seemed in the ancient days of slow communication.
- 793 **sarcina parva**: nom. in apposition to the *ego* in the verb: 'I shall be added to your exile's craft as but a light bundle'; i.e., 'I shall add but a light weight to your craft.'
- 797 **dedit victas utilitate manus**: 'offered, or extended, hands conquered by expediency'; i.e., 'surrendered to expediency'. *Dedit manus* is an expression from the gladiatorial arena.

- 798 **egredior:** 'I go forth'; then he thinks *aut effe-* : 'or rather I am carried out like a corpse' (the technical meaning of *efferror*), 'if that was a being-carried-out' (*ferri*), a funeral, 'without a corpse' (*funere*)^l
- 799 All the references are to exhibitions of mourning among the demonstrative Latins.
- 800 Notice the personal use of the passive of the verb of saying; the usage in English is impersonal ; 'it is said that she' rather than 'she is said', as in the Latin.
- 801 *procubuisse*: all the infinitives in 801-809 depend on *narratur* (800).
- 804 *penates*: § 68.
- 806, 7 Construe *quam si vidisset rogos structos habere corp natae meumque*. *natae*: her daughter by a former marriage; see 740 n.
- 809 *respectu*: causal at 1. **mei**: obj. gen.
- 810 *vivat*: optative subj.; so too 811. **absentem**: agrees with *me* to be supplied ss the obj. of *sublever* (811) **tulemnt**: 'have decreed'.

PART II

VIRGIL

(See introductory note on Virgil, page 97.)

AENEID XI. 498-835.

The Story of Camilla the Volscian

Review the brief account of the military situation given in Part I (p. 98).

Aeneas has returned from Pallanteum bringing Evanders son, Pallas, with his four hundred Arcadian horsemen and Tarchon with his Tuscan bands. The tide of conflict runs now this way, now that. Pallas is slain by Turnus; Mezentius and his son Lausus by Aeneas. The Latins ask for a truce, and hold a council in which King Latinus deprecates the war and Drances pleads for peace. Drances insists that the Latins are weary of the conflict as they realize that victory is impossible, but that Turnus is obstinately bent on fighting to the bitter end for purely selfish reasons. Turnus makes a scornful and spirited reply, maintaining that one disaster does not spell ultimate defeat and professing his willingness to meet Aeneas in single combat. Just at this point word comes that Aeneas is advancing to the attack; Turnus rushes from the council to take the field once more.

He is joined by Camilla with her troop of Volscians, and bids her engage the cavalry while he himself waits in ambush for the main forces of the Trojans (812-845). Diana summons Opis, one of her maiden train, and tells her Camilla's story: how her father Metabus carried his infant daughter with him when driven into exile, and, when hard pressed by his foes, bound her to a spear and hurled her across a raging torrent, vowing her to Diana's service should she be spared; how Metabus reared her in the solitude of the woodland as a huntress happy in the chase and faithful to the goddess to whom she had been dedicated (846-898); but, alas! she has changed her hunting spear for the weapons of war, and now is doomed to die in battle. Then Diana

instructs Opis to avenge her death (898-910). Meanwhile the battle begins; Aconteus is slain, and the Latins retreat, but rally, once and again, till the skirmishing merges into a desperate hand-to-hand conflict, in which Camilla displays her skill and prowess (911-953). Jupiter watches the conflict from Olympus and stirs up Tarchon to anger and to action. Tarchon bitterly reproaches his men as laggards and cowards, and then sets them an example of heroism by carrying Venulus off on his saddle-bow and slaying him as an eagle slays a dragon (954-988). Arruns stealthily tracks Camilla, seeking a chance to take her unawares. Camilla, attracted, woman-like, by the splendour of Chloreus' arms and dress, pursues him recklessly and thus exposes herself to Arruns' crafty attack (988-1011). After a prayer to Apollo, in which he invokes the god's aid and disclaims all thought of spoils or glory, Arruns launches his spear and strikes Camilla down (1012-1035). Then like a wolf that has made his kill yet "knows how reckless he has been" and slinks away in terror, Arruns seeks refuge and concealment (1036-1044). Camilla realizes that she is stricken to death, yet summons her expiring strength to send a message to Turnus bidding him take her place. As she dies the battle breaks out afresh (1045-1064).

Camilla has already appeared in the poem (*mi.* 808-817), "a maiden warrior . . . unused to the distaff but hardy to endure the battle and to outstrip the winds with speeding foot. Across the topmost blades of the unmown harvest she could have flown nor ever bruised the tender ears as she ran, or sped across the central flood upborne by the swollen surge nor ever dipped her hurrying feet. All the folk stream forth from home and tilth, and matrons throng to see and marvel at her passing, gazing in wonder on the regal splendour of purple that veils her smooth shoulders, the golden pin that entwines her hair, the Lycian quiver in her hand, and her shepherd's shaft of myrtle tipped with steel."

In this episode she is the central and entrancing figure. Her romantic history appeals to the imagination and arouses interest and sympathy. The whole battle is but the background for her prowess, and the timid craft of Arruns is an effective foil for her reckless daring. More than the peer of men in swiftness of foot, in tireless energy, in exultant love of battle, she is yet a woman throughout, with all a woman's strength of purpose and self-sacrificing devotion to a cause, yet with all a woman's weakness for splendour and display, a weakness that brings her to her death. None dares face her in open combat; but in her eager pursuit of Chloreus' glittering array she alone

sees not the fatal spear that is to rob her of her life. **Virgil** paints her portrait with a loving hand. She is cut off in her youth untimely; and to her passing, as to the passing of his other bright youthful figures, Pallas and Lausus,—to friend and foe alike—the poet gives the meed of his melodious tears.

Metre: Dactylic Hexameter (§97.)

812 **cui:** sc. *Turno*. Virgil has described Turnus and Camilla earlier in the poem, vii. 788-817. Construe *cui* with *obvia*; contrast 818, where *equites* is governed by *contra*.

813 **sub:** the preposition develops this meaning 'hard by' quite naturally; a phrase like *sub muro*, 'under the wall', necessarily implies 'close to the wall'.

814 **desiluit:** an act of courtesy and homage, rendered all the more conspicuous by *regina*, 'princess', which is in apposition with the subject and has a concessive value.

815 **defluxit:** suggests the ease and grace of the movement.

816 **sui:** reflexive objective gen., modifying *fiducia* and referring to *forti*, which is the logical, though not the grammatical, subject of the clause.

Aeneadum: see 2n. **occurrere:** complementary inf., a construction used naturally with *audeo* and extended, 817 by poetic license, to *promitto*, which would require in prose the ace. and the fut. inf. Owing to this extension *sola* replaces *me solam* and *obvia* replaces *obviam* of the prose construction. Cf. *sperasti tacitus decedere?* (*Aen.iv.306*).

Tyrrhenos: the Tuscan forces under King Tarchon had come to relieve the siege of the Trojan camp, **obvia** 818 **contra:** adj. and preposition both express the same idea. Accumulation of emphasis by this means is a marked feature of Virgil's style. Note that *contra*, displaced to secure its juxtaposition with *obvia*, follows its case. This transposition is frequent in poetry with dissyllabic prepositions.

819 Scan the line to determine the case of *prima*.

sine: imperative, **manu:** not superfluous or pleonastic, as some editors hold. It probably indicates a gesture, and it most certainly suggests 'feat of arms', as in *A en. ii. 645; ipse manu mortem inveniam*. Virgil's taste for picturesque description makes *manu* a favourite word with him. **temptare:** 'to essay'.

820 **pedes:** 'on foot'; i.e., in command of the foot-soldiers. **ad muros:** 'hard by the walls'. *moenia*=*muros*, with the idea of their function of defence (*munire*) added.

821 **ad haec:** sc. *respondit*. **oculos fixus:** 'fastening his eyes'; *oculos* is dir. obj. of the part. *fixus*, here used with

middle force. Greek and Latin were originally one language. Greek retained a Middle Voice, which represented the subject as acting on himself (the direct reflexive use) or in his own interest (the indirect reflexive use). In Latin the Middle Voice survived mainly in poetry, probably as an intentional archaism, and there chiefly in perf. participles. Horace's familiar description of the boys trooping to school (*Sat. I. vi. 74*) gives a good example of this middle use: *laevo suspensi loculos tabulamque lacerto*. Cf. 276 and 850. **horrenda:** *horrere* ('shudder') is used poetically as a trans, vb. ('shudder at'). Camilla's superb courage makes Turnus tremble with awe. Translate, 'awe-inspiring'.

822 **grates:** usually denotes gratitude to the gods, as *gratiae* denotes gratitude to men. The choice of the word exalts Camilla's godlike courage. *Dicere grates* is the expression of gratitude, contrasted with *referre grates*, showing gratitude.

823 **parem:** volitive question in a clause of deliberation. See 25 n. B 3. **sed:** opposes to the inability implied in the foregoing rhetorical questions his offer to share the command with her. **nunc:** circumstantial rather than temporal. It is explained by the following clause: 'yet (helpless as I am to thank or recompense thee), seeing that thy courage is beyond all praise, share thou the task with me', **quando:** delayed connective. The involved order suggests the tumultuous utterance of deep emotion.

824 **supra:** see n. on *contra* (818).

825 **fidem:** 'a true report'.

826 **equitum levia arma:** Virgilian inversion for 'light-armed troopers', **improbis:** the negative of *probus* ('good, proper, serviceable'). Virgil uses the word frequently and applies it widely but always with the sense of absence of restraint. The context must determine the precise translation, 'cruel', 'shameless', 'remorseless', or the like. Here Turnus attributes to his enemy a deliberate attempt to annoy: 'Aeneas,—curse him!—has sent . . .'

827 **quaterent:** volitive subj. of indirect command; *praemisit* = 'sent on with orders to . . .' Cf. 25 n. B1. The metaphorical use of this verb in the sense of 'annoy', 'harass', is well attested. To interpret it literally would make Turnus' words sheer bombast.

828 Connect *ardua per deserta*. With *superans* supply *ea*: 'over the mountain's barren steeps, crossing them by the

dge, he marches in person on the city'. It is immaterial which word is the adj. and which the substantive in *ardua deserta*. *Iugo* is abl. of the route (181 n.).

- 829 **furta**: 'stratagems'. To discover or anticipate a enemy's plans and forestall them was to 'steal' them; this form of expression originates in Greek (cf. Plato, *Rep.* 334), and is found in Latin poetry and 1 post-Augustan prose. Cf. *dolis* (837). **paro**: vivid pres. instead of the fut. **tramite silvae**: 'path through the wood'. Cf. 201 n.

ut . . . obsidam: the volitive subj. in a substantival clause, which, like *furta*, is a dir. obj. of *paro*. Cf. 25 n. **bivias**: the pass (*fauces*) has both a way in and a way out. at either end', **milite**: collective sing., 'soldiery'. So, *equi'em* (831), *hostem* (835), and *milite* again (860). Cf. our 'horse' and 'foot'.

- 831 **collars signis**: 'in battle shock'; *conferre signa* = 'to join battle', *excipe*: technical term used of hunters waiting to receive wild animals driven out of their coverts by the beaters; so, here, 'meet'.

- 832 **Messapus**: one of the Latin chiefs (*Aen.* viii. 6).

- 833 **Tiburti**: three brothers, Tiburtus, Catillus, and Coras, exiled from Argos, had founded Tibur (*Aen.* vii. 671 /.). Cf. Hor. *Odes* I. vii. 13, where Tiburtus is called Tiburnus. **ducis**: distinguish from *ducis*. *et tu*: 'you also', i.e., like myself.

- 835 **pergit**: *per go* (for *per-rego*) has its literal meaning of taking the straight road through to the goal. Cf. 194 n.

- 837 8 **densis . . . latus**: characteristic Virgilian inversion for 'thick dark leafage on either side'. Cf. 826 and n.

- 838 **urget**: 'hems in', **quo**: rel. adv. (= *in quam*). **ducit**: intrans.; so, too, *ferunt* (839). Cf. our use of 'lead' and 'bear' in reference to roads.

- 839 **maligni**: 'mean,' i.e., narrow and difficult.

- 840 **hanc super**: cf. n. on *contra* (818). **speculis**: derived from *spicio*, *speculum* means a 'watch-tower', or look-out', and so suggests a 'height'.

- 841 **ignota**: because unseen, **receptus**: cf. the Caesarian phrase *se recipere*. The context will decide whether it means 'shelter' or 'retreat'.

- 842 **velis**: 2nd sing. indefinite, and therefore, subj.; cf. 692 n. **occurrere pugnae**: 'to sweep down to battle'.

- 844 **regione viarum**: see 194 n.

- 845 **arripuit, insedit**: perf. of instantaneous action. Cf. 1039 n.

- 847 ex virginibus sociis: 'of her maiden train'; cf. *regibus*, 255 n. The maiden goddess is attended by maiden nymphs of the woodland, sacraque caterva: *-que* is explanatory; cf. 131 n.
- 848 compellabat: the imperf. is the tense of *description* as opposed to the perf. which is the tense of *narration*. Latonia: see 214 n. The postponing of the subject quickens interest. *Camilla* is similarly postponed in the next line.
- 849 ore: fullness of expression. Cf. n. on *voce* (212).
- 850 nostris armis: the weapons of hunting, nequiquam: prophetic of her death; cf. 173. cingitur: middle voice. Cf. 821 n.
- 851 neque: negatives both *venit* and *movit*. novus: predicative with *venit*. iste: demonstrative of the 2nd pers.: 'that love you wot of is not newly born in Diana*'. Cf. 122. Dianae: the goddess majestically speaks of herself in the third person instead of using the familiar *mihi*. So, too, in 880 and 896.
- 853 invidiam viresque superbas: hendiadys. Cf. 55 n.
- 856 exsilio: dat. of purpose, comitem: inproleptic apposition with *infantem*, 'to be his comrade in exile'.
- 857 parte: the letter *s*, obviously. Camillam: predicate acc. *Camilli* and *camillae* were noble youths and maidens who served as altar-attendants when the Flamen Dialis (priest of Jupiter) was sacrificing. Varro (*de Lingua Latina* vii. 34) cites an older form, *casmilus*. The name was probably given to the maiden to mark her out as Diana's servant,
- 858 ipse: expresses his paternal solicitude. Construe closely with *portans* rather than with *petebat*.
- 859 solorum: 'lonely'.
- 860 milite: see 830 n.
- 861 ecce... spumabat: *ecce* compels attention to the vivid description. The cause of the sudden flood follows in an independent sentence. In prose we should probably have had *tantus* ... *ruperat* ut ... *spumaret*. *fugae* medio: Virgil frequently uses neut. adjectives as nouns. The usual phrase would be *media fuga*; cf. 869. abundans: in the etymological sense, 'overflowing'; more freely, 'swollen'. summis ripis: 'brimming his banks'; local abl. Most Italia n rivers are alternately dry channels and raging torrents. Cf. 2045 ff.
- 863 ruperat: causative; 'had caused itself to break out'. More freely, 'had burst forth', infantis: objective gen.

- 864 **oneri**: the sharp distinction in meaning between *timeo* with the dat. and *timeo* with the ace. should be noted.
- 865 **versanti**: sc. *ei*, dat. of interest. The frequentative *versor* is a favourite word with Virgil for pondering a question. It means literally 'turning it over and over (in one's mind)'. Frequentatives are first conjugation verbs formed from the supine stem, and denote repeated or intensive action, **subito**, **vix**: construe both adverbs with *sedit*, *Subito*, because the emergency demanded prompt action; *vix*, 'reluctantly', because of the danger involved, **sedit**: a frequent Virgilian metaphor for what is fixed and steadfast.
- 866 **forte**: abl. *offors*. It was not an accident that a warrior should carry a spear, but it was an accident that he should have it with him now to put to so strange a use. 'Luckily' will best render it here.
- 867 **robore cocto**: abl. of quality (modifying *telutn*), and, therefore, parallel to *solidum*, with which it is connected by *et*. Wood was often hardened in the fire or seasoned in the smoke of the hearth.
- 868 **huic**: picks up *telutn immane* (866), which is left without any relation in the sentence. Such a break in construction is termed anacoluthon (literally, 'a lack of sequence'). Here, it probably suggests Metabus' perturbation; cf. 236 n. **libro**: the original meaning of *liber* (derived from a root meaning 'to peel') was the inner bark of a tree. This, like our birch-bark, was the earliest writing material. Here *libro et subere* is a hendiadys, 'cork-bark'; cf. 55 n.
- 869 **habilem**: proleptic adj. modifying *earn*: 'binds her to the middle of the spear, so that she could be handled'. Translate freely, 'handily'. Cf. 130 n.
- 870 **quam**: referring to *hastae*.
- 871 **alma**: with *virgo*. Note (1) the juxtaposition of the pronouns *tibi hanc*; cf. 82 n.; and (2) the involved order of words which is characteristic of prayers; cf. 873f. **Latonia**: see 214 n.
- 872 **ipse**: emphasizes the authority of the *paterfamilias* to dispose of his child as he sees fit. **famulam**: predicate ace. with *hanc*. **tua**: construe with *tela*.
- 873 **fugit**: intrans. vb. used transitively. The scansion will fix the tense. See vocabulary.
- 875 **contortum**: 'whirled' (pass, part.); translate freely 'whirling', (intrans.).
- 876 **inmittit**: the run-over verb with the weighty pause following it suggests the strength of the cast and the

breathless expectation with which the result is awaited. Cf. 220 n. *sonuere undae*: 'roared', as cheated of their expected prey. The asyndeton marks the crisis. Cf. Tennyson's, *Lady of Shalott* :

She left the web, she left the loom,
She made three paces thro' the room . . .
She look'd down to Camelot.

rapidum: emphasizes the danger.

- 877 **infelix**: Virgil cannot forget her impending doom. This seems better than to interpret it as referring to her present peril.

- 880 **Triviae**: objective gen. Diana was identified both with the Moon, in heaven, and with Hecate, a goddess of the lower world, whose shrine was commonly set up at cross-roads. Cf. the title of Meredith's novel, *Diana of the Crossways*. Cf. also the old couplet:

*terret, lustrat, agit, Proserpina, Luna, Diana,
ima, suprema, feras, sceptrum, fulgore, sagitta.*

We speak of two roads intersecting, but the Roman was mindful of what the traveller saw as he neared an intersection, the road ahead of him as well as one coming in from either side.

- 882 From the literal meaning 'to give the hands (to be bound)', *dare manus* passed into the more general meaning 'surrender', 'yield'. It is best to treat *neque . . . dedisset* as a parenthesis. Cf. 797.

feritate : causal abl.

- 883 **pas tor um**: construe with *montibus*, 'amid the lonely hill-pastures of the shepherds', **et**: delayed connective, joining *accepere* and *exegit*.

- 884 **lustra**: at first *lustrum* (cognate with *luo*, 'purify', and *lavo*, 'bathe') meant a bog or water-hole; then, naturally, a haunt of wild beasts, a lair.

- 885 **armentalis**: 'belonging to the herd', 'a brood-mare', the *fera* implied in *ferino*.

- 886 **nutribat**: archaic form for *nutriebat*. The older inflection maintained itself in *ire* and its compounds; but other verbs of the fourth conjugation made their imperfects *-iebam*, etc., on the analogy of third conjugation verbs like *cipio*.

- 887, 8 A picturesque and somewhat strained description of a baby learning to walk. *Vestigia* is cognate obj.; *primis*

(modifying *plantis*) is to be translated adverbially. 'So soon (*ut primis*) as her baby feet had planted footprints'.

- 890 **pro:** 'in place of the golden circlet about her hair and the long robe that a well-born maiden would naturally wear, her sole ornament was a tigress' skin, **pallae:** gen. of equivalence, with *tegmene*.

- 891 **exuviae:** see 132 n.

- 892 **iam turn:** explained by *tenera* and *puerilia*.

- 894 **Strymoniam:** a good example of the *literary* epithet. The Strymon was a river in Thrace; Strymonian cranes would not be found in Italy. But (1) poetic diction prefers the specific to the general; cf. *Libycis arcis* (264), *trabe Cypria* (267), *Myrtoum mare* (268), *veteris Massici* (273); and (2) the epithet would recall to Virgil's readers passages in the Greek poets.

- 896 **nurum:** predicate ace, with *Mam*. **sola contenta Diana:** the scansion will clear up the construction.

- 897 **telorum et virginitatis:** combinations of abstract and concrete are common in ancient poetry.

- 898 **intemerata:** 'inviolate', **vellem:** pres. contrary to fact, with conditional clause suppressed; this subj. is often used, as here, to soften a statement. **correpta:** 'swept away', as by a flood, **fuisset:** subj. of wish (optative subj.) dependent on *vellem*: 'I could wish now (but it is impossible) that she had not been . . .' The tense (replacing the normal *esset*) emphasizes the finality and hopelessness of the situation. Cf. 107 n. The whole expression *vellem . . . fuisset* is equivalent to *utinam ne correpta fuisset*.

- 899 **tali:** i.e., real warfare against human foes, as opposed to her hunting (warfare against wild beasts), **laccessere:** always implies wanton, unprovoked attack.

- 900 foret: old form for *esset*.

The whole passage, *vellem . . . mearum*, consists of two independent sentences, yet is equivalent to a past contrary-to-fact condition: 'if only she had not been swept away . . . she would have been (and still would be) my darling, one of my company'. Such sentences, which are conditional in force though not in form, are called *paratactic conditions*, because the two sentences stand side by side on an equality, instead of one being dependent on the other. They take various forms, e.g., "Love me; love my dog"; "Is any merry? Let him sing psalms." (*James* v. 13.)

- 901 **acerbis:** from the root AK, 'sharp'. The word primarily suggests the sharp taste of unripe fruit. It is used **fr-**

- quently, and appropriately, of the death of the young, which is doubly bitter, as being premature. Cf. 1052.
- 902 **labere, invise:** imperatives.
- 903 **infausto omine:** abl. of attendant circumstances, reinforcing *tristis*. Both expressions are prophetic of Camilla's death.
- 904 **haec:** explained by the second half of the line; her own bow and quiver.
- 905 **hac:** abl. of instrument, modifying *del.* **sacrum:** as dedicated to Diana; cf. 871 f. **violarit:** contracted form of fut. perf. indie, in a generalizing rel. clause with the value of a condition. *Quicumque - si quis.*
- 906 **pariter:** picks up *Tros Italusve.* **det:** 'volitive of command' (jussive subj.). Cf. 25 n.
- 907 **post:** adv.; = *postea.* **nube cava:** a frequent epic device of concealment. Cf. *A en. i.* 411, 439 (= Robertson, *Selections from Virgil*, 624 and 649).
- 908 **tumulo:** poetic dat. for *in tumulum.* So, too, *patriae.* **reponam:** *re-* more commonly expresses what is due and fitting than the idea of 'back'. Moreover *repono* is constantly used "of the reverent disposal of the dead" (Page).
- 909 **dixit:** a favourite Virgilian device to effect a transition.
- 910 **insonuit:** of the rushing sound of her swift flight. **corpus:** ace. of the retained obj. with a pass. part. The corresponding active sentence would be *Diana ei corpus turbine circumdedit.* When some member of the active sentence other than the dir. obj. is made subject of the passive sentence, the ace. of the dir. obj. is left unchanged and is then called the *retained object*, because it is kept over from the active sentence. Here, *ei*, a dat. of interest, has become the subject: *ea* ('she') *a Diana corpus turbine circumdata est.* With the omission of *est*, the sentence structure is dropped for the participial construction.
- 913 **numero:** 'by number'; each squadron was composed of the same number of men. **in turmas:** 'into squadrons'; metaphorical place-to-which. **aequore:** derived from *aequus* ('level'); the word is used of any level surface, as here of a plain. Elsewhere it is used of the level plain of the sea. Cf. 34 n.
- 914 **insultans:** frequentative verb (from *salio*, 'jump'); 'prancing', **sonipes:** note derivation; picturesque word for horse. The sing. is collective, **pressis habenis:** dat.; 'chafes against the close-held reins'. See 269 n. Cf. *Aen. iv. 38* : *placitone etiam pugnabis amori?*

- 915 **obversus**: middle part.; see 821 n. **In** many **perf.** participles in Latin poetry the tense-value disappears. Cf. *connixi* (927), *protecti* (1664). **ferreus**: best taken as a proleptic epithet: 'bristles into steel'.
- 916 **ardent**: 'flash' or 'blaze'.
- 917 **nee non**: Cf. 135 n.; the negatives cancel each other: 'so, too, over against them' (*contra*).
- 918 **fratre**: sc. *Catillo*. See 833 n. **ala**: the Romans always posted their cavalry on the flanks or 'wings' of the army. Hence *ala* came to be the usual term, even in prose, for a body of horsemen.
- 919 **campo**: local abi. **reductis longe**: in preparation for a vigorous thrust. Cf. 211 n.
- 921 **virum**: for the form, see 166 n. **ardescit**: to combine this word (= 'grows hot') with nouns like *adventus* and *fremitus* is a bold use of language, quite characteristic of Virgil. Similarly, *ardere* (*Aen. i. 581*) and *fervere* (1679) are used to describe scenes of vigorous action and eager effort.
- 922 **uterque**: collective sing. Cf. 830 n. It gives place to a plural in *erumpunt*.
- 923 **substiterat, subito**: the marked pause between the words suggests the tense quiet before the "zero hour". The continuous rhythm of this line and the next suggests the unbroken onward sweep of the charge, **furentes**: modifying *equos*. Possibly proleptic: 'spur their chargers on to mad speed'.
- 925 **nivis ritu**: Page appositely compares Scott, *Lady of the Lake*, 5. 15 :

Fierce Roderick felt the fatal drain
And showered his blows like wintry rain.

- 926 **adversis . . . hastis**: 'rush amain each on the other's levelled spear'. For the tense of *connixi*, see 915 n. Similarly, the **perf. inf.** is sometimes used for the **pres. inf.** in poetry; see 258 n.
- 927 **ruinam dant**: may be interpreted in two ways: (1) as a poetic periphrasis for *ruunt* : 'they are the first to charge'. Tyrrhenus survives triumphant; or, (2) 'fall with a crash'; cf. *Aen. ii. 310*. With this interpretation the clause introduced by *perfractaque* is an explanation of the preceding clause. Both men perish, though the death of only one of them is described. Rhoades adopts (2) in the translation quoted on 931.

- 928 **perfracta:** anticipates and reinforces *rumpunt*: 'they dash their chargers together, crashing breast on breast'.
 930 **tormentor** derived from *torquere*, 'to twist'. The propulsive power of Roman 'artillery' (*ballistae*) was furnished by twisted ropes or thongs.
 931 **praecipitat:** here intrans., 'falls headlong'. The passage is well translated by Rhoades:

At once Tyrrhenus and Aconteus keen
 Rush each on each with spears that meet amain,
 And first deal thunderous downfall, either steed
 Shock-shattered with the brunt of breast to breast.
 Aconteus, like a levin-bolt flung forth,
 Or ponderous engine-stone, is hurled afar
 Headlong, and scatters to the winds his life,

- 933 **reiciunt:** i.e., over their backs to ward off pursuing missiles.
 934 **agunt:** trans, vb. used absolutely (i.e., without a dir. obj.); 'the Trojans are the drivers'.
 936 **mollia colla:** 'the pliant necks' (sc. *equorum*).
 937 **hi:** the Trojans, **penitus:** 'far within'; i.e., 'into shelter', **datis habenis:** the opposite of *pressis habenis* (914). **referuntur:** middle voice (cf. 821 n.).
 938 The varying fortunes of the battle are compared with the alternate onrush and retreat (*alterno gurgite*) of waves upon a rocky coast. Virgilian similes are, for the most part, simple and natural; they are not intended to illustrate and explain, but rather to adorn and embellish. Their virtue lies, therefore, not in their obvious appropriateness, but in the skill with which they are handled. Virgil never contents himself with the simple point of comparison that suggests Ins choice of simile, but he elaborates and rounds out his pictures with non-essential details till they become in reality little vignettes, painted sympathetically by the poet to add colour, beauty, and charm to his poem. Here we have a true and vivid portrayal of the wave, sweeping majestically landward, breaking in foam over the rocks, spreading out smoothly over the sand, and then, its strength spent, turning again home to the boundless deep. Note the frequent recurrence of *s*, simulating the hissing sound of water in rapid motion.

qualis ubi pontus: whatever paraphrase may ultimately be chosen to introduce the simile in English, these words should be carefully construed, **alterno gurgite:** it is better to take the phrase as an abl. of quality, with

pontus. The phrase describes the retreat as well as the advance of the wave.

- 939 **scopulos superiacit unda**: one would naturally expect *scopulis undam superiacit*, 'flings the wave over the rocks'. But in verbs compounded with *circum-*, *trans-*, and *super-*, the verbal meaning is often lost in that of the preposition. So, here, *superiacit* = 'covers'; we find *circumdare oppidum muro* as frequently as *circumdare murum oppido*; and Cicero (*pro leg. Man.* 82) uses *transmittere* intransitively, meaning 'to cross over'.
- 940 **spumeus**: run-over epithet. See 95 n. **sinu**: the word may denote any curved object, as, e.g., a sickle. Here it indicates the fan-like curve of the water in its furthest advance upon the shelving sand.
- 941 **retro**: with *fugit*. **aestu**: *aestus*, like *aestas*, comes from a root *AITH*, meaning 'to burn'. Primarily signifying 'heat', it came to denote first the effect of heat on water, causing it to bubble and heave, and finally any such heaving or bubbling, whether caused by heat or not; e.g., 'surge' or 'tide'.
- 942 **vado**: derived from *vadere*, 'go'. Cf. *quo vadis*? Originally *vadum* is 'a place where one can go'; then, specifically, 'a place where one can go in water', i.e., a 'shallow' or 'ford' (cf. our 'wade'). Here it refers to the shallow streams trickling (*labente*) down runnels in the sand. *iabentz* = *relabente* (cf. 61 n.).
- 944 **respectant**: frequentative vb.; they glance behind them repeatedly to see if their pursuers are gaining on them. **tegentes**: nom. case. Cf. 933 n.
- 946 **implicuere** **acies**: the preliminary skirmishing has given place to hand-to-hand fighting, **legitque virum vir**: note the unusual rhythm, the line ending in a monosyllable. This produces the effect of separation and is adapted to the *individual* conflicts described.
- 947 **vero**: merely emphasizing *turn*, **gemitus**: sc. *est*. **morientum**: for the form, cf. 203 n.
- Note (1) the abundance of connectives {*et . . . et . . . -que . . . -que et*}, suggesting the accumulated confusion of the close conflict; and (2) the effect of the liquid consonants in 946-948 in reproducing the sound of groaning.
- 949 **semianimes**: the first *i* is consonantal; see §95. **aspera**: predicative; 'fierce swells the conflict'.
- 950 **caedes**: intensive pi.
- 951 **latus**: dir. obj. of the *middle* part, *exserta*; see 821 n. **pugnae**: dat. of purpose. The Amazons left the right

- breast bare so that their clothing might not interfere with drawing back the bowstring.
- 952 **lenta**: scansion will indicate the agreement of this adj. **hastilia**: dir. obj. of *spargens* and of *denset*. **denset**: 'showers'.
- 953 **rapit**: 'wields'.
- 954 **non . . . nullis oculis**: litotes (i.e., affirmation by denial of the opposite); 'with watchful eyes'. So, too, *haud mollibus* (957).
- 955 **altus**: pred. adj. with *sedet*, 'sits on high*'. So, too, *irrita* (964). **Olympo**: Olympus, the highest mountain in Greece (10,000 ft.), was traditionally regarded as the home of the gods. Later, the name was used generally for 'sky' or 'heaven', without any thought of terrestrial geography.
- 959 **variis vocibus**: now with entreaty, now with rebuke. alas: see 918 n.
- 960 reficit: 'heartens', **pulsos**: substantival part., denoting a class. So, too, *dolituri* (961) and *palantes* (963).
- 961 **numquam dolituri**: 'lost to shame'. *Dolere* may indicate a sense of grief, indignation, shame, or resentment; the context decides the precise feeling indicated.
- 962 **quae tanta**: a literal translation will do violence to English idiom, **animis**: poetic dat. of destination. Cf. 178 n.
- 963 **femina**: scornful emphasis on the sex-word.
- 964 **quo**: interrog. adv. of destination, here used metaphorically, 'to what end?'
- 965 **at**: always introduces a sharp contrast, **in Venerem**: the goddess of Love put for love itself. The phrase indicates the direction of their activities. It is replaced in the alternative clause by the inf. *expectare*: 'yet no laggards are ye in love . . . or in waiting for the feast'. Cf. Scott *Lochinvar* :

For a laggard in love, and a dastard in war.
Was to wed the fair Ellen of brave I/Ochinvar.

- vina**: intensive pi.
- 966 **curva tibia**: *tibiae* were usually straight, but some varieties had a curving bell at one end. The Classical Dictionary will illustrate. *Tibia* means, originally, 'shin-bone'; it was from this bone that flutes were first made.
- 968 **hie, hoc**: refer alike to the feasting and drinking of the preceding line; but each is attracted, as demonstratives regularly are, to the gender of its predicate word, **dum . . .**:

follows *expectare*, after the parenthesis *hic . . . studium*. *sacra*: sacrifices, followed by feasting on the flesh of the victims, were regularly accompanied by the taking of omens from the condition of the entrails, *secundus*: adj., of gerundial form, derived from *sequor*. The word is used literally in the phrase *secundo flumine*, 'down-stream', and from this phrase were developed the meanings 'aiding', 'assisting', 'favourable'. Here the epithet is transferred from *sacra* to *karuspex*. *nuntiet*: illustrates one of the earliest, if not the earliest, of the functions of the subj. mood, namely to express action looked forward to. Hale calls this usage 'anticipatory'.

969 *altos*: sacred groves usually occupied hilltops. It was there that the sacrifice and feast would be held. Cf. the 'high places' of the Canaanites, in the Old Testament.

970 *et ipse*: he was 'ready himself also' to share the dangers of the conflict to which he invited his men. The fut. part. may express willingness as well as purpose or destiny.

971 *turbidus*: 'like a whirlwind'. The adj. is derived from *turbo* (cf. 910).

974 *tollitur*: note position of verb, and cf. *volat* (975) and *fundunt* (924). In dramatic scenes portraying swift and violent action Virgil commonly emphasizes the action by this unusual position of the verb.

975 *convertere*: scansion will identify this form, *igneus*: 'like fire'. Cf. *turbidus* (971). *aequore*: local abl. For the meaning see 913 n.

976 *arma virumque*: a favourite phrase of Virgil, *ipsius*: sc. *Venuli*.

977 *defringit*: *de-* = 'off'.

978 *qua*: rel. adv., introducing a clause of purpose; cf. 25 n. Like its demonstrative correlative *hac* it was originally an abl. of the 'way by which'.

sustinet: in the etymological sense, 'holds up'. *Sub-*, in composition, generally means 'from below': cf. *susplicere*, 'to look up at'; 'to look down at' is *despicere*. Cf. 212 n. *dextram*: sc. *Tarchonis*. *vim viribus*: ordinarily *vis* is 'violence' and *vires* is 'strength'. The difference is not operative here; the pi. is simply an intensification of the

979 sing.; 'seeks to evade his strength by greater strength'. *exit*: conative pres. (i.e., expressing attempted action). *Exire* is an intrans. vb. here used transitively. The usage is frequent in poetry with compounds of *ex-*; cf. *Aen. i. 680*; v. 438.

ut cum: note the formula of introduction in this simile,

and contrast 938. The balancing phrase *{hand aliter}* comes in 986. **alte:** with *volans*; 'soaring'.

- 981 **fert, implicuit, haesit:** note and explain the variation in tense. The two latter are true perfects, not past tenses. **unguibus:** abl. of means.

- 982 at: see 965 n. The connective is here postponed. Note (1) the alliteration in this line and the following line and a half, to imitate the sound of hissing; and (2) the smooth and subtle rhythm of *sinuosa volumina versat*.

- 984 **arduus:** to be taken predicatively with *insurpens*. Cf. 955 n. **urguet:** dissyllabic. *u* is combined with *g*.

- 986 **haud aliter:** see 1043 n.

- 987 **eventum:** '(successful) issue', i.e., 'success'.

- 988 **Maeonidae:** for the form, see 2 n. Maeonia was the ancient name of Lydia, in Asia Minor, a district from which the Etruscans were supposed to have migrated to Italy; hence *Maeonidae-Etrusci*. So, too, Tennyson (*Frater Ave Atque Vale*), writing of the Lacus Benacus (*Lago di Garda*) in northern Etruria, uses the words:

"Gazing at the Lydian laughter of the Garda Lake below."

fatis debit us: 'due to his death'. For the meaning, see 905 f.

- 989 **prior:** a difficult word, variously interpreted: (1) 'ahead of her', i.e., 'outstripping her'. To this it may be objected that Camilla is always represented as the swiftest of mankind, *virgo dura . . . cursu pedum praevertere ventos* (*Aen.* vii. 806); (2) 'opening the attack'; i.e., 'wantonly'. This reinforces and explains *fatis dcbitus*. He brings about his own destruction by wantonly attacking her; (3) 'at first', construed closely with *circuit*. Before actually attacking he circles about her, essaying to discover the easiest chance against her; (4) 'superior by reason of his spear and his great craft', i.e., 'a better spearman and a craftier foeman'. This use of *prior* is paralleled in *Aen.* xi. 292, *hic pietate prior*. On the whole the last interpretation seems to be the best.

- 991 **qua . . . cumque:** tmesis; cf. 113 n. The exact balance of *qua . . . hac*, *qua . . . hac* (each word in the emphatic position at the beginning of its line) emphasizes the exact correspondence of Arruns' movements with Camilla's.

- 992 **subit:** the prefix suggests stealth. Cf. 159 n. This meaning is reinforced by *tacitus* which should be construed closely with *lustrat* ('stealthily tracks').

- 993 **pedem reportat:** 'retires'. *Victrix*, precludes the meaning 'retreats'.
- 995 Virgil substantially repeats this line from *Aen.* v. 441, where he describes a boxer circling his opponent in the endeavour to get in a blow.
- 996 **improbis:** see 826 n. Here it conveys the idea of unwearied persistence.
- 997 **olim** : i.e., at Troy.
- 998 **fulgebat:** see 848 n. So, too, *agitabat* (999), *tegebat* (1000), *torquebat* (1002), *erat* (1003).
'a covering of bronze plates (laid) featherwise'. The plates overlapped. Similar coats of mail for horses can be seen in the Tower of London.
- 999 **in plumam:** this use of *in* with the ace. to denote manner was rare in the classical period but became common in post-Augustan Latin, **auro conserta:** 'fastened with buckles of gold'. So, too, *fulvo auro* (1005).
- 1000 **peregrina:** *ferrugo* came, probably, from Spain, and *ostrum* (the 'purple' of the Bible) from Tyre and Sidon.
- 1001 **ferrugine:** a word of doubtful meaning. Colours are difficult to describe accurately and consistently. Son e-times the colour of *ferrugo* is described as brickly red (like iron rust), at other times as violet, or blue.
- Lycio, Gortynia:** his weapons, like his clothes, were imported. Lycia is mentioned elsewhere as a source of bows and quivers. Gortyn was a city on the southern shore of Crete, an island famous for its archery, **cornu:** a part for the whole (synecdoche). The main part of the bow was, of course, of wood, which in this case was gilded (hence, *aureus arcus*, 1003); but the ends were tipped with horn. Some editors, failing to note that *torquebat* is a tense of description (see 998 n.), are driven to suppose that Chloereus had two bows, one of horn, which he was using, the other of gold, which was hanging on his back. But the tense of *torquebat* is decisive; 'he had a bow of Lycian horn wherewith to shoot his Gortynian shafts'. Virgil is not *narrating* the actions of Chloereus, but merely *describing* his dress and equipment, which were resplendent enough to attract notice; cf. *insimis* (998). It was this glittering splendour which drew Camilla's attention. Note the triple repetition of 'gold' and 'golden' in *aureus . . . aurea . . . auro* (1003-1005).
- 1003 **vati:** explained by reference to *sacer* and *sacerdos* (997). Pred. dat. of possession.
- 1004 **turn:** 'moreover'; merely giving another detail.

chlamydem: a Greek cloak; foreign, like the rest of his attire. So, too, *barbara* (1006).

- 1006 **pictus tunicas . . . tegmina:** pass. part, with two retained objects (see 910 n.). *Pictus* is 'embroidered'. **barbara:** to the Greek the word meant 'non-Greek', and to the Roman 'non-Roman', **tegmina crurum:** 'trousers', an article of dress scorned by Greeks and Romans alike. The Romans called Transalpine Gaul *Gallia Bracata* ('breeched Gaul'), because its inhabitants wore breeches. Cisalpine Gaul was called *Gallia Togata*, because its inhabitants conformed to the Roman dress, the *toga*.

- 1008 se **ferret:** if 'strut' were only dignified enough, it would give the meaning exactly.

- 1009 **venatrix:** better taken closely with *sequebalur*, in apposition with its subject, than as a mere apposition to *virgo*: 'pursued him blindly, like the huntress that she was, him alone of all the struggling throng'.

- 1011 praedae et spoliolum: obj. gen.

- 1012 **tempore capto:** 'seizing his chance', **cum:** *inversum*; see 160 n.

- concitat: 'snatches up'. He does not actually launch his spear till 1028. voce: fullness of expression. Cf. 212 n. 1013 The reader must hear the prayer, even though Camilla does not hear it.

deum: partitive gen. For the form, see 166 n.

- 1014 On Mt. Soracte (see 292 n.), a rugged isolated peak twenty-four miles north of Rome, an ancient deity, *Soranus*, had his seat of worship. Though subsequently identified with Apollo, as *Apollo Soranus*, he was evidently a primitive god of fire, and the ancient rites, in which his worshippers walked over burning coals, were celebrated down to a late period annually by a small body of devotees.

- 1015 **primi:** adj. with adverbial force, signifying that they were (1) his earliest, or (2) his chiefest worshippers, **cui:** dat. of interest; 'in whose honour'. To be construed with *premius* as well as with *pascitur*. *pineus ardor acervo:* characteristic Virgilian inversion for 'blazing heap of pine branches'.

- 1017 cultores: in apposition with the subject of *premius*. **multa pruna:** local abl.; 'amid the deep embers'.

- 1018 **da:** 'grant'. The substance of the prayer follows in the acc. and inf. construction, a poetical substitute for the volitive subj. of entreaty; cf. 25 n. The same construction is used in 1023 f. The regular construction appears

- in 1025 f. *pater*: resumes *sutnme deum* (1014). *armis*: abl. of means.
- 1019 *omnipotens*: run-over epithet. It is best construed appositively with *pater*, as giving the reason for his prayer; 'almighty as thou art', *exuvias*: see 132 n. *tropaeum*: derived from a Greek root meaning 'to turn', the 'trophy' was a military monument set up to record the *turning back* of an enemy; then, generally, 'a sign of victory'.
- 1021 *ferent*: 'shall bring', because he is prophesying. Cf. the "shall's" of *Psalm lxxii*. *meo*: the possessive adj. is equivalent to a subjective gen., 'a wound my hand shall deal'.
- 1022 *cadat*: volitive subj. of proviso (with *dum* - 'provided that'). Cf. 25n.B6. *remeabo*: used transitively; 'revisit'. *inglorius*: simply reiterates *non exuvias . . . peto*; 'claiming no further glory', (i.e., than the deed itself).
- 1024 *mente*: 'in his mind (or heart)', *volucres . . . auras*: 'scattered upon the flying winds'; i.e., rendered completely vain. Cf. 138 n. The same idea is repeated in 1027.
- 1025 *sterneret ut*: the connective is delayed with consequent emphasis on *sterneret*. The construction of this clause is the normal one. See 1018 n. *turbatam*: i.e., 'surprised'.
- 1026 *adnuit*: the common gesture of assent. The Roman gesture of refusal was exactly opposite, *abnuere* ('to nod away from'), and consequently different from our own. *patria alta*: 'his highland home'. This prayer, though not directly expressed, was implied in 1022.
- 1027 *vertere*: scansion will identify this form.
- 1028 *ergo*: the particle marks the resumption of the narrative. *sonitum dedit* = *sonuit*. Cf. *ruinam dant* (927 and n.).
- 1030 *nihil*: adverbial ace. of extent, with *memor*; more emphatic than *non*. Sc. *erat*. *nihil . . . teli*: the details, intentionally repeated from 1028, paint the scene of her death a second time.
- 1032 *donec*: delayed connective.
- 1033 *haesit*: the heavy spondee followed by the distinct pause suggests the thudding impact of the spear and the momentary interval between the blow and its result.
- 1034 *concurrunt*: picturesque use of the verb; see 54 n. So, too, *fugit* (1035). *trepidae*: see 58 n.
- 1035 *exterritus*: the prefix is intensive, 'in utter amaze'. The precise meaning of the verb is determined by *laetitia tnixtoque metu*.
- 1038 *ille*: anticipates *lupus* (1040). A highly inflected language like Latin can separate related words much more

widely than English without impairing the sense. We cannot translate the pronoun *literally*, keeping the order of the words, but we can reproduce its *function*, which is to attract: and stimulate attention and may therefore be described as deictic ('pointing out'): 'and just as, *look you*, or ever the foeman's darts pursue him, straightway amid the lofty mountains, off the beaten track, some shepherd or some mighty bullock slain, a wolf hides himself. . .'. This is not to be regarded as a final or polished translation but merely as an attempt to reproduce the picture with the same bold strokes, in the same order, and with the same rousing of suspense. In other words, it is the way in which the careful reader *wiUfeel* at once the meaning of the sentence and the effect of the Latin order, **sequentur**: anticipatory subj.; see 968 n.

- 1039 **in montes**: this phrase of destination with a verb of rest will recall Caesar's phrasing, *sese in ptoximas silvas abdiderunt* (*de bell. Gall. i. 12*). Cf. also *ad costas stat*, 1046.
abdidit: perf. of instantaneous action, best rendered by our pres. tense; cf. 845 n. So, too, *subiecit* and *petivit* (1042).
- 1041 **conscius audacis facti**: Mackail's rendering, 'and knows how reckless he has been', could hardly be improved.
remulcens: i.e., reversing his tail so that it strokes his belly; more freely, 'with slinking tail drawn trembling beneath his belly'.
- 1043 **haud secus**: used, like *hand aliter* (986), to apply the simile, **turbidus**: like *turbatam* (1025), suggests confusion due to surprise or terror; 'in dismay'.
- 1044 **contentus fuga**: either (1) 'content to escape', (*contentus* from *contineo*); or (2) 'strained in flight' (*contentus* from *contendo*). The present editors prefer the former interpretation; just as the wolf, 'knowing how reckless he has been', flees in dismay with no thought of devouring his kill, so Arruns, dismayed by his success and the prospect of certain vengeance, is content to escape with no thought of enjoying the glory of his deed, **armis**: dat.; 'with the armed throng'. Cf. 284 n.
- 1045 **manu**: fullness of expression. See 212 n. **trahit**: conative pres.
- 1046 **ad costas stat**: 'clings fast in her side'. *Ad* with a verb of rest (as opposed to motion) means 'near', 'close to'; cf. 820. *Stare* is a favourite word with Virgil to denote fixity or permanence.
- 1047 **labitur, labuntur**: pathetic anaphora; cf. 30 n. Both verbs are used in the picturesque manner; cf. 54 n. Note

- the meaning, 'drips'; she does not actually fall **till** 1057.
exsanguis: to be construed closely with the verb.
- 1048 **lumina**: frequent in poetry for 'eyes', **purpureus**: the bright flush of health in contrast with the pallor of death. Cf. 244 n. **quondam**: construe with *purpureus*.
reliquit: perf. of instantaneous action. See 1039 n.
- 1049 **expirans**: in the literal sense. Do not translate by our derivative 'expiring', **aequalibus**: 'age-fellows'.
- 050 **sola**: reinforcing *ante alias*; 'who alone beyond all the rest was to Camilla true'. *Erat* is easily supplied.
- 1051 **quicum**: the rel. pronoun is a "heteroclit" (i.e., belongs partly to one declension, partly to another). Side by side with *quo* and *qua*, the abl. forms of declensions I and II, there existed *qui*, an z-stem abl. of declension III.
partiri: the so-called "historic" inf. (186 n.), substituted here for an imperf. indie, of habitual action. Its subject is *Camilla* (understood): 'with whom she ever shared all her thought'. The historic inf. is ordinarily confined to principal sentences. Here *qui* is co-ordinating
rel.; *quicum -et cum ea*.
- 1052 **hactenus potui**: 'thus far have I availed', **acerbum**: see 901 n. Practically equivalent to 'before my time'.
- 1053 **tenebris nigrescunt**: this line affords an excellent illustration of the metrical value of syllables as affected by the mute-liquid combination. The vowels in the syllables *ne-* and *nig-* are both short; yet *ne-* counts as a light syllable because *br*, being pronounced with a single vocal impulse, docs not *stop* the syllable, whereas *nig-* counts as a heavy syllable because *g* and *r* are separated in pronunciation. If the words are read with the syllabification *te I ne I bris I nig I res I cunt*, the ear will soon detect the fact that it takes longer to sound *nig-* than *we-*, **circum**: adverbial; 'all is black darkness round about'.
- 1055 **succedat**: volitive subj. of command, in indirect discourse (cf. 25 n.); 'to take my place in the battle'. The same meaning survives in our 'succeed', 'successor', **urbe**: abl. of separation.
- 1056 **simul**: prep, with the abl., a frequent usage of the word in poetry. The original form of the expression *sim cum* has been shortened. Cf. the progress of our 'like' from adj. to prep., 'like unto' being shortened to 'like'.
- 1057 **non sponte**: i.e., 'unconscious', **fluens**: cf. *defluxit* (815).
- 1058 **paulatim**: with *exsolvi*L. The soul and the body are so closely intertwined that their severance cannot be

effected without a struggle. So, too, Juno sends Iris down to release Dido from her death-agony (*Aen.* iv. 696):
quae luctantem animam nexosque resolveret artus.

- 1059 **captum leto:** 'taken captive by Death', **posuit:** 'let . . . sink'.
 1060 **indignata:** as unreconciled to untimely death. Cf. 901 n. and 1052.
 1061 The same striking phrase is used of the cry of anguish that goes up to Heaven at the fall of Troy (*Aen.* ii. 488). The contrast there, as here, is between the glory of the heavens above and the scene of agony on which they look down.
 1062 **crudescit:** 'grows fiercer'. The word is regularly used of a wound opening up afresh.
 1063 **densi:** to be taken closely with the verb; 'they rush thronging in'. The subject of *incur runt* is expanded by the appositives *copia, duces, alae*.

HORACE

(For Horace, see §§ 13-19. For Translations, see page 120.)

I. 3

To the Ship Bearing Virgil to Greece

Theme : 1065-1072, May all the powers guide thee, O ship, safe to Greece; 1073-1084, bold must he have been who first dared to entrust his fragile bark to the angry sea; 1085-1104, in vain did God sever land from land. Man's daring passes all bounds. Bold was the exploit of Prometheus, but evil followed. So our mad adventures arouse **the** anger of Jupiter.

Metre : Second Asclepiadean (§ 101).

The first ode of Book I is dedicated to Maecenas, the second to Augustus, the third to Virgil. The occasion of the ode is a visit Virgil proposes to make to Greece. In wishing him *bon voyage*, Horace, in rather conventional form, reflects on the rashness of man in facing the perils of the deep, and on that quality in man which leads him to pass the bounds set by Providence. The date of the voyage referred to is not known.

Among ancient peoples the conception of a "jealous god" was common. The god grudged man his advances in civilization and sought to thwart his progress because that progress put man more on a level with the god. So Jupiter refused to man the gift

of fire and punished Prometheus for his services to mankind (§ 35). Cf. *Eccles. viz.* 29. "God hath made man upright, but they have sought out many inventions."

1065 sic... sic, etc.: instead of following this construction with an ut-clause, Horace uses the jussive subj. (*reddas, serves*); 'so may the gods guide thee; bring Virgil in safety to the Attic shores', *diva potens Gypri*: 'the goddess who rules over Cyprus'; *potens* with gen. Venus, who, according to some accounts, sprang from the sea, was a patroness of sailors. Cyprus was a famous centre of Venus worship (§ 47).

1066 fratres Helenae: Castor and Pollux, who were worshipped as guardians of ships and seamen (§ 89). *lucida sidera*: probably the electrical phenomenon known to sailors as St. Elmo's fire (where *Elmo* is a vulgar corruption of *Helena*); ancient sailors regarded this light as a favourable sign. Cf. Macaulay, *Regillus*, 40:

Safe comes the ship to haven,
Through billows and through gales,
If once the Great Twin Brethren
Sit shining on the sails.

1067 ventorum pater: Aeolus, regat: 'guide'; cf. 194 n.

1068 Iapyga: Gieek ace; the northwest wind which would carry the ship from the south-eastern end of Italy (called Iapygia by the Greeks) toward Greece.

1070 debes: West Virgil' to his friends.

1073 illi: predicate dat. of possession, robur et aes: cf. Herrick, *Hesperides*, 106:

A heart thrice wall'd with Oke, and brasse, that man
Had, first, durst plow the Ocean.

1074 fragilem truci: note emphasis through juxtaposition.

1077 decertantem: *de-* intensive; 'battling it out'. *Aquilonibus*: dat.; see 269 n.; plural to indicate blast after blast of the wind.

tristis: 'gloomy'; see 690 n.; there is rainy weather at the rising and setting of the Hyades. Cf. Tennyson, *Ulysses*:

1078 when
Thro' scudding drifts the rainy Hyades
Vext the dim sea.

Hyadas : Greek form.

quo: abl of comparison, arbiter: sc. *est*.

- 1080 **seu:** (*seu*) *tollere seu ponere*. **ponere:** 'to allay.'
 1081 **quern:** 'what form of death's approach did he ear?'
 1082 **siccis:** 'dry', 'tearless'; ancient heroes wept more freely
 than modern standards allow.
 1083 **vidit:** 'endured the sight' (Shorey).
 1084 **infamis:** because of shipwrecks. *Acroceratmia;*
 Thunder Cape', a headland on the coast of Epirus.
 1085, 6 **nequiquam . . . prudens:** note emphatic positions,

God in his providence in vain
 Hath severed countries by the estranging main. (Gwynn.)

- 1087 **impiae:** transferred epithet; see 729 n. and cf. 1101,
 where *iracunda* is transferred from *lorem* to *fidmina*.
 1088 **tion tangenda:** 'that ought not to be touched', trans-
 siltunt: expressive of irresponsibility and defiance.
 1089 After telling of man's conquest of the sea, Horace speaks
 of other daring exploits, e.g., those of Prometheus, Daedalus,
 and Hercules.
 audax perpeti: for inf. see 272 n.; in prose, *audax ad*
 omnia perpicienda.
 1090 Man rushes headlong into sin in defiance of express
 prohibition.
 1091 **genus -filius:** for Prometheus, see § 35.
 1092 **mala:** *mala fraus* is a legal term, equivalent to our
 'fraud'.
 1093 **post ignem subductum:** 'after the filching of fire';
 cf. *tirbs condita* construction.
 1094 **macies, etc.:** cf. Shelley, *Prometheus Unbound*, 2.4:

for on the race of man
 First famine, and then toil, and then disease,
 Strife, wounds, and ghastly death unseen before
 Fell.

- 1095 **cohors:** 'troop', 'mob'.
 1096 **semoti . . . tarda:** death had been remote before and
 slow in coming; take *prius* with both words; cf. the
 reputed age of Methuselah.
 1097 **corripuit gradum:** 'quickened its pace'.
 1098 **expertus:** sc. *est*. **vacuum:** 'unsubstantial'.
 For Daedalus, see § 91.
 aera: three syllables; Greek ace.
 1100 **Acheronta:** Greek ace; Acheron, a river of the lower
 world, here denotes the lower world in general. Herculean
 labor: poetic inversion for 'the toiling Hercules'; cf. 1311
prisci Catonis virtus, 'the excellent old Cato'. For Hercules

see § 78. As his twelfth labour, Hercules fetched Cerberus, the three-headed hound of Hell, from the lower world.

1101 **nil ardui** est: literally, 'there is nothing of steep' i.e., 'no path is too steep'.

1104 **ponere** -deponere; cf. 61 n., 697 n.

I . 10

To Mercury

Theme : 1105-1110, Of thee, Mercury, will I sing. Donor of speech to man art thou, founder of the wrestling-school, and inventor of the lyre; 1111-1116, patron, too, of craft and sportive theft; 1117-1124, Priam didst thou safely guide at Troy. "To the blest fields thou pious souls dost steer." Dear art thou to all the gods.

Metre : Sapphic (§100).

For Mercury, see § 43. The Roman Mercury was patron of trade (cf. *merx*, *mercator*). When the Romans identified their gods with those of Greece, Mercury was given many of the attributes of the Greek god Hermes.

Read Shelley's amusing translation of the Homeric Hymn to Hermes, found in any complete edition of Shelley's poems.

1105 Mercuri: voc. facunde: cf. *Ads* xiv. 12, "And they called ... Paul, Mercurius, because he was the chief speaker."

Atlas was a giant who, having made war on Jupiter, was conquered and condemned to support the vault of heaven (§ 33).

1106 **feros cultus**: 'the savage life', **recentum**: poetic for *recentium*; 'recent' in the sense of 'just created'; cf. 203 n.

1107 voce: 'the gift of language', **formasti**: *formavisti*. catus: an archaic word; construe closely with *formasti*; adj. for adv. **decorae**: 'grace-giving'.

1108 **more**: 'the institution', **palaestrae**: athletics played an important part in Greek education and life. Every Greek town had its gymnasium, and every Greek boy who was physically fit went through a course of training, which was superintended with the greatest care. At first the object was to train the body with a view to efficiency in war; but later the influence of the great games paused gymnastic excellence to be pursued for its own sake. Athens gave the Athenian who was victorious at the Olympic games a prize of five hundred drachmas and the right to take his meals at tables maintained at

public cost. The extant poems of Pindar are *Epinicia*, triumphal odes in honour of the victors at the Olympic and other games. See Davis, *A Day in Old Athens*, chap. xvii (New York: Allyn and Bacon), and Gardiner, *Athletics of the Ancient World* (Oxford University Press).

1110 *nuntium*: to act as herald and messenger of the gods was one of the most important functions of Mercury. *lyrae*: Mercury, wandering by the shore, found a dead tortoise, and fitted to the shell the entrails for strings. *curvae*: because of the shape of the shell.

1111 *quidquid placuit*: dir. obj. of *condere*.

1112 *condere*: inf. with *callidum*; see 272 n.

1113-16 A few hours after his birth, Mercury stole the sacred cattle of Apollo. Apollo accused him of the theft and threatened to shoot him if he would not tell where they were hidden. Mercury, even while being scolded, crept behind Apollo and stole his quiver. The Latin is highly condensed. Construe *Olim Apollo, dum minaci voce tenet te puerum, nisi reddidisses boves per dolum amotas, risit, viduus pharetra*. Note: (a) *dum tenet* is equivalent to a secondary tense for the sequence, being a historic pres. substituted vividly for a past tense; (b) *minaci voce tenet* is equivalent to a vb. of threatening followed by indirect discourse; (c) the direct is 'if you do not return my cattle I shall slay you'; the principal clause is omitted, and *nisi reddidisses* represents in the indirect the fut. perf. indie, of the subordinate clause of the direct.

viduus: '(to find himself) bereft of. *pharetra*: abl. of separation, *risit*: 'had to laugh' (Shorey), 'burst into laughter' (Bennett).

1117-1120 After the death of Hector, Priam, king of Troy, set out alone to the camp of the Greeks to beg Achilles to restore the body for burial. Jupiter sent Mercury to watch over Priam and to conduct him in safety to the tent of Achilles.

Atridas: Agamemnon and Menelaus. *dives*: he was carrying a rich ransom. *Thessalos*: the followers of Achilles, the Myrmidons, came from Thessaly. *ignes*: 'the watch-fires'. *Troiae*: dat. with *iniqua*. *fefellit*: from *{alio}*, 'to escape the notice of.

1121 Mercury guided the souls of the dead to the lower was *reponis*: 'bringest to their appointed place' (Sho cf. 908 n.

1122 *sedibus*: local abl.; the Elysian fields, *virga levem aurea turbam*: note interlocked order of related words

a b a b. **levem turbam:** the shades; *levern*, because they had form without substance, coerces: as a shepherd keeps his flock together.

1123 **deorum:** in Horace the partitive gen. is often used with adjs. where in prose the noun and adj. would stand in agreement; an extension of the use after neut. pronouns and adjs.

1124 **imis:** more commonly *inferis*.

I. 14

The Ship of State

Theme: 1125-1134, O ship, fresh waves will bear thee out to sea. Make for the harbour. No part of thee is sound. No gods hast thou to invoke when again in the grip of the storm; 1135-1140, although thou art of noble origin and name, no longer art thou trusted by the sailor. Beware lest thou become the plaything of the storm; 1141-1144, do thou, now so dear to me, avoid the perils of the sea.

Metre: Fourth Asclepiadean (§ 102).

The poem is usually regarded as allegorical: the ship representing the state; the waves and tempests, the dangers of renewed dissension and civil wars; the harbour, peace and harmony. The ode may have been called forth by some new threat of civil war. Many poets have used the image of a ship of state. Alcaeus likens the disturbances caused by the tyrants at Mytilene to stormy weather at sea. A modern example of this allegory is Longfellow's *The Building of the Ship*.

1125 **in mare:** ancient navigators kept close to shore whenever possible Contrast *in patenti prensus Aegaeo*, 1189 f.

1126 **fortiter occupa portum:** 'stoutly win home to port' (Gwynn); *occupare* has the idea of anticipation, 'reach port before the waves bear thee out again'.

1127 **ut:** 'how'.

1128 **remigio:** abl. of separation with *nudum*, **latus:** sc. *sit*.

malus: note quantity of *a*, and distinguish from *malus*. Note interlocked order, *malus celeri saucius Africo*. sauci **us:** cf. Longfellow, *Wreck of the Hesperus*:

1129 But th; cruel rocks, they gored her side
Like the horns of an angry bull.

Africo: abl. of means.

funibus: two explanations are given: (1) strong cables stretched lengthwise from stem to stern, which, shrinking

- when wetted, helped to tighten the vessel and relieve the strain upon her from the motion of the stroke when rowing; (2) flat ropes or braces passed under the hull of a vessel, so as to undergird or frap her. Cf. *Acts xxvii. 17*.
- 1131 *carinae*: 'the hull'; poetic plural.
- 1132 *imperiosius*: idiomatic comparative, 'too tyrannous'; of Shakespeare, *II Hen. IV, iii. 1*: "In cradle of the rude imperious surge."
- 1134 *di*: sc. *non tibi sunt*; images of the gods were carried in the stern as a protection to the ship, *iterum*: with *pressa*, which has the force of a condition, *voces*: rel. clause of purpose.
- 1135 *Pontica*: excellent ship-timber came from Pontus; cf. 601-5.
- 1136 *nobilis*: with *silvae*.
- 1137 *inutile*: with both *genus* and *notnen*.
- 1138 *pictis*: ships were commonly painted in bright colours. It is not the gaudy colours of the ship that win the sailor's confidence, says Horace, but its strength and steadiness.
- 1141 Construe (*O tu quae nuper (fuisti) sollicitum mihi taedium, (quae) nunc (e') desiderium curaque non levis, vites aequora interjusa nitentes Cycladas*).

SHIP OF THE STATE, before
 A care, and now to me
 A hope in my heart's core,—
 Tempt not the tyrant sea! (Dobson.)

- 1142 *non levis*: litotes; cf. 954 n.
- 1143 *nitentes*: perhaps alluding either (1) to their marble quarries, or (2) to the white surf beating on their shores.
- 1144 *vites*: hortatory subj. *Cycladas*: Greek ace; ace. governed by *inter* in *interfusa*; the Cyclades are a group of islands in the Aegean, lying 'in a circle' about Delos. Cf. Browning, *Cleon*:

the sprinkled isles,
 LUy on lily, that o erlace the sea.

I. 29

The Scholar Goes to War

Theme: Iccius the scholar is off to the wars, to win the treasures of Arabia and subdue the Medes. Barbarian maid shall serve him, and barbarian princeling bear his cup. Streams

may run uphill when our scholar sells his books **for** a Spanish corselet.

Metre: Alcaic (§99).

Aelius Gallus, the prefect of Egypt, invaded Arabia in 24 B.C. Iccius, it appears, was preparing to accompany him. Unfortunately for Iccius' high hopes, the expedition proved a failure.

1145 **Icci:** Iccius was a friend of Horace. Little is known about him; about 20 B.C. we find him in Sicily as agent in charge of Agrippa's estates there, *beatis*: epithet transferred from *Arabum* to *gazis*. *nunc*: now, after all these years of study.

1146 *gazis*: an oriental word; poetic plural; the wealth of Arabia was proverbial, *acrem militiam*: 'a fierce campaign'.

147 *Sabaeae*: Sabaea, a district in south-western Arabia, famous for incense, spices, gold and precious stones; see *I Kings*, x. 2. Cf. Milton, *Paradise Lost*, iv. 162:

Sabean odours from the spicy shore
Of Araby the Blest.

With "the Blest" cf. *beatis* (1145).

1148 **Medo:** see 397 n. In jest Horace says that Iccius, having conquered Arabia, would surely pass on to subdue the Part Mans.

1149 *quae virginum barbara*: in prose, *quae virgo barbara*, or *quae virginum barbararum*; cf. 1123 n.

1151 *puer ex aula*: 'royal page'.

1152 *ad cyathum statuatur*: 'shall serve as thy cup-bearer'.

1153 *tendere*: 'to speed'; for inf., see 272 n. *Sericas*: pertaining to the Seres, a people of the Far East, often identified with the Chinese.

1154 **arcu**: the Parthians were renowned bowmen. Herodotus (*i. 156*) says that the Persians teach their boys three things only, riding, archery, and truth-telling. **arduus . . . montibus**: abl. of the way by which, **arduus pronos**: note juxtaposition.

1157 *nobilis*: ace. plural with *libros*, or gen. sing. with *Panaeti*, according as one regards the *syllaba anceps* as long or short.

1158 *Panaeti*: Panaetius was a famous Stoic philosopher of Rhodes, who came to Rome about 150 B.C. and was a friend of the younger Scipio. **domum**: 'school' of philosophy, the followers of Socrates who recorded his teachings, especially Plato and Xenophon.

- 1159 **loricis**: poetic plural. With *mido* and a dir. obj. the abl. denotes either what is given or what is received in exchange. **Hiberis**: Spanish steel was famous.
 1160 **pollicitus**: concessive, 'although thou didst promise'.

II. 14

Fast Fly the Years

Theme: 1161-1172, Fast fly the years; naught can delay the approach of death; 1173-1176, in vain we shun war's dangers, and the Adriatic's surge, and autumn's pestilential winds; 1177-1188, to dark Cocytus we must go, leaving behind all we hold dear; and the wine we have stored away a worthier man shall drain.

Metre: Alcaic (§99).

The sure approach of death is a frequent theme of Horace; see Odes / . iv, I. ix, I. xxiv, II. in, IV. vii. Cf. Aeschylus, Niobe. "for, alone of gods, Death loves not gifts; no, not by sacrifice, nor by libation, canst thou aught avail with him; he hath no altar nor hath he hymn of praise; from him, alone of gods. Persuasion stands aloof." Omar Khayyam, 71:

The Moving Finger writes : and, having writ.
 Moves on : nor all your Piety nor Wit
 Shall lure it back to cancel half a Line,
 Nor all your Tears wash out a Word of it.

Cf. Herrick, *Eesp.* 887, stanzas 1-2.

- 1161 "the opening word is a sigh, which indicates the gloomy nature of the entire ode. The second word emphasizes the fleeting character of life; and the repetition of the proper name shows the poet's earnestness." (Moore.) Postumus is unknown.
- 1163 **rugis** . . . **senectae** . . . **morti**: order of climax.
- 1165 **non**: repeats and varies *nee afferet*: 'no, nor will it bring delay even though thou shouldst endeavour to appease', **trecentis** . . . **tauris**: hyperbole; 'three hecatombs'; a hecatomb is a sacrifice of one hundred oxen. **quotquot eunt dies**: 'each day that goes by'; *eunt* is more expressive than *sunt*.
- 1166 **places**: with conative force; from *placare*. **illacrimabilem**: 'unmoved by tears' (Showerman).
- 1167 8 **Plutona** . . . **Geryonen** . . . **Tityon**: Greek accusatives; see §§ 69, 78, 73, **ter amplum**: 'of triple bulk'.

- 1169 **iinda:** the Styx, **omnibus:** dat. of agent with *enaviganda*.
- 1170 **rminere:** 'bounty'.
- 1171 **enaviganda:** a Horatian coinage; *e-* adds the notion 'to the further shore', **reges:** 'potentates', 'lords'; common in this sense of merchant princes.
- 1173, 5 **frustta:** emphatic by position and repetition.
- 1174 Note interlocked order, a b a b.
Hadriae: a definite reference makes a more vivid impression; see note on Horace's style, 257.
- 1175 **autumnos:** see 530 n.
- 1176 **corporibus:** dat. with both *nocentem* and *metuemus*.
- 1177 **visendus:** sc. *est*; so with *Hnquenda*, 1181. **ater:** black, by association with death.
- 1178 **Cocytos:** 'Lamentation', one of the rivers of Hades. For a description of the "four infernal rivers" see Milton, *Paradise Lost*, ii. 675-5S6. **Danai genus:** see § 70.
- 1180 **Sisyphus:** see § 71. **laboris:** gen. of penalty with *damnatus*.
- 1181 Cf. Gray, *Elegy*: "Left the warm precincts of the cheerful day", and the stanza beginning "For them no more the blazing hearth shall burn".
invisas: because associated with death. Cypressess
- 1183 were frequently placed before the house of mourning and around the funeral pyre; they were sacred to Pluto. Cf. Browning, *Up at a Villa*, 8: "Except yon cypress that points like Death's lean lifted forefinger."
- heres:** to Horace this is an ill-omened word, often used by him to point a moral; cf. 2095. Horace had no children, brothers or sisters; the only relative whom he mentions is his father. **Caecuba:** sc. *vina*; a fine wine of Latium; here for rich wines in general, **dignior:** herein lies the moral; your heir will be a worthier man, for he will know how to use wealth during the brief space that is his on earth.
- 1185 **potificum:** banquets of the pontiffs were proverbially sumptuous, **potiore cenis:** in full this would be, *potiore quam eo quod cenis potificum bibitur*.

II. 16

Peace of Mind

Theme: 1189-1196, The sailor in the open Aegean, **the** Thracian eager for the fray, alike pray for peace, "a blessing which no treasure buys"; 1197-1200, for **not** wealth **nor** power

can "beat of! the tumults of a troubled breast"; 1201-1215, he lives well on little whose tastes are simple and whose soul is free from mean desires. We cannot escape from ourselves, "for self sticks close where'er we roam." Soul-cankering Care if our constant companion. If happy, fret not about the future; is unhappy, patiently smile; 1215-1218, there is no perfect happiness: famed Achilles died too soon, Tithonus lingered too long; 1219-1228, to one Fortune grants what she denies to another: to thee she has given flocks and horses and purple; to me my Sabine farm and the gift of lyric song.

Metre: Sapphic (§ 100).

- 1189-94 **otium:** emphasis gained by triple repetition and parallel position: *otium* is peace in its widest sense, freedom from care and trouble and danger—a boon for which the weary Roman world might well pray.
- 1190 **prensus:** by a storm; more commonly *deprentsts*', the part. has the value of a conditional or a temporal clause; 'if caught' or 'when caught'. **simul** = *simul atque*; cf. 299 n.
- 1191, 2 **certa . . . sidera:** such as the Great and Little Bear; cf. Tibullus, I. ix, 10, *ducunt instabiles sidera certa rates*, and Tennyson, *Lotos-Eaters*, *Choric Song*: "And eyes grown dim with gazing on the pilot-stars."
- 1193 **otium:** sc. *rogat*. **bello furiosa Thrace:** Virgil calls Thrace 'the land of Mars'. **Thrace:** the country for the people.
- 1194 **Medi:** see 397 n.
- 1195 **Grosphē:** Pompeius Grosphus, a Roman knight, friend of Horace, owner of estates in Sicily, **purpura:** the outward symbol of power, place, and wealth. The *equites* wore a narrow purple stripe on the toga, the senators a broad stripe, **venale:** see § 100.
- 1197 **consularis . . . lictor:** the consul accompanied by his lictors was the highest power in the state. The lictors cleared (*summovere*) the crowd from the streets to make way for the consul; cf. 1412 n.
- 1199 **laqueata tecta:** 'panelled ceilings', found in rich homes; the modern 'beamed ceilings'.
- 1201 **vivitur:** impersonal pass.; *ab eo vivitur cui*. **parvo:** abl, neut., 'on a little', **paternum salinum:** the Romans offered a sacrifice of salted flour to the household gods at each meal; the salt-cellar was thus indispensable, and might well be handed down from generation to generation.
- 1203 **cupido:** 'greed', 'avarice'; masc. in Horace.

1205 quid: 'why?' brevi aevo: 'despite our life's brief span'(Moore), brevi fortes: note juxtaposition, fortes: translate as adv., 'audaciously'.

1206 alio sole: abl. of means; cf. Tennyson, *The Brook*:

Katie walks
By the long wash of Australasian seas
Far off and holds her head to other stars.

1207 mutamus: sc. *patria* or *nostra terra*; see 1159 n. *patriae*: gen., perhaps of separation, with *exsul*; in prose, *exsul a patria*; the gen. may be subjective.

1208 fugit: must be peif., owing to the metre; for gnomic perf. see 246 n. For the thought, cf. Horace, *Epistles* I. xi. 27; *caelum, non animum, mutant qui trans mare currunt*.

1209 aeratas: with brazen prows; perhaps bronze-trimmed.

1210 relinquit: 'fails to overtake'.

1213 laetus in praesens animus . . . oderit: 'let the spirit be joyous for the moment and shun', quod ultra est: 'what lies beyond', the future.

1214 oderit: stronger than *nolit*,

1215 ab omni parte: 'in every respect', 'from every side'.

1217, 8 These examples illustrate the truth of the last sentence. See §§ 88 and 60.

1219 mihi: in this word the final *i* is sometimes long in poetry, as here; usually it is short, as in 1225.

1220 hora: 'time', 'the passing hour'.

1221--3 te. .. tibi. • te: emphatic by position and repetition.

1221 greges Siculaeque vaccae: hendiadys, equivalent to *greges Sicularum vaccarum*. clrcum: governs *te*; this order is found in poetry only; cf. 1606 n.

1222 hinnitum: elision before *apta*; rare at the end of a line.

1223 equa: the Romans preferred mares for racing. Afro murice: the *murex*, a shell-fish found on the north coast of Africa, yielded an excellent purple dye.

1225 mihi: in contrast with *te*. parva rura: the Sabine farm; see § 16.

1226 spiritum: 'inspiration'. Graiae Camenae: the Grecian Muse, i.e., Greek lyric poetry; cf. Horace's wish, 289-290.

1227 malignum volgus: those who envied Horace his success as a poet and his friendship with great men like Augustus and Maecenas.

1228 spernere: 'a contempt for', used as ace. after *dedit*. volgus: dir. obj. of *spernere*; cf. 1905.

III. 3

"The Man That's Just and Resolute of Mood"

See Introduction to Book III, page 132.

Theme: 1229-1236, "The man that's just and resolute of mood" no power of earth or heaven can shake; 1237-1244, by such qualities the great benefactors of mankind rose to heaven—Pollux and Hercules, and Bacchus; for such qualities our own Augustus, when his work is finished, shall be received among the gods; by such qualities Romulus overcame Juno's opposition and won immortality for himself; 1245-1264, among the gods Juno spoke: 'Through a false judge and a perjured king, Troy and its folk have perished. The war, lengthened by our dissensions, is ended. My anger I forego, and welcome Romulus to heaven; 1265-1284, provided the sea sever Rome and Troy, provided Troy lie in ruins, let Rome extend her sway to the ends of the world; 1285-1296, but let not Rome dream of restoring Troy; then would ruin come again at the hands of the Greeks'; 1297-1300, cease; this is not a theme for my sportive lyre. It is not for me to sing of the counsels of the gods.

Metre: Alcaic (§99).

Cf. Herrick, *Hesp.* 616:

No wrath of Men, or rage of Seas
Can shake a just man's purposes :
No threats of Tyrants, or the Grim
Visage of them can alter him ;
But what he doth at first intend,
That he holds firmly to the end.

1229 *virum*: dir. obj. of *quatit*, which has several subjects, *civium ardor, voltus tyranni, Auster, manu: Iovis*.

1231 instant is: 'threatening'.

1232 *solida mente*: this rock-like purpose'; abl. of separation.

1233 *dux Hadriae*: cf. *arbiter Hadriae*, 1079.

1235 *fractus*: 'should break and', *orbis*: 'the vault of heaven'.

1236 *impavidum*: in predicate relation to the dir. obj. of *ferient*; *eum*, i.e., *iustum et tenacem virum*. *ferient*: indic. instead of subj. for greater vividness.

1237 *hac arte*: the qualities mentioned in the opening verse. Pollux (see § 89) and Hercules (see §§ 78-9) are examples of mortals whose achievements won them im-

- mortality, *vagus*: refers to the wanderings of the hero in the course of his adventures.
- 1238 *arces igneas*: 'the starry citadels' of heaven.
- 1239 *quos inter*: note order; cf. 1221.
- 1240 *bibet nectar*: Augustus, like other great benefactors of humanity, shall become a god.
- 1241-3 *hac . . . hac*: sc. *arte*; abl. of cause, modifying *merentem*, which is itself causal. *Bacche*: see § 51.
- 1242 *vexere*: perf. act. of *veho*; sc. *ad caelum*. Construe *quod hac arte meruisti, Bacche pater, tuae tigres te vexerunt ad caelum*.
- 1243 *Quirinus*: Romulus, son of Mars.
- 1244 *Acheronta*: Greek ace, dir. obj. of *fugit*, used transitively (a poetic use). Romulus disappeared in a storm, and is said to have been carried to heaven in the chariot of Mars; see Livy, i. 16.
- 1245 *elocuta Iunone*: abl. abs. expressing time. The gods are represented as sitting in council to decide whether Romulus shall be admitted to their number. Juno, who alone was hostile to the Roman race, assented, to the pleasure (*gratum*) of all. While she agrees to the high destiny of Rome, she still remembers 'the insult offered to her slighted beauty' by Paris; the Romans she will cherish, but for perjured Troy her hatred ever remains.
- 1246 *IHon, Hion*: repetition denotes strong feeling; cf. *Matthew*, xxiii. 37.
- 1247 *incestus*: he took Venus' bribe; cf. Tennyson, *Oenone*:

I promise thee
The fairest and most loving wife in Greece.

- iudex*: Paris.
- 1248 *mulier*: Helen. Juno scorns to name the pair.
- 1249-52 Construe in *pulverem vertit Ilion, damnatum mihi castaeque Minervae, cum populo et duce fraudulent, ex quo (tempore) Laomedon destituit deos tnercede pacta*,
- 1250 *Laomedon*: see § 79.
- 1251 *damnatum*: 'handed over for punishment'.
- 1252 *duce*: *Laomedon*; but the doom fell on a later king, *Priam*.
- iam nee*: 'no longer'; Helen, Paris, and Hector are dead, *splendet*: literally 'shines'; translate, 'dazzles his Spartan paramour', or 'adorns himself for', *adulterae*: dat.; Helen, wife of Menelaus, king of Sparta.
- hospes*: Paris, *domus periura*: the perjury of
- 1254 *Laomedon* has been visited upon his descendants'.

- 1256 **Hectoreis:** *adj.* with **force of gen.**
- 1257 **nostris:** of the gods, who had taken **ides in the Trojan** war. **ductum** = *productum*, 'prolonge'; cf. 61 n.
- 1259 **iras et nepotem redonabo:** tran ate **redonabo** twice; with *iras*, 'abandon', with *nepotem*, 'estore'; cf. 719 n.
- nepotem:** Romulus, son of Mars wh was the son of Juno.
- 1260 **I peperit:** from *pario*. **Troica sa irdos:** Rhea Silvia or Ilia, who was of Trojan descent, being daughter of Numitor, a descendant of Aeneas. Note how *Troica* and *sacerdos* 'frame' the line. She was a Trojan, and therefore *periura*; a priestess, yet she broke her vow.
- 1261 **lucidas sedes:** Olympus, the home of the gods.
- 1262 **ducere:** 'to quaff'.
- 1263 **adscribi:** regularly used of enrolling anyone as citizen, soldier, etc.; so Romulus is to be formally enrolled among the gods, **quiet is:** note the value of this word after the picture of war.
- 1265 **dum:** 'provided that'. **Ilion:** Julius Caesar is said to have planned to rebuild Troy; Augustus, too, may have considered the project.
- 1266 **qualibet:** see *qailibet* in the vocabulary, **exsules:** 'in exile', to be construed closely with *regnanto* (fut. imperative).
- 1269 **busto:** such is Juno's hatred of the Trojans that, although burial places were regarded with particular reverence by the ancients, she demands that the sepulchre of the Trojan kings lie abandoned to the beasts of the field. Cf. *Isaiah*, xiii. 20 ff. and Omar Khayyam, 18:
- They say the Lion and the Lizard keep
The Courts where Jamshyd gloried and drank deep:
And Bahrain, that great Hunter—the Wild Ass
Stamps o'er his Head, but cannot break his Sleep.
- 1270 **Capitolium:** temple on the Capitoline Hill, sacred to Jupiter, Juno and Minerva; symbol of Rome's power.
- 1271 **fulgens:** referring to its gilded roof, **triumphatis:** 'conquered'; *triumpho* is usually intrans.
- 1272 **Medis:** see 397 n.
- 1273 **late:** with *horrenda*.
- 1274 The Strait of Gibraltar represents the West, as the Nile does the East.
- 1275 **ab Afro:** i.e., *ab Africa*; the name of the inhabitant for that of the country, a common use; cf. *Thrace*, 1193.
- 1277-80 The sentence depends upon *fortior*, which agrees with *Roma* understood, and is conditional in value: 'if only she be strong rather to despise gold undiscovered . . .

than to amass it for human uses'.

sic melius si turn: cf. Milton, *Paradise Lost*, i. 686:

with impious hands
Rifled the bowels of their mother Earth
For treasures better hid.

1278 8pernere: with *fortior*; see 272 n.

1281 obstitit: 'bounds', from *obsisto*; perf. expressing pres. state.

1283 debacchentur: 'revel unrestrained'; the prefix is emphatic.

1286 hac lege: 'on this condition', dico: 'I pronounce'. nimium: modifying *fidentes* as well as *pit*: 'in excessive loyalty' (to the memory of their Trojan ancestors) 'and overweening confidence in their might'.

1289 renascens: equivalent to *si rcnascetur*. alite: poetic for *auspiciis*; omens were commonly taken from the flight of birds.

1291 ducente me: abl. abs.

1292 coniuge Iovis et sorore: cf. Virgil, *Aen.* i. 46f. : *ast ego, quae divum iruedo regina Iovisque/et soror et coniunx.*

1293-5 ter . . . ter . . . ter: emphatic by repetition and position, aeneus: predicate, 'should rise of bronze'. Bronze was a symbol of strength and permanence; cf. *Deut.* xxxiii. 25.

1298 pervicax: translate closely with the vb., as if it were an adverb; 'wantonly'.

1300 mod is parvis: lyric verse is too light a measure for subjects proper to heroic verse. Cf. Dobson,

Too low my lot for lofty deed :
I pipe but fancies on a reed.

III. 21

To a Wine Jar

Theme: 1301-1312, Good jar, that art of the same age as myself, to whatever end thou guardest thy Massic, descend to-day, for Corvinus comes, and never shall he despise thee, for all his philosophy; 1313-1320, O wine, what canst thou not do! Thou dost stir up dull wits, reveal the wise man's secret thoughts, give hope and strength; 1321-1324, if Liber, Venus, and the Graces lend us their presence, thee we'll enjoy till dawn.

Metre: Alcaic (§99).

A visit of Corvinus is the occasion of the ode. M. Valerius

Messala Coryinus, like Horace, supported the party of Brutus and Cassius. After Philippi he joined Antony, and later went over to Octavian, on whose side he fought at Actium. He was consul in 21 B.C. He was a soldier of some distinction, celebrating a triumph for victories over the Aquitanians. He was a scholar, orator, author, patron of literature. See §§ 14, 20.

1301 Lucius Manlius Torquatus was consul 65 B.C.

1304 *facilem somnum*: 'sleep that comes at will' (Wickham).

1305' *quocumque nomine*: a bookkeeping term, 'on whatever account', 'to whatever end', *lectum*: 'selected', i.e., 'choice Massic'. For Massic wine, see 273 n.

1307 *descende*: wine was bought in casks, and poured off! into amphorae of earthenware, which were stored in an upper story near the smoke-vent of the fireplace below, so that the wine might 'age' more rapidly; the wine, when used, had to be brought down.

1309 *Socraticis*: i.e., philosophic; both Horace and Coryinus had studied philosophy at Athens, *madet*: literally, 'is wet'. He was 'steeped' in philosophy and willing to be steeped also in wine.

1310 *sermonibus*: 'lore', *horridus*: 'like a boor'.

1311 *et*: 'even', *prisci Catonis virtus*: see 1100 n. Cato the Censor (234-149 B.C.) was regarded as a model of the old austere Roman virtues.

1313 *lene tormentum*: 'pleasant spur'; *tormentum* is a term taken from Roman penology; a rack to extract the truth from slaves. Note the juxtaposition of opposite ideas; cf. "faith unfaithful kept him falsely true."

1314 *plerumque*: with *duro*.

1315 *curas*: 'grave thoughts'.

1316 *Lyaeo*: abl. of means, the god of wine being put for the wine itself; see § 51.

1318 *vires*: dir. obj. of *addis*. -que: connects *reducis* and *addis*. *et* connects *vires* and *cornua*. *cornua*: the horn is a symbol of power and independence; *Psalms cxlvi.14.*

1319 *post te*: 'after a draught of you', *iratos*: epithet transferred from *regum* to *apices*,

1320 *apices-coronas*.

1321 *Liber*: see § 51.

1322 *segnes*; 'slow to break their bond'. *Gratiae*: see § 56.

1323 *vivae*: 'burning'.

1324 *dum .. fugat*: "(all the) while he is doing it virtually =until he can get it done" (Shorey); or *dum*- 'until' and *fugat te* a vivid pres. for fut. Cf. Omar Khayyam, I:

Wake ! For the Sun **who** scatter'd into flight
 The Stars before him from the Field of Night,
 Drives Night along with them from Heav'n.

III. 30

The Epilogue

Theme: 1325-1329, I've reared a monument, more enduring than brass, loftier than the pyramids; weather and wind and time it shall defy; 1330-1338, I shall not wholly perish. So long as Rome stands, my glory shall increase. Men shall tell of me, the first to wed Aeolian song to strains of Italy; 1338-1340, take thy well-earned prize, Melpomene, and crown my locks with Delphic bay.

Metre: First Asclepiadean (§101).

This ode is the epilogue, as I. 1 is the prologue, to the first three books of the Odes. In 1.1 (11.255-290) Horace expressed the hope that he would be ranked among the lyric bards. When he prepared his odes for publication, he knew that his success as a lyric poet was assured, and that his hopes and ambitions had been fulfilled. Through the epilogue rings the note of triumph.

Cf. Ovid, *Met.* xv. 871-9, "And now I have completed my work, which neither the wrath of Jupiter, nor fire, nor sword, nor the gnawing tooth of time shall be able to undo . . . Yet in my better part I shall be borne immortal beyond the lofty stars, and my name shall be undying. Wherever Rome's power extends over the conquered world, I shall be mentioned on the lips of men, and . . . through all ages I shall live in fame." 1325 *exegi*: 'I have completed', *aere*: cast bronze statues and inscribed tablets.

1326 *situ*: 'structure', 'pile', *pyramidum*: cf. Herrick, *Hesp* 201:

Trust to good Verses then ;
 They onely will aspire,
 When Pyramids, as men,
 Are lost, i' th' funerall fire.

1327 *quod*: 'one that'; *rel.* clause of characteristic, *im-potens*: sc. *sui*, 'ungovernable'.

1330 *omnis*: predicate with *mortal*, 'wholly', 'entirely'.
-que: 'but'.

1331 *Libitina* was an ancient Italian goddess who presided over funeral ceremonies. In her temple at Rome everything necessary for funerals was kept. Roman poets frequently employ her name in the sense of death itself.

- But Horace here uses the name to represent funeral rites.
usque: with *crescam*, 'on and on', 'continuously'.
postera laude: with *recens*.
- 1332 **recens:** 'fresh'. **Capitolium:** the hill on which the temple stood; cf. 1270 and **n.**
- 1333 **virgine pontifex:** perhaps the chief Vestal and the Pontifex Maximus; more probably the Vestal virgins and the *pontifices* collectively.
- 1334 **dicar:** fut.; note the personal use of the pass, of a vb. of *saying*; cf. 800 n. **qua:** 'where'. **Aufidus:** a river of Apulia. Horace's fame shall flourish in his native Apulia. Contrast *Matt. xiii. 57*.
- 1335 **pauper aquae Daunus:** 'Daunus poor in water', i.e., 'Daunus in a thirsty, or parched, land', **aquae:** gen. of respect. **Daunus:** see 328 n.
- 1336 **regnavit populorum:** gen. in imitation of Greek construction with vbs. of *ruling*, **ex humili potens:** 'raised from humble origin to power' by the renown of his verse.
- 1337 **princeps:** 'the first who'. **Aeolium carmen:** lyrics such as those of the Aeolian (Lesbian) poets Alcaeus and Sappho; cf. 288, 1352; see §§ 99, 100. So Virgil claims to have naturalized Hesiod; *Geor. it. 176, Ascraeumque cano Romana per oppida carmen*.
- 1338 **deduxisse = transtulisse. modos:** 'the measures'.
- 1339 **quaesitam:** 'won'. **Delphica:** the bay or laurel was sacred to Apollo, the god of Delphi.
- 1340 **volens:** translate as adv., 'graciously', 'of thy grace'.
Melpomene: see § 57 and 287 n., and cf. the following ode.

IV. 3

Thanks to Melpomene

See introduction to Book IV, page 142.

Theme: 1341-1352, That man, Melpomene, whom thou dost kindly regard at his birth, shall win no victories at the games, no triumphs on the battlefield; but in the seclusion of grove and stream shall he find poetic inspiration and gain renown for Aeolian song; 1353-1356, my place among the poets is secure; the envious are silent; 1357-1364, all my inspiration, all my power to please, are thy gift, O Muse.

Metre: Second Asclepiadean (§ 101).

Horace's position as a poet was now secure. He could speak of his own work frankly and without vanity. Not to himself,

he says, is his success due, but to a higher spirit who has been his guide. The whole poem should be compared with I. 1 (11. 255-290), and III, 30 (11. 1325-1340).

1342 *nascentem*: 'at his birth-hour'.

1343 *labor Isthmius*: the Isthmian games, one of the four great national festivals of the Greeks, were held on the Isthmus of Corinth each year. *Isthmius* is typical; see 257 n., *Olympicum*. For the whole expression, cf. 1100.

1344 *pugilem*: predicate ace, 'as a boxer'.

1345 *curru*: boxing and chariot racing are typical of the events at the Games. For chariot racing see 258 n., *met a. Achaico*: 'Greek'; after the destruction of Corinth in 146 B.C., Greece was made into a Roman province called Achaia. The Greek chariot race is contrasted with the Roman triumphal procession, *ducet*: 'draw' in the race.

1346 *Deliis*: the laurel was sacred to Apollo, who was born at Delos; cf. *Delphica lauro*, 1339. The *triumphator* carried a branch of laurel. Cf. Macaulay, *Prophecy of Capys*, 21:

And thine the wheels of triumph,
Which with their laurelled train
Move slowly up the shouting streets
To Jove's eternal fane.

1348 *contuderit*: either perf. subj. as giving the reason present in the minds of the Romans, or fut. perf. indie.

1349 *ostendet Capitolio*: the *triumphator* brought his army into the city and rode up to the Capitol, where he offered sacrifice to Jupiter. Cf. Macaulay, *P. of Capys*, 80:

Blest and thrice blest the Roman
Who sees Rome's brightest day,
Who sees that long victorious pomp
Wind down the Sa, red \\\ ay.
And through the bellowing Forum,
And round the Suppliant's Grove,
Up to the everlasting gates
Of Capitoliu Jove.

1350 *Tibur*: see 2018 n.

1352 *Aeolio carmine*: cf. 1337.

1353 *principis*: 'queen'.

1354 *dignatur*: 'deems it fitting'.

1355 *vatum*: the Greek lyric poets.

1356 *dente invido*: 'the envious tooth', i.e., 'Envy's tooth'; envy because of his poetic success, and because of Maecenas' friendship for him. Cf. Shakespeare, *Julius Caesar*, ii 3.

My heart laments that virtue cannot live
Out of the teeth of emulation.

- 1357 o: with *Fieri*, **testudinis**: the lyre; see 1110 n.
 1358 **Pieri**: Greek voc. of *Pieris*, 'maid of Pieria'. The Muses were called Pierides from Fount Pieria under Mt. Olympus, where they were first worshipped by the Thracians. **temperas**: 'dost modulate'.
 1359 o: with *donatura*. **quoque**: 'even*'.
 1360 **donatura**: fut. part.; 'that canst give'; cf. 970 n.
 1361 **muneris tui**: literally 'of thy gift'; predicate partitive gen.; cf. 519 n.
quod, etc.: explains *hoc* in 1361; 'that I am pointed out...' Cf. Persius, i.28, at *pulchrum est digito monstrari, et dicier* (= *diet*), *hie est*; also Stevenson's letter to Sidney Colvin, "*Digito monstrari* is a new experience: people all looked at me in the streets of Sydney; and it was very queer."
 "Breath of song and power to please, if please [I do], are alike of thee." (Wickham.)

1364

I. 9

Horace meets a bore on the Via Sacra (Holy Road; cf. the common "Church Street"). The fellow wishes to be introduced to Maecenas (§ 15), and persists in forcing himself on Horace, who fails to escape, try as he will. The whole scene may be fiction; nobody has been able to identify *quidam notus mihi nomine tantum* (1367).

- 1365 *Via Sacra* ran from the foot of the Esquiline Hill through the Forum to the Capitoline Hill.
 1366 **nugarum**: partitive gen. **totus in illis**: sc. *nugis*: 'wholly absorbed in them'.
 1367, 8 **accural t** and **arrepta** (1368) give a graphic picture of the man's officious familiarity.
 1368 **quid agis**: of the speech of everyday intercourse (*sermo cotidianus*): 'how are you?' **dulcissime rerum**: 'sweetest of things', again not the literary language; cf. the modern slang, 'sweet old thing'. Note the contrast in gender between *dulcissime* and *rerum*.
 1369 **suaviter**: sc. *ago*: 'very well', **ut nunc est**: 'as it is now', 'at present', **cupio omnia quae vis**: polite as a suave Oriental: 'I covet for you your heart's desire!'

- 1370 **'numquid vis?' occupo:** 'I take the lead with (I out in with), There is nothing more I can do for you, is there (num) V A stock form of dismissal.
- 1371 **noris:** *noveris*: perfect subj. of command: 'get acquainted with me', **nos:** "editorial" plural, **docti:** often used of poets and men of literary ability; cf. 283 n. **pluris:** indefinite value.
- 1372 **hoc:** causalabl. **misere:** adverb, colloquial: 'awfully', 'dreadfully'; cf. also 1378.
- 1373 The historic infinitives *ire*, *consistere*, *dicere*, **show** the nervously rapid actions of Horace; cf. 186 n.
- 1374 **puero:** 'slave', cf. the use of the term 'boys' for hired employees, especially farm labourers, **ad imos talos:** 'right down to my heels', 'to my very heels'.
- 1375 **Bolane:** known only from this passage; he evidently had a short temper and no grace of diplomacy, **cerebri:** gen. of respect with *felicem*; cf. 71, 315.
- 1376 **tacitus:** 'under my breath', **quidlibet:** obj. of *garriret*; a cognate ace.
- 1377 *vicos:* wards or subdivisions of the city, originally perhaps 'streets', ut: temporal; cf. 198, 736.
- 1380 **persequar:** 'I'll stay by you to the end' (*per*), **hinc . . . tibi?** 'Now where do you go from here?'
- 1381 **circumagi:** 'to be dragged out of your way'.
- 1382 **cubat:** 'is sick abed'. **Caesaris hortos:** on the Janiculan Hill, west of the Tiber; bequeathed to the nation by Julius Caesar.
- 1383 **agam:** purpose.
- 1384 **demitto auriculas:** proverbial expression. The diminutive is colloquial; cf. *asdlis*. **iniquae mentis:** 'stubborn', 'disgruntled'; gen. of quality.
- 1385 **dorso:** means or instrument, **onus:** ace.
- 1386 **si bene me novi:** another colloquialism. **Viscum:** evidently a friend of Horace and presumably of Maecenas, but nothing definite is known about him. **pluris:** cf. 1371 n.
- Varium:** intimate and prized friend of Horace and
- 1387 Virgil; a writer of epic and tragedy. He was one of the literary executors of Virgil who were responsible for issuing the *Aeneid* after Virgil's death, **pluris:** the bore was evidently a master of mass production—a principle which, in literature at least, Horace despised.
- membra movere mollius:** 'dance more gracefully,
- 1388 smoothly', from the Roman point of view a doubtful masculine accomplishment. Cf. Cic. *Pro Murena*, 13,

Nemo enim saltat sobrius nisi forte insanit. Note the alliteration.

- 1389 Construe *ego canto (id) quod et Hermogenes invidet*, characteristic. The mention of Hermogenes was a sad *faux pas* because he seems to have been Horace's 'pet aversion'.
- 1391 **quis:** *quibus*, cf. 1051 n.
- 1392 **composui:** 'laid to rest'. The verb is used to indicate the collecting of ashes from the funeral pyre, and the placing of them in the burial urn.
- 1393 **confice:** 'finish me off too'; colloquial. **Sabella:** the Sabellians were notorious, as Gypsies now, for their practice of the fortune-teller's art. **puero:** sc. *mihi*.
- 1394 **divina urna:** receptacle into which the lots were placed to be shaken (*mota*). *divina* implies that the urn itself had some magical power; surely a transferred adjective. Notice the mock heroic style, continued in *hosticus ensis* (1395), an attempt to reproduce the grand phrasing of the witch's response.
- 1395 **dira venena:** an ancient Roman "gangland" method of removing enemies.
- 1396 **laterum dolor:** 'pleurisy', **tussis:** 'cough', i.e., tuberculosis; colloquial as is our "t.b." **tarda podagra:** gout that slows its victim; active use of the adjective that is usually passive; 'slowing' rather than 'slowed'.
- 1397 **garrulus:** 'blatherskite'. **quando . . . cumque :** equals *aliquando*; tmesis, cf. 113 n.
- 1399 **ventum erat** [*nobis* or *ab nobis*] **ad Vestae** [*templum*]: 'we had reached ...' Notice the impersonal pass, use of the intrans. vb. Cf. "I am going to St. Paul's." **quarta parte diei:** about 9 o'clock.
- 1400 **respondere:** 'answer to his name in court', as he had given bail that he would do on that day. **vadato:** impersonal abl. abs.: 'bail having been given'
- 1401 **fecisset:** subordinate clause in virtual or implied indirect discourse; hence the subj. The pluperfect subj. represents in the indirect the fut. perfect indie, of the direct when the main verb is in a secondary tense. The bailiff said: *quod nifeceris, debes perdere litem*, a disguised future equal to: *quod ni feceris, litem perdes*.
- 1402 **si me amas:** another colloquialism, **ades:** 'attend me', 'stand by me'; imperative, **inteream:** optative subj. Horace says he isn't strong enough to stand in court during the whole trial; he knows nothing about civil law; and he has an engagement across the river.

- 1404 **faciam**: indirect question that probably contained a deliberative subj. in the direct; so *relinquam* (1405).
- 1405 **rem**: cf. 1628 n. **sodcs**: contraction for *si audes*, 'if you please'; again a colloquial expression, **faciam**: determination, not mere futurity, 'I won't do it!'
- 1406 **durum**: sc. *est*, **ut**: 'as'.
- 1407 Here the bore gets to the real object of the interview: he wishes to be presented to Horace's patron, **quomodo Maecenas tecum [agit] ?** 'How are you and Maecenas getting along?' This is his new starting point.
- 1408' *Hie est* is to be supplied with the two gens, of quality.
- 1409 **haberes**: present contrary to fact condition. Notice how the order of the next two lines corresponds to the sequence in which the ideas crowd into the speaker's mind.
- 1410 **secundas**: supply *partes*: 'play second fiddle'; probably the Latin is as colloquial as the English.
- 1411 **nunc hominem**: *homo* has its usual connotation of inferiority to *vir*: 'this fellow', 'your humble servant', 'yours truly', **tradere**: technical meaning is 'to introduce', **dispeream**: optative; cf. 1402.
- 1412 **summosses**: *submovisses*; 'if you had only done this in years gone by, you would have removed all your rivals': hence the mood and tense. *Summovere* is almost a technical term to express the lictors' function of breaking up an undesirable mob or a rioting crowd and making it 'move on'; cf. 1197 n.
- Construe *non isto modo, quo rere nos vivere, illic vivimus*.
isto: cf. 30 n.
- 1413 **rere**: from *reor*.
- 1415 Construe *nil mi officit quia hie est ditior aut doctior*; sc. *me*.
- 1417 **quare cupiam**: either (a) an indirect question that was a subj. of obligation or propriety in the direct, or (b) for *ut ea re cupiam*, a **rel.** clause of result. 'You fire me with a still greater desire to be his friend'.
- 1418 **velis tantummodo**: 'just wish it', subj. of command (jussive), **quae [est] tua virtus**: an idiomatic expression shortened from *pro virtute, quae est tua*, 'in accordance with the merit which is yours', 'your merit is such that you will carry him by storm'.
- 1419 **possit**: subj. of characteristic, 'a man who"', cf. 1389.
- 1420 **dimcilis**: ace. plural agreeing with *aditus*; predicate usage, **haud mini deero**: 'I shall not fail myself; he has missed Horace's funmaking through the whole scene thus far.
- 1422 **fuero**: colloquial for *ero*; there is no such form as

- exclusus fuero* in the conjugation of a verb, tempora: 'favourable' times or occasions.
- 1423 *deducam*: escort him from his home down (*de*) to the Forum.
- 1425 *Aristius Fuscus*: an intimate friend of Horace whom he hopes to use to effect his escape. Fuscus sees the situation but by his pretended obtuseness has a deal of practical fun at Horace's expense. Lines 315 ff. are addressed to this same Fuscus.
- 1426 *qui pulchre nosset*: 'who knew him beautifully', characteristic subj.; colloquial.
- 1427 *rogat*: sc. *Aristius*.
- 1428 *prensare*: 'pinch'; the frequentatives *prensare* and *nutans* indicate the frantic efforts Horace is making. *lentissima*: 'unresponsive'; Latin inclines to superlatives where the less effervescent Saxon prefers positives, but Horace is so excited here that nothing but superlatives could do justice to his emotions.
- 1429 *male salsus*: 'perversely witty', 'the wicked wag'.
- 1430 *dissimulare*: historic infinitive, so also *urere*. Historical inf. indicate rapidity of action. Note the difference between *simulo*, 'to pretend something is, that is not', and *dissimulo* 'to hide something that actually is'. *bilis*: the liver and the bile were often supposed to be the seat of the emotions; cf. the English 'melancholy' (black bile).
- 1433 *tricesima sabbata*: we know no Jewish festival under this name; Horace may have manufactured the whole phrase from nothing. The mere fact that he could use Jewish rites as a source of merriment shows that these rites were widely known, even before the Christian era. *vin*: *vis-ne* : expects the answer 'no'.
- 1434 *oppedere*: a vulgar word for 'insult'.
- 1435 *religio*: 'religious scruple', *mi*: *mihi*. *infirmior*: weak in moral and spiritual fibre 'one of the weaker brethren'.
- 1436, 7 *huncine solem • • mihi* 'to think that this day's sun rose so black for me'; ace. and inf. in exclamation. Cf. *Aen. u 37, tene incepto desistere victam* I 'What I I desist from my purpose!' *huncine* is an older form of *hunc-ne*; *surrexe* is an old form of *surrextsst*.
- 1438 *sub cultro*: 'with the knife at my throat', like a sacrificial victim.
- 1439 *adversarius*: see 140(b) He appears like the *deus ex machina* of Greek tragedy to save Horace; the very height

- of buffoonery, **quo tu:** sc. *is*. Note the quantity of *is*.
 1440 **licet antestari:** addressed to Horace. *Licet mihi te antestari* is a legal formula, asking a person's permission to use him as a witness. The person addressed expressed his willingness to be a witness by allowing the plaintiff to touch the lobe of his ear; see 1441.
 1442 **Apollo:** Horace seems to forget that elsewhere he is generally one of 'Mercury's men' and here gives Apollo, since he is the god of healing, the mock honour of saving him from being talked to death (cf. 1397).

CATULLUS

(For Catullus, see §§ 5-8.)

2

The second poem in the collection of Catullus that has come down to us is a very famous one, often called "Catullus' Sparrow". Unfortunately the poem as we have it in the manuscripts (and as it is also presented here) is somewhat puzzling, and it is unlikely that we have it just as Catullus wrote it. The general sense is, however, very probably as follows :

Sparrow, with whom my mistress loves to amuse herself, finding consolation in her play, I too should like to relieve my anxieties by playing with thee. What intense pleasure that would give me!

Metre : Phalaecean (§ 104).

- 1448 **meae puellae:** gen.; refers to Lesbia, the name by which Catullus addressed the lady (Clodia) whom he loved passionately.
 1445 **primum digitum:** 'the tip of her finger'; cf. *summus mons*, 'the top of the mountain'.
 1444-6 *ludere* and the other infinitives in these lines depend on *solet*, to which *ea*, i.e., *mea puella*, is the subject.
 1446 Construe *et (cuius) acres morsus solet incitare*.
 1447,8 Construe *cum libet meo desiderio nitenti iocari nescio quid carum*.

desiderio meo nitenti: i.e., my loved one with her brilliant beauty, **carum nescio quid:** 'some dear trifle'. In *nescioquis*, often thus written as one word, *nescio* has lost its full sense as a verb; 'I-don't-know-who', 'someone or other', *nescioquid* depends on the deponent verb *iocari* in the sense of 'toy with, play with, amuse oneself with'.

- 1449 **solacium**: also depends on *iocari*; translate: 'ay (et), as a solace for her pain'.
- 1450 **credo**: expand: 'such (a comfort) I believe it is to her'. *ut~utinam* introducing a wish contrary to fact in present time with *possem*.. **cum gravis acquiescet ardor**: 'when my cruel passion abates'.
- 1451 **sicut ipsa**: sc. *ludit*.
- 1453 Perhaps a line is omitted between 1452 and 1453, for we should ex, ect *esset*; 'pleasing that would be to me, as they say, was . . .'
- 1453•5 *puella pernix*: Atalanta, who refused to marry anyone who could not outstrip her in the foot-race; Hippomanes defeated her by throwing apples of gold in such a way that Atalanta swerved from her course to pick them up. *aureolus* is a diminutive form of *aureus*; we have no corresponding form in English.
- 1454 **malum**: note the quantity.
- 1455 At the wedding ceremony the husband untied a woollen belt that was around the bride's waist; as the apple was the cause of Atalanta's marriage, it is said to have performed this ritual, long delayed.
- soluit** = *solvit*; three syllables instead of two (§95).
The picturesque reference to the story of Atalanta brings the little poem to an unexpected but very graceful close.

9

This poem is of a type that has made Catullus a favourite with every successive generation of readers; the language is very simple; the theme is an occurrence of ordinary everyday interest, but Catullus' vivid, enthusiastic nature has so touched it with poetic beauty, that we feel with him in his joy at his friend's return from Spain, and share his keenness to hear all the news from the far-off land.

Metre : Phalaecean (§104).

- 1456 *Veranius*, whom we only know through a few references in Catullus, seems to have been a man of his own age and an intimate friend of the poet.
- 1457 **milibus trecentis**: sc. *amicis*, dat. with *antistans*; of course Catullus in his loving greeting is using extravagant language, 'three hundred' and 'a thousand' being numbers typically large, and the combination designedly striking. The meaning of the whole phrase is: 'If I had countless friends yoi:, Veranius, would be still the most loved of all.'

- 1459 The single word *unanimos* is sufficient to picture a home of ideal happiness.
- 1460 The regular word for news is *nuntius*; the plural is less usual and hence more picturesque.
- 1461 2 Hiberum loca facta nationes: 'all about the Spaniards, their country, their deeds, their clans'.
- 1463 The men of antiquity, Greeks and Romans as well as Hebrews, were far more wont to express their feelings with freedom and abandon than western people of the present day; cf. 1428 n.
applicans collum: (putting my arms about you and) 'bringing your face close to mine'.
- 1465 Supply *tanti*, partitive gen. depending on *quid* and antecedent of *quantum*. The neuter is idiomatic, no doubt colloquial, and a favourite type of expression with Catullus; literally 'of all that there is of more happy men, O what is more happy and blessed than I?' In English the neuter must be avoided and the whole expressed in terms of persons; the comparative *beatiorum* is better rendered by the positive.

31

In a paean of rejoicing on his return home, Catullus celebrates the beauty of his lovely abode in the Italian lakes. For the journey from Bithynia, where he was a member of the suite of the governor Memmius, see oem 4 (line 593), and for his desire to leave the sultry plains of the province, see poem 46 (line 642).

Metre : Choliambic (§ 105).

- 1467 On the peninsula of Serrione in Lake Garda (*Benacus* in antiquity) may be seen ruins which are said to be those of Catullus' villa; they appear, however, to be of later date.
- 1469 uterque Neptunus: Catullus refers to the double domain of Neptune, lord of the salt seas and of the fresh waters of lakes and streams; literally, 'both Neptunes'; paraphrase 'lord of two domains'.
- 1470 quam: adv. modifying *libenter*, and *quam* modifying *laetus* in the same sense, *laetus* is adj. agreeing with the subject of *inviso* (= *video*), where we use an adv.
- 1471 mi=mihi. Thyniam atque Bithynos: ancient authorities made the river Psilion the boundary between Thynia and Bithynia, two parts of the Roman province; Catullus has substituted the people for the place in *Bithynos*, a common Latin usage.
- 1472 It is unnecessary to supply *me* as the subject of *liquisse*

(*-reliquisse*) and *Mere*; here we have the nom. and inf. where the subject of the inf. is the same as implied in *credens* (594 n.).

- 1473 **quid beatius**: cf. 1466. The neuter, however, is applied to a person, and need not be changed in translation. **solutis curis**: in the Latin idiom the noun and part., *curae solutae*, stand for the abstract idea, the relaxation of cares, the abandonment of anxiety; cf. *urbs condita*, 'the foundation of the city'.

- 1475 Scan the line to determine the tense of *venimus*.

lare: where we should say 'to one's own fireside', the Roman alludes to the god who presides over the social happiness of the house, in exactly the same sense of 'home'. Offerings were always made to the *lares* at homecoming.

- 1477 'This is the one thing that makes up for so much hard work and trouble'.

- 1478 **ero**: abl. of cause with *gaude*; i.e., 'in your master'.

- 1479 The Etruscans, of Lydian origin, settled the neighbourhood of Lake Benacus. **Lydiae**: an epithet transferred from *lacus* to *undae*.

- 1480 **quicquid cachinnorum**: cf. 590 n. 'All that is of laughter'; i.e., 'Burst forth into joyous peals, all ye laughter in the home'.

Tennyson's poem quoted at 662 n. is of great interest in connection with poem 31.

44

This poem is associated with another country home owned by Catullus near the fashionable Tibur (now Tivoli), a pleasant resort conveniently situated for residents of Rome who wished to enjoy country life not far from the capital. The point of the poem lies in a pun. Bad literature was said to be cold or frigid, and hence Catullus ascribes a feverish cold he had caught to reading a speech by Sestius who invited him to a dinner party.

1481-1487, Thank you, my dear country-place, for healing me of my cold; 1488-92, which my greed for Sestius' dinner brought on me, for because of that I read the speech which gave me the chill; 1493-1501, you healed me; thank you indeed: if I ever offend again, may a feverish cold come—not to me, but to Sestius I

- 1482-4 Supply *ei* antecedent of *quibus* as subject of *autumant* and another *ei* as subject of *contendunt*.

quibus: dat. of interest, **cordi:** predicative dat.
quovis pignore: by any pledge or wager; i.e., Catullus' enemies will bet any money his country-place is in the unfashionable Sabine district.

1488 Construe *quam mens venter dedit mihi non immerenti*.

non immerenti: double negative for emphasis; i.e., 'and I richly deserved it'.

1489 **dum:** with the pres. indie, is used idiomatically to express other ideas than simply the occurrence of the action in the principal clause during the time of the action in the subordinate clause. Here the meaning is causal; 'for my eagerness to eat the magnificent repast'. *

1490 It is not quite clear from these words what actually happened; it is possible that Catullus went to Sestius' house and there read the speech and caught the cold; it is generally thought, however, that Catullus, eager to attend the dinner, had in decency to his prospective host to read the speech he had sent to him for criticism; then the cold intervened and Catullus was unable to go to the party.

Sestianus conviva: a Sestian banqueter or guest; i.e., a guest of Sestius; the adj. is frequently used in Latin where we should use a gen. Publius Sestius was a friend of Cicero and a man known for his sharp tongue.

1491 This line is the exact title of the speech as it would appear in prose.

petitorem: in the common sense of 'a candidate' for public office.

1492 The speech was poisonous in its vehement attack on Antius and poisonous to Catullus because it was so wretchedly written, full of *frigus*—literary ineptitude.

1498-1500 Construe *et si. . recepsio non iam deprecor quiiinfrigus ferat gravedinem*, etc.

recepto: in older Latin the future tenses of some verbs were formed (like the Greek fut.) by the addition of -so to the stem; here the addition is to the perfect stem, thus making a fut. perfect, the equivalent of *receptero*. **nee deprecor ... quin frigus ferat:** literally; 'and I do not beg oil whereby the chill should not bring a cold', i.e., 'and I do not demur (or protest) if the frigidity brings . . .' The curse of reading such literary rubbish is invoked unexpectedly upon the author not the reader.

1501 Possibly *vocat* is not pres. but perfect (*vocat—vocavit*). Such a contracted form is found in Lucretius and may have been quite common in familiar speech.

This poem addressed to Marcus Tullius Cicero is of great interest, as it brings together two men who were very different. We do not know for what service the poet thanks the orator, but we cannot doubt the sincerity of the tribute. Why does Catullus call himself the worst of all poets? From another poem (36; not in this selection) we infer that Lesbia had in jest or in anger called Catullus by this abusive name; and to this Catullus may allude as to something well known by Cicero; or possibly Catullus, knowing that Cicero, however friendly he has been, does not approve of his poetry, adopts in banter this definition of himself in his compliment to the best of orators.

Metre : Phalaecean (§ 104).

1502 The Romans, proud of their origin, often allude to their descent from the early Romulus and Remus.

1507 'as assuredly the worst poet of them all, as you are the best advocate of all advocates'. The word *pair onus* indicates the relation of the man who protects and pleads for another, his *cliens*, either in the strict sense of a high-born noble giving services to the dependent of his family, or, as here, of a friend serving a friend in his hour of need. Most of Cicero's speeches are in defence (*Pro Archia*, *Pro Milone*, etc.), and, although in a strict sense there were no professional lawyers, he may be considered to have been Rome's leading barrister (*advocatus*).

53

Another of the "occasional" poems that make life at Rome so vivid to us in the pages of Catullus.

Calvus, an intimate friend and a fellow poet, was also, despite his youth, a public speaker of great ability, and incidentally very short of stature.

Metre : Phalaecean (§ 104).

1509 **nescio quern:** see 1447,8 n. corona: the word for a wreath or garland is not unnaturally applied to a ring of people surrounding a speaker.

1510 **1 Vatiniana crimina:** cf. 1490 n. Vatinus was unpopular among the aristocrats but a favoured partisan of Julius Caesar.

1512 People still show astonishment by this gesture.

- 1513 *salaputium*: a word of unknown origin, probably popular slang of the period; see vocabulary: 'Ye gods! an eloquent little mannikin!'

84

The Romans pronounced the letter *h* lightly, but its insertion where it was unnecessary was as much a subject for laughter as it is among English-speaking people to-day.

The Arrius of this poem is probably the Q. Arrius mentioned by Cicero in *his Brutus* as a man of low origin and slender abilities, who won his way to some eminence by his officiousness.

Metre : Elegiac Couplet (§98).

- 1514 5 Translate *commoda* and *insidias* by words beginning with a vowel to allow the insertion of *h*.
 vellet: subj. in a generalised statement; in imitation of the generalising construction in Greek.
- 1516 *sperare* with a past tense of the inf. in the sense of 'consider, think', as we sometimes use 'hope'.
- 1517 *quantum poterat*: i.e., at the top of his voice.
- 1518 *credo*: parenthetic; therefore does not influence the construction of the sentence, *liber*: must here mean *libertus*, a freedman, formerly a slave. On the mother's side Arrius' ancestry was far from distinguished. Perhaps, unlike Horace *liberino patre natus*, born of a freedman sire, Arrius gave himself airs.
- 1520 Possibly in 55 B.C. he went to Syria with M. Crassus, whose henchman he was, according to Cicero.
- 1521 *audibant*: archaic for *attdiebant*; cf. 886 n. *leniter et leviter*: i.e., as *h*'s ought to be pronounced.
- 1523 *adfertur*: historic pres.

OVID

TRISTIA IV. 10

(For Ovid, see §§ 22-27; for *Tristia*, § 27.)

This selection from the *Tristia* is Ovid's autobiography, to which Petrie gives the title "Tell the lamentable tale of me". It was customary for Roman poets in this age to write such epilogues for their volumes. These lines written in A.D. 11 at Tomi on the Black Sea, give us the most complete account of Ovid that we have.

Metre: Elegiac Couplet, (§ 98).

- 1526 Construe *accipe, posteritas, ut noris qui ego, ille tenerorum lusor amorum, quern legis, fuerim*. **qui fuerim**: indirect question. Perhaps *qui* equals *qualis*. **tenerorum lusor amorum**: 'the sportive poet of tender loves'; *ludo* is frequently applied to the writing of non-serious poetry. Ovid up to the time of his exile had been famous principally for his love poetry (§25).
- 1528 **Sulmo**: a town in Pelignium, east of Rome: now Sulmona. **patria**: native country or town; 'home'.
- 1529 **milia**: of course *passuum* must be supplied. Construe: *novies decern milia*.
- 1531 **cum** cecidit. . . **pari**: 43 B.C., when the two consuls of the year, Hirtius and Pansa, fell in the battle of Mutina against the troops of Antony. Sc. *illo anno editus sum, cum* . . .; the idea of a definite time-word as the antecedent of *cum* permits an indicative verb in the clause even though the time is past.
- 1532 Ovid was very proud of his family standing; he did not belong to the *nouveaux riches*; 'an old-time heir, even from his great grandparents', of the equestrian order (*ordo equester*). After the time of C. Gracchus (123 B.C.) anyone who possessed property to the value of 400,000 sesterces had a claim to membership in this order, which came to be considered the middle-class aristocracy (of money), in contradistinction to the *ordo senatorius*, which was the aristocracy of blood, land, and public service.
- 1534 **genito fratre**: abl. abs. His brother was one year older.
- 1535 Construe *quater tribus* together, twelve months, to a day (1536). For the form of expression, cf. 1529.
- 1536 Lucifer: first meant the morning star, then the whole day ushered in by the morning star.
- 1537 Ovid and his brother celebrated their birthdays on the same day, but each had his own birthday sacrifices (*liba*). The older brother, Lucius, died at the age of 20.
- 1538 *festis de quinque*: sc. *diebus*. The festival of Minerva extended over five whole days from March 19. On the second day began the gladiatorial fights (*pugna cruenta*, 1539). This enables us to set Ovid's birthday as March 20th, 43 B.C.
- 1540 *protinus* . . . **teneri**: 'right from our tender years'.
- 1541 **urbis**: Rome, as usual, ab **arte**: with *insignis*: indicates source rather than means, with which no preposition would be used. The ideas do not differ so widely.

- 1542 **eloquium**: *eloquentia*; oratory, public speaking, the chief subject of the Roman curriculum.
- 1544 **caelestia sacra**: 'heavenly mysteries*'; poetry and the art of poetry.
- 1545 **trahebat**: be careful to give the imperfect its full value.
- 1546 **inutile studium**: 'unprofitable, impractical, profession'. Ovid's father would have felt strangely at home in the business-organized society of this continent.
- 1547 **Maeonides**: 'son of Maeonia'. Homer was said to have been born in Maeonia in Lydia; cf. 988 n. The father had no false ideas about his son's ability. "Even Homer died poor; what can you expect to do?"
- 1548 **Helicone**: Mt. Helicon in Boeotia was the haunt of the Muses. The word is here used metaphorically for "poetry".
- 1549 **verba soluta modis**: words free from measures, metres; i.e., prose.
- 1550 **numeros ad aptos**: 'to the proper, or suitable, metres'. "I lisped in numbers for the numbers came". Pope evidently had the same idea, or had he read his Ovid?
- 1553 **liberior tofa**: technically and officially called *toga mrilis*. The assumption of the *toga virilis*, a state ceremony, took place at the Liberalia, the feast of Liber, March 17th. "It seems to have been the usual, though not invariable, custom to select for the ceremony the feast of Liber which happened to come nearest to the boy's seventeenth birthday. No more appropriate time could have been selected to suggest the freer life of manhood upon which the boy was now about to enter." (Johnston, *Private Life of the Romans*, pp. 85, 86.) The boy put away childish garb (*toga praetexta*) and assumed the dress of manhood (*toga virilis*). This toga was white, while the *toga praetexta* had a purple border.
- 1554 Under the toga the knight wore a tunic with two narrow purple stripes running from neck to lower hem behind and in front; the senator wore a tunic with one broad purple stripe where the knight had the two narrow ones. Sons of senators (and knights, too, sometimes in the Augustan period) wore the *tunica laticlavica* to indicate ambitions for a high political career. Ovid indicates that he and his brother stepped out of their class and assumed senatorial insignia.
- 1556 **illius temporis poetas**: the poets mentioned in the next few lines.
- 1559 Aemilius Macer wrote technical poetry about birds (*volucres*), deadly reptiles (*serpens*) and herbs (*herba*).
- 1560 Propertius (b. circ. 50 B.C.; d. ?) was one of the greatest

- Roman elegiac poets, most of whose effusions were love verses (*ignes*) addressed to a Cynthia.
- 1561 **sodalitii**: the word generally means a political club or union, but here perhaps simply 'fellowship' or 'friendship'. quo; neut.; abl. of means: antecedent is the whole idea of 1560.
- 1562 **Ponticus**: wrote an epic entitled *Thebais*; *heroo* suggests epic machinery. About *Bassus* we know no more than is told here, that he wrote iambics.
- 1563 **convictus**: 'association', abstract for concrete; cf. 'officers' mess'.
- 1564 **numerosus**: 'full of measures', 'tuneful', cf. 1550. Horatius: see §§ 13-18.
- 1565 **carmina culta**: 'refined', 'polished', 'finished' odes.
- 1566 **Vergilium**: see §§ 9-12 inclusive. Ovid was as fond of Rome as Virgil was attached to Naples, so their paths seldom crossed. **Tibullo**: see §§ 20, 21.
- 1568 **Galle**: Gallus, an intimate friend of Virgil, was an earlier elegiac poet than Ovid, associated with Propertius and Tibullus.
- 1571 **emendaturis**: a fut. part., here perhaps expressing purpose, as it frequently does in later Latin.
- 1572 **fugerem**: 'going into exile', **placitura**: 'which were going to please', would have pleased if they had not been burned; no idea of purpose here, simple futurity.
- 1574 **telis**: either dat. of interest, as often occurs with adjectives in *-Mis* (cf. 1837 n); or abl. of means.
- 1575 **moveret**: rel. clause of characteristic.
- 1577 **fabula**: 'gossip'. No matter what sort of love poetry he wrote, Ovid says his own life was pure.
- 1579 **antiquas**: 'of old age'. With *miscverat* some phrase must be supplied to complete the thought: "had mingled the hair of old age with that of youth".
- 1580 The victors at the Olympic games, celebrated near Pisa in Elis, were crowned with wreaths of olive. Olympic [games](#) were celebrated every four years. The poet here seems to figure five-year periods, the Latin *lustrum*) we know Ovid was over fifty at the time of his banishment. *Decies quinque* would get the right answer, *decies quatuor* would not.
- 1582 Tomi was on the left shore of the Black Sea (*Euxini*) as one entered it from the Bosphorus, but 150 miles north of it.
- 1584 **nimum**: 'too well'. Ovid never says anything more definite than this about his banishment.
- 1586 A hint that his comrades and slaves played him false.
- 1590 **gratia**: sc. *sit*.

- 1593 Notice the peculiar position of *-que* : it really connects the clauses of which the verbs are *abducis* and *das*.
- 1594 **quod rarum** est: the antecedent of *quod* is *id*, in apposition to the whole clause *tu mihi vivo sublime dedisti notnen*. Cf. *quo*, 1561 n.
- 1595 ab exequiis: 'only after death'.
- 1598 **cum**: concessive; 'although'; see also 1600.
- 1601 **plurimus**: used adverbially; almost the same principle as in *toto*, 1548.
- 1603 ut: concessive; for the idea, cf. 1330.
- 1604 favore: used to express applause in the theatre, suggesting here sympathetic reception based not wholly on merit; *carmine*, on the other hand, connotes solid poetic achievement.
- 1605 iure: 'with good reason', 'as is right': abl. of accordance. That *in accordance with which one acts or judges* may be expressed by the ablative of certain words, regularly without a preposition, e.g., *consuetudine*, *sententia*, *iudicio*, *iussu*. These may or may not be modified by an adjective. | The usual method of expressing accordance is the abl. with *de* or *ex* : e.g., *ex senatus consulto*. This may throw some light on the origin of the construction, though certain grammarians prefer to consider it a development from the abl. of manner rather than the abl. of source.

TIBULLUS

IV. 13

(For Tibullus, see §§ 20, 21.)

This poem was addressed to an unknown lady. One editor (Harrington) has said "the perfection of form, the characteristic mannerisms and sentiments, and the beautiful simplicity and intensity of the spirit of devotion, mark it as a certainly genuine poem of Tibullus." The author declares his love for the maiden and hopes to be the only one who loves her (1606-1011); in possession of her love, he would fear neither solitude nor darkness, and not even a goddess could appeal to him (1612-1619). Now he has revealed his secret and is at her mercy; but he will remain her slave and throw himself on the compassion of Venus herself (1620-1627).

Metre: Elegiac Couplet (§98).

- 1606 **praeter**: in poetry dissyllabic prepositions often follow their cases.

- 1608 **posses:** notice the sequence of Tibullus' thoughts: he begins with the impf. subj. (impossible), next uses the pres. subj. (possible), and concludes with **the** indie, (certain).
- 1609 sic: 'only in that case'.
- 1610 **opus:** sc. *mihi*.
- 1612 **sic:** if I know your love is an assured possession.
- 1614 The omission of *es* is evident. Note the emphasis secured by the presence of *tu*, not only once but in each of the three clauses.
- 1616 **e caelo mittatur arnica:** 'a gift of the gods', might be a goddess. **Tibullo:** note the effect gained by using his own name instead of the first personal pronoun; cf. 634, 851.
- 1618 **tuae Iunonis:** every woman had a guardian spirit (*Iuno Natalis*) to whom she sacrificed on her birthday, **numina:** the deity in whose name an oath is sworn is usually expressed by *per* and the accusative; *per* is often omitted in poetry, as here.
- 1620 **pignora:** 'my sureties', 'my guarantees'; see 1621.
- 1621 **iste timor:** 'that anxiety of yours' lest you lose my affection.
- 1622 **nunc:** now that I have 'given myself away'.
- 1625 **fugiam:** intrans. verb used transitively here.
- 1626 **vinctus:** love's willing slave at the altar of Venus.
- 1627 **notat:** 'brands', 'marks'; *nota* means a check-mark set against a name, e.g., by the censors. Cf. Shakespeare, *Julius Caesar*, iv. 3, 2, where Cassius says to Brutus

You have condemned and *noted* Lucius Pella
For taking bribes here of the Sardians.

PART III

VIRGIL

(For Virgil, see §§9-12 and introductory note, pages 97, 98.

AENEID VIII. 626-731

The Shield of Aeneas

Review the brief account of the military situation given in Part I (p. 98).

While Aeneas was at Pallanteum, seeking the support of Evander, his goddess-mother, fearful of the perils of the coming conflict, besought her husband Vulcan, the God of Fire, to make a set of arms for her son. Vulcan was easily persuaded by her loving wiles and summoned his workmen, the Cyclopes of Mt. Aetna, to leave all other tasks till this should be complete. Venus receives the arms and brings them to Aeneas, assuring him of their divine protection. Aeneas can scarcely have his fill of rejoicing in this glorious gift or of "turning it over piece by piece, the helmet, . . . the death-dealing sword, the corselet of brass, . . . and the shield's ineffable design" (*Aen. viii. 625-625*).

For the general theme Virgil had models in Homer's Shield of Achilles (*//. xviii. 438-608*), and in Hesiod's *Shield of Hercules* (140-817); but the pictures Virgil describes are purely Roman and his own.

The figures on the shield tell in brief compass the story of Rome and Italy (1628-1631). We see the Wolf and the Twins, the seizure of the Sabine women (1632-1643); the punishment of Mettus Fufetius, Horatius and the bridge, Manlius' defence of the Capitol (1644-1664); the pageantry of Roman ritual, the punishment of Catiline in Hell, the reward of Cato in Elysium (1665-1672). The River of Ocean is portrayed (1673-1676); and in the centre of the shield the battle of Actium. Octavian is the central figure as he leads the united forces of Italy into battle with the bright halo of victory upon his brows, while his brilliant admiral, Agrippa, seconds his efforts (1677-1686).

Over against them is Antony, the Roman renegade, with his Egyptian paramour, aided by gods monstrous and manifold, while the great deities support the Roman cause, and War and Discord and the Furies play their awful part in the carnage (1687-1705). Apollo bends his bow and puts to flight the embattled East. There too is Cleopatra herself fleeing in dismay, and Nilus mourning for his people's overthrow (1706-1715). Octavian celebrates his triple triumph and offers sacrifice in every Roman shrine. On Phoebus' marble threshold he receives the gifts and homage of all his far-flung empire. Such are the fortunes and the fame of his descendants that Aeneas lifts in wonderment upon his shoulder (1716-1733).

Not only does Virgil here portray the glorious achievements of Roman history, but he interprets the dominion of Rome as the triumph of law and order and religion over despotism, degradation, and impiety. He exalts Octavian not as a person, but as the ideal embodiment of the Italian character and as the champion of law, civilization, religion, and peace. "These be thine arts, O Roman,—forget it not—to impose the law of peace, to spare the vanquished, and war down the proud*" (*Aen.* vi. 851-858). Once again we have the main theme of the *Aeneid* illustrated: the glory of Rome and the greatness of her mission in the world.

Metre\ Dactylic Hexameter (§97).

1628 *illic*: on the shield, **res Italas**: *res* is a word of wide significance, a blank cheque that can be filled out with the meaning most appropriate to the context. *Heri*, 'the story of Italy', **triumphos**: 'triumphal processions'. The pageantry and splendour that accompanied the formal entry of a Roman general into the city, after a victorious campaign that had extended the bounds of empire, was always a moving spectacle to the Roman populace. Juvenal (*Sat.* x. 36-46) gives a vivid description of its pomp and circumstance as the general rode in his chariot through the Forum up to the Capitol with his train of captives and all the spoils of war. The specific reference here is to the triple triumph of Octavian portrayed in 1716-1730. Note that *triumphus* is very rarely used in the metaphorical sense of 'victory'.

1629 **vatum**: a noble word for the poet in his function as seer and prophet. *Isaiah* xxxv will furnish a notable illustration. Cf. 340 n.

It might seem strange to imply that gods were taught by prophets what should come to pass; but we must remera-

ber that prescience was not a general divine attribute, but was restricted to certain deities, e.g., Apollo, who revealed the future to mankind through his inspired servants, whether priests or poets. Thus in *Aen. i. 237-296* Jupiter, to comfort Venus, reveals to her the destiny of Aeneas and of Rome, of which she herself has had no definite knowledge. And even where a god did possess prescience he did not possess it continuously. *Aen. iii. 251* represents Jupiter instructing Apollo himself in like manner. This dramatic use of prophecy is a literary device of singular power and effectiveness. It is frequently used by Virgil in the pursuance of his major theme in the *Aeneid*: *tantae molis erat Romanam condere gentem* (i. 33).

1630 *fecerat*: 'had wrought'. **Ignipotens**: picturesque name for Vulcan, 'Lord of Fire', **illic**: stately connection by the device of repetition. So, too, *fecerat* (1630 and 1632). **futurae**: 'that should spring'.

1631 **pugnanda**: intrans. vb. used transitively. The gerundive is used here as a true fut. part, pass.: 'destined to be fought'.

1632 **fetam lupam**: 'the mother-wolf'. **Mavortis**: *Mavors* is an older form of *Mars*; § 41.

The basket in which the Twins had been exposed to die in the flood-waters of the Tiber came ashore at the Palatine, and there a she-wolf found them and mothered them in a cave, afterwards called the *Lupercal* (Livy i. 4).

1633 **procubuisse**: the apparent strangeness of the ace. inf. construction disappears if one remembers that *fecerat* means 'had represented in graphic art'. Note, too, that a picture can represent only one moment in the story, not continuous action: 'had represented the wolf as having lain down'; i.e., 'had pictured her as she lay after her travail', **huic**: dat. of interest, a much more effective construction, as expressive of emotion, than a mere gen. of possession. Virgil is very tender in his treatment of living creatures and portrays their actions with sympathy and dignity. This trait is especially manifest in his treatment of the bees in *Georg. iv.* **ubera circum**: note the order (818, 1221 n.).

1634 **pendentis**: ace. pi. **lambere**: mouthing. **matreni**: i.e., their 'foster-mother'.

1635 **impavidos**: run-over epithet. See 95' n. **illam**: the emphatic demonstrative, indicating a change of subject.

1636 **mulcere alternos**: a detail that must be contributed by the imagination of the beholder; see 1633 n. The wolf

could be represented only as caressing one of them. But every graphic representation demands three essential elements—the artist's purpose, the objective portrayal, and the imaginative interpretation of the beholder. "I never saw sunsets such as you paint", said a lady to Turner. "Madam, do you not wish you could?" was his reply. **corpora fingere** lingua: we retain the same notion in the vulgarism 'to lick into shape'.

- 1637 **sine more**: 'roughly', 'lawlessly', **raptas**: 'carried off'. As his new state lacked women, Romulus sent embassies to neighbouring tribes soliciting intermarriage; but finding his requests rejected, he craftily instituted a great celebration in honour of Equestrian Neptune (*Consus*), and invited the attendance of the Sabines. In the midst of the games the Romans seized the Sabine women and carried them off. Livy tells this notable tale of marriage by capture in i. 9 of his history. These games were at first called *Consualia*, afterwards *Ludi Rotnani* or *Ludi Circenses* (from the fact that they were held in the *Circus*). Their celebration was maintained for many centuries.
- 1638 **consessu caveae**: *consessu* is local abl., 'as they sat in the theatre'. *Cavea* ('the hollow place') was the technical term for the tiers of seats in ancient theatres, which were built on the hollowed slopes of hillsides and were unroofed. Cf. the term "pit". **magnis Circensibus actis**: the phrase is best taken as an abl. abs. in which the part, has lost its tense force (cf. 915 n.): 'during the celebration of the great Circensian games'.
- 1639 **novum consurgere bellum**: for the construction, see 1633 n., *addiderat* being equivalent to *quoque fecerat*.
- 1640 **Romulidis** . . .: datives of interest. *Romulidis* is a patronymic (2 n.). According to Livy's traditional account (i. 10-13) Tatius was king of the Sabines and Cures was his capital. *Seni*, 'ancient', refers rather to his place in early Roman history than to his own age. The war was ended by the intervention of the Sabine women themselves, who appealed to their Roman husbands and their Sabine fathers not to slay one another. The two states were then amalgamated and the united citizens of Rome were called *Quirites*, from the name *Cures*, as the Romans said. In point of fact, however, the two words have no etymological connection. *Quirites* means 'spearmen', every citizen being a soldier and every soldier a citizen, **severis**: the Sabines were proverbial for old-fashioned austerity of life and conduct.

- 1641 **post:** adv. **idem:** contracted nom. pi. for *iidem*. **inter se:** with *posito certamine*, 'mutually relinquishing their rivalry'. *Posito* = *composite* (cf. 61 n.).
- 1642 **armati, tenentes:** both words to be construed with *reges*.
- 1643 *caesa porca:* the sacrifice was accompanied by a prayer that Jupiter would strike the violator of the treaty dead even as the sacrificial victim was slain (Livy, i. 4). Virgil's antiquarian enthusiasm leads him to chronicle the origin of many old Roman ceremonies, as here the sacrifice of a pig at the striking of a treaty (§ 10).
- 1644 **Mettum:** Mettus (or *Mettius*) Fufetius, the dictator of Alba, had violated the treaty between Rome and Alba first by encouraging Fidenae to make war on Rome and afterwards by his treacherous desertion of the Roman king, Tullus Hostilius, in the battle. For punishment he was bound to two four-horse chariots and torn asunder when they were driven apart (Livy, i. 27 /.).
- 1645 **distulerant:** the tense indicates the action preceding the scene actually portrayed by the imperfects of description, *raptabat* and *rorabant*. at **tu . . .** : the apostrophe is introduced by the emotions roused by so harrowing a scene. *At* implies a sharp contrast: Virgil deplores the terrible nature of the punishment, but is moved to justify it by the heinousness of the crime, *dictis:* local abl. So, too, we speak of standing by one's promise, *maneres:* subj. of "Obligation or Propriety", (Hale-Buck, *Lat. Gram.* § 615). This construction is not common but is well attested. Its best example occurs in Cic. *in Verr.* iii. 195: *Quid facere debuisti? Frumentum ne emisses* (What ought you to have done? You ought not to have bought the grain.), where the mood-force of *emisses* is definitely fixed by the preceding *debuisti*. Cf. *sit* (2146).
- 1646 f. Ancient realism sometimes passed the bounds of what we should consider good taste. Cf. 228 n.
- 1648 *nee non:* see 135 n. *Porsenna:* the name appears elsewhere as *Porsena*, a form that Macaulay's *Horatius* has established as the normal form in English. The whole poem should be read in illustration of this passage, **iubebat:** sc. *Romanos*.
- 1650 **Aeneadae:** see 2 n.
- 1651 **ilium:** sc. *Porsennam*. **indignanti minanti:** chiasitic order. Translate freely, 'with face of wrath and threatening mien'.

- 1652 *aspiceret*: indefinite 2nd sing. The mood is variously explained as potential ('one could have seen'), or as a past contrary to fact conclusion ('one would have seen, had he been looking at the shield'), with the imperf. instead of the pluperf., to express continued action. Cf. 692 n., 1678 n., 1693 n. *auderet*: virtual sub-oblique (i.e., a subordinate clause in indirect discourse though not dependent on a verb of saying or thinking). The clause not merely gives the cause of his indignation but also reports what his angry thought was. So, too, *innaret* (1653). This is the normal construction in causal clauses with verbs expressing emotion, *quia*: delayed connective. Codes: the *cognomen* (family name) of *Horatius* (clan name).
- 1653 Cloelia: A Roman maiden who had been handed over to Porsena with other hostages. She escaped with her companions and swam across the Tiber. Porsena, according to Livy (ii. 15), at first indignantly demanded her restoration, which the Romans were willing enough to grant; but subsequently the king's wrath turned to admiration and he released her with several other hostages. Virgil here combines two distinct legends in one. Cloelia's exploit was much later than that of Horatius.
- 1654 *in summo*: sc. *scuto*: 'at the top of the shield'. This scene portrays the saving of the Capitol in 390 B.C., when the rest of Rome had been captured by the Gauls. Manlius, awakened by the cackling of the sacred geese which had been disturbed by the enemy as they climbed the height, roused his soldiers and saved the citadel. *Tarpeiae arcis*: the precipitous cliff forming the S.W. face of the Capitoline, named after Tarpeia who, tempted by the golden bracelets of the Sabines, basely sought to betray the citadel to them but was slain and buried there (Livy, i. 11). From this cliff criminals convicted of capital offences were hurled to their death.
- 1655 *Capitolia*: the pi. of this word is sometimes used in poetry, probably with reference to the fact that the Capitoline had two peaks, one occupied by the great temple of *Juppiter Capitolinus*, the other by the *arx*.
- 1656 The Capitol was the centre of Roman defence as well as of Roman worship, and there were gathered the treasured memorials of the past. Though the Palatine was the most ancient site of Roman settlement and all the oldest legends were connected with that hill, some of its memorials were duplicated on the Capitol, among them the *casa Romuli*, which was preserved in its ancient form and was

re-thatched from time to time in the primitive style: 'and there the palace stood, fresh and rough with a thatch as in the time of Romulus'. The contrast between the stately Capitol of Virgil's time and the rude simplicity of the earlier time is brought out both by *horrebat* and by the juxtaposition of *regia* and *culmo*.

- 1657 **hie:** referring to its position on the shield, like in *sutnmo* (1654), *hie* (1665), *hinc procul* (1668), in *medio* (1677).
argenteus: the goose is wrought in silver, the portico of the Capitol in gold, thus furnishing an artistic contrast. The Capitol, in Virgil's time, had a gilded roof, a fact which may have influenced his choice of *auratis* here.
- 1658 **porticibus:** abl. of the way by which; cf. 181 n.
canebat: could only be portrayed by the open mouth of the bird.
- 1659 **tenebant:** incomplete action, 'were just on the point of gaining'; freely, 'the fortress almost within their grasp'.
- 1660 **dono noctis opacae:** it is impossible to decide whether *noctis* is gen. of equivalence, or subjective gen. With the former interpretation night itself is the gift; with the latter, night gives them darkness for their protection.
- 1661 **aurea caesaries:** the long fair hair of the Gauls furnished a striking contrast to the short black hair of the Italians. So, toD, *lactea* implies a contrast of complexion.
ollis: archaic form of *illis*; pred. dat. of possession.
- 1662 **virgatis:** 'striped'. The stripes resembled, *virgae*, shoots ('suckers') on a tree, **turn:** not temporal; merely adds another detail of contrasted colour. Cf. 1004 n.
- 1663 **innectuntur:** i.e., 'are encircled'. The necklet (*torquis*) was a familiar article of Gallic dress, **quisque:** in distributive apposition with the pi. subject.
- 1664 **protecti corpora:** middle part. (821 n.) governing a dir. obj. For the tense, see 915 n.
- 1665 **hie:** see 1657 n. **exultantis:** frequentative (see 865 n.). This spelling obscures the derivation from *salio*. The verb is frequently spelled *exsulto*. **Salios:** the 'leaping' priests of Mars, who guarded the sacred shields (*ancilia*; 1666 n.), and danced a war-dance at the various temples during their processions which took place daily from March 1 to March 24 each year. **Lupercos:** the priests of Faunus, who was worshipped under the name of Lupercus in the *Lupercal* (1632 n.); see § 65. This shepherds' festival, called the *Lupercalia*, held annually on Feb. 15, was a festival of purification designed to secure the fruitfulness of lands, flocks, and people. The *Luperci*

ran about the ancient Palatine city half-naked and armed with thongs of goatskin, the touch of which was regarded as a cure for barrenness. See Shakespeare, *Jul. Caes.*i. 2. ¶
 1666 apices: conical caps with spikes of olive-wood and tufts of wool, worn by flamens and priests, *lapsa ancilia caelo*: in the reign of Numa Pompilius, Romulus' successor, a shield fell from heaven, a gift from Jupiter, on the preservation of which the power of Rome was to depend. (Cf. 436 n.). Numa had eleven other shields made of exactly the same design, so that no one might tell which was the original. Ovid tells the story (*Fasti*, in. 845-892). Cf. 436.

After the capture of Veii in 395 B.C., the gold in the Roman treasury was insufficient to discharge the vow which Camillus had made to Apollo. Whereupon the matrons, after some deliberation, contributed their jewelry for the purpose. The Senate gratefully rewarded them with the privilege of riding in carriages to public worship or to the games (Livy, v. 25). *sacra*: *the religious processions'.

1668 *mollibus*: 'cushioned.' *hinc procul*: see 1657 n. The wicked must be given a place far removed from the good. To the rewards (e.g., 1667) and punishments (e.g., 1644 f.) of this life Virgil adds the rewards (1672) and punishments (1670) of the other world, taking Catiline and Cato as types respectively of the traitor and of the patriot.

16C9 *alta*: may be either 'high' or 'deep' here. *Ditis*: Hades, Orcus, Pluto, and Dis are names used almost interchangeably for the king of the lower world. § 69.

1670 *te*: for the apostrophe, see 1645 n. *Catilina*: L. Sergius Catilina, a dissolute Roman youth of good family, who, after squandering his patrimony, organized a socialist conspiracy against the government. This conspiracy came to a head in Cicero's consulship and was defeated largely through Cicero's energy and foresight. Catiline's lieutenants in the city were arrested and executed; early in the following year Catiline and his army were routed in a battle in which the arch-conspirator himself fell. Cicero employed all his oratorical powers in painting the character and conduct of Catiline in the most lurid colours; and no amount of historical criticism availed then, or has since availed, to dim this traditional portrait in the popular mind, *minaci*: 'beetling'.

- 1671 scopulo:** abl. of separation. Latin has 'hanging from', where we should say 'clinging to'. Cf. 189 n., and 2282. **Furiarum:** avenging goddesses who punished crimes of filial disobedience, treason, murder, and violation of hospitality, **trementem:** intrans. vb. used transitively; 'shrinking from'. The Furies are pictured as trying to drive him over a precipice in Tartarus.
- 1672 secretos:** from *secerno*; in the etymological sense, 'far sundered'. So, too, Milton (*Paradise Lost*, i. 6) speaks of "the secret top of Oreb, or of Sinai". **Catonem:** M. Porcius Cato Uticensis, who patterned his life after that of his ancestor, Cato the Censor. A paragon of rigid virtue and conservatism, he refused, after the final republican defeat at Thapsus (46 B.C.), to live on in a state that had lost its freedom, and committed suicide at Utica, whence his *cognomen ex virtute*. His death made a profound and ineradicable impression on the Roman mind, and he was canonized as a patriot. A century later Lucan's epigram made him immortal: *Victrix causa deis placuit, sed victa Catoni* (*Pharsalia*, i. 128). It should be carefully noted that Virgil's choice of Cato as the typical Roman saint completely refutes any charge that the poet was a 'court poet', who flattered the emperor; for Octavian was the heir and successor of Julius Caesar, who hated Cato, and whose victory was responsible for his death. Horace shows a like independence of spirit in his praise of Cato (1311 f.) and of Cleopatra (18G9 ff.).
- 1673 haec inter:** 'inside these pictures'. The scenes already described (1632-1672) occupied the rim of the shield; another group (1677 ff.) filled its centre. Between the two groups ran a wide golden band picturing the Homeric 'river of Ocean'.
- 1674 aurea:** run-over epithet. See 95 n. **sed . . . cano:** 'but its dark expanses foamed with white-capped waves'. Probably we are intended to suppose that Vulcan had fashioned the sea of dark green gold, yet had contrived to represent its waves as flecked with foam, thus giving a contrast of colour. Distinguish *cano* from *cano*. **caerula:** the word is used of any dark colour, such as the deep blue or deep green of the sea.
- 1675 circum:** adv. **argento clari:** 'bright with silver', a Virgilian inversion for 'fashioned of gleaming silver'. Cf. 1696. **in orbem:** 'circle-wise', i.e., 'in a circle'. See 1000 n.
- 1676 aesturn:** 'its tumbling waters'. See 941 n.

- 1677 in medio:** see 1657 n. The following scenes have reference to Octavian and his achievements, **aeratas:** may refer to the bronze beaks of the ships, or else to the fact that the ships were entirely depicted on the shield by inlays of that metal. **Actia bella:** the battle of Actium (31 B.C.) in which Octavian defeated the fleets of Antony and Cleopatra, the Egyptian queen, was one of the decisive battles of the world. It not merely put a definite end to the Republican period of Roman history and established the Roman Empire under the personal rules of Octavian as *Princeps*, but it saved western civilization from the oriental despotism that threatened to engulf it. It ushered in those centuries of peace in which the new ideas which definitely mark the distinction between the ancient and the modern world had a chance to develop. Cleopatra's cowardly desertion at the crisis of the battle ensured Antony's defeat and flight. Some months later Octavian pushed on to Egypt, and his occupation of that country was followed by the suicide of the Roman renegade and his Egyptian paramour. Octavian's return to Rome was signalized by the celebration of a triple triumph and and closing of the Temple of Janus, as a sign of universal peace. Cf. Introduction to Hor. *Odes I. 87* (1849 ff.) and nn. there.
- 1678 erat:** 'it was possible'. Cf. 2187 n. **Marte:** by metonymy for *hello*, **videres:** see 1652 n. As *videres* is merely a repetition of *cernere erat*, it seems better to explain this 2nd sing, indefinite subj. as potential.
- 1679 fervere:** a favourite Virgilian word to denote busy activity (921 n.). Here, as in *effulgere*, the older third conjugation forms of the verbs are used. Leucaten: the southern promontory of Leucas, an island-peninsula off the Ambracian Gulf, where Octavian had his headquarters before the battle. The form is Greek ace. **auro:** the metal by which the sea was represented; cf. *aurea* (1674).
- 1680 hinc:** 'on this side'; balanced by *hinc* (1687). Cf. 189 n. **Augustus:** Virgil antedates this honorary title, which was not bestowed on Octavian until 27 B. C. **agens:** 'speeding'. There is no suggestion here of compulsion. **Italos:** Virgil is the poet of Italy rather than of Rome. He pictures Octavian as the leader and champion not of a city nor of a party but of a united nation, and as blessed and supported by the gods of the home and the mighty divinities of the world. The word stands in contrast with *ope barbarica variisque armis* (1687).

- 1681 **et magnis dis:** the stately spondees of the fifth and sixth feet and the unusual monosyllabic ending (cf. 145", 946) give great weight to the culmination of a noble and, to Virgil's Italian readers at least, a soul-stirring line, in which patriotism and piety are combined.
- 1682 **cui:** emphatic dat. of interest, replacing the more prosaic gen. So, too, in 1685. **geminas:** 'twain', **tempora:** consult the vocabulary.
- 1683 **vomunt:** 'shoot forth'. There is a radiance of bright beauty (*laeta*) about him, a halo of victory, **patrium sidus:** the 'Julian star', a comet which appeared in 43 B.C., while Octavian was holding games in honour of his adoptive father, Julius Caesar. It was popularly interpreted as indicating divine recognition of the deification of Julius; and Octavian, quick to seize and use such popular demonstrations to consolidate his position, wore a star on his helmet thereafter. *Patrium* is a possessive *adj.* = *patris*. **aperitur:** middle voice = *se aperit*, 'shines forth'. See 821 n. *vertice:* local abl.
- 1684 **parte alia:** sc. *proelii*. **Agrippa:** M. Vipsanius Agrippa, the great general and admiral, was the devoted friend, loyal supporter, and minister of Octavian. He had already defeated Sextus Pompeius and the remnants of the republican party in 36 B.C., and had been rewarded with the naval decoration, the *corona navalis* or *rostrata*, a coronet adorned with the beaks (*rostra*) of ships.
- 1685 **arduus:** 'a majestic figure', **agens:** 'leading his line (of ships) into battle'. See 1680 n. **insigne:** substantival; *insignis* is used of anything 'that puts a mark' on a person; here, 'decoration'. Strictly *insigne superbum* should be in apposition with *navali corona*, but Virgil chooses rather to make it appositive to the whole sentence. Such sentence-appositives are in the ace. The *id* of *id quod* ... is the commonest example of the construction.
- 1686 'his brows are agleam, beaked with the naval crown*. *Rostrata* (with *tempora*) is a good example of transferred epithet, as it belongs properly with *corona*.
- 1687 **hinc:** corresponding to *hinc* (1680). **ope, armis:** abl. of accompaniment which frequently, in military phrases, omits the preposition, **barbarica:** 'non-Roman', i.e., 'oriental'. See 1006 n. The phrasing here will recall Milton *Paradise Lost*, ii. 3f.:

Or where the gorgeous East with richest hand
Show'rs on her Kings Barbaric Pearl and Gold . . .

variis: 'motley', in contrast with *Italos* (1680 n). **Antoniu**; a member of the Second Triumvirate, Antony had displayed great military skill during Caesar's lifetime and considerable political sagacity after his death. The deposition of Lepidus from the Second Triumvirate had left him Octavian's only rival for supreme power. He had gained successes against Parthia and Armenia, but had succumbed to the lure of Cleopatra. Antony's shameful treatment of Octavian's sister, Octavia, who had been forced into a political marriage in the attempt to patch up the differences between the rivals, and his subsequent degeneration into an oriental despot led to a distinct breach. Actium not only settled the personal quarrel but determined the destiny of the Roman Empire.

- 1688 victor **ab** . . . : i.e., 'returned in triumph from . . . '
litore rubro: the shore of the Persian Gulf, rather than that of the Red Sea.
- 1690 Bactra: neut. pl. Bactra, the capital of Bactriana, part of modern Afghanistan, **nefas**: see n. on *instgne* (1685). But it is also possible to take it as an ace. of exclamation. *Nefas* is the opposite of *fas* (cf. 33 n.). **Aegyptia coniunx**: Roman national pride loathed the thought of a foreign marriage, cf. 431 f. Moreover Cleopatra herself had been greatly hated and feared at Rome. Cf. Hor. *Odes* I. 37, (1849-1880 in this text).
- 1691 mere, **spumare**: historic infinitives. See 186 n. **reductis**: 'drawn back', so as to give full sweep to the stroke. Freely, 'straining'.
- 1692 **tridentibus**: the brazen beak or ram was usually divided vertically into three prongs. The Classical Dictionary will illustrate under *navis* or *rostrum*.
- 1693 credas: 2nd pers. sing, indefinite. The mood is variously explained (1) as potential ('one could well believe'); or (2) as a future less vivid conclusion, the conditional clause being suppressed ('one would suppose, were he to see them'). Cf. 1652 n. **revolsas**: 'wrenched from their foundations'.
- 1694 **Cycladas**: the 'circle' of islands in the Aegean Sea. The form is Greek; note the quantity of the last syllable.
- 1695 **tanta mole**: abl. of manner; 'massively'. *Moles* always implies mass and weight. To heighten the effect Virgil emphasizes the mass of the ships towering up like islands or mountains. In point of fact Cleopatra's ships were unusually large. (Dio Cassius i. 23). **puppibus**:

military abl. of accompaniment. See 1687 n. **instant:** 'press on'.

- 1696 **stuppea flamma:** Virgilian inversion for 'flaming tow', -que: connecting *flamma* and *ferrum*. Instead of saying 'flying darts of steel', Virgil inverts the phrase into 'steel flying in darts'. The tow was bound around the darts and lighted in the hope that the flaming missiles might set the ships of the enemy on fire.
- 1697 **spargitur:** the student should puzzle out how this would be represented on the shield, arva Neptunia: 'the fields of Neptune'; merely an extension of *aequor* as applied to the sea. See 913 n. nova: i.e., such as they had never witnessed before. Note the interlocked order of the related words here, -a b a b.
- 1698 sistro: a metal timbrel or rattle, somewhat like a tambourine, used in the worship of Isis. It was not a warlike instrument; so that noun and adj. alike (*patriot* Egyptian) express the Roman scorn of oriental effeminacy.
- 1699 etiam=e/ *tarn*, 'even now', though death is so close upon her track, geminos anguis: Horace (cf. 1875) speaks of *asperas setpontes*. But it seems better to regard the 'serpents twain' as a symbol of imminent death. Virgil so uses them elsewhere in the *Aeneid*: in the stories of Laocoon (ii. 199-227); of Allecto (vii. 450); and of Hercules (viii. 289). **a tergo:** possibly 'behind her on the shield'. But the ancient mind always pictured man as facing his past, which he sees and knows, and walking backward into the future, which he does not see or know. *A tergo*, then, may mean 'that await her in the future' respicit: 'pays heed to', 'regards'. Cf. the Biblical phrase: "Though the Lord be high, yet hath he respect unto the lowly". (*Psalms cxxxviii. 6*).
- 1700 omnigenum deum: gen. of equivalence, with *monstra*: 'gods monstrous and manifold'. For the form of the gen. see 166 n. The Egyptians worshipped many animals (e.g., crocodiles, cows, cats, monkeys), *latrator* Anubis: the dog-headed Egyptian god. Note that Latin order prefers the general followed by the particular. English usually employs the reverse order.
- 1701 These deities represent the *magni di* of 1681. Virgil realizes that Actium was a conflict between different religions and civilizations; in short, of the West against the East. §§ 40, 46, 47.
- 1702 saevit: picturesque use of vb.; see 54 n., 974 n.
- 1703 **ferro:** the appropriate material to depict the god

- of "blood and iron", **ex aethere**: 'swooping down from the sky'; an abbreviated expression like *victor ab Aurorae populis* (1688). **Dirae**: the 'Awful Goddesses'. These Furies are spirits of war, like Mars and Strife (*Discordia*) and Warfare (*Bellona*). See § 74.
- 1704 **scissa palla**: the rent garment of Strife symbolizes disunion, as Bellona's bloodstained whip symbolizes pain and wounds. See § 53. Construe with *gaudens*.
- 1706 **Actius Apollo**: see § 42. Octavian, who ascribed his victory to Apollo, restored the ancient temple of that god which stood high up (*desuper*) on the promontory, and ever afterwards regarded that deity as his patron and protector. On his return to Rome he built the great temple of Apollo on the Palatine and joined to it a magnificent library of Greek and Latin. Cf. 339 ff. (the ode which Horace composed for the occasion), **haec**: 1700-1702.
- 1707 **omnis . . . omnis . . . omnes**: triple anaphora (see 30 n.), emphasizing the universal rout, **eo terrore**: —*terrore eius rei* (objective gen.). *Eo* refers to Apollo's bent bow. **Aegyptus . . . Indi . . . Arabs . . . Sabaei**: the East against the West; barbarism against civilization. In contrast with 1680 f. note that *Aegyptus* and *Arabs* are collective singulars.
- 1708 Sabaei: will recall the story of the Queen of Sheba (*I Kings*, x. 1-18).
- 1709 **videbatur . . . dare**: 'was seen hoisting sail'. The flight began with Cleopatra. *Ipsa*, because she above all the rest should have set the example of courage.
- 1710 **iam iamque**: a favourite Virgilian formula, suggesting frenzied haste. Cf. *A en. xii. 754 and 940*. **inmittere funes**: 'slackening the sheets', (a nautical term which it would be well for the student to identify). Cf. n. on 611-3. *Laxos* is an anticipatory ('proleptic') use of the adj.: 'loosening the sheets (so that they were) slack'.
- 1711 **morte futura**: causal abl. Mackail well renders it 'the shadow of death'. The same phrase is used of Dido on the verge of suicide (*Aen. iv. 644*).
- 1712 Iapyge: the Iapygian peninsula, which forms the 'heel' of Italy, gave its name to the northwest wind which blew across it and was the favourable wind for a voyage to the East. Cf. 1068. **ferri**: see 1633 n.
- 1713 **contra**: adv., 'over against her'; i.e., on the shield. **maerentem**: i.e., at the defeat of his people, the Egyptians. **magno corpore**: 'with all his huge bulk', a picturesque way of suggesting the greatness of his grief. **Nilum**:

the river would be pictured as a god. Cf n. on *bicornis* (1729); and Macaulay, *Horatius* 492 f.:

O Tiber ! father Tiber !
To whom the Romans pray ..

- 1714 **sinus:** the 'folds' of his dark-blue (*caeruleum*) robe, spread wide (*tota veste*) as a gesture of welcome.
- 1715 **latebrosa:** i.e., 'affording hiding-places' (*latelrae*, from *latere*, lie hidden). This is much better than to interpret it as 'mysterious', in allusion to the then unknown sources of the Nile. Cf. *Mentis* (1871 and n.).
- 1716 Victory now assured, the scene shifts to Rome and to the threefold triumph (over Dalmatia, Asia, and Africa) celebrated by Octavian on his return thither in 29 B.C., the undisputed master of the Roman world. For the pageantry of the triumphal procession, see 1628 n.
- 1717 **moenia:** dir. obj. of *invectus*, 'riding into', **dis I talis:** see nn. on 1680, 1681, 1700, 1701. **votum immortale:** 'his vow, to stand for ever'; explained by the following line. The adj. is proleptic.
- 1718 **ter centum:** for an indefinitely large number. Cf. 97 n. The Emperor deliberately set himself to the task of restoring the moral fibre of the Roman people, weakened as it had been by the century of anarchy and civil war from 133 B.C. to 31 B.C.; and the rebuilding of shrines and temples throughout the city was a necessary and spectacular part of this policy. See §10.
- 1719 **fremebant:** 'rang'.
- 1720 Here follows a description of a solemn *supplicatio*. Cf. our Thanksgiving Day.
chorus: sc. *est*, a vivid tense. So, too *stravere* (a pres. perf.), *recognoscit*, *incedunt*. **omnibus:** at the end of the line is a fragmentary repetition of *omnibus in templis* at the beginning. Note the device employed for the accumulation of emphasis, part of the first phrase being repeated in the second, and part of the second in the third.
- 1722 Virgil, to secure a cumulative dramatic effect, here connects with the triumph and *supplicatio* of 29 B.C. the dedication of the temple and library of Apollo on the Palatine, which took place in the following year, and was marked by deputations from all parts of the empire, bringing offerings to enrich the shrines (1723).
niveo: because built of marble, **candentis:** variously explained, either (1) as a transferred epithet, the temple

- being built of gleaming marble; or (2) as referring to Apollo, the Sun-god.
- 1724 f. The triumphal procession and the dedication of the temple are again picturesquely united.
- 1725 **Unguis, habitu, armis:** abl. of specification. The description vividly portrays the manifold diversity exhibited in the procession of captive peoples, and, consequently, adds to the glory of Augustus.
- 1726 **Nomadum:** from a Greek verb meaning 'to pasture flocks'. The word was originally applied to shepherds who wandered about with their flocks in search of pasture. It was afterwards used in contrast with the tillers of the soil in their settled abodes. And, finally, it was employed as a proper noun, specifically of the 'nomad' tribes of Northern Africa, the *Numidians*. **discinctos:** 'un-girdled', in contrast with the close-fitting and belted tunics of Roman soldiers. **Mulciber:** a primitive Italian deity, who came to be identified with Vulcan. Some think that the name is derived from *mulcere*, 'soften', and was attached to Vulcan as the 'smelter' of metals, but the derivation is by no means certain.
- 1727 **Lelegas, Caras:** coast tribes of Asia Minor; **Gelonos:** a Scythian tribe, living north of the Euxine. For the use of proper names in Virgil, cf. 159 n.
- 1728 **iam mollior:** 'softened', i.e., 'subdued'. The river represents Mesopotamia and the far East.
- 1729 **Morini:** at the western extremity of the Roman world, in contrast with the Euphrates, the polar expression emphasizing the far-flung extent of the Empire. This tribe was well known to the Romans from the *Commentaries* of Julius Caesar, **bicornis:** rivers were frequently represented in ancient art with the head and horns of a bull. So Horace speaks of his own Aufidus as *tauriformis* (*Odes* IV. xiv. 25). The epithet here may refer to such a conventional representation of the Rhine, either pictorially on the shield, or actually, in the form of a 'float'. But it is also possible to interpret *bicornis* as referring literally to the two mouths of the Rhine (the Rhine proper and the Waal).
- 1730 A return to the Far East. The Dahae lived east of the Caspian Sea, and the Araxes flowed east through Armenia into the same sea. Both *indomiti* ('indomitable', rather than 'unsubdued') and *pontem indignatus* ('chafing against his bridge') exalt the might of Augustus; the fiercest of tribes and the most savage of rivers have alike yielded to him.

- 1731 **talía per clipeum**: 'these glorious scenes that cover the shield', **dona**: intensive pi. **parentis**: Venus, who had persuaded Vulcan to make the shield.
- 1732 **miratur**: sc. *Aeneas*, **rerum ignarus**: Aeneas had been sustained through his toils by the revelation of the great destiny of his people, given him prophetically by Anchises (*A en. vi. 756-886*). But he could not know the intimate details of the future. The phrase is concessive: 'though he knows not the deeds they tell\ **imagine**: 'portraiture'.
- 1733 **famamque et fata** = *et famam et fata*. The alliteration is easily reproduced: 'the fame and fortunes'. The phrase simply means the shield with all its historical imagery.

ECLOGUE 4

(For the Eclogues, see § 10.)

For almost a century Rome had suffered from party strife that had bred anarchy and rebellion; this century began with the struggles of the Gracchi and culminated in the Civil War between Pompey and Julius Caesar, continued in the conflict between Antony and Octavian, subsequently called Augustus. A truce was concluded between the latter two leaders in 40 B.C. largely through the good services of Asinius Pollio, the consul of that year. This truce was looked upon by the people as the threshold of a returning Golden Age, that was to be ushered in by the birth of a child. But who this child was is far from certain. Three suggestions have found some degree of favour: that it was (1) the child of Pollio, whose son Asinius Gallus was born about this time; (2) the child of Antony and Octavia, whose marriage had for political reasons followed the truce; (3) the child of Octavian and Scribonia, who was divorced by Octavian on the day that the notorious Julia was born. We have no definite evidence on which we can hope to decide this obscure point. Virgil's vagueness about the matter prompts in some quarters the suspicion that he had in mind no child of human parents at all.

In later days the Christian Church saw in this Eclogue a Messianic prophecy, attributing to Virgil, because his language resembles that of Isaiah, the same prophetic powers as to certain Old Testament prophets. This accounts in no slight degree for the reverence in which Virgil was held in the Middle Ages. But we know that mere resemblances between this and some

portions of Hebrew poetry cannot prove the point; they simply prove the possession of the common idea among the peoples, that after a series of long-continued misfortunes, the tide would turn and a Golden Age would be born.

With this Eclogue compare Herrick, *Pastoral on the Birth of Prince Charles*, and Pope's imitation, *The Messiah*.

1734 **Sicelides:** Theocritus, the great master of pastoral poetry among the Greeks, and Virgil's model in the Eclogues, was a Sicilian.

1737 Cumaei: of the Sibyl at Cumae, who sold the Sibylline Books to Tarquinius Superbus. These books contained prophecies, which, according to Virgil here, included forecasts of world cycles, *magnus saeculorum ordo* (1738), named after the metals: gold, silver, bronze, iron. The iron age had just closed and the last age mentioned in these books, the golden, had come around again. Cf. §§ 36, 37.

1738 ab integro: 'afresh', 'anew'.

1741 nascenti: 'at his birth', quo: 'in whose age'; an extension of the abl. of time when.

1742 **gens:** is the same as *nova progenies* (1740). **to to mundo;** local abl.

1743 **Lucina:** a name given to Juno as goddess of marriage and birth. Here she seems to be identified with Diana, whose brother was Apollo.

1744 te: referring to Pollio, whose consulship fell in 40 B.C. This fixes the year in which the Eclogue was written. Notice the emphasis gained by the repetition of this word: 'in thy consulship, even thine', **decus hoc aevi:** *decus huiusaevi*, 'this glorious age'; cf. 1311, 1312. **inibit:** here intrans., an uncommon usage.

1745 **magni menses:** divisions of the *magnus annus*, the period of time that elapsed between creation and the hour when the heavenly bodies were to return to the position that they held at creation. As there were twelve months in the regular year, so there were twelve *magni menses* in the *magnus annus*.

1746 sceleris **nostri:** the Civil Wars.

1747 **inrita:** 'made harmless', sc. *vestigia*, from the relative clause into which it has been incorporated (1746); the emphasis falls on *inrita* 'the removal, of these traces'; cf. the common use of the part, in the phrase *urbs condita*, 'the founding of the city'.

- 1748 **ille:** the boy (1741). **deum:** gen. pi. **divis: dat'** with *permixtos*; cf. 284 n.
- 1749 heroas: Greek form, with regular Greek vowel lengths. In the Golden Age gods, heroes, and men live together on the earth on friendly terms, *videbitur:* 'will be seen\ illis: for case, see 278 n.
- 1750 *pacatum:* 'pacified', 'now at peace'.
The coming of the Golden Age will be by easy stages as progresses the life of a man: (a) infancy—1751-1758, (b) youth—1759-1769, (c) mature manhood—1770-1778.
- 1751 *munuscula:* 'its little gifts', as befit infant days.
- 1753 **acantho:** for case, see *divis*, 1748.
- 1754 *ipsae:* 'of their own accord', without a herdsman. So, too, *ipse*, 1771, 1776.
- 1755 Compare *Isaiah xi.* 6-9: lions do not belong in the pictures of Italian scenery, but this appears to be a figure of speech often associated with the Golden Age.
- 1757 *fallax veneni:* 'of treacherous poison'; transferred epithet; gen. of respect.
- 1758 *vulgo:* 'everywhere'. *Assyrium:* for the use of the proper name, see 257 n.
- 1759 *simul:* *simul atque:* 'as soon as', *laudes:* 'famous deeds'.
- 1760 Construe *poteris legere (facta etc.) et cognoscere quae sit virtus*,
- 1762 *sentibus:* abl. of separation, cf. 1671 n., also 2282. For the idea, cf. *Matt. vii. 16; Isaiah Iv. 13.*
- 1763 *sudabunt:* 'exude': as perspiration; transitive verb here. The ancients thought honey fell as dew and the bees then gathered it.
- 1764 *pauca suberunt vestigia:* 'there shall remain some lurking (*sub*) traces'. Cf. 1021 n.
- 1765 The ancient idea was that the depraved thirst for wealth first led men to brave all sorts of perils; cf. 1073-1080. **Thetim:** a sea-nymph, mother of Achilles; here used for 'the sea', 'the ocean'.
- 1766, 7 **iubeant,** *vehat:* rel. clauses of purpose.
- 1767 Tiphys was the pilot of the Argo: another heroic age will be ushered in; cf. Introduction to 2205 II.
- 1768 *altera bella:* not 'a second war'; the plural indicates a second group or succession of wars, like the Trojan Wars.
- 1769 *ad:* 'against'; with the name of a town it can scarcely mean 'to'.
- 1770 *hinc:* 'then', 'after this', **firmata aetas:** 'maturity', 'mature age'.

- 1771 mari: abl. of separation.
 1774 tauris: dat. of interest, with verb of separation.
 1775 mentiri colores: 'assume false colours'. This seems an outlandish idea; but is it? If sheep can grow white and black fleeces, why not red and yellow? In the Golden Age we can expect anything of Nature.
 1776 suave: neut. adj. used as cognate obj. with *rubenti*; translate as an adverb.
 1777 murice: abl. of price; cf. 1951 n.; *murex*, purple; *lutum*, yellow; *sandyx*, scarlet; the name of the dye is used for the colour in each case.
 1779 saecula: cognate obj. with *currite*, 'run (i.e., spin) such ages', *fusus*: 'spindles'; cf. 2299 n.
 1780 Concordes: 'harmonious by the unshakeable purpose of fate', *numine*: causal abl.
 1782 Iovis incrementum: 'the thing (or person) from which a Jupiter shall grow', i.e., 'that thou hast in thee a future Jupiter'.
 1783 mundum: the universe of which the earth is the centre. The heavens are like an inverted bowl over men's heads, where they nod with their rounded, vaulted weight or mass.
 1785 ut: *how*; introducing an indirect question.
 1787 *Et (tantus) spiritus (maneant mihi), quantum sat erit tua dicere facta*. Note infinitive (*dicere*), expressing purpose; poetic syntax.
 1791 Arcadia iudice: abl. abs.; Arcadia, the home of shepherds and of pastoral song.

HORACE

(For Horace, see §§ 13-19. For Translations, see page 120.)

ODES I. 4

Spring

Theme: 1793-1804, Keen winter's fetters are broken. Spring has come, and the activities and joys of spring; 1805-1812, but life's winter is followed by no second spring, for impartial Death knocks at each man's door. Brief is life's sum. Pluto's cheerless mansion awaits us all.

Cf. Horace, *Odes IV. 7* (11.2077-2104); Herrick, *Hesperides*, cxi:

While the milder Fates consent,
 Let's enjoy our merriment:
 Drink, and dance, and pipe, and play
 Kisse our Dollies night and day:
 Crown'd with clusters of the Vine;
 Let us sit, and quaffTe our wine.

Metre: see § 103.

- 1793 **solvitur**: 'is breaking up', **vice**: 'succession'. **Favoni**: see 1954 n.; cf. Milton, *Sonnet 20*:

Time will run

On smoother, till Favonius reinspire
The frozen earth, and clothe in fresh attire
The lily and the rose.

- 1794 **machinae**: the ancients rarely put to sea during the winter; ships were hauled up on the beach by means of rollers and windlasses, by which they were drawn down to the sea again in spring.
- 1795 **neque iam**: 'and no longer'.
- 1797 **Cytherea Venus**: see § 47. **imminente luna**: 'while the moon hangs high'. Cf. Milton, *Paradise Lost*, i. 784: -

while overhead the Moor
Sits arbiress.

- 1798 **Nymphis, Grauae**: see §§ 63, 50.
- 1799 **alterno pede**: 'foot answering foot' or, more freely, 'with rhythmic step'. **Cyclopum**: the Cyclopes were one-eyed giants who assisted Vulcan at his work; see § 44.
- 1800 **Volcanus**: the employments of Venus and Vulcan represent the renewal of pleasures and labours in the spring.
- 1801 **nitidum**: 'shining' with ointment.
- 1802 **flore**: used collectively.
- 1803 **Fauno**: see § 05.
- 1804 **agna**: abl. of means; *sen poscat ut agna fiat*, 'whether he demand that sacrifice be made with a lamb'.
- 1805 Each spring nature reawakens and life is renewed. But the winter of man's life is followed by no second spring. Death comes, and a dreary life in the lower world. "To that unlovely region you must go, alas! too soon; but the golden present is yours, so drain it of its sweets" (Martin). Note alliteration.
- pallida**: the paleness of death's victims transferred to death. Cf. Shelley, *Adonais*, 7:

where kingly Death
Keeps his pale court.

aequo: 'impartial', **pede**: the door was struck with the foot, not the hand, when admittance Was sought.

regum: see 1171 n. **turris**: ace. plural; perhaps turreted palaces. **Sesti**: Lucius Sestius, an old comrade of Horace in the army of Brutus. He was consul in 23

B.C., to which fact the position of this ode is probably due, coming after the first three odes to Maecenas, the Emperor, and Virgil.

1807 **summa:** noun.

1808 **iam:** 'presently', **fabulae Manes:** 'phantom shades'; *fabulae* is a colloquial synonym in Latin for 'nonsense', and so suggests unreality.

1809 **domus exilis Plutonia:** hall of Hades. **Plutonia:** adj. with force of gen. **quo:** adv. *simul=simul atque*. **mearis:** fut. perf.

1810 **regna vini:** the guests threw dice to decide who should be master of the feast, *magister bibendi* ('toastmaster'); it was his duty to arrange the toasts and to fix the proportion of wine to water in the mixing bowl, **sortiere:** *sortieris*, fut.; so, *mirabere*, **talis:** abl. of means.

1811 **Lycidan:** Greek ace. *Lycidas* is any handsome lad; see note on Horace's style, 257. **calet:** 'is enamoured'.

1.5

Pyrrha

Theme: "What slender youth, bedewed with liquid odours," courts thee now, Pyrrha? "How oft shall he on faith and changed gods complain!" Thy love is as the sea, alluring, dangerous. Once I sailed that sea, and I thank the gods that saved me in the hour of shipwreck.

Metre: Fourth Asclepiadean (§ 102).

See translation by Milton.

1814 **urget:** courts.

1815 **Pyrrha:** related to Greek word for *fire*; the name is deliberately chosen to suit her complexion and her hair; auburn hair was much admired by the swarthy Romans.

1816 **cui:** 'for whose eyes?' **comam:** cf. Pope, *Rape of the Lock*, ii. 28 :

Fair tresses man's imperial race ensnare,
And beauty **draws** us with a single hair.

1817 **simplex munditiis:** 'in simple elegance', 'in unadorned neatness', "plain in thy neatness" (Milton), **fid em:** sc. *mutatam* from *mutatos*.

1818 **mutatos deos:** the gods' favour has been lost, **aspera nigris aequora ventis:** note interlocked order, a b a b; so also 1825, *tabula sacer votiva paries*.

- 1819 **nigris**: transferred epithet; 'seas that darken 'neath the roughening winds'. Cf. Tennyson, *Lady of Shalott*, "Little breezes dusk and shiver."
 1820 **emirabitur**: e- intensive; a Horatian coinage, **insolens**: 'unaccustomed to', 'unfamiliar with (the sight)'.
 1821 **credulus aurea**: note juxtaposition, 'he so fond and she so fair', **aurea**: 'all golden', gold denoting excellence; abl. Cf. Shakespeare, *Cymbeline* iv. 2:

**Golden lads and girls all must,
As chimney sweepers, come to dust.**

- 1822 **vacuum**: 'fancy-free'.
 1824 **miseri**: sc. *sunt*.
 1825 **me**: emphatic by position, **tabula**: abl.; mariners saved from shipwreck offered to the god to whom they attributed their safety the clothes in which they had been saved or a picture commemorating the storm.
 1826 **paries**: of the temple.
 1827 **potenti maris deo**: 'the god who rules the sea'; *potens* with gen.; cf. 1065.

1.24

O Weep for Quintilius!

Theme: 1829-1838, Why check the tears that flow in grief for our dear friend? Modest and just was he, faithful and true. Many have wept his loss; thou, Virgil, most of all; 1839-1848, vainly thou askest his return of the gods. Not even Orpheus' notes could win back the dead. 'Tis hard, but patience lightens the ills we may not mend.

Metre: Third Asclepiadean (§ 101).

The ode is addressed to Virgil, on the death of their common friend, Quintilius Varus, 24 B.C. "Regret and longing, made calm by resignation and the appreciation of the quiet and chastened graces of character, have found no utterance in any language more in harmony with the mood expressed" in this ode. (Sellar.)

- 1829 **desiderio**: dat. with *modus*, **sit**: commonly regarded as potential subj.; 'what limit can there be to regret?^ But it may be subj. of 'obligation or propriety'; see 1645 n.
 1830 **capitis**: *caput* often means person. Cf. Shelley, *Adonais*, 1:

**O weep for Adonais! though our tears
Thaw not the frost which binds so dear a head!**

lugubres cantus: 'songs of lamentation'.

- 1831 **Melpomene**: see § 57. **pater**: Jupiter.
 1833 **ergo**: 'and so', denoting resignation, **perpetuus**
sopor: cf. Catullus, v. 6, 6, *nobis, cum semel occidit brevis*
luxnox est perpetua una dormienda.
 1834 **urget**: 'holds in its embrace'; cf. 1814. **cui**: dat. with
Parent.
 1836 **inveniet**: Horace frequently uses a sing. vb. with two
 or three sing. subjects, **parem**: cf. Milton, *Lycidas*, 8:

For Lycidas is dead, dead ere his prime,
 Young Lycidas, and hath not left his peer.

- 1837 **bonis**: dat. of interest.
 1839 **frustra pius**: 'with vain piety', **non ita creditum**:
 sc. *Mis a te*: Virgil has committed his sick friend to the
 safe-keeping of the gods, but they perversely answer his
 prayer too literally and keep his friend forever.
 1840 **poscis**: *reposcis*; cf. 61 n., 697 n.
 1841 **Orpheus**: see § 77. Cf. Shakespeare, *Hen. VIII*, iii. 1:

Orphens with his lute made trees
 And the mountain tops that freeze,
 Bow themselves, when he did sing:
 To his music, plants and flowers
 Ever sprung; as sun and showers
 There had made a lasting spring.

Every thing that heard him play,
 Even the hillows of the sea,
 Hung their heads, and then lay by.

- 1842 **moderere**: 2nd sing. pres. subj. **arboribus**: see 278 n.
vanae imagini: ghosts were visible but incorporeal.
 1843 **sanguis**: to the ancients the blood and life were virtually
 one. Homer (*Od.* xi. 98) represents Odysseus as giving
 blood to the shades, whereupon memories of the upper
 world and the power of speech return to them.
 1844 **semel**: 'once for all'; the act is final.
 1845 **precibus**: abl. of cause, **fata recludere**: 'to open the
 doors of fate', **recludere**: with *lenis*; for inf. with adj.
 see 272 n.
 1846 **Mercurius**: see § 43; cf. 1121-3. **nigro**: things asso-
 ciated with death are black, **gregi**: poetic dat. of desti-
 nation, for *ad* with the ace.
 1847 **patientia**: Virgil himself is said to have commended
 patience as the most useful of vil-
 1848 est **nefas**: 'Heaven forbids u. n. on *fas*, 2044.

I. 37

Cleopatra

Theme: 1849-1869, Now 'tis the hour to drink, to dance, to set banquets before the images of the gods. Ere this we could not while a queen plotted destruction of our Capitol and empire,—"she, and her plague-scarred crew of evil fame." Mad were her hopes, "but pause to madness came, when scarce one ship from burning she could save." Away from Caesar and from Italy she fled, like a dove before a hawk; 1869-1880, beyond a woman's strength she sought a nobler end; looked at her prostrate court with eye serene; and, scorning to be led in triumph, handled the deadly asps and died.

Cf. Virgil's portrayal of Actium on the shield of Aeneas (1677-1721) and the nn. on 1677, 1687-1701 especially.

Metre: Alcaic (§99).

In Sept., 31 B.C., Agrippa, commanding the fleet of Octavian (later Augustus), defeated the fleets of Antony and Cleopatra at Actium. A year elapsed before Rome received the welcome news that Alexandria had fallen, and that Antony and Cleopatra were dead. The war was over, and Horace could sing his song of rejoicing. He makes no mention of Antony, for Rome allowed no triumph over a citizen foe. The ode is devoted to the Egyptian queen. It is interesting to note how, at the close, the poet leaves the note of triumph to pay his tribute to the proud spirit and courage of Cleopatra.

Read Shakespeare, *Antony and Cleopatra*, v. 2, and Plutarch's Life of Antony.

1849,50 **nunc . . . nunc . . . nunc:** note force of repetition: now we may rejoice, now when our foes are dead and the war is over, **libero:** transferred epithet; we are freed from fear of the enemy and I may dance without restraint. **Saliaribus:** cf. 1605 n. The banquets of the Salii, like those of the pontifices (cf. 1188), were noted for their sumptuousness.

1851 **pulvinar:** at the ceremony called *lectisternium*, the images of the gods were placed on couches {*pukinaria*, with food set before them.

1852 **tempus erat:** variously translated and explained: 'now is the time', and was all along, only we did not know it; 'now 'twas the fitting time'; 'now were the time';

- 'now would be the time'. The tense is an imperfect of recognition or awakening, in imitation of a Greek usage.
- 1852 **antehac**: scan as a spondee; § 95. **nefas**: sc. *fuit*. **Caecubum**: sc. *vinum*; the Caecuban was a wine of better quality, suitable for such a joyous occasion. Cf. 273 n.
- 1854 **avitis**: the wine was made in our grandfathers' time; epithet transferred from wine to store-room. See 1307 n. **dum**: 'as long as'. **Capitolio**: see 1270.n.; symbolic of the Roman Empire.
- 1855 **regina**: since the days of the Tarquins *rex* had been a hated name at Rome. Cf. Shakespeare, *Julius Caesar*, i. 2, 159 ff:
- There was a Brutus once, that would have brook'd
Th' eternal devil to keep his state in Rome
As easily as a king.
- Regina* must have been doubly odious. The Romans were ready to believe the most extravagant rumours of Cleopatra's plans. Note the juxtaposition *Capitolio regina*.
- dementis**: transferred epithet.
- 1856 **funus et**: *etfunus*.
- 1857 **contaminato grege**: eunuchs. Construe, *cum contaminate grege virorum turpium morbo*.
- 1858 **quidlibet**: any scheme, however ambitious, **impotens**: this word because of its constant use with *sui* ('unable to control oneself') came to mean 'frenzied', 'mad'. **impotens sperare**: 'mad enough to hope'; for inf. with adj., see 272 n., and cf. 610 n.
- 1861 vix **una sospes navis**: the whole phrase is the subject of *minuit*; translate, 'the bare escape of a single ship from the flames abated her frenzy'. At Actium Antony's fleet was burnt, but Cleopatra early escaped with sixty ships.
- 18C2 **lymphatam**: 'unbalanced'. **Mareotico**: sc. *vino*; sweet, fragrant wine produced about Lake Marea, near Alexandria.
- 18G3 **veros timores**: however fanciful and wild her hopes and ambitions, her fears were real enough.
- 1864 **ab Italia**: the Romans credited Cleopatra with designs against Italy, **volantem**: sc. *earn*.
- 1865 **adurgens**: actually Octavian did not go to Egypt until the following spring, 30 B.C., but his pursuit is represented as immediate, to heighten the dramatic effect.
- 1867 **nivalis**: the winter season, when Thessaly lay covered with snow, was the time for hunting hares.

- 1868 **Haemonia:** a poetic name for Thessaly, derived from Haemon, the father of Thessalus. **daret ut:** *ut daret*; the clause depends on *adurgens*.
- 1869 **monstrum:** Cleopatra, **quae:** 'but she'; fern, by sense, although the antecedent is *monstrum*. **generosius:** 'in a nobler way' than as a captive in chains.
- 1870 **perire:** for inf. see 265 n. **muliebriter:** cf. Shakespeare, *Antony and Cleopatra*, v. 2, 288:

My resolution's plac'd, and I have nothing
Of woman in me; now from head to foot
I am marble-constant.

- 1871 **expavit:** from *expavescō*. **ensem:** at the sight of the Roman officer sent to take her prisoner, Cleopatra tried to stab herself, **latentis:** 'a shore to hide on'; perhaps in reference to a rumour that the queen purposed to take the remains of her fleet across the Isthmus of Suez and to found a city beyond the reach of her foes.
- 1873 et: 'even', **iacentem:** 'prostrate', 'ruined'.
- 1875 **serpentes:** Cleopatra was said to have died from the bite of an asp; the plural is probably merely intensive. Cf. 1699 n. **atrum:** see 382 n., and cf. *nigro*, 1846.
- 1876 **corpore:** 'with', i.e., 'into her body'.
- 1877 'her courage rising now she was resolved to die'.
- 1878 'grudging, forsooth, to the cruel Liburnian galleys their will that she should be borne, no more a queen, to grace a proud triumph—no meek-souled woman she!'
- Liburnis:** small, fast-sailing vessels, built after the model of those of the pirates of Liburnia in Illyricum. It was to light vessels of this kind that Agrippa chiefly owed his victory at Actium.
- 1879 **privata:** cf. Tennyson, *Dream of Fair Women*: "I died a queen", **deduci:** for inf. see 265 n.
- 1880 **triumpho:** dat. Cleopatra repeatedly expressed her determination not to be led in triumph. Cf. Shakespeare. *Antony and Cleopatra*, v. 2, 52:

Know, sir, that I
Will not wait pinion'd at your master's court..
... Shall they hoist me up
And show me to the shouting varletry
Of censuring Rome?

II. 10

The Golden Mean

Theme: 1881-1888, A happier life will be thine, Licinius, if thou avoid both the perils of the deep and the dangerous shore: avoid, too, the squalor of a hovel and the luxuries of a palace; 1889-1892, 'tis the highest pinnacles the lightning strikes; 1893-1904, in adversity hope for, in prosperity dread, a change of fortune. Heaven's frowns give way to Heaven's smiles. The ill of to-day will disappear to-morrow.

Metre: Sapphic (§ 100).

Note the series of pictures: the sea with squalls and dangerous shore; the humble cottage and the palace; the tall pines, the towers, the mountain tops; unlovely winter; Apollo, musician and archer; and, once more, the wind-swept sea. For the thought, cf. 307, *aequiam memento . . . servare mentem*.

1881 **rectius:** the keyword of the sermon—how to live *more wisely*.

L. Licinius Murena was, by adoption, brother of Terentia, wife of Maecenas. After enjoying high honours, he was detected in a conspiracy against Augustus and put to death.

altum urgendo: 'by pressing out to the deep'. Life as a voyage is a commonplace in poetry; cf. Tennyson. *Crossing the Bar*.

1883 **premendo:** 'hugging'.

1884 **iniquum:** 'dangerous'; cf. 34 n.

1885 **auream mediocritatem:** emphatic as first and last words of the line; these words might serve as a title to the ode. **auream:** gold denoting excellence, as in 1821.

1887 **invidenda:** 'that others needs must hate', or, freely, 'envy-haunted'. Cf. 1949, *invidendis postibus*.

1888 **aula:** abl. Note juxtaposition *sobrius aula:* the temperate man and the palace (the home of 'he intemperate').

1889 92 **saepius, ingens, celsae, graviore, summos:** all emphatic; note the position of these words, and also the juxtaposition *fulgura monies*. The whole stanza illustrates from nature the danger of rising too high. Cf. Herrick, *Hesp.* 484:

Lastly, be mindfull (when thou art grown great)
That Tow'rs high rear'd dread most the lightnings threat:
Whenas the humble Cottages not feare
The cleaving Bolt of Jove the Thunderer.

- 1893 Note condensation and balance.
 infestis, secundis: neut. plural; translate 'adversity',
 'prosperity'; taken as dat. of interest or abl. of attendant
 circumstances.
- 1894 alteram sortem: 'the other lot\ i.e., 'a reverse'.
- 1895 pectus: nom. reducit: 'brings round' in the course
 of the seasons.
- 1896 idem: 'he also', 'yet doth he also'; for this idiomatic
 use of *idem*, cf. 152 n.
- 1897 male: sc. est; 'if things go ill', et: 'also', olim: 'by
 and by'.
- 1898 quondam: 'sometimes', cithara: abl.
- 1899 arcum: the bow with which he inflicts death, plague, etc.
 Cf. Homer, 77. i. 48, "Then Apollo sate him down . . . and let
 fly a shaft; and terrible was the twang of the silver bow . . .
 On the men themselves he let fly his stinging arrow, and
 smote; and always the pyres of the dead burned thick."
- 1900 Apollo: see § 42.
 With the last stanza cf. Herrick, *Hesp.* 726:

And this for comfort thou must know,
 Times that are ill wo'nt still be so.
 Clouds will not ever powre down raine;
 A sullen day will cleere againe.
 First, peales of Thunder we must heare,
 Then Lutes and Harpes shall stroke the eare.

- 1901 Note alliteration.
 rebus angustis: 'in time of stress'.
- 1902 appare: 'show thyself, sapienter idem: 'yet, if
 thou art wise, thou'; cf. idiomatic use of *idem*, 1890.
- 1903 nimium: with *secundo*. secundo: derived from *sequi*,
 "A wind that follows fast" (Shorey); cf. 968 n.

III. 1

Simplicity

(See Introduction to Book III, page 132.)

Theme: 1905-1908, I abhor the uninitiate throng. Be silent.
 I, the priest of the Muses, have a new message for the rising
 generation; 1909-1920, the folk are ruled by their kings, the
 kings by Jove himself; men differ in wealth and fame and
 power, but before Fate all are equal; 1921-1928, wealth and
 power win not sweet repose; the peasant in his lowly home
 enjoys rest and peace; 1929-1930, he that desires only what is
 enough knows not the anxiety vast possessions bring; 1937-

1952, riches cannot drive away our cares; fear and forebodings are with us still; why, then, should I exchange my simple Sabine home for wealth with all its woes?

Metre: Alcaic (§99).

1905 **odi profanum vulgus:** like an officiating priest, Horace bids those withdraw whose presence would render the rites void, **profanum:** 'outside the shrine' is used of those who were not allowed to enter it (Page). Cf. Virgil, *Aen.* vi. 258, *procul o, procul este, profant.* In the text, the phrase denotes those who have not heard, and will not heed, the teachings of the Muses whose priest Horace is.

1906 **favete Unguis:** lit. 'be favourable with your tongues'; translate 'keep reverent silence'. Only silence could be sure to prevent the utterance of ill-omened words by which any sacred rite was vitiated. Cf. Propertius, iv. 6. 1, "These are mysteries the poet solemnizes; let there be such a silence as befits the mysteries" (Phillimore). *carmina:* construe (*ego*), *sacerdos Musarum, canto virginibus puerisque carmina non prius audita.*

non prius audita: his audience is to receive a new revelation, as contained in the series of six odes.

1907 **Musarum sacerdos:** the poets interpreted the thoughts of the Muses to men. The poet was regarded by the ancients as prophet and teacher. Cf. Shelley, "Poets are the unacknowledged legislators of the world." Milton, *PiradiseLost*, i. 26, "And justify the ways of God to men." Virgil, *Geo.* ii. 475, *Musae, quarum sacra fero.*

1908 **virginibus puerisque:** these are to be his audience because it is to the young, the rising generation on whom Rome's whole hope depended, that he wishes to teach his lessons of moderation, courage, justice, and piety. The older generation of partisans and bigots is irreconcilable to the new regime, but will soon disappear in the course of nature.

1909 Construe *imperium regum timendorum est in proprios greges; imperium Iovis est in reges ipsos.*

regum, Iovis: both emphatic by position, **in proprios greges:** 'over their own flocks'; *greges*, the direction in which their power is exercised. Homer calls kings "shepherds of the people". Horace subscribed to the doctrine of "the divine right of kings".

1910 **Iovis:** cf. Herrick, *Hesp.* 25:

Twixt Kings and Subjects ther's this mighty odds,
Subjects are taught by Men; Kings by the Gods.

- 1911 **clari . . . moventis**: qualifying *Iovis*. **Giganteo triumpho**: 'triumph over the Giants', the adj. being equivalent to an objective gen. See § 34.
- 1912 **supercilio**: 'with his nod'. Cf. Homer, *Il.* i. 528, "The son of Cronus spake, and bowed his dark head in assent, . . . and he made great Olympus to quake." Virgil, *A en.* ix. 106, *adnuat et totum nutu tremefecit Olympum*. **moventis**: 'controlling', 'swaying'.
- 1913 **est ut**: 'it is true that'; cf. n. 25 B. 4. **viro**: abl. of comparison, **latius**: over more land.
- 1914 **arbusta**: the trees upon which the vines were trained. **sulcis**: 'in furrows', **hie . . . maior** (1918): also dependent on *est ut*. Horace pictures three candidates for office, recommended by noble birth, high character, and numerous supporters respectively, **hie**: 'one'.
- 1915 **descendat**: from the hill on which his home stood to the Campus Martius, where elections were held, **petitor**: 'as a candidate'.
- 1916 **hie**: 'another', **meliorque**: *-que* joins *moribus* and *jama*.
- 1917 **contendat**: 'competes', **illi**: dat., 'a third', contrasting with *hie* (1914) and *hie* (1916).
- 1918 **aequa**: 'impartial'. *Necessitas*: here equivalent to Death.
- 1919 *sortiturt* 'chooses by lot', 'allots the fate of'.
- 1920 **urna**: see 392 n.
- 1921 **cui**: equivalent to *ei* (dat.) *cuius*. Construe *ei cuius super impia cervice dstrictus ensis pendet*, *Siculae dapes* . . . *ensis*: Damocles, having praised the wealth and power of the Syracusan tyrant Dionysius, was invited by him to a banquet. But the pleasure of Damocles abruptly ceased when he saw a sword suspended by a single hair over his head.
- 1922 *cervice*: poetic sing.; the word is normally plural in classical prose. *Siculae*: Sicilian luxury was proverbial.
- 1924 *citharae cant us*: cf. Tennyson, *Lotos-Eaters*, "Music that brings sweet sleep down from the blissful skies".
- 1925 *somnus*: cf. Shakespeare, *II Hen. IV*, *Hi. 1*, the King's speech, beginning

How many thousand of my poorest subjects
Are at this hour asleep.

agrestium virorum: understood with *domos* as well as with *somnus*.

- 1928 **Tempe**: a valley in Thessaly, through which the Peneus flows to the sea, famed as one of the most beautiful spots in the ancient world; here denotes any beautiful valley.

- 1929 **desiderantem**: dir. obj. of *sollicitat*, of which the subjects are *mare*, *impetus*, *vineae*, *fundus*. In translating make *desiderantem* the subject, and change the vb. to the pass, **quod satis est**: sc. *id.*, dir. obj. of *desiderantem*.
- 1931 **Arcturi . . . Haedi**: the setting of Arcturus and the rising of Haedus marked the equinoctial storms.
- 1933 *vineae*: literally, 'the vineyards lashed by the hail'.
- 1934 **arbore**: construe *arbore culpante nunc aquas*, *nunc sidera torrentia agros*, *nunc hiemes iniquas*, **aquas**: 'rains'.
- 1936 **sidera**: especially the Dog-star, which rose on July 26.
- 1937 *contracta*: satirical hyperbole; at fashionable seaside resorts villas were built on foundations projecting into the water, which therefore did not have as much room as before.
- 1938 **molibus**: the massive stone foundation, **hue**: *inaltum*. **frequens redemptor cum famulis**: translate 'the contractor with his gang of workmen'; *ox frequens redemptor*, 'contractors in crowds'.
- 1940 **terrae**: gen. with *fastidiosus*.
- 1941 **minae**: 'forebodings'.
- 1943 **aerata**: with brazen prow; perhaps bronze-trimmed, suggesting luxury, **tri remi**: here a private yacht.
- 1945 **dolentem**: 'the man who is distressed in mind'; sing. for a class, cf. *desiderantem*, 1929; *dolentem* is dir. obj. of *delenit*. **Phrygius lapis**: a beautiful parti-coloured marble from Synnada in Phrygia. The use of marble was generally confined to temples and public buildings. Its use in private houses betokened pride and ostentation.
- 1946 **purpurarum sidere clarior** *usus*: 'the wearing of purple robes brighter than a star'; *clarior* modifies *usus*, but in sense goes with *purpurarum*. Cf. 244 n.
- 1947 **Falerna**: the *Ager Falernus*, a district in Northern Campania, produced some of the best wine in Italy.
- 1948 **Achaemenium**: 'Persian'; Achaemenes was the founder of the Persian dynasty; perfumes came from the East.
- 1949 **invidendis postibus**: abl. of quality; cf. 1887 n. **novo ritu**: abl. of manner.
- 1950 **moliar**: subj. of obligation or propriety; 'why should I build?' Cf. 1645 n.
- 1951, 2 **valle Sabina**: see § 16. **valle**: with *muto* and **a** dir. obj. the abl. denotes either what is given or what is received in exchange; here, the former; cf. 1159 n. **operosiores**: 'sure to cause greater trouble'.

III. 7

The Constant Lover

Theme: 1953-1960, Why weep for Gyges, Asterie? The winds of spring will bring him back to you, enriched and faithful still; 1961-1974, his hostess seeks his love, and tells him many a crafty tale; in vain; 1974-1984, only do you beware that the gallant Knipeus win not your love; heed not his serenade beneath your window.

Metre: Fourth Asclepiadean (§ 102):

This light and playful poem affords a pleasant relief from the six serious odes with which Book III opens.

See translation by Dobson (*Outward Bound*).

1953 **quid fles Gygen:** intrans. vb. used transitively; 'why weep you for Gyges?' **Asterie:** Greek name, 'fair as a star'. Cf. *Pyrrha*, 1815 n.

1954 **Favotiii:** 'the welcome breezes', harbingers of spring; from *faveo*. Cf. 1793.

1955 **Thyna:** 'Bithynian'. **beatum:** 'enriched'.

1956 **fide:** contracted gen.

1957 **Gygen:** Greek ace; so *Chloen*, 1962, *Hippolyten*, 1970. **Oricum:** a port of Kpirus. In winter all sailing was suspended. Gyges, returning from the East has reached Oricum, but having missed the last boat, must remain at Oricum until spring.

1958 **Caprae:** Capra, a star in the constellation Auriga, rises at the end of September and sets at the end of December; a sign of stormy weather, *insana:* because causing storms.

1961 **atqui:** 'and yet'; he is faithful in spite of temptation. **hospitae:** his hostess, the Chloe of the next line.

1962 **tuis ignibus uri:** (1) 'is consumed by a passion which is rightfully yours', or (2) 'is consumed by a passion for your lover'; *tuis* refers to Asterie. *Ignis* and *uro* are both common words in the vocabulary of love.

1964 **temptat:** sc. *eum*. **vafer:** adj. in close connection with the vb.; so, too, *fallax*, 1972.

1965-8 Here follow two tales of women scorned. Construe *refert ut perfida mulier falsis criminibus impulerit credulum Proetum maturare necem nimis casto Bellerophontae*. For Bellerophon, see § 90.

ut: 'how', **perfida credulum:** note juxtaposition; cf. 1821. **maturare:** complementary inf.; 'to hasten' 'to

- bring untimely death'; poetic syntax, instead of *ut* with subj. **refert**: 'tells'.
- 1969 Peleus, to be purified from the guilt of murder, went to Acastus, king of Iolcus. Here he was falsely accused by the wife of Acastus. Acastus lured him into the wilderness that he might meet his death there. Peleus, however, thanks to the help of the gods, escaped.
- Pelea**: Greek ace. **paene datum Tartaro**: 'almost doomed to Tartarus'.
- 1971, 2 Construe *fallax tnovet* ('rehearses', 'suggests') *historias docentis* (ace.) *peccare*.
- 1973 **Icari**: small rocky island between Samos and Naxos, near which Icarus fell into the sea; see § 91.
- 1974 **integer**: 'heart-whole', **tibi**: 'on your part'; put first for contrast; dat. governed by *placeat*.
- 1976 **iusto**: substantive; abl. of comparison with *plus*.
- 1978, 9 **aeque . . . aeque**: modify *sciens* and *citus* respectively.
- gramine Martio**: Campus Martius.
- 1980 **Tusco alveo**: the channel of the Tiber, the Tuscan stream.
- 1981 **neque**: in prose, *neve*; for prohibitions in poetry, see 306 n., *sperne*.
- 1982 **sub cantu**: (1) 'at the note of, or (2) 'just before cock-crow'; see 813 n. **despite**: 'look down'. Cf. Shakespeare, *Merchant of Venice*, ii. 5:

Hear you me, Jessica:
Lock up my doors; and waken you hear the drum,
And the vile squeaking of the wry-neck'd fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street.

- 1983 **vocanti**: concessive, 'although he call you'; dat. with *difficilis*.
- 1984 **difficilis**: 'unyielding', 'obdurate', 'hard hearted'.

III. 8

An Anniversary

Theme: 1985-1992, To-day is the Matronalia ('Mothers' Day'). What have I, a bachelor, to do with flowers and incense? I vowed sacrifice to Liber when I escaped the blow of a falling tree; 1993-1995, each year I hold this day as holiday; 1997-2012, come, Maecenas, drink to my preservation. Dismiss for once the cares of state; forget the Mede and Spaniard. This is the hour for joy. Away with sober thoughts!

Metre; Sapphic (§ 100).

The ode celebrates the first anniversary (Mar. 1, 29 B.C.) of the poet's escape from death by a falling tree. March 1 was the day of the Matronalia, a festival held by Roman matrons in honour of Juno Lucina. Maecenas might well be puzzled at Horace's preparation for a feast on that day.

- 1985 **Martiis Kalendis:** called by Juvenal (ix. 53) *fetninae Kalendae*.
- 1986 **velint:** 'mean'.
- 1988 **caespitè vivo:** used as a temporary altar.
- 1989 **docte:** voc. **sermone:** 'the lore'; a general word including literature, antiquities, mythology, and religious rites: ace. of the retained object with a pass. part.; cf. 910 n. **utriusque linguae:** Latin and Greek.
- 1990 **voveram:** a year ago, at the time of the accident. **album:** white victims were offered to the gods above, black to the gods below.
- 1991 **Libero:** see § 51. Bacchus was a patron god of poets.
- 1994 **corticem:** to mellow the wine, the store room was so placed as to be exposed to the smoke of the water-heaters. The mouths of the containers were stopped with cork and sealed with pitch to prevent the flavour of the smoke reaching the wine.
- 1995 **amphorae:** dat. **institutae:** either, literally, 'set', or, metaphorically, 'taught'.
- 1993 **consule Tullo:** a Tullus was consul in 66 B.C., and one in 33 B.C., the year Horace received the Sabine farm. It is possible that the poet is gratefully inviting Maecenas to drink wine made on the farm which was his own gift.
- 1997 **amici:** gen. of the person in whose honour the toast is drunk, **amici sospitis:** literally, 'your friend safe'; translate 'your friend's safety'; a variation of the *urbs condita* construction; cf. 1747 n.
- 1998 **centum:** for an indefinitely large number, **vigiles:** 'keep the lights alive till daybreak' (Wickham).
- 2001 **mitte:** 'leave', 'away with', **civilis curas:** 'a statesman's anxieties', **super:** equivalent to *de*.
- 2002 Cotiso, king of the Dacians and an ally of Antony, was conquered by an officer of Octavian in 29 B.C.
- 2003 **Medus:** see 397 n. The Parthian king, Tiridates, who had been placed on the throne by Augustus, was being attacked by the deposed Phraates.
- 2005 **servit:** 'is our slave'. Picturesque order; cf. 54 n.
- 2006 The Romans won successes over the Cantabrians in Northern Spain, 29-28 B.C. "Though Spain was the first

- province, at all events on the continent, into which the Romans made their way, it was . . . the very last to be completely subjugated" (Livy, xxviii. 12).
- 2007 **Scythae:** Roman operations against the Geloni (see 1727 n.), in 29 B.C., were partly successful.
- 2008 **campis:** the steppes of southwestern Russia.
- 2009 **neglegens . . . parce privatus:** 'be careless; and as a private citizen forbear', **parce:** *noli*, **qua laboret:** 'suffer in any way'. For *qua*, cf. 978 n.
- 2011, 2 A moral often preached by Horace; cf. 303-8, 1213-5, 2053 ff.

III. 29

Be Lord of Yourself

Theme: 2013-2024, Why long for country scenes, Maecenas? Wine and "rosie wreath" await you here. Make haste, and leave your business and your care. Leave "the smoke, and wealth, and noise of Rome;" 2025-2028, sometimes 'tis pleasant to the rich to change from luxury to the simplicity of a poor man's home; 2029-2040, "The Sun is in the Lion mounted high." Shepherd and flock seek the shade. 'Tis time you left affairs of state; 2041-2053,

But God has, wisely, hid from humane sight
The dark decrees of future fate;
And sown their seeds in depth of night . . .
Enjoy the present smiling hour.

Life like a river flows on, now with a gentle course, now in headlong torrent; 2053-2060. That man is happy who enjoys to-day. To-morrow the gods may frown or smile, but the past they cannot change; 2061-2008,

Fortune, that with malicious joy
Does Man her slave oppress,
Proud of her Office to destroy,
Is seldom pleas'd to bless:
Still various, and unconstant still,
But with an inclination to be ill.
Promotes, degrades, delights in strife,
And makes a Lottery of life.
I can enjoy her while she's kind;
But when she dances in the wind,
And shakes the wings, and will not stay,
I puff the Prostitute away;
The little or the much she gave, is quietly resign'd:
Content with poverty, my Soul I arm;
And Vertue, tho' in rags, will keep me warm. (Dryden.)

2069-2076, It is **not** my way, when storms arise, **to pray** the gods to save my merchandise from harm. The breeze and **the** Twin Brethren will carry my small boat to safety.

Metre : Alcaic (§ 99).

The Epilogue (111. 30) closes the first three books of the Odes. The place before the Epilogue is given to Horace's patron, Maecenas, to whom he had dedicated the Odes (I. 1; lines 255-260 in this book).

Paraphrased by Dryden.

2013 **Tyrrhena regum progenies**: for *Tyrrhenorum regum progenies*. For Maecenas, see 255 n.

2014 **ante**: adv. verso: 'broached', **cado**: local abl.; the *cadus* held about five gallons.

2015 **flore**: for garlands at the banquet; collective sing.

2016 **balanus**: the ben nut, grown in Arabia and Egypt; here the oil of the nut; note the gender.

2017 **iamdudum**: Horace has long been waiting for his friend. Notice tense of verb.

2018 **ne semper contempleris**: volitive subj. of command. Maecenas has gazed longingly at these places from afar. **Tibur**: modern Tivoli; an ancient town of Latium, 16 miles northeast of Rome, on the left bank of the Anio, just where the river tumbles down in magnificent cascades from the Sabine hills to the Roman plain; the site of many fine villas, **udum**: referring to the falls and the numerous rivulets below the falls. **Aefulae**: an old Latin hill-town between Praeneste and Tibur.

2020 **Telegoni**: Telegonus was the son of Ulysses and Circe. While seeking his father, he was cast ashore on Ithaca. Pressed by hunger, he began to plunder the fields. Ulysses set out against him and was slain by his son, who was ignorant of the identity of his opponent. Telegonus is said to have founded Praeneste and Tusculum. **iuga**: of Tusculum.

2021 **fastidiosam copiam**: 'cloying plenty'.

2022 **molem**: Maecenas had erected on the Esquiline a mansion with a lofty tower from which city and countryside could be seen.

2023 **omitte**: 'cease', **beatae**: usually refers to riches.

2024 A picture of Rome. Cf. Tennyson, *In Memoriam*, lxxxix: "The dust and din and steam of town."

2025 **gratae**: sc. *sunt*.

2026 **lare**: see § 68; translate here 'roof'. Cf. 1475 n.

- 2027 *aulaeis*: canopies suspended over the couches of the guests.
- 2028 *sollicitam*: 'wrinkled with care', *explicuere*: gnomic perf.; see 246 n.
- 2029-31 The constellations mentioned all rise in July and mark the hot season. *Andromedae pater*: Cepheus, king of Ethiopia, who after his death was placed among the stars. *Procyon*: 'the Fore-dog', a constellation that rises before the Dog-star. *Stella*: 'constellation', or perhaps the 'star' *Regulus* in the constellation *Leo*.
- 2032 *dies siccus*: 'the days of drought', *referente*: in its annual course.
- 2033 Cf. 2385-6.
- 2035 *Silvani*: see § 66.
- 2037 Construe, *tu curas* ('are worrying') *quis status* ('constitution') *deceat civitatem*. *Maecenas* had played an important role in developing the new imperial constitution. If, as is probable, *Augustus* was absent in the West at this time, the responsibility of *Maecenas* was all the greater.
- 2038 *urbi*: dat. with *sollicitus* and *times*; see 864 n.
- 2039 *Seres*: see 1153 n. Horace purposely exaggerates the anxieties of *Maecenas*, *regnata*: *regno* is usually intrans.; perf. part. pass. unusual. *Cyro*: see 278 n.
- 2040 *Bactra*: see 1690 n. *Tanais*: the Don, flowing through the country of the Scythians, *discors*: and, therefore, less to be feared.
- 2041 *prudens*: 'in his providence'; cf. 1086. Cf. Pope, *Essay on Man*, i. 77:

Heav'n from all creatures hides the book of Fate,
All but the page prescrib'd, their present state.

- 2044 *fas*: right according to the laws of the gods (cf. 33 n.), whereas *ius* is right according to the laws of men. *memento*: cf. 367.
- 2045 *aequus*: adj., to be taken closely with *componede fluminis ritu*: 'like a river'; abl. of accordance; cf. 1605 n.
- 2047 *cum pace*: 'peaceably', *delabentis*: in agreement with *fluminis*; so also *volventis*, 2050.
- 2048 *adosos*: from *adedo*.
- 2050 *una*: adv. 'along with it'.
- 2053 *pot ens sui*: 'his own master'; *potens* with gen. *asin*, 1827.
- 2054 *in diem*: 'from day to day'.

- 2055 **dixisse: perf. inf. with idea of completed action; his verdict** is his final decision in the matter, **vlxi: cf. Martial, i. xv. 11f.** *Non est, credemihi, sapientis dicere, 'vivam'; sera nimis mta est crastina; vive hodie.* Herrick, *Hesp.* 666:

live here blithesfull, while ye may :
The morrowes life too late is, Live to-day.

- 2056 **occupato:** fut. imperative: this imperative was the usual form in legal enactments, and, consequently, conveys a more solemn tone than the pres. imperative.
- 2057-9 **irritum efficiet. .. diffinget. . . infectum reddet:** 'render void . . . recast... undo.'
- 2060 **vexit:** (1) 'has borne away' or (2) 'has brought'.
- 2061 "The poet here passes, by one of those sudden transitions for which he is remarkable, into the topic of the fickleness of fortune, which seems to have no immediate connection with what has gone before,—but only seems, for this very fickleness is but a fresh reason for making ourselves, by self-expression and a just estimate of what is essential to happiness, independent of the accidents of time or chance." (Martin.)
- 2062 **insolentem:** 'heartless', **ludere pertinax:** for inf. with adj., see 272 n,
- 2065 **manentem:** sc. *earn*; the participle has the force of a condition; it is balanced by *si.. . pinnas*.
- 2066 **resigno:** 'give back', 'resign'.
- 2067 **virtute me involvo:** 'I wrap myself in (my cloak of) virtue'.
- 2068 **quero:** 'wo'as my bride.
- 2069 **nona est** meum: 'it is not for me', 'not my habit'.
- 2070 **miseras:** 'craven', 'abject', 'groveling' (Shorey).
- 2071 **votis:** Horace mocks the merchant who seeks to bargain with the gods. Cf. 215 n.
- 2074 6 Construe *turn aura gemmusque Pollux feret me, praesidio biremis scaphae, tutum per Aegaeos tumultus. biremis scaphae:* 'two-oared skiff'. **Aegaeos:** cf. 1190. **geminus** suggesting Castor also. **Pollux:** see § 89.

IV. 7

(See *Introduction to Book IV*, page 142.)

Spring

Theme : 2077-2082, Gone are the snows; nature again awakens; 2083-2084, the flight of **time** warns us **not to hope for**

endless life; 2085-2092, season yields to season in turn. Nature may know rebirth; but man passes away and comes not again; earth to earth, ashes to ashes, dust to dust; 2093-2104, we know not the future; let us use what we have to-day. Once we are gone, nothing can restore us to earth.

Metre : see § 103.

2077 campis: poetic dat. of destination; cf. 178. *mutat vices*: 'undergoes her changes', *vices*: cognate obj.

2080 praetereunt: 'flow by', i.e., 'inside' their banks; the flood is over.

2081 Gratia: see § 56.

2083 immortalia: neut. plural; translate 'immortality'.

2084 rapit-abripit: cf. 61 n. hora: the flight of time, the passing hours; cf. 2060.

2085-8 Season follows season. Cf. Ovid, *Met.* xv. 206-213, "After spring has passed, the year, grown more sturdy, passes into summer and becomes like a strong young man. For there is no harder time than this, none more abounding in rich, warm life. Then autumn comes, with its first flush of youth gone, but ripe and mellow, midway in mood between youth and age, with sprinkled grey showing on the temples. And then comes aged winter, with faltering step and shivering, its locks all gone or hoary." (Miller.)

2085 proterit: cf. Shakespeare, *Romeo and Juliet*, i. 2:

When well-apparel'd April on the heel
Of limping winter treads.

2086 interitura: 'doomed herself to perish', simul: *simul atque*.

2087 effuderit: as from a horn of plenty (*cornucopia*).

2089 Construe *celeres lunae reparant damna caelestia*.

damna caelestia: 'their losses in the sky' (Bennett).

Cf. Catullus, v. 4-6, *soles occidere et redire possunt* 'I nobis cum semel occidit brevis lux, / nox est perpetua una dormienda,

2091 sc. deciderunt.

Tullus Hostilius and Ancus Martius were the third and fourth kings respectively of Rome.

2092 pulvis: in the urn. Cf. Tennyson, *Lotos-Eaters*, "Two handfuls of white dust, shut in an urn of brass." umbra: in the house of Hades. See the poem "Pulvis et Umbra" by Bliss Carman, printed in *Ballads and Lyrics*, and containing the fine line "Pillared dust and fleeing shadow", descriptive of man.

•2093 summae: noun: cf. 1807.

- 2095 **heredis**: cf. 386, 1185. Horace's attitude to an heir may be partly explained by the fact that he was a bachelor with no kin. **amico animo**: *amicus* is used here almost as an intensive possessive, 'your own dear soul'.
- 2097 **semel**: 'once for all', **splendida**: the stateliness and splendour of Minos' court transferred to his decrees. **Minos**: see § 80.
- 2099 **genus**: Torquatus was perhaps a member of the Manlian gens, which ranked among the oldest Roman clans. **facundia**: before the bar of Minos no pleader's eloquence will avail.
- 2100 *Pietas* is helpless to restore life, as it is helpless to delay death (cf. 1162). This idea is repeated in *pudicum*, 2101, 'Diana sets not Hippolytus free from nether darkness for all his chastity'. It is given a slightly different turn in *caro*, 2103, where love proves as helpless against death as piety has proved.
- 4 Death is irrevocable; this is illustrated by two examples from mythology. For Diana, see § 48; for Theseus, 2101 Pirithous, Hippolytus, see §§ 82 to 85.
- Lethaea**: Lethe ('forgetfulness') was one of the rivers of the lower world. **Pirithoo**: dat. of interest with vb. of separation.

SATIRES, I. 5

The Journey to Brundisium

Maecenas, summoned in 37 B.C. to Brundisium on affairs of state, took with him several friends, among them Horace. This satire gives an amusing description of the journey, which occupied sixteen or seventeen days, though the distance covered was only a little over 300 miles.

Metre: Dactylic Hexameter (§97).

- 2105 **Aricia**: now Riccia, about 16 miles southeast of Rome celebrated for its grove and its temple of Diana on Lake Nemi.
- 2106 **hospitio modico**: 'its modest inn'. Travellers in the Augustan age generally stopped with friends because the hotel services were so poor, **Heliodorus**: not mentioned elsewhere; so his description as *Graecorum longe doctissimus* must be mock-serious.
- 2107 **Forum Appi**: forty-three miles southeast of Rome on the Appian Way, founded by Appius Claudius when he was building the road. From there a canal led for sixteen miles to Anxur through the Pomptine Marshes. Notice the **contracted form of the gen. of Appius**.

- 2108 **differ turn:** (*differcio*): 'stuffed', colloquial for 'crowded', 'packed', **nautis:** probably we should call men who worked on canal barges 'boatmen' rather than 'sailors'. **cauponibus:** 'managers of taverns or saloons', 'innkeepers'.
- 2109 **altius praecinctis:** 'for those girded higher' than we, i.e., for faster travellers. When a Roman was in a hurry he would pull his tunic up inside his belt, so that its skirt would not interfere with free motion. The construction is loose as though we had *Us qui altius praecincti erant ac (quam) nos*, where *nos* is nom. ac: 'than', rare except in colloquial Latin.
- 2110 **unum:** sc. *iter*. **Appia:** sc. *via*.
- 2111 **hie:** 'here', at *Forum Appi*.
- 2112 **indico bellum:** 'declare war against'; perhaps he refused to eat.
- 2113 *comites:* 'fellow-travellers', **iam nox**, etc.: mock-heroic epic diction.
- 2114 **signa:** 'stars', 'constellations'.
- 2115 **pueri:** 'slaves': in many sections of this country hired help is still addressed and referred to as "boys". Every traveller would have one or more personal attendants on such a journey as this.
- 2116 **ingerere:** historic inf. These remarks can be assigned with equal justification to either the *pueri* or the travellers, or, in part at least, to the boatmen, **appelle:** sc. *navem*. **trecentos:** used for any indefinite but large number; cf. 1718 n.
- 2117 *aes:* 'money', 'fare', **mula:** hitched to the barge to furnish the motive power, it trudged along the tow-path with its driver.
- 2119 *somnos:* 'sleep', probably poetical plural, though Horace may have intended to convey the impression that they had several 'sleeps' from each of which they were awakened by the buzzing of the gnats or the croaking of the frogs, *absentem*:... *amicam*: Cf. "The girl I left behind me", **lit:** 'while'.
- 2120 **prolutus:** 'soaked', 'soused'.
- 2122 **retinacula:** some editors say 'traces'; 'halters' would seem reasonable, **pastum:** supine to express purpose; cf. 66 n.
- 2124 **nil:** cognate obj.; cf. 32n. **cum:** *inversum*, hence the indie; cf. 160 n., 1012.
- 2127 **dolat:** 'belabours' (slang); the literal meaning is 'to hew timber', **quarta hora:** fully 9 a.m.; the fourth hour would indicate any point between 9 and 10 a.m. The

Romans divided the day from sunrise to sunset into 12 equal parts called *horae*. They actually varied in length from forty-five minutes in December to seventy-five minutes in June. But for practical purposes the Romans seem to have computed on the basis of an hour being equal to one-twelfth of the time from 6 a.m. to 6 p.m., or 60 minutes; this made an hour of uniform length every month in the year. The night was divided into 4 watches, *vigiliae*, which covered the time from sundown to sunrise. This unit of time was in theory subject to the same defects as the *hora*, but in practice was treated as the *horae* were. *exponimur*: 'we are landed', sc. *ex nave*.

2128 *lavimus*: rare form of *lavamus*. *Feronia*: an ancient Italian goddess, identified often with Juno, who had a temple a few miles north of Terracina.

2129 *pransi*: *prandeo*, 'after having lunched'; some perf. part. pass. from intrans. verbs are used with an active meaning, e.g., *iuratus*, 'having sworn'; *cenatus*, 'having dined'; *potus*, 'having drunk'; *adultus*, 'having grown up'.

The Romans had a very early breakfast, lunch between 11 and 12 o'clock, and dinner after the day's work was done, somewhere around 3 p.m. This dinner (*cena*) was generally an elaborate and prolonged function, *repimus*: 'crawl'; the road was sharply up-hill.

2130 *Anxur*: an old name for the town later called Terracina, but with a difference: *Anxur* was on the hill-top and Terracina was at its foot.

2132 *Cocceius*: L. Cocceius Nerva had assisted in negotiating the treaty of Brundisium between Antony and Octavian in 40 B.C. *uterque*: distributive apposition to *legati* \ *quisque* is more commonly used; cf. 1663.

2133 *aversos soliti componere amicos*: by the treaty of Brundisium in 40 B.C. they had succeeded in reconciling Antony and Octavian who had become estranged (*aversos*). But 'once' could scarcely be expected to produce a habit (*soliti*) !

2135 *illinere*: historic inf.

2136 *Fontei* *Capito*: a violent partisan of Antony, who was successful in the consular elections some years later than the date of this satire, *ad unguem factus homo*: 'a polished gentleman'; a metaphor drawn from sculpture. It was the artist's habit to test the smoothness of the surface of his statuary by running the sensitive finger-nail over it. Barbers to-day often use a similar motion to test the finish of the razor blade they have just sharpened.

- 2137 **Antoni. . . amicus:** Antony's most intimate **friend**; *sc. esset*.
- 2138 **Fundos:** about 12 miles beyond Anxur. **Aufidio praetore:** 'in the praetorship of Aufidius', making fun of the self-important local mayor. Horace dates things in this town by his praetorship, as he would at Rome by naming the consuls of the city for the year; cf. 1301.
- 2139 **praemia:** 'insignia', 'decorations'.
- 2140 **praetextam:** *sc. togam*; *acc.* in apposition to *praemia*. A senator at Rome wore a toga with a purple border, the *toga praetexta*; the tunic had a broad purple stripe down the centre, front and back, from neck to feet, **prunae vatillum:** nobody is sure of the exact reference; the pan of coals may have been kept lit to light the torches that were part of his night insignia; but this is broad daylight. Does Horace mean that he had to show it off anyway?
- 2141 **in Mamurrarum urbe:** *Formiae*. Mamurra was an intimate friend of Julius Caesar and had been put in **the** way of making money in Gaul. He did. The form *Formiis* is metrically impossible; cf. 2187.
- 2142 This Murerta was subsequently the brother-in-law of Maecenas. They slept at Murena's summer home but ate at Capito's.
- 2144 M. Plotius and L. Varius edited the Aeneid after Virgil's death. For Virgil see §§ 9-12 inclusive.
- Sinuessae:** locative; sixteen miles beyond Formiae.
- 2146 **quis:** *quibus*, *dat.* with *devinctior*. **me:** *abl.* of comparison, **sit:** *subj.* of obligation or propriety; cf. 1645 n.
- 2148 **contulerim:** potential; there does not seem to be any difference between the perfect and the present tenses here.
- 2149 **Campano Ponti:** a bridge on the boundary of Capania, where was a *villula*, a little post-house where the travellers stayed, receiving the mere necessities (*ligna salemque*) from the official purveyors of the community (*parochi*).
- 2151 **Capuae:** locative, **tempore:** 'in good time'.
- 2152 **lulum:** *supine* for purpose (cf. *dormiturn*); *sc. pila*.
- 2153 **lippis:** 'to those with weak eyes'; referring to himself (see also 2134). **crudis:** 'dyspeptics'; referring to Virgil.
- 2154 **Goccei:** see 2132 n. **plenissima:** 'full of supplies', 'well-stocked'.
- 2155 **super:** either *beyond* or *above* the taverns of **Caudium**, a town 21 miles east of Capua, where the Romans **were** disastrously defeated by the Samnites in 321 B.C. It is possible that Horace is **here** paying his respects (?) **to the**

- inns of Caudium, and uses *super* to mean 'superior to', a rare **but** authentic usage.
- 2156 **Sarmenri**: Sarmentus belonged to the party **from** Rome; he was a wit, a buffoon. Horace, in relating this episode, treats it as one of the great episodes of Epic poetry with his appeal to the Muses as an introduction. This grand manner furnishes most of the fun. **Cicirrh**: seems to be a nick-name: cf. names frequently given to boxers and wrestlers; "Strangler", "Kid"; Messius, the 'game-cock', was locally famous for his repartee, no doubt.
- 2158 **Osci**: nominative plural predicate after *erat*. Oscans were despised as an inferior native race. One might compare the attitude toward foreigners that finds expression in "wop", "bohunk", and similar nicknames.
- 2159 **domina**: he was either a slave (2171) or an ex-slave (2169), neither of whom under Roman law had any parentage. This lends point to 2157.
- 2160 **venere**: *venerunt*. **equi feri**: 'the unicorn', gen. with *similem*.
- 2162 **accipio**: 'I admit it'; **caput movet**: 'tosses his head' like some horned animal, **cornu exsecto**: 'dehorned'; abl. describing *frons*. He evidently had had some kind of growth removed from his forehead. The operation had left a scar.
- 2164 **mutilus**: 'dehorned as you are' (*sic*), at: 'as a matter of fact'.
- 2165 **laevi oris**: 'the left side of his face'.
- 2166 **Campanum in morbum**: not known for certain; perhaps warts, the removal of which would leave a scar. **in faciem**: 'directed towards (more freely, *on*) his looks'.
- 2167 **pastorem Cyclopa**: quasi cognate obj.; cf. the phrase "to play Macbeth". **Cyclopa**: Greek ace. The points of resemblance were size, ugliness, and the scar on the forehead that resembled the one eye in the forehead of the Cyclops, **uti**: for *ut*, delayed connective (cf. 5). **sal-taret**: 'dance the part of; this was to be a pantomime'.
- 2168 He was large enough and ugly enough not to require the usual stage 'make-up', the mask (*larva*) or the shoes of tragedy (*cothurnis*).
esse: indirect statement; the verb of saying is disguised in *rogabat*.
- 2169 **multa**: sc. *dixit*; cf. 32 n., 821.
- Implements for which the owner had no further use were oftentimes dedicated to some god. Cicirrhus seems to

- accuse Sarmentus of having been a slave, subsequently freed, and so in need no longer of his chains.
- 2171 Finally he asks him why he ever ran away at all; he is so thin and puny that he could easily have saved enough out of his daily rations of meal to buy his freedom at last.
- 2175 recta: sc. *via*; abl. of 'way by which', *sedulus*: 'attentive', to the extent of being 'officious'.
- 2176 *arsit*: 'set his house on fire', 'burned himself out'. Construe *paene arsit dum macros turdos in igni versat*.
- 2177 Construe *nam, delapso Vulcano, flamma vaga per veterem culinam summum tectum lambere properabat*.
- 2179 *avidos*: 'hungry', *timentes*: 'frightened'.
- 2180 *velle*: 'trying', *videres*: 'could-potential' in second pers. sing, with indefinite subject; cf. 1652 n., 1678 n.
- 2181 *ex illo*: sc. either *tempore* or *loco*, *notos*: Horace was born on the borders of Apulia, so that her mountains would be familiar.
- 2182 *Atabulus*: the local name for the hot south wind, the Sirocco.
- 2183 *erepsemus*: short form for *erepsissemus*; cf. *traxe* for *traxisse*. *Trivici*: gen. of either *Trivicus*, a man's name, or *Trivicum*, a place name, both otherwise unknown.
- 2184 *lacrimoso fumo*: As smoke that brought tears to our eyes'.
- 2185 *udos*: 'green', *cum foliis*: 'leaves and all', *camino*: 'stove'.
- 2186 *Quattuor et viginti milia passuum*. *rapimur*: of rapid travel, *raedis*: heavy travelling-coaches with four wheels.
- 2187 *mansuri*: 'intending to pass the night' at a village (*oppidulo*), the name of which is not known for certain. *est*: *potest*: cf. *erat*, 1078.
- 2188 *signis*: sc. *dicere*. Construe *aqua, vilissima rerum, hic venit; venit, from veneo, 'is sold'*.
- 2189 *ultra*: 'farther on'; with *portare*.
- 2190 *callidus*: 'shrewd', 'wise'.
- 2191 *nam lapidosus est panis Canusi, qui locus, aquae non ditior urna, a forti Diomede est olim conditus*. *lapidosus*: 'gritty'; pieces of the mill stones were ground off into the flour, *aquae*: gen. with an adj. of plenty, *ditior*. *urna*: abl. of comparison or abl. of measure of difference.
- 2192 It was a common tradition that Diomede, the Greek hero, settled in Apulia. His name was associated with several towns in this territory.
- 2193 *amicis*: dat. of separation.

- 2194 *utpote*: causal, 'since', explaining *fessi* and connected with *carpentes*. It is usually attached to relative pronouns.
- 2195 *corruptius*: "mussy", predicate adj.
- 2196 *post era*: poss. adj. replacing *postridie* : 'next day's weather'; cf. *patrium*, 1683.
- 2197 Barium was 23 miles further along the coast (*piscosi*). Gnatia: generally Egnatia. *lymphis iratis exstructa*: 'built when the water-nymphs were angry'; perhaps a genial parody on *dis iratis*.
- 2198 *risusque iocosque*: the plural may indicate 'material for many laughs and jests'.
- 2199 *flamma sine*: cf. 818 n. *tura liquescere*: 'the incense melts'.
- 2200 *cupit*: subject is *Gnatia*. *credat*: jussive subj. Iudaeus Apella: Apella was a common name for slaves and so for freedmen. The Jew was considered by the Romans as peculiarly the victim of superstition. The name may have been used at random; it may have been a thrust at some contemporary.
- 2201 *didici*: from his Epicurean teachers of philosophy. *securum aevum*: 'carefree life'. Cf. Tennyson, *Lotos-Eaters*: "... like Gods together, careless of mankind."
- 2202 *miri*: partitive gen.; idiomatic Latin where we would say 'a miracle' or 'anything miraculous'.
- 2203 *tristes*: 'in their displeasure'.
- 2204 *longae*: 'tedious', literally with *viae*, but in whimsical self-criticism with *chartae*. Brundisium was the point of departure for Greece and Egypt. Horace evidently stopped here while the rest of the party went on by land or sea to Tarentum, where the conference took place.

CATULLUS

(For Catullus, see §§ 5-8.)

Gaius Valerius Catullus owes most of his fame to his shorter poems, thirteen of which will be found in Parts I and II of this volume; he also wrote several longer poems, and here follow two passages from the ingest of all, amounting to a quarter of the whole poem (64) known as "The Marriage of Peleus and Thetis". A short account of the poem will explain how these two passages fit into the scheme of the 'little epic' (*epyllion*) and may prove interesting in itself and encourage some students to complete their reading of Catullus' poem.

A favourite legend of antiquity, often told in verse **and often** represented in sculpture and vase-painting, was the story of how Peleus, one of the most noble of all the heroes, married Thetis the beautiful sea goddess. First, then, Catullus tells how when the first of all ships, Argo, the miraculous galley built by the guidance of the goddess Pallas Athene, sailed on the dark blue waves carrying the Argonauts in quest of the Golden Fleece, the Nereids came from the ocean depths to gaze in wonder at.it. Peleus, one of the warriors tugging at the oar, then saw Thetis and loved her. Jupiter himself loved her also but, being warned that the child of Thetis would be greater than his father, he consented to the wedding (lines 1-21 in the complete poem). Then, in the lines that stand first in our text, Catullus hails the happy generation who lived in the age of heroism and glory (2205-2215). At length (the poet goes on to tell) the joyous day of the nuptials arrived, and all the inhabitants of Thessaly from far and near came to Pharsalus to the palace of Peleus, leaving all their tasks on the farm and in the vineyards to await their return, heedless of them all in their enthusiasm for the marriage of their prince, carrying their gifts and rejoicing in this day of days (2216-2227). Most wonderful of all the beauties of the royal palace, they gaze in amazement at the nuptial couch in the midst of the halls, spread with a tapestry decorated with glorious figures that tell a story of their own (2228-2235). Then Catullus unfolds at length the tale of the embroidered coverlet, in a series of brilliant pictures rilling more than half the poem, set into the story of the wedding feast, as into a frame superbly enriched with another series of designs. We see Ariadne lamenting in desolation on the sea shore, as she gazes at the ship that carries off her faithless husband, Theseus. Catullus tells how the Minotaur had to be fed with the bodies of Athenian children demanded by Minos the father of Ariadne, and how Theseus with her aid slew the dreadful monster. Theseus carries off Ariadne from her sisters and mother, only to desert her in a foreign island. Then follows Ariadne's lament for her fate. (How different from the happy issue of the wedding of Peleus and Thetis !) Now we see Aegeus waiting anxiously on the heights of the Acropolis at Athens for a sight of the sails of his son's ship. Theseus had promised to hoist white sails to show that he was alive, but alas ! he forgot his promise and Aegeus threw himself headlong from the high rock in despair. Thus Theseus' homecoming was tragic in recompense for his cruelty to Ariadne. But what happened to the lovely figure on the shore ? (This story of Ariadne occupies lines 53-251 in the whole poem.) Another picture (2236-2251) shows us her

happy fate. For she, though unhappily wedded to a mortal, now becomes the bride of the great god Bacchus, who is seen with all his rout of Satyrs and Sileni, attended by the Maenads beating their cymbals and revelling in their wild ecstasy.

Now we go back to the marriage feast and see the mortal guests departing to their homes (2252-2262). Then the stately figures of the divine beings approach; Chiron the centaur, who will educate Achilles, the child that is to be born of Peleus and Thetis, and the river god Peneus, both with their gifts; then Prometheus who warned Jupiter not to marry Thetis, Jupiter himself and all the royal family of the great Gods, except Apollo and his sister, who despised the match and later thwarted the Greeks at Troy (2263-2287). The gods sit at the banquet, and the three fates, Lachesis, Clotho and Atropos, spin the thread of destiny unceasingly, as they sing their hymn in honour of the wedded pair and their matchless son Achilles, destined to be born to them.

The song follows in lines 324-381 of the poem, and in the closing lines (382-408) Catullus, returning to the note he struck early in the poem, regrets the passing of the golden age and the cruelty and wickedness of his own day. No more alas! do gods visit mortals 'nor suffer themselves to be touched by the bright light of day'. (§ 37.)

Metre : Dactylic Hexameter (§97). Notice, however, that there are about a dozen spondaic lines in 2206-2307.

2205 The poet, from the evil times in which he lives, looks back to the heroic past, and apostrophizes the heroes in general and Peleus in particular.

2206, 7 *deum*: gen. pi. O bona matrum progenies: possibly the word *bonarum* is to be taken as lost in the gap in the next line, 'noble scions of noble mothers'. Note the repetitions *salvete . . . salvete iterum*; *vos ego . . . vos*.

2209 *adeo*: adv.

2211 *divum*: gen. pl.

2212 *tenuit*: i.e., have thee for her husband. *Nereine*: a Greek word for a sea-nymph; *Nereis*, *Nereidis* is the commoner Latin word.

2213, 4 Tethys and Oceanus were the parents of the Ocean nymphs, the Oceanides, and also of Nereus, the father of the Nereids, of whom Thetis was one. *ducere* is used of the bridegroom who *leads* his bride home, *nubere*, with the dat., of the bride who *puts on a veil* for her bridegroom. Oceanus is regarded (as in Homer's *Iliad* and elsewhere) as a great stream flowing round the earth. Cf. 1673 n.

- 2215 **quae:** connective: 'so soon as those days long wished for, in the fullness of time'.
- 2219 **Tempe:** the renowned valley of the Peneus is here called Phthiotic although it is not really in the district Phthiotis, the adj. being used by synecdoche (1002 n.) for Thessalian in general. What case and number is *Tempe* ?
- 2222 We are not told how long the wedding festival lasted, but the poet no doubt thinks of the long journey to Pharsalus and the long journey back.
- 2224 **prono vomere:** i.e., by means of the ploughshare which slopes downward into the earth.
- 2227 **ipsius sedes:** *ipse* is frequently used in Latin without any other word for the master of the house, Peleus of course in this case. Note that the second syllable of *ipsius* is short, as often in verse.
- 2229 **soliis, mensae:** dat. of reference, in this instance showing where the beautiful effects are seen.
- 2230 Scan the line carefully, **gaudet:** cf. 1479 where Catullus asks the waters of Lake Benacus to rejoice at his return.
- 2231 *pukinar geniale* is here used for the ceremonial wedding couch, generally called *lectus genialis*, because of the association of *pulvinar* with the solemn feast (*lectisternium*), in which the images of the gods on splendid couches were exposed to worship at the doors of their temples. Cf. 1851n.
- 2232 The palace is thought of as a Roman house in which the wedding couch was placed in the *atrium*, the main living room at the front of the building. **Indo quod dente politum:** probably is to be taken as *quod Indo dente polito*, 'which made of burnished Indian ivory', the epithet *politum* being transferred from the ivory to the couch. The reference is probably to the legs of the couch which would not be hidden by the brilliant coverlet.
- 2234 **variata:** varied, i.e., embroidered in several colours.
- 2235 For the next part of the poem see the introduction preceding notes to 2205.
- 2236 **at parte ex alia:** Ariadne has been depicted on the coverlet as looking mournfully after the faithless Theseus, but now from another direction,, i.e., on another part of the coverlet, Iacchus is seen.
- 2238, 9 Between these two lines there is a line lost describing the Maenads, the female followers of Bacchus, for the following lines describe their traditional activities.
- 2239 **lymphata mente:** i.e., with souls possessed by the divine frenzy of the god.

- 2240 **euhoe:** (dissyllabic) is the cry of the Bacchantes 'crying in their revels, *euhoe ! euhoe !* and nodding their heads as they cry'.
- 2241 **pars** (and even the adv. *partim*) is regularly used as an exact equivalent for *alii*; hence the plural verb, **tecta:** scan this line. The revellers are represented in works of art as carrying javelins whose points are hidden in bunches of vine or ivy leaves, or in fir cones.
- 2244,5 **orgia:** *the sacred objects* (2244) are carried in boxes to conceal them from the gaze of the uninitiated; these symbolise *mysteries* (2245) of doctrine and belief which are a closely-guarded secret.
- 2246-9 Note how Catullus in each line imitates the sound of the instruments he describes. Cf. Keats, *St. Agnes* Eve*, iv and xxix.
- 2248 **multis:** dat. of reference, i.e., in the mouths of many.
- 2249 *Canere* and *cantus* are used regularly in Latin for instrumental as well as for vocal music.
- 2250,1 These lines bring us back to 2234-5, to the story of Peleus and Thetis.
- 2251 **suo:** idiomatically refers to *pukinar*, i.e., with a covering especially its own, specially made for the couch. *Suus* in such cases is practically equivalent to *proprius*.
- 3 We are not to assume that the wedding guests were feasted only on the story told on the coverlet; the long
- 2252,story gives in a subtle way the effect of the long ceremonies and feasting.
- Sanctis **divis:** dat. with *decedere* in the sense of give place to, give way before.
- hie, qualis:** and now even as . . . *sic turn* so then (2261). *qualis* agrees with Zephyrus, but in English 'like' would be
- 2254 wrongly used to introduce a clause; cf. 938 n. (on *qualis ubi pontus*). The morning breeze is described as ruffling the waters and lifting the waves before it in slanting ridges, that become more and more pronounced with the rising wind.
- 2256 **Aurora exoriente:** abl. abs. **sublimina vagi solis:** the West wind drives the waves up under the threshold of the sun, who now begins his voyage over the sky.
- 2258 **cachinni:** gen.: for the application of the word, cf. 1480. Paraphrase to keep the idea 'laughing ripples'.
- 2259 **magis magis:** intensive (30 n.), 'more and ever more'.
- 2260 **procul:** 'afar off' with *refulgent* corresponds to the scattering of the guests to their distant homes. The rosy light of dawn colours the far-off waves.

- 2261 **vestibuli regia** *tecta=tecta vestibuli regit*, transferred epithet.
- 2262 **ad se**: 'home', **vago**: as in 2256 simply means 'journeying' not 'straying'.
- 2263 The arrival of the divine guests. See introductory note on this poem and § 87. **princeps**= ^{Ar}tmws.
- 2265 **quoscumque**: relative: the antecedent is *hos (flares)* 2268; 'whatsoever flowers'. Note how the flowers differ in soil and place of growth.
- 2267 **aura Favoni tepidi fecunda**: i.e., Favonius' breeze with its warmth making productive. Cf. 1954 n.
- 2268 **indistinctis**: the flowers are not arranged in formal bunches, kind by kind and colour by colour.
- 2269 **quo iucundo odore** = *quorum (florum) iucundo odore*. **risit**: cf. *gaudet*, 2230.
- 2270 2 **Penios**: this is a Greek form (note the long *i* before another vowel): in Latin and English the form Peneus is used as a rule. Note the construction. *Penios adest Tempe linquens celebranda*. Tempe (cf. 2219) is still very beautiful. **super**: adv. **Naiasin**: [Gk.dat.pl.](#) **celebranda Naiasin Doris choreis**: 'to be thronged with the Naiads in their Dorian dances'.
- 2273 Peneus, the river god, is evidently a gigantic figure.
- 2275, 6 **lenta sorore flammati Phaethontis**: see § 92. Scan line 2276.
- 2277 Peneus intertwined the trees so as to form a screen, broad and close woven, around the house.
- 2279 Prometheus, the hero of Aeschylus' magnificent drama *Prometheus Vincit* and of Shelley's fine poem *Prometheus Unbound*, was the great champion of man, to whom he brought the means of civilization with the fire he stole from heaven ("Jove's authentic fire" as Milton calls it, *Paradise Lost*, iv. 719). See also note before 1065. He was punished by being riveted to the rocks of Caucasus, but was finally released as a reward for telling the secret connected with the marriage of Thetis. Here he still shows *extenuata vestigia veteris poenae*, 'diminished or fading scars of his long penalty'.
- 2281 **silici**: dat. **restrictus membra**: retained acc. with passive verb. 910 n.
- 2282 **pendens e**: cf. 1671 n.
- 2284 **caelo**: local abl.
- 2285 **unigenam**: usually 'only-begotten', here means 'born of the same parent', **cultricem montibus-quae colit montibus**, local abl.

- 2287 **celebrare:** may signify here 'to swell the crowd at', indicating disgust at the large attendance of divine personages, **taedas iugalis:** the torches carried at the wedding are used as a synonym for the whole ceremony.
- 2288 Catullus is careful to say that the gods were seated at the banquet, not reclining on couches like contemporary Romans. A beautiful representation of the gods seated may be seen in the famous frieze of the Parthenon. *niveis:* cf. 2229.
- 2291 In this beautiful picture Catullus has not depicted the Fates as ugly and malevolent, but as beautiful and kindly. The Romans called them *Parcae* to propitiate those who never spared, as the Greeks called the inhospitable Black Sea, the Euxine, 'friendly to strangers', and the Furies the Eumenides, the Friendly Ones. This is called "euphemism".
- 2296 The spinning of the thread is performed without any spinning wheel, although the process is essentially the same. The unfashioned wool is put around the distaff; the left hand holds this aloft and the right hand pulls the wool from the distaff, forming it into a continuous, even but still fluffy string; this the right hand, now turned down, twists on the spindle, until it becomes thread around the spindle. Inequalities in the thread, as it forms, are bitten off by the teeth.
- 2299 **libratum tereti turbine fusum:** the slender spindle was balanced about its centre by a tiny fly-wheel of finely polished metal or stone, which made it easier to turn and gave it more momentum for the twisting of the thread. These *turbines* have often been discovered on ancient sites.
- 2302 **levi:** contrast with *kvi-ter*, 2297.
- 2304 *custodibant:* archaic for *custodiebant*. 886 n.
- 2305 *haec* = *hae-ce* emphatic form for *hae* (archaic).
- 2306 *talia:* 'as follows', for what they sing is to be found in the passage immediately following 2307.
- 2307 *post:* adv. **perfidiae arguet:** gen. of charge.

OVID

METAMORPHOSES VIII. 183-235

(For Ovid, see §§ 22-27 inclusive; for Metamorphoses, see § 26; for Minos and Daedalus, see §§ 81, 91.)

Metre: Dactylic Hexameter (§97).

2308 **Creten:** Gk. ace.

2310 **licet:** with the subj. *obstruat*, concessive, 'although'.

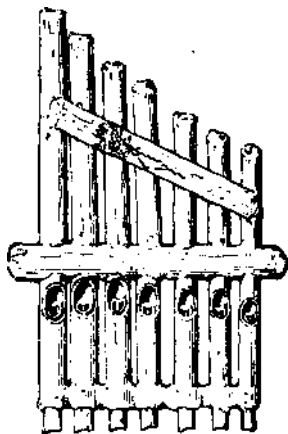
2311 **obstruat:** sc. *Minos* as subject.

2312 *aera:* Gk. ace. *possideat:* either jussive subj., independent, or dependent on *licet*, supplied from 2310.

2315 Ovid seems to see the picture from both sides; first he looks at the wings from the side where the shortest feathers start, *a minima (penna) coeptas*, then from the side where the long feathers are, *breviore penna longam sequente*.

2316 **clivo:** 'on a slope'; local abl; literally 'on a hillside'.

2317 **disparibus... avenis:** See illustration.



PAN-PIPES

(From a specimen in the Royal Ontario Museum, Toronto.)

2323, 4 Construe *modo captabat, modo molliabat*; *molliabat* equals *molliēbat* (see 886 n.).

2324 **lusu suo:** 'his childish pranks'.

2325 **ultima manus:** 'the last touch'.

2327 **mota:** 'beaten' (by the wings).

2328 Construe *et natum instruit* ('equipped') *et {-que} ait*.

2329, 30 Construe *moneo ut medio limite curras ne si . . . unda gravet pennas*.

me duce: 'under my guidance take your course'; cf. our use of 'take the highway', **pariter:** 'at the same time'; 2331 'in the same way', **praecepta volandi:** 'rules for (of) flying'.

patriae: adj. nato: dat., indirect obj., with *dedit*.

2334

- 2335 **repetenda**: 'destined to be sought again',
 2336 **ante**: *antea*.
 2337 **aera**: cf. 2312.
 2338 **sequi**: in prose, *ut sequatur*. **damnosas**: the ending
 -*osus* means 'full of'; 'fraught with ruin (*damnum*) for him*'.
 2342 **quique . . . possent**: characteristic clause, **aethera**:
 Gk. ace; cf. 2312.
 2343 **Iunonia . . . Samos**: Juno had a famous temple **on**
 the island of Samos. Notice that the names of all these
 islands are Greek nominative forms.
 2350 **tabuerant**: the pluperfect gives the impression of
 instantaneous result; cf. 898 **n. nudos**, **remigio**: cf. 1128.
 2351 **percipit**: 'catches'.
 2352 **caerulea**: goes with *aqua*.
 2353 **excipiuntur**: 'are engulfed by.' **nomen traxit**: the
 Icarian Sea.
 2354 **nee iam pater**: 'a father no longer'.
 2355 **requiram**: probably a deliberative subj.; cf. 25 **n.**
 2358 **dicta**: supply *est*. He refers to the island of Icaria, one
 of the Sporades. **sepulti**: masc. gen. sing.

TIBULLUS

I. 1

(For Tibullus, see §§ 20, 21.)

Tibullus apologizes for not following his patron, Messala, to the East. There is finally divulged the real reason, not his health (as he pleaded at first), but his love for Delia, who is the inspiration of much of his best love poetry. The first forty lines are general; let others seek wealth, home comforts for him: joys of farming (2359-2364), of the crops (2365-2382), of the flocks (2383-2398). He craves domesticity (2399-2408), with Delia whose tears kept him from joining Messala (2409-2416). She is his one thought, not in death only (2417-2426) but here in life (2427-2436).

Metre: Elegiac Couplet (§ 98).

- 2359 **congerat**: jussive; **as teneat** (2360), **traducat** (2383).
 2361 **quern**: antecedent *alius*, **labor adsiduus**: the soldier's
 work was never done; routine duties, such as foraging in
 the very face of the enemy's attack, were added **to the**
demands made by **actual** conflict, **vicino hoste**: abl. abs.

- 2362 **somnos**: night after night, hence the plural, **classics**: 'trumpet'; with this *pulsa* is an unusual word, for it is stringed instruments, not trumpets, that are *struck*.
- 2363 **me**: notice the emphatic position of the personal pronouns, as so often in this poem, e.g., 2393, 2399, 2411, 2413, 2415, 2417, 2418, 2425, 2433, 2435; notice too the juxtaposition of *mea. vita traducat inerti*: 'carry me through to the end by means of a life of ease': **paupertas**: does not mean abject poverty, but indicates a state just below that of moderate competence.
- 2364 **dum**: 'provided that', **adsiduo igne**: 'with steady glow'; he prefers to "keep the home fires burning".
- 2365 **ipse**: 'with my own hands', **seram**: optative.
- 2366 **rusticus**: 'as a farmer'; and he indicates one of quality by his use of *maturo* and *facili*. **poma**: 'apples'; here for *pomos*, 'apple-trees'.
- 2367 **destituat**: optative subj., as is *praebeat* (2368).
- 2368 **lacu**: the wine-vat into which the grape-juice ran directly from the wine-presses; local abl.
- 2369 **nam**: shows an ellipsis; I have good reason to be hopeful, *for* I worship the gods, even the rude images of the country gods, tree-trunks and stones, set up in the lonely fields, or, where men pass by, at the cross-roads, **desertus**: 'lonely', 'standing alone'.
- 2372 **ante**: for *antea*, 'before' I take any for myself, **libatum**: agreeing with *pomum*, as an 'offering' or 'sacrifice', **ponitur**: for *apponitur*; cf. 61 n.
- 2373 **flava**: a common adj. to describe Ceres (§ 50), transferred from the ripened grain of which she is the divinity.
- rure**: 'country estate', 'farm'.
- 2374 **pendeat**: purpose.
- 2375 **ruber custos . . . Priapus**: 'a red-painted guardian* of the garden; wooden figures of the god Priapus, here with a sickle or pruning-hook in his hand (*saeva jalce*), were painted red and set up in gardens to act as 'scarecrows' to protect the fruit.
- 2376 **ut**: delayed connective.
- 2377 **felices quondam**: this indicates that the estate of the Tibullus family had been reduced (from some cause about which there is no certain knowledge),
- 2378 **fertis**: present of repeated action, **lares**: here *Lares Rurales*, who guarded the interests of the farmers, rather than the *Lares* who were the guardian divinities of the house.
- 2379 **tunc**: the times referred to in *felices quondam* (2377).

- 2380 **agna:** a lamb seems always to be the symbol of the poor man's sacrifice.
- 2381 **circum:** follows its case, as dissyllabic prepositions so often do in poetry; **ci.** 1606.
- 2382 **clamet:** purpose.
- 2383 **iam . . . iam:** 'from now henceforth', **modo:** *dummodo*, 'provided that',
viae; collective dat. sing. with *deditus*; 'military marches',
2384 'route-marches'. Tibullus is evidently thoroughly surfeited with military experiences.
Canis: the dog-star; the stai appears in July, after
2385 which comes the oppressive heat of "dog-days", **ortus:** plural; sun and heat reappear each day.
tenuisse: probably meaning nothing more than 'to hold'.
2387 There does not seem to be any difference between the tense-values of *tenuisse* here, *increpuisse* (2388) and the present *referre* (2390). Cf. 258 n.
- 2388 **stimulo:** not a whip, but a goad with a sharp spike in the end, a type common in Italy to-day.
- 2389 **8inu:** cf. *Isaiah xl. 11* : "He shall gather the lambs with his arm and carry them *in his bosom*".
- 2390 **oblita matre:** abl. abs., explaining the reason for *desertum*.
- 2393 **bic:** here, on my little farm, **quot annis:** often written as one word.
- 2394 **placidam:** used predicatively: 'sprinkle and make kindly*.
- 2395 **nee:** the negative with imperatives is usually *ne*, not *non* or *nee*; here one would expect *neu* or *neve*, as also in 2396.
e paupere mensa: 'from my frugal board'.
- 2396 **fictilibus:** earthenware cups, not gold or silver; religious rites are conservative and retain the simplicity of early days long after it has passed from private functions.
- 2398 **facili:** here pass.: 'that can easily be made or moulded'; 'plastic'.
- 2402 **toro:** prose *lecto*; there is no reason here to draw sharp distinctions between the bed and the bedding.
- 2403 **quam:** exclamatory adv. 'how', **cu ban tern:** sc. *aliquem*.
- 2404 **tenero sinu:** 'in affectionate embrace'.
- 2407 **iure:** 'as is his right'; he deserves riches,
- 2409 **potiusque:** note the short final syllable, in spite of the initial *sm-* of *smaragdi*. **smaragdi:** 'gems', collective singular; an Oriental touch.

- 2409, 10 Construe *0 tantum auri, quantum est, per eat, et smaragdi, potius quatin . . .*
- 2410 **vias:** see 2384 n.
- 2411 M. Valerius Messala Corvinus, the patron of Tibullus, of high standing in political and literary circles at Rome. His activities in support of Augustus were mainly military, in Aquitania and the East.
- 2412 **praeferat:** 'show', 'display'. Trophies from his campaigns were often displayed by a victorious general. The practice has not entirely died out.
- 2414 **duras:** constant epithet for the door that was shut against the lover, **ianitor:** the slave on door-service was frequently chained so that he could not desert his post.
- 2415 **laudari:** the word is used especially of renown won in war.
- 2416 **quaeso:** parenthetic with no influence on mood of voter. **vocer:** generally *appeller*.
- 2417 Tibullus moves from the hope, the wish, of the present subj. (*spectem, teneam*) to the assurance of the future indie. (*flebis, dabis*).
- 2419 **arsuro lecto:** the funeral bier (*lectus*) was burned on the funeral pyre.
- 2425 **manes ne laede:** 'do no injury or harm to my spirit'; the spirit of the dead is represented as suffering pain because of any excessive grief on the part of those left behind. Romans who were superstitious referred to the spirits of the dead as *manes*, 'the benevolent*' or 'the good*' (with *di* understood); cf. 2291 n.
- 2425, 6 **solutis crinibus et teneris genis:** referring to two practices indicative of excessive grief.
- 2427 **iungamus amores:** 'let us love each other', 'be one in love'.
- 2428 **caput:** retained obj. with pass, part.; cf. 910 n.
- 2429 **aetas:** *senectus*; cf. 37 n.
- 2430 **cano capite:** abl. abs. Scansion will identify *cano*. **blanditias:** 'sweet nothings'.
- 2431 **nunc levis est tractanda Venus:** 'now giddy Love must be my pursuit'. The effervescent Latin stock resorted to violent expression of its emotions.
- 2432 **rixas:** quarrels of rival lovers, **inseruisse:** 'engage in'; again the perfect inf. for the present.
- 2433 **hie:** in this field, the field of love, **signa tubaeque:** the 'standards' and the 'bugles' of the army; repeating the idea of 2361-2, 2384.
- 4235 **et opes:** 'wealth too'; the same idea as 2359-60. **composito securus acervo:** notice how the order indicates the unity of the phrase.
- 2436 **dites:** ace. pi. masc., from *dis*, shortened form of *dives*.

VOCABULARY

Note on the use of the Vocabulary

The vocabulary is designed as a dictionary on a very modest scale. It is hoped that the selection of standard meanings for the Latin words and the correlation of words of similar derivation will enable students to enlarge their vocabulary without undue strain, and that the necessity to choose the right word will help them to use their own language with accuracy and good taste.

The following features must be carefully noted.

The genitive and gender are not stated

1. where a noun, *common or proper*, has the genitive in *-ae* and is feminine (first declension regular).

2. where a noun, *common or proper*, has the genitive in *4* and is neuter (second declension regular);

3. where a *proper name* has the genitive in *-i* and is masculine.

N.B.—Nouns in *-eus **, marked by an asterisk, decline as follows: N. *Orpheus* (two syllables), G. *Orphei* (two or three syll.), and also *Orpheos*, D. and Ab. *Orptheo*, Ace. *Orpheum* or *Orphea*, V. *Orpheu* (two syll.).

Only the nominative singular masculine is given for adjectives in *-us, -a, -urn*.

When a verb is regular of the first or fourth conjugation, or of the regular first or fourth conjugation deponent form, the conjugation is simply indicated by 1 or 4. When a verb form is omitted, in a list of principal parts, it is to be taken as very rare or non-existent.

Contractions

a. adjective.

adv. adverb.

c. common gender.

cf. compare.

collect, collective.

comp. comparative.

d. daughter.

dej. defective.

dim. diminutive.

distrib. distributive.

j. feminine.

fig. figuratively.

impers. impersonal.

indecl. indeclinable.

m. masculine gender.

NE.S.W. North, East, South,
West.

n. neuter gender.

num. numeral.

p. participle.

pl. plural.

p.p.p. perfect participle
passive.

s. son.

sc. 'understand', supply.

trans. transitive.

a, ab: from; **by;** **a tergo:** in the rear.

Abaris, is, *m.*: Abaris.

abdo, ere, didi, ditum: hide, conceal; put away.

abduco, ere, duxi, ductum: lead away, withdraw.

abed, ire, IvI or ii, itum: go away, depart, withdraw; escape, get away.

abici, ere, ieci, iectum: cast or throw away.

abies, etis, *f.*: fir-tree; lance (of firwood).

abitus, us, *m.*: going away; egress, passage, outlet.

aboled, ere, evi, itum: destroy, abolish; remove.

abripio, ere, ripui, reptum: seize, carry off; **se abripere:** hurry away.

abrumpd, ere, rupl, ruptum: rend, tear; break off.

abscindo, ere, scidi, scissum: tear away, wrench away; separate.

absens, entis, *a.*: absent; far away.

absisto, ere, stiti: withdraw, depart.

absolv, ere, solvi, solutum: release, acquit; finish, complete.

abstineo, ere, tinui, tentum: keep away from, abstain from; shun, avoid.

abstrahS, ere, traxi, tractum: hale off, drag away; withdraw.

abstuli: see aufero.

absum, esse, afui: be distant, fail; **non multum abest**

quin: not much is wanting that.

absumo, ere, sumpsi, siimp-

tum: use up, consume ruin, waste, destroy.

abundans, antis (*p. of* abundo, 1): overflowing, full; abounding.

ac: and also, and.

acanthus: i, *m.*: acanthus, a prickly plant known as bear's-foot.

Acca: Acca.

accedo, ere, cessi, cessum: approach, draw nigh; be added to.

accelerd, 1: cause to go quickly, hasten; speed, make haste.

accendo, ere, eendl, cenum: kindle, set on fire; arouse, incite.

accido, ere, i: happen, befall. accingo, ere, cinx, cinctum: gird to, gird on; equip, arm.

accio, 4: call, summon; send for, invite.

accipid, ere, cepi, ceptum: take to one's self, take; admit; receive, welcome.

accipiter, tris, *w.r* bird of prey, *esp.* a falcon, hawk.

accolo, ere, colui, cultum: dwell near; inhabit, occupy.

accommodo, 1: put on, fit on, fasten on.

accommodus: fit for, suitable for.

accurrd (adc), ere, curri or cucurri: run to, hasten to.

acer, acris, acre: sharp, keen; active, vigorous; energetic, eager.

acerbus: bitter; rough, harsh; premature; grievous, severe.

acerra: casket for incense.

acervus, I, *m.*: heap, pile.

Acestes, ae, m.: Acestes, a Sicilian prince of Trojan lineage who entertained Aeneas in Sicily.

Achaemenius: Persian; 1948 n.

Achaicus, a.: Achaean.

Acheron, ontis, m.: Acheron, a river of the lower world.

Achilles, is, m.: Achilles, the hero of Homer's *Iliad*.

Achivus, a.: Achaean, Greek.

acies, ei, f.: sharp edge or point of weapon; line of battle; array.

Aconteus: m.: Aconteus.

acquiesco, ere, evi, etum: become quiet or relieved; to rest, repose.

acriter, acrius, acerrime: fiercely, keenly, attentively.

Acroceraunia, orum, n.: Acroceraunia, a rocky promontory of Epirus.

Actius: of Actium, Actian.

actuturn: at once, immediately, forthwith,

acus, us, f.: needle; **pingere**

acu: to embroider.

acutus: pointed, sharp.

ad: to, toward; at, near, by, on.

adcommodus: see *accommodus*.

add, ere, didl, ditum: put to, add, join, assign; confer, impart, lend.

adducd, ere, duxi, ductum: lead to, bring to; draw back, bend.

(adedd), ere, edi, esum: eat away, wear away.

aded, ire, ii, itum: come up to, go to; approach, draw near.

aded: and, and just, yea, even, **so. to** such a degree.

adfero (all-), ferre, attuli, adlatum (all-): bring to; cause; quote, produce, report.

adfigo, ere, fixi, fixum: fasten to, attach to.

adfor, fan, fat us sum: speak to, say to; address, accost.

adfulgeo, ere, fulsi: beam upon, shine upon.

adgredior (agg-), I, adgressus (agg-) sum: approach; assail, attack; enter on, begin.

adhibeo, ere, ui, itum: summon, invoke; invite the presence of.

adhuc: hitherto.

adacid or adiicio, ere, ieci, iectum: cast near; add to, increase.

adigo, ere, egi, actum: drive to, impel; urge, drive.

adimo, ere, emi, emptum: take away; snatch, carry off.

adipiscor, i, adeptus sum: attain, obtain; win, achieve.

aditus, us, m.: approach, access: *from* aded.

adiungo, ere, iunxi, iunctum: join to, join, connect; associate, link.

adiutor, oris, m.: helper, aid.

adlaboro, 1: labour, add to by labour.

adloquor, I, locutus sum: speak to, address.

admiror, 1: be amazed at, wonder at; admire.

admitto, ere, mlsi, missum: send to. admit.

admodum: very.

admoneo, ere, ui, itum: warn; remind.

admoveo, ere, movi, motum: bring up, apply to.

adnftor, I, nixus sum: lean to; lean on, rest on.

adnuo, ere, I: nod to, confirm or ratify by a nod; grant, assent.

adoleasco, ere, adolevi, adulturri: grow up, become mature.

adoperio, Ire, operui, operum: cover over, veil.

adorior, in, ortus sum: attack, assail.

addrn6, 1: furnish, equip; decorate, adorn.

adoro, 1: address, accost; implore, beseech; adore, revere.

Adriaticus: belonging to the Adriatic: *hence*

Adriaticum (sc. mare): the Adriatic.

adrigo, ere, rexi, rectum: set up, tilt up, erect; expose, display.

adscribo, ere, scripsi, scriptum: enroll, add in writing; ascribe, attribute.

ad sec tor, 1: to accompany, follow; wait on, attend.

adsiduus: sitting close, actively employed; constant, unceasing.

adspenor, 1: despise, look down upon, disdain.

adspicio: see aspicio.

adstringo, ere, strinxi, strictum: fasten on, bind on.

adsuetus: accustomed, trained; habituated, inured; familiar.

adsum, esse, fui: be near, be at hand, be present; draw nigh; assist, aid.

adsurgd, ere, surrexi, surrectum: rise towards.

adulescens, entis, *m.* young man.

adultera: adulteress, paramour.

adultus: full grown, mature.

adurged, ere: press upon, pursue closely.

aduro, ere, ussi, ustum: burn, scorch.

advenid, ire, vem, ventum: come to, arrive; *hence*

adventd, are: press forward, march on, approach; *and*

adventus, us, *m.*; coming, approach, arrival.

adversarius, I, *m.*: foe, adversary.

adversum: mishap, ill-chance; mischief, calamity, evil; *from*

adversus: turned or facing toward; directly in front or before; adverse, unfavourable.

aedes, is, *f.*: temple; *pi.*: palace.

Aet'ula: Aefula, an old Latin town.

Aegaeus: Aegean.

aeger, aegra, aegrum: sick, ill, weary; *hence*

aegre, aegrius, aegerrime: with difficulty, with regret; hardly, *ill*.

Aegyptius: Egyptian: *from* **Aegyptus**, I, *f.*: Egypt.

Aeneades, ae, *m.*: descendant of Aeneas; follower of Aeneas, Trojan: *from*

Aeneas, ae, *m.*: Aeneas, son of Venus and Anchises, hero of the Aeneid.

aeneus: of bronze, strong as bronze: *also*

aenus, of bronze, of copper:
from aes.

Aeolides, *ae*, *m.*: son of
Aeolus.

Aeolius: Aeolian.

aequalis, *is*, *c.*: a contempor-
ary, comrade, friend of
same age: *from*

aequalis, *e*: equal, like, of
like years.

aeque: equally, in like man-
ner: *from* **aequus**.

aequinoctialis, *e*: pertaining
to the equinox, equinoctial.

aequo, **1**: make equal, make
as long as; smoothe off,
level off; continue through-
out; *hence*

aequor, *oris*, *n.*: level surface,
plain; sea, ocean, deep.

aequus: level, even; favour-
able, friendly, kind; just,
fair, even-minded, calm.

aer, *aeris*, *m.*: the lower at-
mosphere, air.

aeratus: bronze - bound;
bronze, brazen: *from* **aes**.

aerius: of the air, high-
towering; lofty, aerial: *from*
aer.

aes, *aeris*, *n.*: copper; bronze;
pi.: bronze vessels, arms.

aesculetum: a forest of
Italian oaks; oak-wood/

aestas, *atis*, *f.*: summer:
hence

aestivus: of summer, summer.

aestudsus: burning hot, hot,
glowing, sultry: *from*

aestus, *us*, *m.*: glow and heat
of fire; ebb and flow of
tide, tide.

aetas, *atis*, *f.*: period of life,
age; life, generation, time:
hence

aeternus: eternal, everlasting,
undying, enduring.

aether, *eris*, *m.f* the upper
air, the sky, the heavens.

aetherius: heavenly, of
heaven, ethereal.

aevum: eternity; age; period
of time.

Afer, *Afra*, *Afrum*: African:
hence

Afer, *Afri*, *m.f* an African.

affer, *afferre*, *attuli*, *allatum*:
carry to, take to, bring.

Africanus: African: *hence*

Africanus, *i*, *m.* (*sc.* *ventus*):
the southwest wind.

ager, *agri*, *m.*: field, land,
territory.

aggredior: *see* **adgredior**.

agit, **1**: drive on, urge on;
pursue, hunt; shake, agi-
tate; consider, ponder.

agmen, *inis*, *n.*: army on
the march, army, column;
band, troop, battle-array.

agna: ewe lamb.

agnoscere, *ere*, *novi*, *nitum*:
recognize, know.

agnus, *l*, *m.*: lamb.

ago, *ere*, *egi*, *actum*: drive;
pursue; lead; impel, whirl,
swing (a sling); hurl (a wea-
pon); do, accomplish; ren-
der, pass, spend: **verum**
age: but come.

agrestis, *e*: rustic, rural;
as noun, *m.*: rustic, peasant.

agricola, *ae*, *m.*: farmer,
husbandman.

Agrippa, *ae*, *m.*: Agrippa,
a friend and adviser of
Augustus.

alo (*defy*, say yes, assent; say,
speak, declare.

ala: wing; squadron.

alacer, cris, ere: quick, eager, excited.

Alba: Alba, Alba Longa: *hence*

Albanus: of Alba, Alban.

albicd, are: be white.

albus: white.

siles, itis, *m. and f.*: bird; omen.

Aletes, is, *m.*: Aletes.

Algidus: Algidus; 531 *n.*

alias: on other occasions.

alienus: belonging to another, strange, ill-timed, foreign.

aliquis, qua, quid: someone; *n.*: something, somewhat worth while.

aliter, *adv.*: in another manner, otherwise; **haud aliter**: not otherwise, just so.

alius, a, ud: other, another.

alligi), 1: to bind, hold fast, hinder, detain.

allocutio, onis, *f.*: address, consolation, comfort.

almus: kindly, propitious, gracious.

alo, ere, alui, altum *or* alitum: feed, nourish, support, nurture.

Alpinus: Alpine.

alte, *adv.*: on high, aloft; deeply.

alter, era, erum: one (of two), the other; other;

alterae mensae: the second course.

alternus: coming one after the other, alternating, alternate; by turns.

altor, oris, *m.*: a nourisher, sustainer, foster-father: *from* al5.

altum : height, summit;

depth, the deep, **the** sea: *from*

altus: high, lofty, tall; deep.

alumnus, I, *m.*: foster-son, nursling, young of flock: *from* alo.

alveus, I, *m.*: channel, bed of a stream.

amabilis, e: lovable, delicious.

amarus: bitter.

Amasenus: Amasenus, *a small river in* Lalium.

Amaster, tri, *m.*: Amaster.

Amastris, is, *f.*: Amastris; *a city on the s. shore of the* Enxine.

Amazon, onis, *f.*: an Amazon.

ambo, ae, o: both.

aniens, entis: out. of one's senses, frantic, distracted.

arnica: lady-friend, innamorata.

amice: in a friendly way, gladly, cheerfully.

amicio, ire, ui *or* ixi, amictum: veil *or* wrap one's self.

amicitia: friendship.

amictus, us, *m.*: manner of wearing a garment; a vestment, garment: *from* amicio.

amicus, i, *m.*: friend: *from* amicus: friendly.

amitto, ere, misi, missum: lose.

amnis, is, *m.*: river, stream.

amo, 1: love; **amabo te**: please!

amoenus: pleasant, delightful, charming.

a m 6 m u m : an aromatic shrub, spice.

amor, oris, *m.*: love, affection, desire, eagerness; **pl.**:

- love; object of affection, loved one.
- amoved**, ere, movi, motum: remove; steal; put aside.
- amphora**: wine jar.
- amplector**, I, plexus sum: clasp, embrace, girdle, surround: *hence*
- amplexus**, us, *m.*: embrace.
- amplifke**: in magnificent fashion, splendidly: *and*
- amplius**, adv.: more, further, longer: *from*
- amplus**: large, spacious; abundant.
- an**, conj.: or, whether.
- antile**, is, *n.*: shield.
- Ancus**: Ancus Martius, *fourth king of Rome.*
- Andromeda**: Andromeda, daughter of Cepheus; after death made a constellation.
- anfractus**, us, *m.*: winding, turning.
- anguis**, is, *m. and f.*: serpent, snake.
- angulus**, I, *m.*: angle, corner.
- angustus**: narrow, strait, contracted.
- anima**: breath; life, existence; soul, ghost: *hence*
- animal**, alis, *n.*: living being, animal.
- animosus**: bold, spirited: *from*
- animus**, I, *m.*: mind, thoughts; soul, heart, feelings; spirit, courage.
- annus**,!, *m.*: year: *hence*
- annuus**: yearly, lasting a year.
- anser**, eris, *m.*: goose.
- ante**, adv. and prep, with ace: adv.: before, sooner, previously; prep.: before, in front of; above, beyond, more than.
- antea**, adv.: before, formerly.
- antecedo**, ere, cessi: go before, precede.
- antehac**: before this time, hitherto.
- antenna**: yard-arm, sail-yard.
- antestor**, 1: call as a witness.
- antiquus**: ancient, old.
- antistd**, are, steti: stand before, excel.
- Antius**: Antius.
- Antonius**: Marcus Antonius, Mark Antony.
- antrum**: cave, cavern, grot.
- Anubis**, is, *m.*: Anubis, an Egyptian god, represented with the form of a human being, but with the head of a dog or jackal.
- anus**, us, /.: an old woman.
- anxious**: anxious, troubled, vexed.
- Anxur**, uris, *n.*: Anxur, a town in Latium, now Terracina.
- aper**, apri, *m.*: wild boar.
- aperid**, ire, aperui, apertum: open, uncover, lay bare; make visible, reveal, disclose: *hence*
- apertus**: open, exposed, undefended.
- apex**, icis, *m.*: peak, top, summit; cap, crest, crown.
- Apollo**, inis, *m.*: Apollo.
- apparatus**, us, *m.*: preparation; magnificence, splendour, pomp.
- appared**, ere, ui, itum: appear, come in sight, show oneself.
- appelld**, 1: call, name, address: *contrast*

appello, ere, pull, pulsum: drive **to** or towards; bring **to**, put in at (*nautical*).

Appenninicola, ae, m.: an inhabitant of the Apennines.

appetd, ere, ivi, Itum: seek after, attack, make for.

applied, 1: draw close, place near, apply.

appono, ere, posui, positum: place near, set down.

apto, 1: adopt, fit, adjust; hang or put on.

aptus: fitting, suitable.

apud: among, in the presence of, at the house of; at, near; **in** (*of an author*).

Apulia: a district in S. Italy: **hence**

Apulus: Apulian.

aqua: water; rill, spring.

aquila: eagle.

Aquid, onis, m. : the North wind.

ara: altar.

Arabs, bis, m.: an Arabian.

aranea: spider; cobweb.

ara tor, oris, m.: ploughman; **and**

aratrum: plough: *from* aro, 1: plough.

Araxes, is, m.\ the Araxes, **a river in Armenia**.

arbiter, tri, m.: umpire, judge; master: **hence**

arbitrium: will, authority; judgment, decision.

arbor, oris, f.: tree: **hence**

arbustum: plantation, orchard.

arbutus, i, f.: the wild strawberry-tree, arbutus.

Arcadia: Arcadia, a mountainous district in southern Greece.

arcanus: secret, hidden; mysterious, mystic.

Areas, adis, a.: Arcadian; *as a noun* an Arcadian.

arced, ere, ui: shut up; keep away, keep from one.

Arcturus, i, m.: Arcturus, **a star**.

arcus, us, m.: bow.

ardeo, ere, si, sum: burn, blaze, glow; be eager, be excited, be ardent: **hence**

ardescd, ere, arsi: take fire, kindle; become furious; **and**

ardor, oris, m.\ burning, flame, blaze; passion, zeal, ardour, frenzy.

arduus: steep; high; high-towering, rising aloft; *n. pl.*: heights.

area: threshing-floor; an open space, court, playground.

arena: (*see* harena) sand.

areo, ere, ui: be dried up, be withered; be thirsty.

argenteus, a.: silver, of silver: **from**

argentum: silver.

Argivus: Argive, Greek.

Argo, us, f.: the Argo, **Jason's ship**.

Argolicus: of Argolis; **hence** Greek, of the Greeks.

argud, ere, ui, utum: show, prove; convict, prove guilty.

Ariadna: Ariadne, *d. of Minos II, King of Crete*.

Aricia: Aricia, *a town in Latium on the Appian Way. now La Riccia*.

aridulus: dry: *dim. from*

aridus: dry, parched; *as a*

noun aridum: dry Hand:
from areo.

aries, etis, *m.*: ram.

Arisba: *A city in the
Troas.*

arista: ear or beard of corn.

arma, drum. *n.*: implements;
arms, armour, weapons; bat-
tle, war: deeds of arms,
martial deeds.

armatus: armed.

armentalis, *e, a.*: of a herd.

armentum: cattle, oxen; herd.
armifer, era, erum: armed,
bearing arms.

armiger, eri, *w.*: armour-
bearer, shield-bearer.

arm5, 1: arm, equip,

armus, 1, *m.*: shoulder, upper
arm.

arrectus: *p.p.p. from*

arrigd (adr), ere, exi, ectum:
raise, erect, uplift.

arripio (adr), ripere, ripul,
reptum: lay hold of, seize
upon.

Arrius, ii, *m.*: Arrius.

Arruns, ntis, *w*: Arruns.

ars, artis. *f.*: skill, dexterity;
craft, trick.

artus: close, strait, narrow;
truelised.

artus, uum, *m. pl.*: joints,
limbs, frame, form.

arundo, inis. *f.*: (see harundo)
reed, cane, rod, arrow.

arvum: field, glebe, ploughed
land.

arx, arcis, *f.*: fortress, citadel,
stronghold; height, summit.

Ascanius: Ascanius (*also
called lulus*), son of Aeneas
and Creusa.

Asia: Asia, the continent;
the Roman province of Asia.

Asilas, ae, *m.*: Asilas.

aspectus, us, *m.*: sight; ap-
pearance.

asper, era, erum: rough;
fierce, savage; cruel, violent.
aspicio, ere, spexi, spectrum:
look at; view, see, behold.

Assaracus: Assaracus: *see*
84 n.

Assyrius: of Assyria, As-
syrian.

Asterie, es, *f.*: Asterie.

astrum: star, heavenly body.
(astus, us) *m.*: *only found
in abl.* astu: adroitness,
craft, cunning.

at: but.

Atabalus: a hot wind, sir-
occo.

atavus, I, *m.*: a male ancestor
in the fifth generation back;
an ancestor, forefather.

ater, atra, atrum: black,
dark, sable, murky.

Atlanticus, *a.*: Atlantic.

Atlas, antis, *m.*: Atlas: *see*
1105 n.

atque: and also, and.

atqui: and yet.

Atridae, arum, *m.*: Atridae,
sons of Atreus.

atrium: hall.

atrdx, oris, *a.*: savage, fierce.

Attalicus, *a.*: of Attains.

attenuS, 1: thin down, at-
tenuate.

Atticus: Attic, of Attica.

attined, ere, tinui: reach;
impers. attinet: it con-
cerns.

attingd, ere, tigi: touch,
reach, gain.

attollo, ere: lift up, raise,
rear; lift or raise against.

attonitus: astonished.

auctor, oris, *m.*: producer, founder; contriver, author, adviser.

audacia: boldness, courage, audacity: *from*

audax, acis: bold, daring.

audens, entis: bold, confident, resolute: *from*

audeo, ere, ausus sum: dare, venture; **have** courage or resolution.

audio, 4: hear, listen, give ear.

auferd, auferre, abstufi, ablatum: take away, deprive, remove, strike off.

Aufidus: Aufidus, *a river in Apulia*.

augeo, ere, auxi, auctum: increase, enlarge; heap up, pile high; exalt, magnify, honour.

augur, uris, *m.*: soothsayer, diviner, augur: *hence*

augurium: augury, divination, prophetic power.

Augustus: Augustus.

aula: forecourt, yard; palace, court.

aulaeum: curtain, tapestry.

aura: breeze, air, breath.

aura t us: gilded, adorned with gold.

aureolus: golden, of gold: *dim. from*

aureus: of gold, golden; gilded, adorned with gold.

auricula: ear, lobe of the ear: *dim. from auris*.

auriga, ae, *m.*: charioteer, driver.

auris, is, *f.*: ear.

Aurora: Aurora, *goddess of dawn*: dawn, daybreak, morning; the East, **the** Orient.

aurum: gold.

Ausonia: Ausonia, *an old name for Italy*.

auster, tri, *m.*: the south wind.

ausum: deed of daring, enterprise of danger; *from* audeo.

aut: or; **aut.** . . **aut**: either . . . or.

autem: but; and in addition, furthermore.

autumd, 1: affirm, declare.

autumnus, i, *m.*: autumn.

auxilium: help; *pl.*: auxiliaries, provincial troops.

avarus: greedy, covetous, eager.

ave, avete: *salutation, 'hail'; imperative forms and inf. avere only found*.

sivello, ere, velli, volsum or vulsum: tear away, rend from.

avena: oats; a straw; a shepherd's pipe.

aved, ere: be eager, be keen. Svertd, ere, ti, sum: divert or turn aside; *pass.*: turn the face away; *p.p.p.*: hostile, averse.

avia: grandmother.

avidus: eager, desirous, greedy: *from* aveo.

avis, is, *f.*: bird.

avitus: ancestral.

avius: out of the way, remote.

avoid, 1: fly away; flee; hasten away.

avunculus, i, *m.*: uncle, mother's brother.

avus, i, *m.*: grandfather.

baccar, aris, *n.*: foxglove.

Baccha, f.: a Bacchante, **a**

- female attendant of Bacchus,*
- bacchor, l:** revel, rave, cry in triumph: *from*
- Bacchus:** Bacchus; *s. of Jupiter and Semele, the god of wine, of intoxication and inspiration.*
- Bactra, orum, n. pi.:** Bactra, capital of Bactria in Asia.
- baculum:** stick, staff; sceptre.
- balanus, I, f.:** acorn; a fragrant nut, the ben-nut.
- Bandusia:** Bandusia.
- barbaricu8:** foreign, strange; outlandish, barbaric: *from*
- barbarus:** foreign; barbaric.
- barbitos, (I), m.:** lyre, lute.
- Barium:** Barium, a town in Apulia, now Bari.
- Bassus:** Bassus, a Roman poet.
- beat us:** happy, blessed; wealthy, prosperous.
- bellator, oris, m.:** warrior.
- Bellerophon, ontis, m.:** Bellerophon; *Intro. § 90.*
- bellicosus:** warlike.
- bellicus:** of war, military, martial.
- Bellona:** Bellona, goddess of war and bloodshed.
- bellor, an (and bello, 1):** war, fight; *from*
- bellum:** war; battle.
- bellus:** pretty, charming.
- bene, adv.:** well; cheaply.
- benigne:** abundantly, liberally, kindly, *from*
- benignusa** kind, liberal.
- bed, 1:** make happy, reward, enrich.
- Berecynthius:** of the mountain Berecynthus in Phrygia, *sacred to Cybele: Berefcytian.*
- bibo, ere, bibi:** drink.
- bicornis, e:** two-horned; **with** two mouths (*of a river*).
- bidens, entis, a.:** with two teeth; *as noun, m.:* hoe; *f.:* sheep.
- bills, is, f.:** bile, anger, wrath.
- bini, ae, a; a.:** two each; a pair, two.
- bipennis, is, f.:** two-edged axe; battle-axe.
- biremis, e, a.:** two-oared.
- bis:** twice.
- Bithynus:** of Bithynia, a Roman province on the s. shore of the Black Sea: Bithynian.
- bivium:** place where the road forks; *from*
- bivius, a.:** of two ways, having two approaches.
- blande:** flatteringly, soothingly; *and*
- blanditia:** flattery, blandishment, caress: *from*
- bland us:** flattering, fawning, caressing; pleasant, enticing, alluring.
- bomb us, I, m.:** a booming, deep hollow sound.
- bonus:** good; **bona, n.pl.:** goods, wealth, property.
- bos, bovis, m. and f.:** ox, cow.
- bracchium:** arm.
- brevis, e:** short, short-lived: *hence*
- breviter:** briefly.
- Britannus, i, m.:** Briton.
- bruma:** (brevissima) the shortest day (*our Christmas*): winter.
- Brundisium:** Brundisium,

now Brindisi, *a* town in southern Italy.

bullā: bubble; knob, stud.

bus turn: tomb.

Butes, ae, *m.*: Butes.

buxifer, era, erum: bearing box-trees, clad in box-trees.

cachinnus, I, *m.*: laugh, laughter.

cacumen, irns, *n.*: top, pinnacle.

cado, ere, cecidi, casum: fall; set; fall out, turn out to be.

cadus, 1, *m.*: wine-jar, cask.

Caecubus, *a.*: of Caecubum, a district in Latium; Caecuban wine.

caecus: blind.

caedes, is, *f.*: cutting down; slaughter, carnage, bloodshed; blood, gore.

Caedicus: Caedicus.

caedo, ere, cecidi, caesum: cut, hew, lop; slay, kill.

caelebs, ibis, *a.*: unwedded; bachelor.

caelestis, e: heavenly, in the sky; *m. pi.*: the gods.

caeld, 1: engrave, chase, emboss.

caelum: sky, heaven.

caementum: rubble; unhewn stone.

caerulus: dark blue, azure; from caelum.

Caesar, aris, *w.*: Caesar.

caesaries, ei, *f.*: hair, locks.

caespes, itis, *m.*: cut sod, turf.

Calabria: Calabria, S.E. portion of Italy,

Calais, is, *m.*: Calais.

Calenus, *a.*: of Cales.

caled, ere, *ui*: be warm; love ardently; hence

calidus: warm.

caligindsus: misty, dark, murky.

callidus: shrewd, cunning.

Calliopea: Calliope, the Muse of epic poetry.

callis, is, *m. andf.*: footpath, path, track.

Calvus: C. Licinius Macer Calvus, poet and orator.'

calx, cis, *f.*: the heel.

Calymne, es, *f.*: Calymne, an island near Rhodes.

Camena: Muse (the native Latin name).

Camilla: Camilla.

cam in us, i, *m.*: furnace, stove.

campus, i, *m.*: an even, flat, open space; plain, field; the Campus Martius.

candens, entis: white, glowing, shining; from

canded, ere, *ui*: be white, glow, gleam bright; hence

candidus: shining white, white; lovely; cloudless.

Canicula: the Dog-star: from

canis, is, *m. f.*: dog, hound; Dog-star.

canities, ace. em, abl. e, *f.*: hoary age, old age; grey-ness, grey hairs.

Cannae, arum, *f.*: Cannae, a village in Apulia, S. Italy.

cand, ere, cecini: sing, chant, play; sing of; foretell, prophesy; cry.

Cantaber, bri, *m.*: Cantabrian.

canto, 1: sing: and

cantus, us, *m.*: song; note, music: from cano.

canus: gray, hoary; white; venerable.

capax, acis: large, capacious.

capella: a she-goat.

caper, pri, m.: goat.

capessd, ere: take eagerly;
strive to reach or secure.

capillus, I, m.: hair.

capid, ere, cepi, captum:
take, seize, capture; take up.

Capitdlum: Capitol, temple
of Jupiter on the Capitoline
Hill at Rome; the Capito-
line Hill.

Capra: the Goat, a star.

captivus, a.: taken prisoner,
captive: hence

captivus, I, m.: captive, pri-
soner.

captd, 1: catch, catch at.

caput, itis, n.: head; top;
person, being, life; source.

Car, Caris, m.: Carian, in-
habitant of Caria in W.
Asia Minor.

carbaceus, a.: of fine linen.

carbd, onis, m.: coal, char-
coal.

cared, ere, ui: be without,
be deprived of; shun.

carina: keel; ship,

carmen, inis, n.: song, poem,
verse.

Carpathius: Carpathian; see
562 n.

carpo, ere, psi, ptum: pluck;
graze, browse, eat; seize,
take.

Carthago, inis, f.: Carthage.

carus: dear, precious.

Casmilla: Casmilla.

cassida: helmet.

Castor, oris, m.: Castor;
Intro. § 89.

castra, drum, n. pl.: camp.

castus: pure, innocent, chaste.

casus, us, m.: fall ; chance,

event, vicissitude; danger,
mischance, mishap, disaster.

catena: chain.

caterva: crowd, throng; band,
troop, squadron.

Catilina, ae, m.: Lucius
Sergius Catilina, the con-
spirator, whose schemes Cicero,
when consul in 68 B.C.,
frustrated.

Catillus: Catillus.

Cato, onis, m.: Cato.

Catullus: Catullus, the poet.

catulus, I, m.: young animal,
whelp; dog.

catus: clear-sighted, shrewd,
wise.

Caucasus: Caucasus, Cau-
casian mountains.

cauda: tail.

caupd, onis, m.: huckster,
innkeeper: hence

caupona: retail shop, an
inn, a tavern.

causa: cause, reason; motive,
argument, occasion.

cautus: careful, wary, cau-
tious: from caved.

cavea: hollow; auditorium,
ring {of a theatre or circus):
from cavus.

caved, ere, cavi, cautum: be
on one's guard against, take
heed, be anxious.

cavus: hollow.

Cecropius: of Cecrops, the
founder of Athens: Athenian.

cedd, ere, cessi, cessum: go
away, depart, withdraw;
abandon; yield.

celebrd, 1: keep festival;
make famous, celebrate;
throng; carry in procession.

celer, eris, ere: swift, quick:
hence

celero, 1: hasten, speed: *and*
celerrimus: very swift, most
 speedy.

cella: store-room, lodge, attic.

cel5, 1: hide, conceal.

celsus: towering, high, lofty,
 tall.

cena: dinner; afternoon meal:
hence

cend, 1: dine.

centeni, ae, a: (*distrib. num.*
a.) a hundred each.

centum: *indecl.*: one hundred.

cera: wax, honey-comb.

cerebrosus: hot-headed, iras-
 cible: *from*

cerebrum: brain.

Ceres, eris, f.: Ceres, *goddess*
of agriculture : so for grain,
 cereals.

cernd, ere, crevi, cretum:
 separate; discern, disting-
 uish, perceive, see.

certamen, inis, n.: contest,
 quarrel, combat; rivalry,
 struggle: *and*

certatim: eagerly *from* certo.

certe: assuredly, at least.

certo, 1: fight, contend, strive.

certus: certain, assured, re-
 solved, determined; sure,
 positive, trustworthy; un-
 erring; certum est: it is
 one's purpose or determi-
 nation.

cerva: hind; deer.

cervix, icis, f.: neck.

ceteri, ae, a: the others, the
 rest.

ceu: as, just as.

charta: piece of papyrus;
 paper; *hence* a letter, poem,
 book, volume.

Chiron, onis, m.: Chiron, a

centaur, s. of Saturn and
Philyra.

chlamys, ydis, f.: mantle,
 cloak.

Chloe, es, f.: Chloe, a *girl's*
name.

ChlSreus*: Chloereus.

chommodus: a mispronun-
 ciation of commodus—'ad-
 vantageous*.

chorea: a dance in a ring, a
 dance.

chorus, I, m.: choral dance;
 band, chorus.

Chromis, is, m.: Chromis.

cicatrix, icis, f.: scar, wound.

cichoreum: chicory, endive.

Cieros, i, m.: Cieros or
 Cierion, a *Thessalian town*.

cingo, ere, cinxi, cinctum:
 surround, gird, crown.

cingula, orum, n. pi.: belt,
 girdle.

cinis, eris, f.: ashes.

circa, *adv.* and *prep.*: around,
 about.

circenses, ium (sc. ludi),
 m.pl.: the Circensian games.

circueo, ire, ivi or ii, itum:
 go around, hover around:

hence

circuitus, us, m.: way round,
 circuit.

circum, *adv.*: around, about:
prep.: around, about,
 near.

circumago, ere, egi, actum:
 draw around.

circumdo, dare, dedi, datum:
 surround, enclose; enshroud.

circumfundd, ere, fudi,
 fusum: pour or spread

around.

circumligd, 1: fasten round,
 attach to.

drcumlino, ere, litum: spread all over, smear, anoint.

drcumspidd, ere, spexi, spectrum: look around.

dsta: basket or box.

cithara: cithara, guitar, lute.

citius: sooner, *comp. of*

dto: soon: *from*

dtus: quick, swift, rapid.

civilis, e: civil; pertaining to the state; c. **victoria:** victory in civil war: *from*

civis, is, m. and f.: citizen: *hence*

civitas, atis, f.: citizenship; state.

clades, is, f.: disaster, injury, loss.

clamito, 1: shout: *from*

clamd, 1: cry out, shout: *hence*

clamor, oris, m.: shout, shouting, outcry.

claro, are: make famous: *from*

clams: clear, bright, shining; glorious, noble, famous.

classicum battle signal; war-trumpet: *from*

classis, is, f.: class; fleet; *pl.:* ships.

claudo, ere, clausi, clausum: shut, enclose, encase.

claudus: lame, limping, halting.

clavis, is, f.: key.

clavus, i, m.: nail.

clemens, entis, a.: gentle, mild, merciful.

cliens, entis, m.: client; follower, supporter.

clipeus, I, m., or clipeum: round shield, shield.

clftellae, arum, f.: pack-saddle.

clivus, i, m.: slope (*up or down*), ascent, declivity.

Cloelia: Cloelia.

Clytius: Clytius.

Cocceius: Cocceius, an Italian family name.

Codes, Coclitis, m.: Horatius Codes, who defended the wooden bridge over the Tiber against P or senna.

coctus: *see* coquo.

Cocytus (os), I, m.: Cocytos, one of the rivers of Hades.

coemo, ere, eml, emptum: purchase, buy up.

coena: dinner, afternoon meal: *see* cena.

coeo, coire, coii, coitum: come together, assemble.

coepi, coepisse, coeptus sum: have begun: *hence*

coeptum: beginning; undertaking; enterprise, endeavour.

coerced, ere, cui, citum: enclose, encompass; confine, control; marshal.

coetus, us, *tn.:* company, association; crowd, rabble, throng.

cdgnatus, a.: related by blood; kindred.

cdgnitissimus: very well-known: *from*

c5gnoscd, ere, novi, nitum: become acquainted with, grow familiar with; learn, ascertain.

cogd, ere, coegi, coactum: collect, drive, compel.

cohibeo, ere, ui, *p.p.p.* cohitus: hold together, confine, embrace; keep back, hinder, stay, restrain, withhold.

Conors, rtis, f.: cohort, squadron, troop; throng.

colligo, ere, legi, lectum: gather, collect, assemble.

collis, is, m.: hill.

colluced, ere: shine bright, glitter.

collum: neck.

collyrium: a liquid eye-salve.

cold, ere, colui, cultum: cultivate; cherish, worship, honour, keep sacred.

colocasium: Egyptian bean, marsh-lily.

coldnus, I, m.: husbandman, settler: *from colo*.

color, oris, m.: colour, hue.

columba: dove, pigeon.

columen, inis, n.: column, pillar; support, bulwark.

colus, i, m.: distaff.

coma: hair; foliage: *hence*

comatus: long-haired; leafy.

combibd, ere, bibi: drink up, absorb.

comes, itis, m. and f.: companion, follower, attendant.

comitor, 1: accompany, attend, follow.

comminus, adv.: hand to hand, at close quarters.

committd, ere, misl, missum: bring together; *of battle*, engage in, begin; entrust, commit to.

commodus: convenient, advantageous; *neut. as noun*: advantage, profit.

communis, e, a.: common, joint, general.

compelld, ere, pull, pulsum: drive together, drive in a body; collect, assemble,

compelld, 1: accost, address.

compesco, ere: confine, restrain.

complector, i, plexus sum: embrace, enfold.

compleo, ere, evi, etum: fill full, fill completely, fill; line, man; fulfil, complete.

comploro, 1: to bewail, lament.

compono, ere, posui, positum: dispose, arrange, array, settle; agree upon, appoint, fix.

comprendo, ere, di, sum: seize.

concedo, ere, cessi, cessum: yield, give up; allow, suffer.

conchylium: shellfish; purple colour, purple garments.

concilium: meeting, council, assembly.

concid or **concio**, ire or ere, civi, citum: stir up, excite; *p.p.p.* **concitus**: at full speed.

incipio, ere, cepi, ceptum: take; undertake, assume.

concito, 1: rouse, urge on, spur on; brandish.

concitus: *see* **concid**.

conclamd, 1: shout together, shout, cry out.

concors, cordis: of the same mind, united, agreeing, harmonious.

concurrd, ere, curri or curri, cursum: run together, meet; clash.

concursum, us, m.: a flocking together, a crowd; attack, charge.

condicio, onis, f.: agreement, condition, terms.

condisco, ere, did **id**: learn thoroughly, learn well.

condo, ere, didi, ditum: put together; hide, bury, plunge; garner, store.

conferd, ferre, contuli, conlatum(coll): bring together; **collatis signis**: in battle array.

confestim, adv.: immediately, without delay, forthwith.

conficio, ere, feci, fectum: execute, accomplish, complete; destroy.

confodio, ere, fodi, fossum: stab or pierce through and through, stab.

congemino, 1: redouble, repeat, multiply; ply vigorously.

congerd, ere, gessi, gestum: collect, heap up; shower (weapons).

congregior, I, gressus sum: come together; meet in strife, engage, join battle.

conicio (coicio), ere, iecl, iectum: throw together, throw, hurl.

conitor, 1, nlsus or nixus sum: exert one's self, strive; do one's utmost.

coniunx or coniux, iugis, *m.* and *f.*: husband; wife.

conlabor (coll), I, lapsus sum: fall together, fall, sink.

conor, 1: undertake, attempt, try.

conscius: conscious of, aware of; allied, confederate; having knowledge of, witnessing; self-conscious.

consenesco, ere, senui: grow old.

consequor, i, secutus sum: follow, follow up, overtake.

consero, ere, serui, sertum: entwine, fasten.

cdnsessus, us, *m.*: assembly, throng; crowd of spectators: *from*

consido, ere, sedi, sessum: settle, take up a position.

consilior, 1: take counsel, consult: *from*

consilium: deliberation, consultation, planning; plan, purpose, design, scheme; counsel, advice.

consisto, ere, stitl: stand still, halt, take a stand.

consocio, 1: join, unite, connect.

conspectus, us, *m.*: sight, view: *from*

conspicio, ere, spexi, spectrum: observe, descry, see.

constans, antis: firm, faithful, constant.

construo, ere, xi, ctum: place together, pile together.

consul, ulis, *w.*: consul: *hence* consularis, e, *a.*: of a consul, consular.

consuld, ere, sului, sultum: take counsel, reflect, consider, consult, plan; take heed.

consumo, ere, mpsi, mptum: spend; consume; destroy.

consurg, ere, surrexl, surrectum: rise, arise.

contactus, us, *m.*: contact, touch, contagion.

contaminatus: polluted, impure, vile.

contego, ere, xi, ctum: cover over.

contemplor, 1: look at, view.

contemptor, oris, *m.*: despiser; scorner.

contendo, ere, di, turn: strive for; dispute, fight, contend; hasten, maintain.

contentus: contented, content, satisfied.

conticesco, ere, ticui: become silent or still.

contined, ere, ui, tentum: keep in, restrain; bound.

contingo, ere, tigi, tactum: touch; befall, be one's fortune.

continuo: immediately, forthwith.

contorqueo, ere, torsi, torturn: twist, whirl, hurl.

contra, adv.: on the other hand, in opposition, in return, in answer; *prep.*: against, in answer to.

contraho, ere, traxi, tractum: draw together; shorten, narrow, lessen; reef (*ofsails*).

contundo, ere, tudi, tustum or tunsum: crush, shatter; destroy.

convalesco, ere, ui: grow well or strong.

convello, ere, velli, voteum or vulsum: tear away, pull off, wrest; tear to pieces, cleave, rend; shatter.

convenio, ire, veni, ventum: come together; agree with, suit: *hence*

conventus: us, m.: assembly, company.

converto, ere, verti, versum: turn completely, turn; direct.

convexus: arched, vaulted.

convicium: clamour, outcry; abuse.

convictus, us, m.: living together, social life; social group; banquet: *cf.*

con viva, ae, m, f.: guest; banqueter.

convulsus: see *convello*.

copia: abundance, plenty; a force, army, body of men; ability, power, opportunity.

coquo, ere, coxi, coctum: cook; prepare by fire; **dry** out, season.

cor, cordis, n.: heart; mind, soul; **cordiest**: it is agreeable.

Coras, ae, w.: Coras.

Cornelius: Cornelius; Cornelius Nepos *the historian, a friend of Catullus*.

Cornincius: Cornificius, *a poet, friend of Catullus*.

cornu, us, n.: horn, bow; wing of an army, sailyard; courage, might.

corolla: garland or wreath: *dim. from*

corona: garland, chaplet, wreath, crown, diadem; ring, crowd or circle of people: *hence*

corono, 1: encircle, surround, encompass; ; crown, enwreath.

corpus: oris, n.: body; corpse; person, individual; to to **corpore**: with all one's might.

corrigo, ere, rexi, rectum: make right, improve, correct.

corripio, ere, ripui, reptum: seize upon; carry away.

corrumpo, ere, rupi, ruptum: spoil; ruin; waste, destroy; bribe, corrupt.

cortex, icis, m. and f.: bark, cork.

corusco, are: shake, brandish; make to flash or **glitter**.

Corvinus: Marcus Valerius Messala Corvinus, *a friend of Horace.*

costa: rib.

cos turn: perfume, nard.

cothurnus, I, m.: a hunting boot; a boot worn by tragic actors, buskin.

Cotiso, onis, m.: Cotiso, king of the Dacians.

Crannndn, onis, f.: Crannon, a town in Thessaly near the Peneus.

eras: to-morrow; in the future, hereafter.

Crassus: M. Licinius Crassus, consul 70 and 65 B.C., defeated at Carrhae by the Parthians, 53 B.C.

crastinus, a.: of to-morrow.

crater, ens, m.: mixing bowl, bowl.

creber, bra, brum: thick, close; frequent, numerous.

credibilis, e: credible; worthy of belief: *from*

credo, ere, didi, ditum: put faith in, trust, risk; believe, think, regard; entrust: *hence*

credulus: ready to believe, credulous.

creo, 1: produce, yield; create, appoint.

crepo, are, ui, itum: rattle, rustle.

cresco, ere, crevl, cretum: grow (*intrans.*); increase.

Crete, ae, f.: Crete, a Mediterranean island, now Candia.

Creusa: Creusa, d. of King Priam, wife of Aeneas, mother of Ascanius: she perished at the fall of Troy.

crimen, inis, n.: charge, crime.

crinalis, e, a.: of the hair: *from*

crinis, is, m.: hair, locks,

crista: tuft, crest, plume.

croceus: of saffron, saffron-coloured; yellow, golden.

criidelis, e: cruel, pitiless.

crudescio, ere, dui: grow harsh, increase in violence, be aggravated, grow worse: *from*

crudus: raw, crude; fresh, vigorous.

cruentus: blood-stained, bloody, gory: *from*

cruor, oris, m.: blood, gore.

crus, uris, n.: leg.

cubile, is, n.: couch, bed: *from*

cub5, are, ui, itum: lie; recline (*at table*).

culex, icis, m.: a gnat.

culina: kitchen.

culmus, i, m.: straw, thatch.

culpa: fault, blame, crime: *hence*

culpo, 1: blame.

culter, tri, m.: knife.

cultor, oris, m.: cultivator; inhabitant; worshipper: *from collo; hence also*

cultrix, icis, f.: a female inhabitant, dweller: *and*

cultus, us, m.: labour, care, cultivation; manner of life.

culullus, I, m.: large drinking-vessel, bowl.

cum, prep.: with.

cum, conj.: of time, when, while, after; of cause, since, seeing that, because; of concession, although.

Cumaeus: of Cumae, Cumaeae.

cumba: skiff, boat.

cunabula, orum, **n. pl:** cradle.

cunctor, 1: linger, loiter, delay.

cunctus, a: all together, all.

cuplde: eagerly.

Cupidineus: of or belonging to Cupid: *from* Cupido.

cupido, inis, **f.:** desire, longing, greed, eagerness, passion: *hence personified*

Cupido, inis, **m.:** Cupid; *in pl.* the Loves or Desires.

cupidus: desirous of: *from*

cupid, ere, ivi, itum: desire, covet.

cupressus, 1, f.: cypress tree.

cur: why?

cura: care, charge, office; needfulness, thoughtfulness, discretion, forethought; trouble.

Cures, ium, m. and f.: Cures, chief town of the Sabines.

curia: senate-house: Senate.

euro, 1: take care of; take pains, strive; long for, desire; covet, yearn for.

curriculum: chariot, racing car; course: *from*

curro, ere, cucurri, cursum: run, move quickly, hasten: *hence*

currus: us, **m.:** chariot: *and*

cursus, us, **m.:** race; course; speed, fleetness.

curvamen, inis, **n.:** bend, curve: *from* curvo, bend: *from*

curvus: curved, bent, winding.

cuspis, idis, **f.:** spear-point; spear, javelin.

custos, odis, **m.:** guard, guardian, keeper, sentinel; (*collective*) guard, watch, encompassing line.

cyathus, 1, m.: cup, ladle.

Cybele, ae, **f.:** Cybele, *the mother of the gods: hence also Cybele, the mountain in Phrygia where she was worshipped.*

Cyclades, urn, **f. pl.:** the Cyclades, *a group of islands in the Aegean Sea.*

Cyclopes, urn: the Cyclopes, *a race of giants with only one eye, living in Sicily.*

eyenus, i, m.: swan.

Cyprius: of Cyprus, Cyprian: *from*

Cyprus, i, f.: Cyprus.

Cyrus, i, m.: Cyrus, *king of Persia.*

Cytherea: Cytherea, *a name of Venus: from Cythera, an Aegean island.*

Cytorius: Cytorian, of Cytorus: *from*

Cytdrus: Mt. Cytorus *in Asia Minor near Amastris.*

Dacus: a Dacian, *inhabitant of Dacia in Central Europe.*

Daedalus: Daedalus.

Dahae, arum, **m.:** the Dahae, *a tribe of Scythians living east of the Caspian Sea.*

damnd, 1: condemn, doom; consign for punishment; *and*

damndsus: fatal, ruinous: *from*

damnum: loss.

Danae, es: Danae", *d. of Acrisius and mother of Perseus.*

Danaus: Danaus (§ 70).

(daps), dapis, f.: sacrificial feast; banquet: *so also in pi.*

Dardanidae, arum, m. pi.: descendants of Dardanus (*founder of the royal family of Troy*), Trojans.

Daunias (adis), f.: Daunia, Apulia: *from*

Daunus: Daunus, *a mythical king of Apulia.*

de: down from, from; of, descended from, belonging to, born of; about, concerning.

dea: goddess.

debacchor: rave, rage wildly.

debeo, ere, ui, itum: owe; *p.p.p.*, owed, due.

decedo, ere, cessi, cessum: go away, depart from.

decern: ten.

decens, entis: seemly, becoming; beautiful, noble: *from* decet.

decerpo, ere, psi, ptum: pluck, pick or bite off.

decerto, 1: fight hard, battle.

decet, ere, uit: it becomes, it is seemly or fitting.

decido, ere, cidi: fall down; sink down, die.

decies (decien): ten times.

decimus: tenth.

decipio, ere, cepi, ceptum: beguile, deceive, while away (of time).

declaro, 1: manifest, declare, show forth.

declivis, e, a.: sloping.

decoro, 1: honour; grace, adorn, decorate: *and*

decdrus: beautiful, comely; ornamented: *from* decus.

decresco, ere, evi, etum: grow smaller, subside.

decurro, ere, cucurri or **curri**, cursum: run down; **have** recourse to.

decus, oris, n.: grace, ornament; jewel; pride, glory.

(dedeceo), ere, cui; be unseemly, misbecome: *hence*

dedecus, oris, n.: disgrace, infamy.

dedico, 1: dedicate, consecrate, set apart; enshrine.

dedo, ere, dedidi, deditum: give up, surrender.

deduco, ere, xi, ductum: escort, lead down; withdraw, draw off; launch (ship); adapt.

defendo, ere, fendi, fensum: defend, protect.

deficio, ere, feci, fectum: make off; give out, fail, cease, disappear; be wanting, be lacking; faint, **die** out, go out.

deflud, ere, fluxi, fluxum: flow down; glide down (*from horseback*).

defringd, ere, fregi, fractum: break off.

defundo, ere, fudi, fusum: pour down, pour forth.

dego, ere, degi: spend, pass (*of time*).

deicid, ere, icel, ictum: strike down, lay low.

deinde: then, thereafter.

delabor, I, lapsus sum: descend; flow or glide down.

delectus: chosen, picked, select, *p.p.p.* ofdeligo.

delenio, 4: soothe, win, charm.

deled, ere, evi, etum: destroy, annihilate.

- deliberatus:** resolved upon, determined.
- deliciae,** arum, f. *pl.*: pet, darling, favourite.
- deli go,** ere, legi, lectum : choose, select.
- Delius:** Delian, of Delos.
- Dellius:** Dellius, *a friend of Horace.*
- Delos,** 1, f.: Delos, *an island in the Cyclades.*
- Delphicus:** Delphic, of Delphi *in Phocis, the seat of the oracle of Apollo.*
- delphin,** inis, m.: a dolphin.
- delubrum:** temple, shrine, sanctuary.
- demens,** entis: foolish, frenzied.
- demissus:** low, brought down; *p.p.p. of*
- demitto,** ere, misi, missum: send down; hang down, sink, bend, droop; *in pass.*: descend.
- demo,** ere, dempsi, demptum: take away.
- Demophodn,** ontis, m.: Demophoon.
- demoved,** ere, movi, motum: *trans,* move away, turn away; take off or away.
- demum:** only, just, indeed; **turn demum:** at length, at last, then only.
- denatd,** are: swim down.
- denique:** finally, at last; in short, indeed.
- dens,** dentis, m.: tooth.
- densed,** ere: make thick, pack, press; *from*
- densus:** thick, crowded, close together; close, compact.
- depelld,** ere, puli, pulsum: drive away, avert, turn aside.
- depended,** ere: hang from, hang on, hang down.
- depono,** ere, posui, positum: lay down, lay aside.
- deprecor,** 1: deprecate, refuse, object.
- deproelians,** antis, *pres. part.* of deproelior: fighting to the finish; warring violently.
- depromd,** ere, prompsi, promptum: draw forth, bring out.
- derigo,** ere, rexi, rectum: direct, send, aim.
- deripio,** ere, ripui, reptum: snatch away, tear, pull or strip from.
- descendd,** ere, scendi, scensum: descend, go down.
- desero,** ere, serui, sertum: leave, abandon: *hence*
- desertus:** deserted, solitary, lonely.
- desiderium:** regret for anything lost or absent, yearning; object of longing, *hence* desired one, mistress: *from*
- desidero,** 1: long for, yearn after, miss or feel the lack of.
- desilio,** ire, silui, sultum: leap down.
- desind,** ere, sii, situm: leave off, cease, desist.
- desist** 6, ere, stiti, stitum: leave off, abandon, cease.
- despicio,** ere, exi, ectum: despise; look down.
- destino,** 1: intend, design, foretold.
- destituo,** ere, ui, utum: leave, abandon, forsake; defraud, rob.
- destringo,** ere, strinxī, strictum: draw, unsheathe.

- desum**, esse, fui: be wanting, be lacking.
- desuper**, *adv.*: from above; above.
- deterior**, ius: worse, inferior.
- detestor**, 1: curse, abominate; *p.p.*: **detestatus**: accursed, hateful, abominable.
- detorqueo**, ere, si, turn: bend aside, turn oil, turn away.
- detraho**, ere, xi, ctum: pull off, take from, draw away.
- detrecto**, 1: disparage, depreciate.
- deus**, I, *m.*: god; *gen. pi.* deum and deorum.
- devincio**, Ire, vinxi, vinctum: bind, unite, attach to.
- devinco**, ere, vici, victum: conquer completely, vanquish, subdue.
- devoved**, ere, vovi, votum: abjure, curse, consign; doom, destine; **se devovere**, devote oneself.
- dextera** or **dextra**: *sc.* manus, right hand; **dextra**, *as adv.*: on the right hand: *from*
- dexter**, *a.*: right, on the right.
- di*: *nom. pi. masc. of deus.*
- Diana** or *Diana*: Diana.
- died**, ere, dixi, dictum: say, speak, declare, tell; call, name; pronounce, determine, decide: *hence*
- dictum**: word, utterance.
- Dido**, us or onis, *f.*: Dido, *queen of Carthage.*
- diduco**, ere, duxi, ductum: part, sever, divide.
- dies**, el, *m.*: *sometimes in sing.* *f.*: day; period.
- Diespiter**, tris, *m.*: Jupiter.
- differo**, ferre, distuli, dilatam: bear apart, **scatter**, **tear** asunder.
- differtus**: crowded, packed: *from farcio*, stuff.
- difficile**, *adv.*: with difficulty.
- difficilis**, *e*: difficult.
- differo**, ere, fisis sum: distrust.
- diffingo**, ere: refashion, remodel, alter.
- diffugio**, ere, fugi: flee in different directions, disperse, scatter.
- diffundo**, ere, fudi, fusum: spread out.
- digitus**, I, *m.*: finger.
- dignor**, 1: deem worthy, honour: *from*
- dignus**: worthy, deserving, suitable, lit.
- diudico**, 1: decide, determine, settle.
- diligd**, ere, lexi, lectum: single out; esteem, prize, love.
- diluvies**, el, *f.*: flood, deluge.
- dimidium**: half.
- dimitto**, ere, misi, missum: send different ways.
- dimoveo**, ere, movi, motum: part, put asunder; push aside; entice, induce, tempt.
- Diomedes**, is, *m.*: Diomedes, *a Greek hero who fought in the Trojan War.*
- diota**: two-handled vessel, wine-jar.
- Dirae**, arum, *f. pl.*: the Awful Goddesses, the Furies.
- dirud**, ere, rui, rutum: destroy.
- dirus**: dire, fierce, dread; overmastering.
- dis**, ditis: rich (*see dives*)
- Dis**, Ditis, *m.*: Dis, Pluto, *god of the underworld.*

discedo, ere, cessi, cessum: depart.

discerpo, ere, psi, ptum: scatter, tear to pieces.

di8cinctus: ungirdled, ungirt, loosely-clad: *from* cingo.

disco, ere, didici: learn, acquire, become acquainted with.

Discordia: Discord, *the goddess of strife* : *from*

discors, cordis: discordant, at variance.

discrimen, inis, *n.*: separation, barrier; crisis, critical moment.

disertissimus: *superlative of disertus*: witty, eloquent.

dispar, aris, *a.*: different, unlike.

dispered, Ire, ii: to go completely to ruin, to perish.

dispergo, ere, si, sum: scatter, spread abroad.

displiced, ere, ui, itum: to displease.

dissentio, ire, sensi, sensum: disagree with, oppose.

dissideo, ere, edl: sit apart; be at variance, be distracted.

dissimilis, e: unlike; inadequate, unmeet for.

dissimuld, 1: pretend not to be or to do what one is or is doing; disguise, hide.

dissociabilis, e: separating, dividing.

dissoho, ere, solvi, solutum: take apart; dispel, thaw.

distendo, ere, di, turn: swell out, distend, fill.

distineo, ere, tinui, tentum: keep away from, keep from.

disto, are: be apart from,

distant from or different from.

distorqued, ere, torsi, torturn: to turn in different ways: roll, twist.

ditior, ius, *compar*, of dives, divitis: richer, more wealthy.

ditissimus: very wealthy, opulent.

diu, *adv.*: long, for a long time.

daïs: godlike, divine.

diva: goddess.

divello, ere, velli, vulsum: rend asunder, destroy.

diverberd, are, *p.p.p.*, atus: strike asunder, cut, cleave, divide.

diversus: turned in opposite or different directions, contrary; apart, separate, remote.

dives, itis: rich, richly equipped, richly provided.

dividd, ere, vlsi, visum: divide; apportion, allot.

divinus: of the gods, divine; *as noun*: soothsayer.

divitiae, arum, *f. pl.*: wealth, riches.

divortium: parting; side-path; by-path.

divulsus: *see* divello.

divus, i, *m.*: a god; *gen. pi.*: divum or divorum.

do, dare, dedi, datum: give, bestow, vouchsafe, furnish, supply, offer; allow, permit; surrender, consign; (lacrimas) shed, let fall; (dicta) utter; **manus do**: surrender, yield; **datis habenis**: with loosened rein; **ruinam dant**: fall.

doced, ere, ui, ctum: teach, point out, show; *hence*

doctus: learned, erudite.

doled, ere, ui, itum: grieve, be in trouble.

dolo, 1: to cut or hew with an axe, to cudgel, belabour.

dolor, oris, *m.*: pain, distress, grief, sorrow; indignation, resentment, wrath, anger.

dolus, I, *m.*: device, artifice; cunning, trickery, wile.

domina: mistress, dame, lady; *and*

dominus, I, *m.*: master; owner; lord: *from*

domo, are, ui, itum: subdue, vanquish.

domus, us, *f.*: house, home, habitation, abode, mansion; family, line, race.

donee, *conj.*: until; while, as long as.

dono, 1: give, present, bestow; reward or honour with a present: *from*

donum: gift, present; present to gods, (votive) offering, sacrifice.

dormio, 4: sleep, sleep through.

dorsum: back.

Dorus: Dorian.

dos, dotis, *f.*: dowry.

draco, onis, *m.*: serpent, snake.

dubitd, 1: waver, doubt, hesitate; deliberate, consider, ponder: *cf.*

dubius: doubting, doubtful, uncertain.

duco, ere, duxi, ductum: lead, guide, conduct, escort; wed or marry; (*of time*) spend, pass; prolong; (*of liquid*) drain, quaff: *hence*

ductor, oris, *m.*: leader, commander, general, chieftain.

duellum: war (*archaic form of bellum*).

dulcedo, inis, *f.*: sweetness, charm.

dulcis, e: sweet, pleasant.

dum, *conj.*: while, as long as; until; provided that.

dumeta, drum, *n.*: thicket: *from*

dilmus, i, *m.*: thorn-bush, bramble; *pl.*: a thicket.

duo, ae, o: two.

duplico, 1: double; double up, bow, bend.

durd, 1: endure: *from*

durus: hard; hardy, vigorous; rough, rude, stubborn, cruel.

dux, ducis, *m.*: leader, guide; ruler, captain, chief.

e: *see ex.*

ebrius: drunk, intoxicated.

ebur, oris, *n.*: ivory: *hence*

eburnus: of ivory, ivory.

ecce, *interj.*: lo, behold.

edax, acis, *a.*: devouring, destroying: *from*

edd, ere, edl, esum: eat, eat up, devour, destroy.

edd, ere, edidi, editum: utter; produce, give birth to; accomplish; *p, p.p.*, sprung from.

edomo, are, ui, itum: thoroughly tame, subdue; stamp out.

educo, ere, eduxi, eductum: lead out; draw (*sword*): *contrast*

educo, 1: produce; bring up, rear

efifero, efferre, extull, elatum: carry forth, bring forth; *p.p.*, elated, puffed up.

efficio, ere, feci, fectum: produce, cause, accomplish.

efflo, 1: blow forth, breathe out.

(effor), farl, fatus sum: speak out, relate, utter; speak, say.

effugid, ere, fugl; flee from, escape.

effulged, ere or ere, fulsi: shine forth, gleam, glitter.

effundo, ere, fudi, fusum: pour forth.

egelidus: chilly, chill, cold.

egeo, ere, ul: need, require; be poor.

ego, I.

egredior, I, egressus sum: go forth.

egregius: (*chosen from the herd*) distinguished; noble, glorious, wonderful.

eheu, interj. : alas !

eicio, ere, eieci, eiectum: throw out; exile, banish.

elabdrd, 1: work out, produce.

elatus: *p.p.p.*, effero.

electrum: amber; electrum, *a mixture of gold and silver.*

elegantior, ius (comp. of elegans): more charming, more delightful, more elegant.

eloquium: eloquence: *from*

eloquor, I, locutus sum: speak out, declare.

eludd, ere, si, sum: baffle, evade, elude.

eluo, ere, ui, utum: to wash out; cleanse, purify.

emendd, 1: correct, amend.

eminus, adv.: at a distance.

emiror, ari: gaze at in wonder.

emitto, ere, misi, missum: send forth; hurl.

emo, ere, eml, emptum: buy, purchase.

en, interj.: lo! behold! see!

enarrabilis, e: that may or can be explained or described, describable.

enavigo, are, avi: sail over, traverse.

enim, conj.: for.

Enlpeus*: Enipeus, 1. *a river in Thessaly.* 2. *a man's name.*

enitor, I, enixus or enisus sum: struggle upwards, mount; exert one's self, strive.

ensis, is, m.: (*two-edged*) sword.

ed, ire, ivi or il, itum: go, march, walk, move, pass, depart; run, flow.

eodem, adv.: to the same place.

epulae, arum, f.: feast, banquet.

equa: mare.

eques, itis, m.: horseman; *pi.:* horsemen, cavalry.

equidem; indeed, certainly, of course.

equus, i, m.: horse, steed.

erepo, ere, erepsi: to creep, crawl.

ergo, adv.: therefore, so, and so. **erigd, ere, rexi, rectum:** raise, lift up; erect, build, rear.

eripio, ere, ripui, reptum: take away, steal; snatch quickly, seize; rescue, save.

erro, 1: roam, wander, stray, straggle: *hence*

error, oris, m.: a wandering about; mistake, fault.

erudio, 4: teach, instruct, train.

erumpo, ere, riipi, ruptura:
break out, burst forth, sally
forth.

erus, I, m.: master, lord,
owner.

et: and; too, also, even;
et . . . et or et . . . -que:
both . . . and, not only . . .
but also.

etenim, conj.: for indeed, for.

etiam: and also, also, even.

Etruscus: of Etruria, Etrus-
can.

Euander, or Euandrus, dri,
m.: Evander, *an Arcadian,
founder and king of Pallan-
teum on the Tiber.*

euho: Evoe! *an exclamation
in honour of Bacchus.*

Eumolpus: Eumolpus, *a
Thracian singer and priest
of Ceres.*

Euneus: Euneus.

Euphrates, is, m.: *the river
Euphrates.*

Eurpā: *the continent of
Europe: from*

Europe, es, f.: Europa. (*Some-
times these forms are inter-
changed.*)

Eurus, I, m.: southeast wind.

Euryalus: Euryalus.

Euterpe, es, f.: Euterpe,
the muse of music.

Euxinus, I, m.: the Black
Sea, Euxine.

evadd, ere, si, sum: go forth,
pass through, escape, leave
behind,

evehō, ere, vexl, vectum:
carry forth, bring forth;
lift up, raise, elevate.

event us, us, m.: occurrence,
event; success.

eviscerō, are, p.p.p., atus:
disembowel; mangle.

evit5, 1: shun, avoid,
ex or **e, prep.:** out of, from.

exanimus: lifeless.

excedo, ere, cessi, cessum:
go or come forth or out;
depart, withdraw.

excido, ere, cidi: fall out,
disappear, perish: *contrast*
excido, ere, cidi, cisum: lay
low, cut down.

excipio, ere, cepl, ceptum:
take out, except; catch,
seize, lay hold of; break in,
interrupt; meet, receive,
welcome.

excito, 1: call out, wake, rouse.

excutio, ere, cussi, cussum:
shake out, shake off, throw
off.

exemplum: pattern, example.
exeo, ire, ii, itum: go forth or
from, come forth; evade,
escape from.

exercitus, us, m.: army,

exhaurid, ire, hausi, haustum:
draw out; exact, inflict.

exhortor, 1: exhort, encour-
age.

exigd, ere, egi, actum: drive
out; (*of time*) spend, pass;
finish, achieve: *hence*

exiguus: small, short, scanty.

exilis, e: shadowy, gloomy,
cheerless.

exilium: exile.

eximie: exceptionally, won-
drously: *a. eximius: from*

eximd, ere, emi, emptum:
take away; deprive, rob.

exitium: destruction, perdi-
tion: *and*

exitus, us, m.: outcome,
issue: *from exeo.*

exonero, 1: unload, relieve, free.

exorior, iri, ortus sum: arise.

expavescd, ere, pavi: to be terrified; fear greatly, dread.

expeditus: unimpeded, unencumbered, without a burden.

expello, ere, putt, pulsum: drive out, get rid of.

experior, iri, pertus sum: make trial of; find or learn by experience.

expleo, ere, evi, etum: fill; satisfy, sate.

explico, are, avi and ui, atum and itum: unfold; smooth; tell the history of.

expldrator, oris, *m.*: scout, spy.

expolio, 4: polish, finish off, smooth.

expono, ere, posui, positum: draw up, expose, state, set forth.

exposed, ere, poposci: ask, beg, demand.

expugno, 1: capture, carry by storm.

exseco, are, ui, sectum: cut out or off.

exsequiae, arum, *f. pl.*: funeral rites, funeral; death.

exsero, ere, serin, sertum: stretch out; *p.p.p.*, bare, uncovered.

exsicco, 1: drain; drink up, quaff eagerly.

exsilium or **exilium**: exile.

exsolvo, ere, solvi, solutum: set free, loose, unloose, release.

exspecto, 1: look out for, expect, await.

expird, 1: breathe out; breathe one's last, expire.

exstS, are; be, exist; stand out or project.

exstruo, ere, uxi, uctum: pile, heap up, accumulate; raise, lift up, support.

exsul, ulis, *m. or f.*: exile, banished person.

exsulto, or **exulto**, 1: leap, dance; exult, rejoice, vaunt.

exsurgo, ere, surrexi: rise up, stand up.

extemplo, *adv.*: immediately, straightway.

extendd, ere, tendi, tentum or tensum: extend, spread.

extenuo, 1: to reduce or thin out; diminish or weaken.

exterreo, ere, ui, itum: strike with terror, affright, dismay.

exto: see **exsto**.

extremus: outermost, most distant, last, utmost.

extricS, 1: disentangle, free.

extundo, ere, tudl, tunsum or tusum: strike or beat out; emboss; forge, fashion.

exud, ere, ui, utum: take off, take; hence

exuviae, arum, *f. pl.*: what is stripped off; spoils.

fabula: story, fable, play.

Fabullus: Fabullus, an intimate friend of Catullus.

fabulosus: fabulous, celebrated in fable, storied; from **fabula**.

fades, *ace. iem, abl. ie, f.*: appearance, form; face, features.

facile: easily.

facilis, *e*: easy; ready, affable.

facillimus: very easy.

- facio, ere, feci, factum: make, build, construct, form, fashion; occasion, bring about; do; value; make sacrifice.
 factum: deed, exploit, act.
 facundia: eloquence, fluency of speech.
 facundus: eloquent.
 Fadus: Fadus.
 fagus, i, f.: beech.
 Falernus: Falernian, *of the Falernian district in Campani*.
 fallax, acis: deceitful, treacherous, untrustworthy, fallacious.
 fallo, ere, fefelli, falsum: deceive, mislead, lead astray; fail, elude, escape: *hence*
 falsus: false, pretended, spurious.
 falx, falcis, f.: pruning-knife, pruning-hook.
 fama: report, rumour; fame, renown.
 fames, is, *abl.* fame, f.: hunger, starvation.
 f amosus: notorious, infamous: *from fama*.
 famula: a female attendant (*in a temple or house*), handmaid: *cf.*
 famulus, i, *m.*: man-servant or attendant; workman.
 fanum: temple, shrine, sanctuary.
 far, farris, n.: wheat, spelt; meal.
 fas, (*nom. and ace. sing. only*), n.: divine law; fas (est): (it is) right, proper (33 n.).
 fastidio, 4: despise, scorn, shun.
 fastldiosus: full of disgust, disdainful, scornful; loathsome, disgusting: *from*
 fastldium: aversion, dislike, fastidiousness; weariness.
 fastigium: gable end, gable, pediment; roof.
 fa talis, e: destined, fated, doom-fraught, deadly; baneful, fateful: *and*
 fatifer, a, urn: death-dealing, deadly, destructive: *from* fat urn.
 fatlgo, 1: weary, tire.
 fatum: what is spoken; fate, destiny: *from* (for), speak.
 fauces, ium, *f.pl.*: throat; jaws; narrow way, strait, entrance, defile, pass.
 Faunus: Faunus (§ 65).
 Faustitas, atis, f: beneficence; the goddess of bounty, fertility; faustus *a. from*
 faveo, ere, favi, fautum: be favourable, be well-disposed: *hence*
 Favonius: Favonius or Zephyrus, the west wind.
 favor, oris, *m.*: goodwill, favour, applause: *from* faveo.
 fax, facis, f.- torch, brand; wedding-torch; *fig.*: flame or fires of love, etc.,
 febris, is, f.: fever.
 fecund us: prolific, fertile.
 f elicitas, at is, f.: good fortune, prosperity, happiness: *from* felix, icis: happy, fortunate, blessed.
 femina: woman: *hence*
 femineus: of a woman, womanly, feminine; effeminate.
 fera: wild beast.
 ferax, acis: fruitful; productive, rich, fertile.
 feriae, arum, f.: holidays, festivals.

ferinus: of wild animals:
from fera.

ferio, Ire: strike, smite.

feritas, atis, f.: wildness,
fierceness, savageness.

fero, ferre, tuli, latum: bear,
bring, carry; lead, direct;
lift, present, offer, propose;
furnish, give, deal; say.

se ferre: dash, flaunt one-
self, show oneself off. *pass.*

ferri: be borne along; has-
ten, ride, sail, march along.

Feronia: Feronia, *an an-
cient Italian goddess.*

ferdx, oris: fierce, fiery,
spirited, warlike, savage.

ferratus: iron-shod: *and*

ferreus: of iron, iron: *and*

ferrugo, inis, f.: iron rust;
dusky colbur: *from*

ferrum: iron; sword, lance,
weapon.

fertilis, e: fertile, fruitful;
rich, productive.

ferus: savage, wild; *n.masc:*
wild beast: *cf. fera.*

ferve5, ere *and*ere: boil, seethe;
be aglow, glow: *hence*

fervidus: seething, glowing;
impetuous, eager.

fessus; wearied, fatigued,
worn out.

festino, 1: hasten.

f est us: solemn, festal.

fetus, us, *m.:* offspring,
brood, progeny; fruit: *cf.*

fetus: productive; filled with,
abounding in; *feta lupa:*
mother-wolf.

fictilis, e: fashioned of clay,
or earth of earthenware,
clay: *from fingo.*

fid el is, e: trusty, faithful;
sincere, sure.

fidens, entis: confident, coura-
geous, bold: *from fido.*

fides, fidei, fide, f.: trust,
confidence, reliance, faith,
belief, credence; trust-
worthiness, reliability.

fides, is, *and fides,* fidium
(*pi.*) *f.:* lyre, lute: *hence*

fidicen, inis, *m.:* minstrel;
lyric poet.

fido, ere, fisus sum: trust,
trust in: *hence*

fiducia, ae, f.: trust, confi-
dence, assurance, reliance:
and

fid us: trusty, faithful, trust-
worthy.

figo, ere, fixi, fixum: fix,
fasten, attach; transfix,
pierce.

figura: a figure, representa-
tion, picture, portrait.

filia: daughter.

filius, i, *m.:* son.

filum: thread, string; fibre,
filament *or* strand.

find5, ere, *p.p.p.,* fissus: split,
splinter; break, cleave.

fin go, ere, finxi, fictum :
mould, shape, fashion.

finio, 4: limit, finish, end:
from

finis, is, *m.:* limit, boundary;
end; *pl.:* territories, land,
borders.

fid, fieri, factus sum [*pass, of*
facio): be made, be pro-
duced, become.

firmitas, 1: make firm, strength-
en, fortify, sustain.

fistula: pipe, tube; shep-
herd's pipe.

flagellum: scourge, lash.

flagitium: shameful deed,
vice, disgrace, guilt.

flagrd, 1: blaze, burn, rage.

fiamen, inis, n.: blast, breath; blowing: *from fid*, 1: blow.

flamma: flame: *hence*

flam mo, 1: set on fire; incite.

flatus, us, m.: breath, blast: *from flo*.

flavesco, ere: become golden yellow, turn light yellow: *from*

flavus: yellow, golden.

flebilis, e: to be wept over, lamentable; tearful, doleful.

flecto, ere, flexi, flexum: bend, guide, drive; turn, pass, move, wend one's way.

fled, ere, evi, fletum: weep, weep for: *hence*

fietus, us, m.: weeping, lamentation.

fldred, ere, ui: flourish, bloom, blossom: *and*

florid us: fresh, blooming: *from*

flds, floris, m.: flower, blossom, bloom.

fluctus, us, m.: wave, billow: *and*

fluito, 1: float, swim; undulate; be uncertain: *from fluo*.

flu men, inis, n.: flow, flood, waters, stream, river: *from*

fluo, ere, fluxi, fluxum: flow, stream, run: *hence*

fluvius, i, m.: river; stream.

focus, i, m.: fire-place, hearth.

foedus: disgraceful, foul, shameful.

foedus, eris, n.: league, treaty, alliance; covenant, agreement.

folium: leaf.

fdns, fontis, m.: spring, fountain.

(for), fari, fatus **sum**: say, speak, utter.

fore: synonym *for* **futurus**, a, um, esse.

forem: synonym *for* **essem**.

fores, um, pi: *also sing*, foris, is, f.: door, entrance.

foris, adv.: out of doors, abroad.

forma: shape, form, beauty.

formido, inis, f.: fear, terror, dread.

formo, 1: fashion, form, mould: *and*

formosus: shapely, beautiful, handsome: *from* forma.

fors, fortis, f.: chance, luck, hazard; the goddess of chance: *hence*

forsan: perhaps: *and*

forte: by chance; perhaps, perchance.

fortis, e: brave, valiant, courageous: *hence*

fort iter: bravely.

fortuna: chance, luck; fortune, fate, destiny; *in good sense*, success, *or in bad sense*, adversity; situation, condition, state, plight;

Fortuna: goddess Fortune: *hence*

f or tuna t us: fortunate, happy.

forum: forum, market-place. fossa: ditch, trench.

foveo, ere, fovi, fotum: cherish, foster, caress; favour, support.

fragilis, e: easily broken, frail; crisp: *from*

frango, ere, fregi, fractum: break, snap; bruise, crush.

frater, tris, m.: brother: *hence*

fraternus: fraternal, belonging to a brother, pertaining to a brother, brotherly.

fraudulent[^] : deceptive, cheating, treacherous: *from*
 fraus, fraudis, f.: deceit, deception, treachery; offence, fault, blame, stratagem.
 fremitus, us, m.: loud noise; neighing: *from*
 fremd, ere, ui, itum: roar, howl; rage, rave, be wild; ring.
 frenum, pl. freni and frena, orum: bridle, bit, reins.
 frequens, entis: repeated, often; in great numbers, crowded: *hence*
 frequento, 1: visit frequently, celebrate; assemble or attend in numbers.
 fretum: strait, sea, firth: *contrast*
 fretus: relying on, trusting to.
 frigidus, us: cold; chill in death: *from*
 frigus, oris, n.: cold, coldness, frost; a feverish cold.
 frondator, oris, m.: pruner, hedger: *from*
 frons, frondis, f.: leafy branch, green bough, foliage.
 frons, frontis, f.: forehead, face, brow, front; countenance, expression, look.
 fructus, us, m.: fruit, reward, enjoyment: *and*
 fruges, um, f.: fruit, produce; *rare in sing.: from*
 fruor, I, fructus sum: enjoy, delight in.
 frustra: fruitlessly, in vain.
 fucus, I, m.: dye.
 fuga: flight, escape, fleeing: *and*
 fugax, acis: fleeing, timid,

swift, fleet, hurrying: *from*
 fugid, ere, fugi, fugitum: flee; avoid, shun; refuse, forbear: *hence*
 fugo, 1: put to flight, rout.
 fulged, ere *and* ere, fulsi: flash, gleam, glitter, shine: *hence*
 fulgur, uris, n.: lightning; gleam, thunderbolt: *and*
 fulmen, inis, n.: lightning-flash, thunderbolt: *hence*
 fulmineus: belonging to lightning; brilliant, flashing: *and*
 fulmino, are: lighten, hurl lightnings; thunder.
 fulvus: deep yellow, gold-coloured, tawny.
 fumus, x, m.: smoke.
 funda: a sling.
 fundo, ere, fudi, fustum: pour, pour forth; utter; lay low, prostrate, overthrow; stretch, extend.
 fundus, I, m.: farm, country estate.
 funero, 1: bury, inter; *p.p.*, brought to death, slain.
 funis, is, m.: cord, rope, cable.
 funus, eris, n.: burial; death, esp. violent death, destruction; dead body, corpse.
 furens, entis: raging, frenzied, furious: *from* furo: *so also*
 Furiae, arum, f.: the Furies: *hence*
 furidsus: raging, frantic, furious.
 furo, ere: rage, rave, be furious: *hence*
 furor, oris, m.: madness, frenzy, wild rage.
 furtim: by stealth, secretly: *from* fur, thief: *so also*

furtum: theft, robbery; trick, stratagem.

Fuscus: Aristius Fuscus, *a friend of Horace*.

fusilis, *e*: molten, fluid, liquid.

fustis, *is*, *m.*: club, cudgel.

fusus, *i*, *m.*: spindle.

futurus, *fut. part. of sum*: destined to be, future, coming.

gaesum: a Gallic javelin, long and heavy.

galea: helmet, morion.

Gallus, *i*, *m.*: a Gaul; Gallus, *a Roman name*; C. Cornelius Gallus, *an elegiac poet*.

garrid, *Ire*: to chatter, talk nonsense: *hence*

garrulus: chattering, babbling, talkative.

gaudeo, *ere*, *gavisus sum*: rejoice, be glad, delight: *hence*

gaudium: joy, rejoicing.

gaza: treasure, wealth.

gelid us: cold, frosty, icy cold: *from gelus*.

Geloni, drum: the Geloni, *a people of Scythia*.

gelus, *us*, *ace.* *gelum*, *abl.* *gelu*: frost, cold, ice.

gemellus, *I*, *m.*: a twin.

geminus, *a.*: twin; two; paired, double.

gemitus, *us*, *m.*: sigh, groan, groaning: *from gemo*.

gemma: gem, precious stone.

gemo, *ere*, *ui*: groan.

gena: the cheek.

genero, *1*: engender, produce, create: *from genus*: so also

generosius: more nobly: *from*

generosus: of noble birth.

genetrix, *icis*, *f.*: mother: *cf. gigno*.

genialis, *e*: nuptial, bridal; festive, joyous: *hence*

genialiter: merrily, jovially.

genitor, *oris*, *m.*: father, parent, sire: *cf. gigno*.

gens, *gent is*, *f.*: stock, family, clan; race, nation, people.

genus, *eris*, *n.*: birth, descent, origin, lineage; generation; race, stock, tribe; kind, sort, species.

Germania: Germany.

gero, *ere*, *gessi*, *gestum*: bear, bring, carry; exhibit, display, manifest; do, achieve, accomplish, perform; wage, conduct, carry on.

Geryones, *ae*, *m.*: Geryon (178).

gestio, *4*: be eager, yearn; exult, rejoice.

Giganteus: belonging or pertaining to the Giants.

gigno, *ere*, *genui*, *genitum*: beget, bear, produce.

gladius, *I*, *m.*: sword.

glæba: clod, lump of earth; turf.

globus, *i*, *m.*: ball; gathering, throng, mass, crowd: *cf.*

glomero, *1*: gather, collect, mass, muster; *pass.*: gather, assemble.

gloria: glory, distinction, fame, renown.

Gnatia: *for Kgnatia, a city on the coast of Apulia*.

Gnosius: of Gnosus (or Cnossus), *the ancient capital of Crete*, Gnosian; Cretan.

Gortynius: of Gortyna (a city of Crete), Cretan.

gracilis, *e*: thin, slim, slight.

gradior, I, gressus sum: **go**,
go on, go forth, proceed,
walk on: *hence*

gradus, us, *m.*: a step or
pace; advance.

Graecia: Greece.

Gri&ius (two syllables): Greek.

gramen, inis, *n.*: grass,
sward: *hence*

gramineus: grassy.

grand is, e: large, great, huge.

grando, inis, *f.*: hail.

grassor, ari, atus sum: pro-
ceed, advance.

grates (only *nom. and ace. pl.*),
f.: thanks, thanksgiving.

gratia: favour, esteem, re-
gard; *pi.*: thanks: *and*

Gratia: a Grace; one of the
Graces: *from*

gratus: dear, acceptable,
pleasing, welcome, grateful.

gravedo, inis, *f.*: feverish
cold.

gravidus: laden, rilled: *from*

gravis, e: heavy, weighty;
serious, severe, formidable;
venerable, respected, grave:
hence

gravd, 1: load, burden, weigh
down.

gremium: lap, bosom; heart.

grex, gregis, *m.*: flock, herd.

Grosphus: Pompeius Gros-
phus, a friend of Horace.

grus, gruis, *m. and f.*: crane.

gurgis, itis, *m.*: generally
applied to water in motion,
whirlpool, surge, flood,
stream.

gutta: drop; tear.

guttur, uris, *n.*: throat.

Gyges, dat. Gygi, *ace.* Gygen,
m.: Gyges.

gyrus, I, *m.*: circle, ring, coil.

habena: thong, strap: *from*
habed, ere, ui, itum: have,
hold, take, possess; con-

sider, think, deem: *hence*
habilis, e: handy; well-fit-
ting, serviceable; fit **for**
use; convenient for use.

habito, 1: dwell, inhabit.

habitus, us, *m.*: dress, attire:
from habeo.

hac: in or by this way, here.

hactenus: thus far.

Hadria, ae, *m.*: Adriatic Sea:
hence

Hadriaticus: belonging to
the Adriatic: *hence* **Hadri-**
aticum (*sc. mare*): the
Adriatic.

haedus, I, *m.*: kid; one of
twin stars, the Haedi.

Haemonia: Haemonia, a
name of Thessaly.

haereo, ere, haesi, haesum:
stick, stick fast, remain;
attach oneself or cleave to.

harena: sand.

Harpalycus: Harpalycus.

harundo, inis, *f.*: reed, arrow,
fishing rod.

haruspex, icis, *m.*: sooth-
sayer, seer.

hasta: spear, lance, dart: *hence*

hastile, is, *n.*: spear-shaft,
spear, lance.

haud: not, not all, by no
means; **haud secus**, **haud**
aliter: not otherwise, just
so, precisely so, so.

Hectoreus: belonging or per-
taining to Hector.

hedera: ivy, ivy-vine.

Helena: Helen of Troy,

Helicon, onis, *m.*: Helicon,
a mountain in Boeotia, sacral
to the Muses.

Heliodorus, i, m.: Heliodorus, *a celebrated rhetorician*.

herba: grass, turf; plant.

Herbesus: Herbesus.

Hercules, is, m.: Hercules;
me hercule: by Hercules
hence

Herculeus: belonging or pertaining to Hercules; Herculean.

he res, edis, m. and f.: heir, heiress.

Herminius: Herminius.

Hermogenes, is, m.: Hermogenes, *a famous musician of Horace's time*.

herds, ois, m.: hero, demigod.

Hesperia: Hesperia, *a name for Italy, "the western land"**:
cf.

Hesperides, um, f.: Hesperides, *daughters of Hesperus, who beyond Mt. Atlas watched a garden with golden apples*.

hesternus: of yesterday, yesterday's.

heu: alas 1

hiatus, us, m.: opening of the mouth; cleft, aperture.

Hiberia: Iberia, *a name for Spain*.

hiberna, orum, n.: winter-quarters: *from*

htbernus: wintry, of winter.

Hiberus: Spanish; *gen. pl.*: . Hiberum.

hic (or **hie**), haec, hoc: this; the following; this of mine.

hie: here, in this place; **at this moment**, at this point; hereupon, thereupon; then, **now**.

hiems, is, f.: winter.

hinc, *adv.*: from this place, hence, thence; **hinc...hinc**: on this side ... on that (side); on either side.

hinnitus, us, m.: neighing.

Hippolyte, es, f.: Hippolyte, (1) *a queen of the Amazons*, (2) *wife of Acastus, king of Magnesia*.

Hippolytus: Hippolytus.

Hippotades, ae, m.: descendant of Hippotes, *i.e., Amaster, a Trojan*.

hirtus: rough, hairy, shaggy; rude, unpolished.

Hispanus: Spanish.

Hister, tri, m.: the Danube.

historia: history, story.

hodie: to-day: *hence*

hodiernus: of to-day, to-day's.

homo, inis, m. and f.: a human being, man; a humane person; an ordinary person, fellow.

honor or **honos**, oris, m.: public honour, official dignity, office; honour, distinction.

hora: hour, season.

Horatius: *a Roman name, esp.* (1) Horatius Codes, (2) Q. Horatius Flaccus, *the poet Horace*.

horns: of this year, this year's.

horrendus: horrible, fearful, terrible; awe-inspiring; *and*
horrens, entis: shaggy, bristly; rough: *from*

horreo, ere, ui: bristle, **be** rough; tremble; be afraid of, dread: *hence*

horrescd, ere, horrui: tremble, be terrified; fear.

horreum: storehouse, barn, granary.

horribilis, e: terrible, dreadful, panic-stirring: *and*

horridus: bristly, bristling, rough, shaggy; unkempt, uncouth; fearful, horribly, frightful; churlish: *from* horreo: *cf.*

horrified, 1: to make rough or bristling, to ruffle.

hortor, 1: urge, incite, encourage, cheer.

hortus, i, m.: garden, orchard, vineyard.

hospes, itis, *m.:* host; friend; stranger: *hence*

hospita: hostess: *and*

hospitalis, *e:* hospitable: *and*

hospitium: hospitality, friendship; friendly welcome or greeting.

hostia: sacrificial victim.

hosticus: hostile, of the enemy: *and*

hostilis, e: hostile, pertaining or belonging to the enemy: *from*

hostis, *is, m.:* stranger; public enemy, foe.

hue: hither, to this place;

hue ... hue, hue ... illuc:

this way . . . that; on this side ... on that.

human us: human; kind, humane; cultured, refined: *from* homo.

humerus, i, m., (generally spelled umerus): upper arm, shoulder.

humilis, e: low, lowly: *from*

humus, i, f.: earth, ground; locative, **humi:** on the ground.

Hyades, um, f.: the Hyades, a group of stars.

Hydaspes, is, m.: Hydaspes, a river of India.

Hyrtacides: son of Hyrtacus, i.e., Nisus: *from*

Hyrtacus: Hyrtacus.

Iacehus: Iacchus, a name of Bacchus, used by his worshippers.

iaceo, ere, ui: lie down, lie; lie (in death), be laid low, be slain; (of lands) lie, be situate, lie outspread.

iaeiō, ere, ieci, iactum: throw, hurl: *hence*

iacto, 1: cast, throw, fling; boast of, vaunt: *and*

iactus, us, m.: throwing, casting, throw; blow, stroke, wound.

iaculor, 1: hit, strike, aim at: *from*

iaculum: javelin, dart, spear.

iam: now, at this time; at once, even now; already; **iam iamque:** now, now; again and again, every moment, already.

iambus, i, m.: an iambus; pi. iambic lines or iambic poetry.

iamdudum: for a long time, long, a long time ago; without delay, immediately.

ianitor, oris, m.: doorkeeper, porter, janitor: *from*

ianua: door.

Iapetus: Iapetus, a Titan.

Iapyx, Iapygis: of Iapygia (i.e., Calabria or Apulia, in S.E. Italy), Iapygian, Apulian; as noun, *m.:* the S.W. or W. wind.

ibi or **ibi**, *adv.*: there, in that place.

Icarius: of Icarus, Icarian.

Icaros, *i*, *f.*: Icaros, *an island in the Aegean*.

Icarus: Icarus, *s. of Daedalus*.

Iccius: Iccius, *a friend of Horace*.

(ico), icere, Ici, ictum: strike, smite: *hence*

ictus, *us*, *m.*: blow, stroke; wound.

Ida: Ida, *a nymph of mount Ida in the Troad*.

idem, *eadem*, *idem*: the same. (**Idreus**), Idri, *m.*: Idreus, *a district in Caria*.

iecur, *iecoris* or *iocinoris*, *n.*: liver.

igitur: therefore, then.

ignarus: ignorant, unacquainted, unaware, not knowing.

ignavia: laziness, cowardice.

igneus: fiery, burning; fervid, vehement: *and*

ignipotens, *entis*: Lord of Fire, *a title of Vulcan: from*

ignis, *is*, *m.*: fire, flame; watch-fire, camp-fire; fire-brand.

igndscd, *ere*, *novi*, *notum*: pardon, forgive.

ignotus: unknown; strange; hidden: *from not us*.

ilex, *icis*, *f.*: holm-oak, oak.

ilia, *drum*, *n.pl.*: flanks, sides; lungs.

Ilia: Ilia, *mother of Romulus and Remus*.

Ilios, *i*, *f.*, or **Ilion**, *i*, *m.*: Ilium, Troy: *hence*

Ilius: of Ilium; Ilian, Trojan.

illabor, *1*, *lapsus sum*: fall

in or upon; tremble in ruins.

iliac: that way, on that side, there: *from ille*.

illacrimabilis, *e*: tearless, pitiless, inexorable.

ille, *ilia*, *illud*: that one, that, yonder; the following; (*as opposed to hie*) the former; the famous, the well-known, the great; he, she, it: *hence*

illic: in that place, there, yonder, *and*

illuc: thither, to that place. *imago*, *inis*, *f.*: form, shape, appearance; reproduction, likeness; semblance; apparition, phantom, ghost, shade.

imbellis, *e*: unwarlike, cowardly, craven.

imber, *bris*, *m.*: rain, shower.

imbuo, *ere*, *ui*, *utum*: dip, wet.

imitor, *1*: copy, represent; imitate, act like.

immanis, *e*; (*inm-*): enormous, monstrous, huge.

immemor, *oris*: unmindful, forgetful, heedless.

immensus: vast, mighty.

immerens, *entis*: undeserving; *and*

im merit us: undeserving: *from mereor*.

immined, *ere*: overhang; threaten, menace.

immisceo, *ere*, *miscui*, *mixturn*: mix in, mingle.

immiserabilis, *e*: unpitied.

immitis, *e*: harsh, cruel; savage; premature (*of death*).

immitto, *ere*, *misi*, *missum*: let in, admit; send upon,

- let loose upon, send against, fling, fling loose; **se immittere**: throw one's self, rush, advance.
- immo**: on the other hand, nay, but indeed; nay more, yes indeed.
- immobilis**, e: immovable.
- immold**, 1: sacrifice.
- immortalis**, e: immortal, never-dying.
- immulged**, ere: milk into.
- immunis**, e: without a gift, non-contributing; innocent, pure.
- impast** us: unfed, hungry, famished.
- impatiens**, entis: that cannot bear, impatient, brooking not.
- impavidus**: fearless, undaunted.
- impedid**, 4: hamper, impede; embarrass; bind, encircle.
- impel ere**, ere, pull, pulsum: drive, urge, instigate.
- impend** eo, ere: overhang; threaten.
- imperiosus**: tyrannical, arbitrary: *from*
- imperium**: command, order, direction; control, power; empire.
- impetus**, us, *m.*: attack, on-set, onslaught; onrush, momentum.
- impiger**, gra, grum: active, impetuous.
- impius**: irreverent, godless, impious.
- implied**, 1, *and* ui, itum: entwine, fasten to *or* on, involve in; interlock, enfold, involve.
- impono**, ere, posui, positum: place on *or* upon, impose.
- impotens**, entis: furious, mad, uncontrolled.
- improbis**: bad, wicked; shameless; restless, indomitable.
- imprudens**, entis: heedless, thoughtless, careless, forgetful.
- impiine**, *adv.*: unpunished, with impunity; safely, unharmed.
- imus**: lowest; **imi**, drum, *m.*: the gods below.
- in**: *with ace.*: into, to, against, on, upon, for; **to**, until; *with abl.*: in, within, on, at.
- Inachus**: Inachus, *founder of Argos*.
- inanis**, e: empty, idle, useless, vain.
- inardesco**, ere, inarsi: take fire; burn, blaze, glow.
- incautus**: incautious, heedless, reckless.
- incedo**, ere, cessi, cessum: go on, proceed, start forth.
- incendd**, ere, cendi, cenum: set fire to; kindle, inflame; rouse, excite.
- inceptum**: undertaking, plan, objective: *from* incipio.
- incertus**: unsure, insecure, fickle.
- incestus**: sinful, impure.
- ineido**, ere, i, incasum: fall upon.
- incingd**, ere, cinxi, cinctum: encircle, surround, **wreath** about, entwine.
- incipio**, ere, cepi, **ceptum**: take in hand, begin.
- incito**, 1: spur on, excite, urge, arouse.

nclamo, 1: exclaim, shout.

incohd, 1: begin, commence; enter upon, undertake.

incolumi3, e: unharmed, safe.

incorruptus: uncorrupted, genuine.

increbesco, ere, ul: become frequent *or* strong.

incrementum: growth, increase; addition to the family, *i.e.*, foster-child.

increpo, are, ui, itum: rebuke, censure.

incultus: untilled, uncultivated.

incumbd, ere, cubul, cubitum: lean upon, bend forward; press upon; fall heavily upon, settle on.

incurro, ere, curri, cursum: rush up, make an attack.

inde: from that place, thence, therefrom; after that, thereupon, then.

indefessus: unwearied, indefatigable.

Indi, orum: the Indians, *natives of India*.

indicium: sign, mark, token, proof, evidence: *from*

indid, 1: show, reveal, display, portray: *contrast*

indico, ere, dixi, dictum: proclaim, announce.

Indicus: of India, Indian.

indigne: undeservedly: *and*

indignor, 1: resent, be indignant, be in wrath, *from*

indignus: unworthy, undeserving (*of good or ill*).

indistinctus: not arranged in kinds; indistinct.

indocilis, e: untaught, tin-trained.

indolesco, ere, **dolui**: feel pain, be troubled.

indomitus: untamed, wild, invincible.

indued, ere, duxf, ductum: lead, lead in, conduct.

indulged, ere, si, turn: to be kind, yield to, grant, allow.

induo, ere, dui, dutum: **put** on, don.

Indus: Indian.

ineo, ire, ivi *or* ii, itum: go into, enter; begin.

inermis, e: unarmed.

iners, ertis: unskilful; indolent; spiritless, making no effort; lifeless.

inexpugnabilis, e: that cannot be taken by assault, impregnable, unconquerable.

Infamis, e: disreputable, notorious, infamous.

Infans, fantis, *m. and f.*: infant.

infaustus: unfortunate, unpropitious, of ill omen.

infectus: undone, void.

infelix, icis: unhappy, unfortunate, wretched, hapless, inconsolable, broken-hearted.

inferiae, arum, *f.*: sacrifices in honour of the dead, funeral rites, commemorative rites.

infernus: of the lower regions, infernal.

infero, ferre, intuli, inl^{at}um (*ill-*): bring against, bring, carry; **se inferre**: advance, rush, proceed (*against*); **inferor**: **come upon**.

infestus: dangerous, hostile.

inficio, ere, feci, fectum: stain, pollute, dye.

Inflmus: lowest, last.

infindo, ere, fidi, fissum: cut into, cleave.

infirmus: weak, feeble.

inflecto, ere, exi, exum: to bend, curve.

Informis, e: unformed, shapeless; unshapely, hideous, unlovely.

ingenium: mind, character, ability, talent, wits.

ingens, entis: abnormal, enormous, vast, huge, mighty, massive; strong, sturdy, powerful, giant.

ingerd, ere, gessi, gestum: shower upon.

ingldrius: without fame, unhonoured; without trophies.

ingredior, i, gressus sum: advance; enter upon, engage in, undertake.

inhaereo, ere, haesi, haesum: cling to.

inhospitalis, e: inhospitable.

inicio, ere, ieci, iectum: throw in, cast on; inject; inspire, infuse.

inimicus: unfriendly, dangerous, unfavourable, hostile, baleful.

iniquus: uneven; unfavourable, dangerous, perilous, unfair, unjust; hostile.

iniustus: unjust, cruel.

inlacrimabilis, e: see **ilia**-**crimabilis**.

inlacrimo (ill-), 1: weep over, weep, shed tears.

inmanis: see **immanis**.

inmensus: see **immensus**.

inmisceo: see **immisceo**.

inmitto: see **immhtd**.

immortalis: see **immortalis**.

innectd, ere, nexui, nexum: fasten to; bind, wreath, entwine.

innitor, I, nixus sum: lean upon, prop against.

innnd, 1: swim in, swim, float.

innumerabilis, e: countless.

innumerus: countless.

inops, opis: without resources; in need, destitute, helpless, feeble.

inpavidus: see **impavidus**.

inplico: see **implied**.

inquam, (def.): I say;
inquit: he says.

inquietus: restless, unquiet.

inrepertus: undiscovered, unfound.

inritd, 1: stir up, enrage.

inritus (irr-): undecided; useless, of no avail, without result, void.

insalutatus: ungreeted; not bidden farewell; **in** . . .
salutatam: *divided form in tmesis*.

insanus: violent, excessive, mad.

inscius: not knowing, ignorant, unconscious.

insequor, i, secutus sum: follow close upon, follow, approach.

inserd, ere, sevi, situm: graft.

inserd, ere, serui, sertum: put into, insert, meddle with; associate, join, **enroll**, rank.

insideo, ere, sedi, sessum: sit in or upon, settle in, occupy.

insidiae, arum, f.: ambush; plot, scheme, stealthy enterprise.

insignis, e: distinguished; *as noun*, insigne, is, n.: decoration, ornament, badge.

insolens, entis: unaccustomed, unusual, inexperienced; excessive, immoderate, haughty, arrogant, insolent.

insomnis, e: sleepless, wakeful.

insond, are, ui: resound.

Inspoliatus: not plundered, not made spoil.

instar, n., *indecl.*: likeness, image; *with gen.*: like.

instigo, 1: goad on, incite, encourage.

institud, ere, ui, utum: put in place, set.

insto, are, stiti, statum: stand upon; press upon; charge, follow up eagerly, pursue, be intent upon, urge forward; threaten, menace.

Instruo, ere, struxi, structum: draw up, array, marshal, muster.

insula: island.

insulto, 1: leap, bound, jump; leap upon, trample upon.

insuper, *adv.*: above, on the top; over and above, beyond, besides, moreover, in addition; *as a prep, with abl. (rare)*: in addition to.

insurgd, ere, surrexi, surrectum: rise upon or up to, raise oneself.

in tact us: untouched, unsubdued.

intaminatus unsullied, untarnished.

integer, gra, grum: un-

touched; unaffected, unimpaired, sound; vigorous, whole; upright; ab **integro**: anew, afresh.

intellego, ere, lexi, lectum: see, perceive, understand.

intemeratus: inviolate, chaste, virgin, pure.

intendo, ere, tendi, tentum: stretch out, stretch; draw, bend.

intentatus: untouched, untried.

inter: between, amid, among, in the midst of; during, within.

interdum: sometimes.

interea: meanwhile, in the meantime.

intereo, ire, **ivi** or **ii**, itum: die, perish.

interficio, ere, feci, fectum: kill

interfusus: poured between; that flows between.

interior, ius: inner, interior.

interpellld, 1: prevent, interrupt, interfere.

interritus: undaunted, undismayed.

interrumpd, ere, rupi, ruptum: break apart; interrupt.

intersum, esse, fui: be present at, take part in; **interest** (impers.): it makes a difference, it is to the advantage of.

intimus or **intumus**: inmost, innermost, farthest, deepest, profound.

intdnsus: unshorn, unshaven.

intorqueo, ere, torsi, **tortum**: hurl, launch, cast.

intra, *prep, with ace*: within.

intus: within, at home.

inultus: unavenged, unpunished; unharmed.

inutilis, e: useless, injurious.

invado, ere, vasi, vasum: go into, enter upon, engage in; rush on, assault, attack.

inveho, ere, vexo, vectum: bear in, carry against; *pass.:* ride, advance, move.

invenio, ire, veni, ventum: light upon, find, discover.

inverto, ere, ti, sum: turn upside down, overthrow, change.

invidendus: enviable: *from* invided, ere, vidi, visum: grudge, be jealous of, envy.

invidia: envy, hatred; *hence*

invidiosus: envious, envied.

invidus: envious: *from* invideo.

inviso, ere, si: go to see, visit, see.

invisus: hateful, hated: *from* invided.

involvere, vi, utum: roll about, wrap up.

iocor, 1: jest, joke; say in jest; sport or play: *and*

iocosus: sportive, merry: *from*

iocus, I, m. (pi. I, m.: a, n.): jest, joke.

Iollas, ae, m.: Iollas.

Ionius: Ionian.

ipse, sa, sum: he, she, it (*emphatic*); myself, ourselves, himself, etc.; very, mere; in person, even, actually; of one's own motion, voluntarily, willingly; **ipse:** the master.

ira: anger, wrath, rage: *hence*

iracundus: angry, passionate: *and*

irascor, i, Mtus sum: be angry, be wroth: *hence*

iratus: angry, enraged.

irritus: vain, void.

is, ea, id: he, she, it, they; this one, that one, that; such, of such sort.

isset: short form for *ivisset* (eo).

iste, a, ud: this of yours, that of yours; he, she, it; this, that, these, those; such; of such a kind.

Isthmius: Isthmian.

ita: thus, so; on this condition.

Italia: Italy: *hence*

Italica, idis, f.: Italian woman, 'daughter of Italy'; *and*

Italus: Italian.

itaque: accordingly, therefore.

iter, itineris, n.: way, path, course.

iterum, 1: repeat.

iterum: again, a second time, once more.

Iuba, ae, m.: Juba, king of Numidia.

iubeo, ere, jussi, iussum: bid, order, direct, command.

iucundus: pleasant, agreeable, delightful.

Iudaeus: Jewish: **Iudaei,** drum, m.: the Jews.

iudex, icis, m. and f.: judge, umpire.

iugalis, e: belonging to a yoke, yoked; pertaining to marriage, nuptial.

iugerum: (*measure of extent, actually amounting to about two-thirds of an acre*), acre.

iugulum: throat, neck.

iugum : yoke ; mountain-chain, mountain-ridge.

lulus (*in three syllables*) : lulus, s. of Aeneas, also called Ascanius.

iungd, ere, iunxi, iunctum: join together, join, connect, unite.

Iuno, onis, f.: the goddess Juno.

Iuppiter (Iupi-), Iovis, m.: Jupiter, Jove, *king of the gods* : the sky, the wind; *interjection* 'by Jove'

iuro, 1: bind oneself (by oath), swear: *from*

ius, iuris, n.: right, justice, law.

iustitia: justice, righteousness: *from*

iustus: just, right, fair;
iustum (*as noun*): that which is right, the just, justice: *n. pi.* **iusta**, drum: funeral rites: *from* ius.

iuventus, i, m.: a young bullock, steer.

iuvenis, is, a.: young: *as noun* : youth, young man; warrior: *hence*

iuventa: youth, (early) manhood: *and*

iuventus, utis, f.: age of youth; youth, young men; warriors.

iuvo, are, iuvi, iutum: delight, gratify, please.

iuxta, adv.: near, hard by, near by; *prep.*: near to, by the side of.

Kalendae, arum, f.: the Calends (*the first day of the month*).

labellum: lip, *dim.* 0/labrum.

labor, oris, m.: toil, task or work; hardship, trial, suffering, trouble.

labor, 1, lapsus sum: glide, glide by; sink, fall; waver.

laboridse: painfully: *from*

laboriosus: involving hard work, painstaking, laborious: *from* labor.

laboro, 1: labour, strive, take pains, endeavour; suffer, be oppressed or burdened; be in trouble.

labrum: lip.

lac, lactis, w.: milk.

Lacaena, f.: Laconian, Spartan woman: *cf.*

Lacedaemonius: Lacedaemonian, Spartan.

lacertus, 1, m.: upper arm; arm; muscle, force.

laccio, ere, Ivi, itum: provoke, challenge, arouse.

lacrima: tear: *hence*

lacrimdsus: tearful, doleful.
lacteus: milky; milk-white
from lac.

lacus, us, m.: lake; vat, trough.

laedd, ere, si, sum: hurt, injure, offend.

laetitia: gladness, joy: *and*

laetor, 1: rejoice, be glad:
from

laetus: joyful, cheerful, glad, rejoicing.

laevus: on the left hand, left;
laeva (manus): the left hand; laeva, *as adv.*: on the left hand.

Lalage, es, f.: Lalage.

lambo, ere: lick, lap; flow by, wash.

Lamus: Lam us.

Lamyrus; Lamyros.

lana: wool: *hence*

laneus : woollen : *so also*
laniger below.

languesco, ere, gui: become
languid; droop, wilt: *from*
langued, be languid: *so*
also

languidus: faint; sluggish;
listless; mellow.

laniger, era, erurn: wool-
bearing, woolly, fleecy,
bound with wool; *as noun :*
lamb.

Laomedon, ontis, *m.:* Lao-
medon, *a king of Troy,*
father of Priam.

lapidosus : stony, gritty :
from

lapis, idis, *m.:* a stone;
stone (marble, gem, etc.).

laqueatus: panelled, fretted.

Lar, Laris, *m.:* Lar; local tute-
lary deity; household god
of the family.

large: abundantly, bounti-
fully, liberally.

Larlina: Larina.

Larisaeus : belonging to
Larisa, *a town near the*
Peneus in Thessaly.

larva: a ghost, a scarecrow,
a mask.

lascivus: wanton, playful,
sportive.

lassus: faint, drooping, weary,
flagging, yielding, sinking.

late: widely, far and wide,
on all sides.

latebrosus: full of hiding-
places; sheltering: *and*

latens, entis: hidden, secret,
unknown *from*

lateo, ere, latui: lie or be
hidden, lie sheltered.

Latinus: of Latium, Latin.

Latinus: Latinus, *king of the*
Laurentians, a Latin tube.

Latonia: daughter of Latona,
i.e., Diana: from

Latdnius: Latonian, of La-
tona (*mother of Apollo and*
Diana).

Latdus: of Latona.

latrator, oris, *m.:* barker.

latus: wide, broad, spacious.

latus, eris, *n.:* side, flank;
aspect, region.

laudo, 1: approve, praise.

Laurens, entis: Laurentian,
of Laurentum (*a town on the*
coast of Latium); *pi. m. as*
noun: the Laurentines.

laurus, I, *f.:* laurel.

laus, laudis, *f.:* praise, glory,
renown, distinction; praise-
worthy deed, service, exploit.

lavo, are, lavi, lautum, lotum
or lavatum: wash, lave,
wash off, bathe.

laxo, 1: loosen, undo, open;
release, set free; still, calm,
quiet, soothe: *from*

laxus: loose, lax, slack, un-
strung.

Lebinthus, i, *f.:* Lebinthus,
an island in the Aegean.

lecto, oris, *m.:* reader: *and*

lectus: chosen, picked, choice:
from lego.

lectus, I, *m.:* bed, couch.

legatus, i, *m.:* ambassador,
staff-officer: *from lego*
appoint.

legio, onis, *f.:* legion, army,
force: *from*

lego, ere, legi, lectum: gather,
collect; survey, scan, view;
trace, follow; choose, single
out; read.

Leleges, um, *m. pl.*: the Leleges, a prehistoric people, who lived in parts of Greece and Asia Minor.

Lenaeus, 1, *m.*: Bacchus: from

Lenaeus: Bacchic, Lenaean.

lenis, e: soft, low, smooth, mild, gentle: hence

leniter: gently.

lentus: pliant, flexible, tough; gentle, tranquil.

leo, leonis, *m.*: lion; the constellation Leo.

lepidus: charming, dainty, elegant.

lepus, oris, *m.*: hare.

Lesbous: of Lesbos, Lesbian.

letalis, e: deadly, fatal, mortal: from letum.

Lethaeus: of Lethe, Lethean, of the lower world.

letum: death.

Leucates, ae, *m.*: Leucate, a promontory on the island of Lucadia in the Ionian Sea.

levis, e: smooth.

levis, e: light, swift, quick, fleet; unimportant, slight; easy to digest: hence

leviter:. lightly.

levo, 1: raise, relieve, assuage.

lex, legis, *f.*: law; condition.

libellus, I, *m.*: a little book, volume, roll: *dim.* of liber.

libens, entis: willing, glad: from libet: hence

libenter: gladly, willingly.

(libeo): see libet.

liber, bri, *m.*: inner bark (of tree); book, work, treatise.

liber, era, erum: free, frank, independent, **liberi** (*m. pl.*): children.

Liber, eri, *m.*: Liber, a name for Bacchus.

libero, 1: set free, liberate: from liber: so also

libertas, atis, *f.*: liberty, freedom.

libet, ere, libuit and libitum est: it pleases, is pleasing.

Libitina: Libitina.

libo, 1: make libation, offer, dedicate.

libra: a pound {lb.}.

libratus: weighted, balanced: from

libro, 1: balance, poise; swing, brandish; hurl, cast.

libum: cake.

Liburnus: of Liburnia; /. as noun: light, fast sailing vessel, Liburnian galley.

Libya: Libya, Africa: hence

Libycus: of Libya, Libyan.

licet, licere, licuit or licitum est: it is allowed or permitted; **ei licet**: (he, she) may; as a conj.: although.

Licinius: Licinius, a Roman name; e.g. Licinius Murena.

lictor, oris, *m.*: lictor.

lignum: wood, shaft.

ligo, 1: bind, bandage.

Ligus, uris, *m.*: Ligurian; pi.: the Ligurians (an Italian people of Cisalpine Gaul).

limen, iuis, *n.*: threshold, portal: cf.

limes, itis, *m.*: path, passage, road; boundary.

limpidus: clear, limpid.

lingua: tongue; language.

lino, ere, livi or levi, litum: smear, anoint.

linquo, ere, liqui: leave, abandon, forsake.

linter, tris, *f.*: boat.

Hnteum: linen cloth, sail.

Linus: Linus, s. of *Apollo* and *Terpsichore*.

Hppus: blear-eyed, near-sighted.

liquens, entis: liquid, fluid: *pres. p. of liqueo:* be fluid: whence *liquidus* below.

liquesco, ere, liqui: to become liquid, melt.

liquidus: clear, bright, limpid; liquid; pure: *and*

liquor, oris, m.: fluid or liquid; wine; sea-waters.

Liris, is, m.: Liris, a river "between *Latium* and *Campania*.

Liris, is, m.: Liris, a Trojan.

lis, litis, f.: lawsuit, quarrel.

Ktoralis: of the shore.

littera: letter (of the alphabet), *pi.:* letter or epistle; literary pursuits, literature, letters.

Htus, oris, n.: shore, bank.

lituus, m.: curved trumpet, cornet, clarion {generally used by the cavalry}.

loco, 1: place, put.

locus, I, m. {pi. loci and loca, n.}: place, spot; ground, position, situation.

longe, adv.: far off, afar, far, at a distance, from afar; longer: *from*

longus: long; far-off, distant, remote; long - continued, lasting, prolonged.

loquax, acis: babbling, talkative: *and*

loquens, entis: vocal, singing, rustling, murmuring: *from*

loquor. loqui, locutus sum: speak, talk, prattle.

lorica: leather cuirass; coat of mail: *from*

15mm: thong, strap, rein.

lubricus: slippery.

luced, ere, luxi: shine, glitter* be visible, appear: *hence*

lucerna: lamp: *and*

lucidus: bright, shining: *and*

Lucifer, eri, m.: morning star, day: *and*

Lucina: Lucina, goddess of childbirth.

lucrum: gain, profit.

luctor, ari, atus sum: struggle,

luctuosus: sorrowful, disastrous, calamitous: *from*

luctus, us, m.: sorrow, grief. lamentation: *from* *lugeo*, mourn.

lucus, I, m.: wood, grove.

ludibrium: laughing-stock: *and*

ludo, ere, lusi, lusum: play, sport, frolic, jest: *from*

ludus, I, m.: play, diversion; pastime, revelry; school; *pi.*, public games.

lugubris, e: dismal, melancholy, mournful: *from* *lugeo*, mourn.

lumbus, I, m.: loin, side.

lumen, inis, n.: light; source of light; a light; gaze, eye: *cf.* *luceo*, *and*

luna: moon; the moon-goddess (*Diana*): *hence*

lunatus: crescent-shaped.

lupa: she-wolf.

Luperci, drum, m. pi.: the *Luperci*, the priests of the god *Lupercus*.

lupus, i, m.: wolf.

lusor, oris, m.: a player at a game; love-poet: *from* *ludo*.

lustrō, 1: purify; go around, traverse; survey, examine, watch.

lustrum: haunt, lair (of wild beasts).

1&SU8, fls, m.: play, sport, game: *from* ludo.

lutum: a plant yielding a yellow dye, yellow-weed; yellbw: *contrast*

lutum: mud, mire, potter's clay.

lux, liicis. f.: light, radiance, sheen; daylight, dawn, day; light of life, life: *cf.* luceo.

Lyaeus: Lyaeus, Bacchus.

Lycaon, onis, m.: Lycaon, a Cretan artisan.

Lycidas, ae, m.: Lycidas.

Lycius: of Lycia, Lycian.

Lydia: Lydia: *hence*

Lydius: Lydian; Etruscan, *as the Etruscans came from Lydia* : *and*

Lydus: Lydian.

lymp̄ha: water: *hence*

lymp̄hatus: distracted, frantic, mad, frenzied.

lyra: lyre: *hence*

lyricus: lyric.

Macer, cri, m.: Macer, a Roman cognomen; Aemilius Macer, a poet.

machina: machine, engine.

macies, ei, f.: leanness, meagreness, atrophy.

maculosus: spotted; stained, * defiled, polluted.

made5, ere, ui: be wet, drenched or saturated; run, flow: *hence*

madescd, ere, madui: become moist or wet: *and*

madldus: moist, wet, soaked.

Maecenas, atis, m.: *anEtruscan family name* ; C. Cilnius Maecenas, a knight, friend of Augustus.

Maenides, ae, m.: a native of Maeonia (Lydia); *hence* (pl.) the Etruscans.

maereo, ere: be mournful, be sad, mourn: *and*

maestius: more sadly: *from*

maestus: sad, sorrowful.

magis: rather, more.

magister, tri, m.: master, director, leader, commander.

magnanimus: great-souled, noble, gallant.

Magnesia, ae, a, f.: of Magnesia in Thessaly.

magnopere: greatly, on a large scale.

magnus: great, large, wide, spacious, long; huge, heavy, loud; important, grand, noble; mighty, powerful.

maior: *comp.* of magnus.

maiores, um, m.: ancestors.

mala: jaw.

male: wrongly, badly, scarcely, ill,

malignus: ill-disposed, wicked, malicious, jealous.

maid, malle, malui: prefer, choose, rather.

malum: apple.

malum: an evil, misfortune, punishment, *from*

malus: bad, evil.

malus, i, m.: mast.

malva: mallow, a plant with soft downy leaves.

mamma: breast.

mandatum: commission, message: *from*

mando, 1: hand over, en-

- trust ; commit, consign ;
command, order, bid.
- mando**, ere, dl, mansum :
bite, devour.
- mane**: in the morning.
- maneo**, ere, mansi, mansum:
remain, endure, stay; ad-
here to, abide by; await.
- Manes**, ium, *m.*: departed
spirit, ghost, shade; deified
souls of the departed, shades
of the dead; the Lower
World.
- Manlius**, I or ii, *m.*: *name of
a Roman gens*; Marcus
Manlius, who in 390 B.C.
saved the Capitol from the
Gauls; Lucius Manlius Tor-
quatus, consul 05 B.C.
- mano**, 1: flow, trickle, spread
abroad, be bedewed.
- man us**, us, *f.*: hand; handi-
work, skill, work; power,
might, prowess, bravery,
exploits; a band, force,
soldiery; company, host,
multitude.
- Marcus**: Marcus, Mark, *a
Roman individual and per-
sonal name*.
- mare**, maris, *n.*: sea.
- Mareoticus**: Mareotic.
- marinus**: connected with the
sea; **ros marinus**: rose-
mary.
- marltus**, I, *m.*: husband,
consort.
- Mars**, Martis, *m.*: Mars;
War.
- Marsus**: of the Marsi, Mar-
sian.
- Martius**: of Mars; warlike,
martial; belonging to the
month of March.
- massa**: lump, mass.
- Massicum** : Massic wine :
from
- Massicus**: of Mount Massi-
cus in Campania.
- mater**, matris, *f.*: mother;
matron.
- matrona**: wife, matron.
- maturo**, 1: hasten, speed :
from
- maturus**: ripe, mature; early,
speedy, quick.
- matutinus**: of the morning,
matutinal.
- Maurus**: of the Moors,
Moorish.
- Mavors**, rtis, *m.*: Mars.
- maximus**: superlative of *ma g-
nus*.
- medicina**: medicine, art of
healing: *from*
- medico**, 1: heal; medicate;
stain, dye.
- mediocritas**, atis, *f.*: middle
state, medium, mean: *from
a. mediocris: from medius*.
- meditor**, 1: study, practise,
plot, plan.
- medius**: in the middle of, in
the midst of; mid, middle,
intervening; *as noun, med-
ium*, I, *n.*: the middle, the
centre, the midst; **in medio**:
intervening, in the interval,
in one's way, before one.
- Medus**: a Mede.
- me** here **ule** - hercle: *interjec-
tion 'by Hercules !'*
- mel**, mellis, *n.*: honey.
- melior**, ius: *camp, of bonus*.
- melius**: *comp. of bene*.
- Melpomene**, es, *f.*: Mel-
pomene, *the muse of tragic
and lyric poetry*.
- membrum**: limb; *pi.* limbs,
frame, body.

me mini, isse: (*def. verb*) remember.

memor, oris: mindful, remembering, heedful, that remembers: *hence*

memoro, 1: bring to remembrance; recount, relate, tell; say, speak.

mendacium: falsehood; *from*

mendax, acis: lying, deceitful, false.

mens, mentis, f.: mind, heart, soul.

mensa: table.

mensis, is, m.: month.

mentior, 4: lie, cheat, deceive, say falsely; counterfeit, imitate.

meo, 1: go, pass.

mercator, oris, m.: trader, merchant: *cf.* merx.

merces, edis, f.: reward: *cf.* mereor.

Mercurius: Mercury.

mereor, ert, itus sum: get, earn, deserve: *hence*

merito: deservedly, justly: *and*

meritum: merit, service.

merum: wine: *from*

merus: pure, unmixed.

merx, cis, f.: merchandise, wares.

Messapus: Messapus, a son of Neptune,

messis, is, f.: harvest, crops.

meta: turning post, terminal.

Metabus: Metabus, king of the Volsci.

Mettus: Mettus, a chief of Alba Longa who played traitor to the king of Rome, and was, by the tatter's orders, torn asunder by horses.

metuo, ere, ui: fear: *from*

metus, us, m.: fear, panic.

meus: my, mine, my own; *voc. sing, masc:* mi.

mica: crumb, bit, morsel; salt.

micd, are, ui: vibrate; flicker; flash, gleam, shine.

Midas, ae, m.: Midas.

miles, itis, m.: soldier; *collect.*: soldiery.

milia: *see* mille.

militaris, e: of a soldier, of war, military, warlike, martial: *from* miles: *so*

militia: warfare.

mille: a thousand.

minae, arum, f.: threats, menaces: *cf.*

minax, acis: threatening, menacing; overhanging, beetling, frowning: *from* minor.

Minerva: Minerva.

minime, minimus: *see* parvus.

minister, tri, m.: servant, attendant: *cf.*

ministra: female attendant, handmaid.

minitor, 1: to threaten, to menace: *from*

minor, 1: threaten, menace.

minor: *comp.* of parvus.

Minos, ois, m.: Minos (1) king of Crete; after death, a judge in the underworld. (2) his grandson, also King of Crete, the father of Ariadne.

minuo, ere, ui, utum: lessen, impair, reduce; wear out, weaken: *cf.*

minus: less.

mirabilis, e: wonderful: *and*
mirifice: wondrously, amazingly: *and*

miror, 1: wonder, marvel, be astonished; admire: *from*

mirus: wondrous, marvelous, admirable.

misceo, ere, miscui, mixtum: mix, mingle, confuse.

miser, era, erum: wretched, unfortunate, pitiable, unhappy: *hence*

miserandus: hapless, pitiable: *and*

misere: miserably, pitiaibly: *and*

misereor, eri, itus sum: pity: *and*

miseror, 1: lament; bewail; pity.

mitescd, ere: grow mild: *from*

mitis, e: ripe, mellow, gentle.

mitto, ere, inisi, missum: send, send off *or* away, dispatch; let go, dismiss; discharge, hurl, throw, cast; lay aside.

Mnestheus:* Mnestheus.

rndbilis, e: easy to be moved; pliant, flexible; changeable, inconstant, fickle.

moderor, 1: set a measure; manage, regulate; play, modulate: *and*

modicus: gentle, temperate, moderate: *and*

modo: only; recently: *from*

modus, I, *m.*: degree, size, means, manner; *pi.*: limit; musical strains, measures, verse.

moenia, ium, w.: walls, ramparts; city walls; city, walled town.

moles, is, f.: huge mass; massive structure; burden, difficulty, labour, toil, trouble: *of*.

molior, 4: rear, build.

mollesco, ere: grow soft: *and*

mollio, 4: soften, ease, comfort; appease: *from*

mollis, e: yielding, soft; cushioned; gentle, mild, weak, unresisting; waving; *hence*

molliter: gracefully, daintily: *and*

mollitia: weakness, softness; lack of purpose.

moned, ere, ui, itum: warn, advise, remind: *hence*

monitus, us, *m.*: advice, admonition.

mdns, montis, *m.*: hill, mountain.

monstro, 1: show, point out: *cf.*

monstrum: strange creature, monster, monstrosity.

monumentum: monument.

mora: delay, hesitation; interruption; check, obstacle.

morbus, I, *m.*: disease, sickness.

morded, ere, momordi, morsum: bite, champ; cut into, wash away.

Morini, orum, *m.*: Morini, a tribe of Belgium.

morior, mori, mortuus sum: die, perish.

moror, 1: delay, tarry, wait, remain; **morari in** (*with abl.*): be concerned with, give heed to.

morosus: peevish, fretful, capricious, crabbed.

mors, mortis, f.: death.

morsum, I: part bitten off; from mordeo: *so also*

morsus, us, *m.*: bite, peck.

mortalls, e: mortal, human;
pl: men.

mos, moris, m.: manner, way, custom; **pi.:** ways, habits, manners, character, hearts;
in morem (*with gen.*): after the fashion of, like; **sine mdre:** lawlessly.

mot us, us, m.: movement, motion; emotion, commotion: **from**

moved, ere, movi, motum: move, stir; touch.

mox: soon, ere long.

mucro, onis, m.: point or edge of sword; sword.

mugid, ire, Ivi: low, bellow; groan.

mula: a mule.

mulced, ere, mulsi, mulsum: stroke, caress; soothe, soften, appease, calm! *hence*

Mulciber, beris or beri: Mulciber, *a name of Vulcan (he who softens).*

muliebris, e: of a woman, female, feminine: *and*

muliebritur: in the manner of a woman, like a woman: **from**

mulier, eris, f.: woman, wife.

multiplex, icis: manifold, varied.

mult us: much, great, abundant, copious, ample, numerous; **pi.:** many.

munditia: neatness, elegance: **from**

mundus: simple, neat, clean,

mundus, i, m.: universe, world.

munus, eris, n.: present, gift, bounty, tribute: *hence*

munusculum: a small gift.

murex, icis, m.: purple dye, purple.

murus, I, m.: wall, rampart.
Musa: Muse.

mustum: new wine.

muto, 1: change, alter, transform, exchange.

mutus: mute, dumb.

mutuus: interchanged, mutual.

myrica: tamarisk.

Myrtous: Myrtoan; **Myrtoum mare:** the Myrtoan Sea, *part of the Aegean Sea, between the Peloponnese and the Cyclades.*

myrtus, i, f.: myrtle, myrtle-tree.

Naias, adis, dat. pi. Naiasin (*a Greek form*): **a Naiad.**

nam: for.

namque: for in fact, for.

nanciscor, I, nactus or nactus sum: get, find, light upon, happen on.

narr5, 1: tell, relate.

nascor, i, natus sum: be born, begin life, begin.

nasus, i, m.: nose.

nSta: daughter: *from* nascor: **so also**

na talis, is, m.: birthday: *and*

natio, onis, f.: nation, tribe, kindred, people.

natd, 1: swim, sail.

natura: nature, character, sex: *and*

natus, I, m.: son, child; *from* nascor.

nauta, ae, m.: sailor: *cf.* **navita** (*the earlier form*): *hence*

nauticus: pertaining to ships or sailors, naval, nautical.

navalis, e: nautical, naval:
from

navis, is, f.: ship, bark, vessel:
hence

navita, ae, m.: sailor.

-ne?: interrog. particle.

ne: that not, lest.

nebula: mist, vapour, fog.

nee or neque: and not, nor; nec . . .

nor; **necnon:** and besides,
moreover, too, also.

necdum: not yet, and not
yet, nor yet.

necessitas, atis, f.: necessity,
unavoidableness; fate, destiny.

need, 1: kill, slay.

nectar, aris, n.: nectar.

necto, ere, nextii, nexum:
bind, weave, forge; contrive, devise.

nefarius: wicked, scandalous,
sorry.

nefas, n. inder.: impiety,
wickedness, crime, sinfulness; shame, disgrace.

reglego, ere, lexi, lectum:
despise, slight, be indifferent to.

negd, 1: say no, refuse, deny.

negotium: business, task,
work.

nemo (nullius), m. or f.: no
one, no.

nemus, oris, n.: forest pasture; wood, grove, forest.

nepos, otis, m.: grandson,
descendant: *cf.*

neptis, is, f.: grand-daughter.

Neptunius: belonging or pertaining to Neptune: *from*

Neptunus: Neptune, god of
the sea: *hence* a sea.

neque: *see* *nee*.

nequeo, Ire, ivi: be unable,
cannot.

nequiquam: in vain, without effect, to no purpose.

nescio, 4: not know, be
ignorant of: *hence*

nescioquis, quid (or nescio quis, quid): some one, something or other: *and*

nescius: unconscious of, ignorant of, simple-minded.

neu or neve, adv. and conj.:
and not, nor.

nex, necis, f.: death.

nexae: *see* *necto*.

Nicaeus: Nicene, of Nicaea,
the capital of Bithynia.

nidus, I, m.: nest.

niger, gra, grum: black, dark,
swarthy, sable: *hence*

nigresco, ere, nigrui: grow
dark.

nihil or nil, inder. n.: nothing; not at all.

nihilo (with comparatives):
by nothing, no, none.

nil: *see* *nihil*.

Nilus: the Nile.

nimbus, i, m.: cloud.

nimis: too much, too, very or
most: *hence*

nimum: *adv.:* too much,
too well, too: *and*

nimius: *a.:* excessive, too
great, undue.

Nisus: Nisus.

niteo, ere, ui: shine, be bright,
be resplendent or beautiful:
hence

nitidus: shining, glittering,
sleek.

nivalis, e: snowy, snow-coveted: *and*

niveus: snowy, white as
snow: *from*

nix, nivis, f.: snow.

no, 1: swim, float, sail, fly.

ndibilis, e: well-known, famous, noted, celebrated, renowned; noble; ennobling.

nocens, entis: baneful, guilty.

noced, ere, cui, citum: hurt, injure.

nocturnus: of night, by night, nocturnal.

nddus, 1, m.: knot.

nolo, nolle, nolui: be unwilling, refuse.

Nomas, adis, m.: a Nomad.

nomen, inis, n.: name; **sine nomine**: nameless, unnamed, obscure.

non: not; nec **n5n**: and also, besides.

nosed, ere, novi, notum: become acquainted with, learn; *perf.*: know.

noster, tra, trum: our.

nota: letter, mark, check; brand,

ndtus: known, well-known, familiar.

Notus: the south wind.

novi, *perf. of* nosco: know, be acquainted with.

noviens, (ies): nine times.

novissime: at the very last, most recently: *and*

novitas, atis, f.: newness, strangeness, rareness: *and*

novd, 1: to renew, change, alter: *from*

novus: new, fresh; **novissimus**: latest, last.

nox, noctis, f.: night.

noxius: guilty.

nubes, is, f.: cloud.

nudus: naked, bare, stripped of.

nugae, arum, f.: trifle, joke, nonsense.

nullus, a.: not any, no.

num: *interrog. adv.*: surely . . . not ? *in indirect*: whether, if.

numen, inis, n.: command, will, authority; divine power, divine protection, divinity.

numerdus: skilled in metres, melodious: *from*

numerus, I, m.: number, measure; *pi.*: metre, harmony, tune.

numquam: never.

nunc: now, at present.

nunquam: never.

nuntid, 1: announce, report.

nuntius, I, m.: messenger; tidings, report, message; *pi.*: news.

nuper: recently.

nurus, us, f.: daughter-in-law.

nuto, 1: sway to and fro, totter, shake, stagger.

nutrid, 4: feed, bring up, rear: *hence*

niitrix, icis, f.: nurse.

nympha: a nymph.

Nysigena, ae, m. *adj.*: born on Nysa, a distant Eastern mountain variously located by ancient authorities,

o, *interj.*: O.

ob, *prep.*: on account of.

obeo, ire, Ivi, itum: die, perish.

obicid, ere, ieci, ictum: throw before, throw in the way of, present, oppose.

obliquus: turned sidewise. slanting, oblique; winding*

- oblitus:** forgetful, unmindful, forgetting: *from*
- obliviscor, I,** litus sum: **forget.**
- oborior,** iri, ortus sum: start up, arise.
- obscurus:** dark, shady; hidden, secret.
- observe, 1:** note, observe, trace, follow.
- obsidio,** onis, f.: blockade, siege.
- obsidd,** ere: beset, blockade.
- obsisto,** ere, stiti, stitum: take place before; stand in the way; bound, confine.
- obsoletus:** worn out, cast off; common, ordinary, mean, low.
- obstipesco,** or **obstupesco,** ere, pui: be astounded, amazed, daunted.
- obsto,** are, stiti: prevent, stop; oppose, bar the way.
- obstrepd,** ere, ul: roar, thunder.
- obstringd,** ere, strinxi, strictum: confine, bind, tie.
- obstruo,** ere, struxi, structum: block up, choke.
- obstupesco:** see **obstipesco.**
- obtestor, 1:** call as witness, call to witness.
- obtexo,** ere: weave over, overspread, cover.
- obtuli:** see **offero.**
- obuncus:** bent in, hooked.
- obverto,** ere, ti, sum: turn towards.
- obvius,** a.: in the way, so as to meet, to meet (*with dot*).
- occidd,** ere, cidi, cisum: strike down, kill, slay: *contrast*
- occidd,** ere, cidi, casum: **perish,** die, **be slain.**
- occultus:** hidden, dim, indistinct.
- occupo, 1:** seize; anticipate; attack; overtake; cover, fill.
- occurro,** ere, curri, cursum: run to meet, go to meet; go against; rush upon, attack, charge.
- oceanus, I, m.:** the ocean, the great sea or stream enveloping the continents. Oceanus: Oceanus, *god of the ocean, s. of Coelus (Uranus) and Terra.*
- ocellus, i, m.:** *dim. of oculus,* a little eye, *hence* gem, centre, beauty-spot.
- ocior,** ocius: swifter, fleeter.
- ocius:** more quickly; quickly.
- ocrea:** greave, shin-guard.
- oculus, i, m.:** eye, sight, view, regard.
- odi,** odisse: dislike, hate: *hence*
- odium:** hatred, enmity.
- odor,** oris, m.: smell, scent, odour: *hence*
- oddratus:** fragrant.
- oflero,** oflere, obtuli, oblatum: bring before, present, offer, show.
- officina:** workshop.
- officid,** ere, feci, fectum: to stand in the way of, hinder, hurt.
- ohe and ohe,** *interj. i* ho! ho there!
- olfacid,** facere, feci, **factum:** smell, savour.
- olim:** once upon a time, once, formerly; some day.
- oliva:** olive; olive wreath, olive tree.
- olli, olios, ollis:** see **ille.**

olor, oris, m.; swan.

Olympicus: Olympic, *pertaining to Olympia in Elis where the famous games were held.*

Olympus: Olympus, *mountain in Thessaly, home of the gods.*

omen, inis, n.: sign, token, omen.

omitto, ere, misi, missum: let go, give, dismiss.

omnigenus: of all kinds, of every sort: *and*

omnind: altogether, wholly, entirely, utterly: *and*

omnipotens, entis: all-powerful: *from*

omnis, e: all, the whole; every; **omnia**: all things, everything.

onerous: burdensome, heavy: *from*

onus, eris, n.: load, burden.

opacus: shaded, darkened, dark, obscure.

operio, ire, ui, ertum: cover, cover up.

operosus: full of labour; costing trouble, toilsome: *from* opera, labour.

Opheltes, ae, w.: Opheltes.

opifex, icis, m. or f.: worker, maker, fashioner.

opimu8: rich, fertile, fruitful.

Opis, is, f.: Opis.

oppedd, ere: to deride, mock, insult.

oppidulum: a small town: *from*

oppidum: town.

opped, ere, evi, etum: fill, crowd.

oppond, ere, posul, positum: oppose, place or set against.

opprimo, ere, ess!, essum: press against, overpower, overcome.

(ops), opis, f.: power, ability, might; help, aid, assistance; *in pl.*: means, resources, riches, wealth.

optime, optimus: *see* bene, bonus.

opto, 1: wish for, desire, long for, pray for.

optumus: *same as* optimus.

opulentus: wealthy, rich, magnificent.

opus, eris, n.: work, feat, work of literature or art.

opus, n., {indecL}: need, want.

ora: shore, coast; edge, fringe, border.

oratio, onis, f.: speech, oration: *from* oro.

orbis, is, m.: circle, ring; the world; sphere, vault of the sky.

Orcus: Orcus, *the god of the infernal regions*; grave, death; the Lower World.

drdino, 1: place in a row, arrange: *from*

ordd, inis, m.: row, line; arrangement, array; order, course.

orgia, drum, n.: festival in honour of Bacchus; the sacred emblems of the worship of Bacchus.

Oricum: Oricum.

Oriens, entis, m.: the East, the Orient.

origo, inis, f.: origin, beginning.

orior, iri, ortus sum: arise, begin, be born.

5rno, 1: adorn, deck, equip.

ornus, I, f.: rowan tree, wild mountain-ash.

Ornytus: Ornytus.

oro, 1: speak, pray, utter prayers to, beg, entreat, ask.

Orpheus,* ei or eos, m.: Orpheus, *a singer of Thrace, son of Calliope*.

Orsilochus: Orsilochus.

ortus, us, m.: a rising, a birth.

5s, oris, n.: mouth, lips; face, features, countenance; **ore**: aloud.

os, ossis, n.: bone.

Osci, drum, m.: the Oscans, *a people of Campania*.

osculum: kiss, lip.

ostendd, ere, tendi, tentum awdtensum: show: *hence*

ostento, 1: point out, display.

ostium: entrance, portal, gate.

ostrum: purple.

otium: leisure; ease, inactivity, idleness; peace, rest.

ovans, antis: exulting, triumphant.

ovile, is, n.: sheep-fold: *from* **ovis**, sheep.

pacatus (p.p.p. of *paco*): peaceful, quiet, undisturbed.

paciscor, I, pactus sum: bargain, contract, agree.

paco, 1: make peaceful, quiet, pacify.

Pactolus: Pactolus, *a river in Lydia, said to carry down golden sands*.

pactus: *see* pango.

paene: almost.

paene insula: peninsula (almost an island).

Pegasus: Pegasus.

palaestra: wrestling-ground, lists, gymnasium.

Pales, is, f.: Pales, *goddess of flocks and of shepherds*.

palla: long robe, mantle.

Pallanteus: of Pallanteum, *a town founded by Evander on the Palatine Hill*.

pallens, entis: pale, pallid, wan: *from*

palled, ere, ui: to be or look pale, or yellow: *hence*

pallidus: pale.

palma: palm of the hand, hand; palm-tree, palm, palm-branch, palm-wreath: *hence*

palmula: palm of the hand, oar-blade.

palor, 1: straggle, be scattered.

paluster, tris, tre: belonging to a swamp, marshy.

Pan, Panos, m.: Pan, *s. of Mercury*.

Panaetius: Panaetius, *a philosopher*.

pandd, ere, pandi, passum or pansum: spread out, stretch out, open wide.

pango, ere, pepigi or pegi, pactum: fix; agree upon, promise.

panis, is, m.: bread.

papaver, eris, n.: poppy.

papilla: breast.

par, paris: equal, even, like. Parca: Fate: *and*

Parcae, arum, f.: the Fates: *from*

parco, ere, peperci or pars!, parsum: spare; use sparingly, respect; hesitate.

parens, entis, m. or f.: parent,

- father, mother; *pl.*: ancestors, forebears.
 paries, etis, *m.*: wall.
 par id, ere, peperi, partum *or* paritum: bear, bring forth; cause, win.
 Paris, idis, *m.*: Paris, *s. of Priam*,
 pariter: equally, alike, at the same time; side by side, together; in like manner.
 parma: (small round) shield.
 paro, 1: make ready, prepare; purpose; intend.
 parochus, I, *m.*: a purveyor, an entertainer, a host.
 Paros, I, *f.*: Paros, *an island, one of the Cydades*.
 parricida, ae, *m.*: parricide, murderer of a parent; traitor.
 pars, partis, *f.*: part.
 Parthus: a Parthian.
 partior, 4: share, distribute: *from pars*.
 parturio, ire, Ivi: bring forth, *from pario: so also*
 partus, us, *m.*: birth; offspring; son.
 parvus: little, small, slight.
 pasco, ere, pavi, pastum: feed, nourish, maintain, support; graze, browse.
 passer, eris, *m.*: a sparrow.
 passim: in every direction, all about, everywhere.
 passus, us, *m.*: step, pace, mille passus: a mile.
 pastor, oris, *m.*: shepherd.
 patens, entis: open: *from*
 pateo, ere, ui: lie open, be open, be exposed.
 pater, tris, *m.*: father, elder, sire.
 patera: a bowl for libations.
 paternus: ancestral.
 patientia: patience; forbearance: *from*
 patior, 1, passus sum: suffer, endure, bear, allow, permit.
 patria: native country, one's country.
 patrius: paternal, of a father; ancestral, of ancestors: *from pater*.
 patrius: native, of a native country, of home: *from patria*.
 patrona: patroness, guardian: *and*
 patronus, 1, *m.*: patron, advocate.
 paucus: few; *usually plural*.
 paulatim: little by little, gradually: *and*
 paulo: by a little, a little, somewhat: *from*
 paulum, 1, *n.*: a little.
 pauper, eris: poor, in moderate circumstances: *hence*
 pauperies, ei, *f.*: limited means; poverty: *and*
 paupertas, tatis, *f.*: reduced circumstances, poverty.
 paveo, ere, pavi: be in terror, quake at, fear, dread: *hence*
 pavidus: trembling, quaking, timid, timorous.
 pavimentum: pavement.
 pavito, are: tremble, quake, be fearful: *from paveo*.
 pax, pads, *f.*: peace.
 peccatum: sin, fault, error: *from*
 peccS, 1: sin, err.
 pectus, oris, *n.*: breast, chest; heart, spirit.
 pecus, oris, *n.*: cattle, flock.

- pecus**, pecudis, f.: beast, sheep, head of cattle.
- pedes**, itis, m.: one who goes on foot; foot-soldier; *pi.*; infantry: *and*
- pedester**, tris, tre: on foot: *from pes.*
- peior**, ms: seemalus.
- pelagus**, I, n.: the open sea, the main, the sea, the deep.
- Peleus**, *ei, (*Greek ace. Pelea*), tn.: Peleus, a king of Thessaly, father of Achilles.
- Pelion**, Pell or ii, n.: Pelion, a mountain in Thessaly.
- pellis**, is, f.: skin, hide, pelt.
- pello**, ere, pepuli, pulsutn: drive, hurl; drive away or back, expel, rout, defeat, beat.
- pelta**: a light shield.
- penates**, ium, m.: the Penates, household gods, guard'ian deities of the family.
- pended**, ere, pependi: hang, hang down, bend.
- penetrare**, is, w.: inner apartment, shrine.
- Penios**, ii, also Peneus, ei, m.: Peneus, the great river of Thessaly that flows through the vale of Tempe.
- penitus**: far within, afar.
- penna**: wing.
- Penthesilea**: Penthesilea, a queen of the Amazons.
- per**, prep.: through, across, over, along, on, amid, among, around; throughout, during, for; by, through, by means of; (*in oaths and entreaties*) by.
- peragd**, ere, egi, actum: drive through; accomplish, execute.
- perambulo**, 1: walkthrough, traverse, range over.
- percipio**, ere, cepi, ceptum: observe, hear, learn.
- percutio**, ere, cussi, cussum: strike through and through; strike, impress, affect deeply.
- perdo**, perdere, didi, ditum: lose, ruin, waste, destroy.
- peregrinus**: foreign, strange, alien.
- perennis**, e: lasting, everlasting.
- pereo**, ire, ii or ivi, itum: perish, die.
- pererr**S, 1: wander through, roam over.
- perfacilis**, e: very easy.
- perfectus**: finished, highly wrought, *p.p.p.* of perficio.
- perfero**, ferre, tuli, latum: bear through, bring, carry; bear, support, endure.
- perficio**, ere, feci, fectum: achieve, execute, perform; finish, perfect.
- perfidus**: perjured, treacherous.
- perfringd**, ere, fregi, fractum: break through, break in pieces, shiver, shatter.
- perfundd**, ere, fudi, fustum: pour over, wet, drench.
- perfuro**, ere: rage furiously.
- pergo**, ere, perrexī, perrectum: go on, proceed, go forward, march.
- periculum or periculum**: danger, peril.
- periurus**: foresworn, treacherous, perjured.
- permiscd**, ere, miscui, mixturn: mix together, mingle, intermingle.

- permittd, ere, tnisi, missum:
 let go; yield, grant, allow,
 permit, leave.
- permulceo, ere, si, sum:
 to stroke or touch gently;
 to soothe or delight.
- permultus: very many.
- permutd, l: change thorough-
 ly; change, exchange.
- pernicies, ei, f.: destruction,
 death, ruin; bane, curse.
- pernix, ids: nimble, rapid,
 swift.
- perosus: detesting.
- perpetior, J, perpepus sum:
 bear steadfastly, endure.
- perpetuus: continual, con-
 tinuous, unbroken, constant.
- perplexus: entangled, in-
 volved, intricate.
- perrumpo, ere, rupi, ruptum:
 break through.
- Persae, arum, m.: Persians.
- persequor, I, secutus sum:
 follow perseveringly, follow,
 overtake; accompany.
- Persicus: Persian, of Persia.
- persolvo, ere, solvi, solutum:
 pay, render; suffer.
- persuaded, ere, si, sum: per-
 suade, convince.
- pertinax, acis: unyielding,
 obstinate, stubborn.
- pervenio, ire, veni, ventum:
 come through, come, arrive,
 reach.
- pervicax, acis: firm, stub-
 born, obstinate, wilful.
- pes, pedis, w.: foot. *Nantic*
ally pedes are sheets, i.e.,
ropes.
- pe8simus: *superl. of malus.*
- pestilens, entis: pestilential,
 unhealthy, noxious, des-
 tructive: *hence*
- pestilentia: disease, sickness,
 malicious feeling.
- pestis, is, f.: plague, destruc-
 tion, death; havoc.
- petltor, oris, m.: candidate:
from
- peto, ere, Ivi or ii, itum:
 rush at, attack, assail, aim
 at; make for, seek, pursue;
 go in search of, search for;
 ask or beg for.
- Phaethon, ontis, m.: Phaethon,
s. of Helios and
Clymene.
- phalerae, arum, f.: badges
 or decorations of honour
worn upon the breast.
- pharetra: quiver: *hence*
- pharetratus: wearing a
 quiver.
- Pharsalius: belonging to
 Pharsalus: *from*
- Pharsalus, i, m.: Pharsalus,
a town in Thessaly,
- phaselus, i, m.: light vessel,
 bark, sail-boat, yacht.
- Phidyle, es, f.: Phidyle.
- philyra: linden-tree.
- Phoebus: Phoebus, Apollo
as the god of light; the sun.
- Phryges, um, pL: Phrygians,
a people of Asia Minor:
hence
- Phrygius: Phrygian; of
 Phrygia; *hence* Trojan.
- Phthioticus: belonging to
 Phthiotis in South Thessaly,
hence Thessalian.
- pictus: painted, coloured,
 blazoned: *from* pingo.
- Pieris, idis, f: Muse.
- pietas, atis, f.: dutiful con-
 duct; affection, love; hu-
 manity; righteousness: *from*
 pius.

- piger, gra, grum: lifeless, lazy, unfruitful; benumbing.
- piget, ere, piguit, pigitum est: it grieves.
- pignus, oris *or* eris, *n.*: pledge, stake, forfeit; child, loved one.
- pila: a hand-ball.
- pllentum: a four-wheeled carriage.
- pineus: of pines, pine-:/rem pinus.
- pingd, ere, pinxl, pictum: paint; embroider.
- pinguis, e: fat, rich, fertile; stupid.
- pinna: feather; *pi.*: wing.
- pinus, us, f.: pine, pine-tree.
- Pirithous: Pirithous.
- Pisaeus: of Pisa, *a city in Elis*.
- piscis, is, *m.*: fish: *hence* piscosus: full of fish.
- pi us: dutiful; just, virtuous, righteous, good; filial, affectionate; pious, holy, pure, sacred.
- pix, picis, f.: pitch.
- placens, entis: pleasing: *from*
- placed, ere, cui, citum: please, satisfy: *hence*
- placidus: calm, unruffled, peaceful, serene.
- placo, 1: appease, pacify, propitiate.
- plaga: hunting-net, snare.
- plangd, ere, planxi, planctum: beat, strike upon: *hence*
- plangor, oris, w.: a plashing or lapping; lamentation or weeping.
- planities, el, f.: plain.
- planta: a sole, sole of the foot.
- platanus, I, f.: plane tree.
- plausus, us, *m.*: clapping of hands, applause.
- plebs, is, f.: the common people: the rank and file (of an army), the common throng, the common soldiers.
- plecto, ere, plexi, plexum: weave, plait, interlace.
- plenus: full.
- plerumque: for the most part, mostly.
- plexus: *see* plectS.
- ploro, 1: lament, bewail.
- pluma: feather.
- plurimus: *superl. of* multus; most, very many.
- plus, pluris: more; *pi.*: several, the majority.
- plus, *adv.*: more.
- Pluton, onis, *m.*: Pluto, *king of the Lower World: hence*
- Plutonium: of Pluto, Plutonian.
- pluvia: rain: *hence*
- pluvius: rainy.
- poculum: cup, goblet.
- podagra: gout.
- poena: (*often in pi.*): satisfaction, vengeance, punishment, penalty.
- Poenus: Carthaginian.
- poeta, ae, *m.*: poet.
- polio, 4: polish, decorate, adorn.
- pollex, icis, *m.*: the thumb.
- polliceor, eri, itus sum: offer, promise.
- Pollid, onis, w.: C. Asinius Pollio, *consul B.C. 40, a friend of Horace and of Virgil*.

polluo, ere, ul, utum: defile, stain.

Pollux, ucis: Pollux. (§59).
polus, i, m.: pole; heaven, sky.

Polyhymnia: Polyhymnia, *one of the Muses*.

pomifer, a, um: fruitful *if from*
pomum: apple, fruit.

pondus, eris, n.: weight, mass.

pono, ere, posul, positum:
put down, set down, put,
place, set, fix, lay, deposit;
post, station; lay aside,
take off, put down, lay
down; put away, leave
off, dismiss, relinquish, sur-
render.

pons, pontis, m.: bridge.

Ponticus: of Pontus, Pontic.

Ponticus, i, m.: Ponticus, a
Roman poet.

pontifex, icis, m.: high-
priest, pontiff.

pontus, i, m.: sea, ocean.

poples, itis, m.: knee.

popularis, e: of the people:
from populus.

populor, 1: devastate, lay
waste.

populus, i, m.: a people, a
nation; throng, multitude,
host, crowd.

populus,!,f.: poplar.

porca: sow.

porrigo, ere, rexl, rectum:
stretch out, extend, grant.

porro, adv.: farther on; then,
furthermore.

Porsenna, ae, m.: Porsenna
or Porsena, a king of Etruria
who tried to restore Tarquin-
ius Superbus to his throne.

porta; gate.

portentum: sign, token, por-
tent; monster.

porticus, us, f.: colonnade,
portico.

porto, 1: bear, carry, convey.

portus, us, m.: harbour.

posed, ere, poposci: demand,
claim, beg.

possided, ere, sedl, sessum:
hold, enjoy.

possum, posse, potui; be
able, can.

post: *adv.*: afterwards, later,
subsequently; *prep.*: be-
hind, after.

posteritas, atis, f.: future
generations, posterity: *from*

posterus: next; of posterity.

postilla: afterwards, there-
after.

postis, is, m.: doorpost, door,
portal.

postquam, conj.: after, as
soon as, when.

postremus: last, final.

Postumus: Postumus, a
friend of Horace.

potens, potentis: powerful;
having power, ruling; that
reigns over, master of: *pres.*
p. of possum.

potior, 4: become master of,
obtain possession of, ac-
quire, receive, win.

potis, e: able, possible;

potior: better, preferable;
stronger, more useful: *hence*
possum.

prae, *prep.*: before, in front of.

praebed, ere, ui, praebitum:
produce, give, show, offer.

praecedd, ere, cessi, cessum:
precede, go in advance.

praeceps, cipitis: headfore-
most, headlbg.

praecingd, ere, cinxi, cinctum: to gird around, to surround, encircle.

praecipio, ere, cepi, ceptum: advise, instruct, teach.

praecipitd, 1: throw headlong; rush headlong, drop, fall: *from* praiceps.

praecordia, orum, n.: heart, breast, vitals.

praeda: booty, spoil, plunder.

praeferd, ferre, tuli, latum: prefer, set before.

praefigo, ere, fixi, fixum: fix or hang up in front.

prae fluo, ere: flow along, flow by.

praemittd, ere, misi, missum: send in advance.

praemium: advantage; reward, prize.

praeparatus: prepared, furnished, ready.

praepond, ere, posui, positum: prefer, set before, place in command of.

praeruptus: steep; rugged or jagged, *p.p.p. of* praerumpo.

praesagium: presentiment.

praesens, entis: present, standing by one, aiding, favouring, propitious; *sing. n. as noun (sc. tempus)*: the present: *from* praesum.

presidium: defence, protection, help; guard, garrison, protector.

praesto, are, stiti, stitum: afford, grant.

praeter, *prep.*: except; beyond, past.

praeterea, *adv.*: besides, too, moreover.

praetereo, ire, if, itum: go by, go past.

praetexta: outer garment (*sc. toga*) bordered with purple, worn by free-born children and by the higher magistrates.

praetor, oris, *m.i* general, praetor.

praetrepidans, antis: trembling violently, tremulously eager.

prandeo, ere, **di**, pransum: to lunch: *hence*

pransus: having lunched.

pratium: meadow.

pravus: crooked, wrong, vicious.

preces: *see* (prex).

precor, 1: pray, pray to.

prehendd and **prendo**, ere, **di**, sum: catch, lay hold of, seize.

pre mo, ere, pressi, pressum: press, press hard upon, close upon, pursue closely; grasp firmly, extract, squeeze out.

preso, 1: grasp, seize, catch: *from* prehendo.

pretium: price, value; reward.

(**prex**, **precis**), *only pi. with abl. and ace. sing.; f.*: prayer, request, entreaty.

Priamus: Priam, last king of Troy.

Priapus: Priapus, a god of flocks and gardens.

primum: first, at first.

primus: first, foremost; first part of, outskirts of, opening, early; (*with verb*) take the lead in, be the first to

princeps, ipis: first, foremost, chief; *as a noun, m.*: chief, leader.

prior, prius, comp.: former, first.

priscus: of former times, of old, olden, ancient.

priu8, adv.: before, sooner, first, formerly.

priusquam or **prius quam,** cowf.: earlier than, sooner than, before that, before.

privatus, a.: apart from the state, individual; private, not in official life.

Privernum: Privernum, *an ancient town in S. Latium.*

pro, interjection: oh! alas!

pr5, prep.: in front of; for, in behalf of; in return for; in place of.

proavus, I, m.: ancestor, great grandfather.

probrosus: infamous, shameful.

probus: good, honest.

prdcedd, ere, cessi, cessum: proceed, march on, move forward.

procella: violent wind, storm, hurricane, tempest, blast.

procerus: elongated, tapered.

proclivus: sloping, slanting.

procul, adv.: in the distance, at a distance, afar off; to a distance, far, afar, far away.

promumbd, ere, cubui, cubitum: fall forward, fall prostrate, lie at length, fall.

prdcurrd, ere, cucurri and curri, cursum: run forward, rush forward, charge.

Procyon, onis, m.: Procyon, *a star which rises before the Dogstar.*

prdditor, oris, m.: betrayer, traitor; treacherous: *from*

prodo, ere, didi, ditum: put forth; reveal, betray.

produco, ere, duxi, ductum: lead forth, prolong.

proelium: battle, fray.

Proetus: Proetus, *king of Argos.*

prof anus: profane; common; uninitiated:

proficiscor, I, profectus sum: set out, depart.

pr5flo, 1: blow forth, breathe forth or out.

profugus, a.: fugitive, exiled.

profundus: deep, profound, vast.

progenies, el, f.: descent, lineage, race; offspring, progeny.

progredior, i, gressus sum: advance, proceed.

proicid, icere, ieci, iectum: throw forth or away, cast, fling; throw.

proles, is, f.: offspring, family, race, children.

proluo, ere, ui, utum: drink deep; *p.p.p.* **prdlutus:** drunk.

Prometheus,* ei or eos: Prometheus, *s. of Iapetus and Clymene.*

prdmitto, ere, misi, missum: promise.

promo, ere, prompsi, promptum: bring forth.

pronus: tumbling, descending, facing or turned downwards, pointing or pressed downwards.

prope: nearty, almost.

Propertius: *a Roman name; Sextus Propertius, the Roman elegiac poet.*

proporo, 1: quicken, hasten.

- propinqud, 1:** draw near, approach: *from*
- propinquus:** near, nigh, neighbouring: *hence*
- propinquus, I, m.:** kinsman, relation.
- propior, ius, a.:** nearer, closer: *hence*
- propius, adv.:** nearer, closer. •
- propSno, ere, posui, positum:** set forth *or* forward, offer, hoist.
- Propontis, idis, (ace. ida), f.:** the Propontis, Sea of Marmora.
- propositum:** purpose, intention, design: *from* *propond*.
- proprius:** one's own, special, peculiar, proper.
- propter, prep.:** on account of; near: *hence*
- propterea:** therefore, for that reason.
- prorsus:** straight forward, directly, absolutely, precisely.
- prosequor, 1, secutus sum:** follow, accompany, attend, escort; pay homage to, honour, worship.
- prospicio, ere, spexi, specturn:** see *or* behold from afar, gaze forth upon.
- prosilid, ire, ui:** leap forward.
- pro sum, prodesse, profui:** do good, be of use, be beneficial.
- protegđ, ere, texi, tectum:** defend, protect.
- protendđ, ere, p.p.p. protentus:** stretch forth, stretch, reach out, extend.
- protero, ere, trivi, tritum:** crush under foot, trample on.
- protinus:** forward, onward, straight on; continuously, uninterruptedly; forthwith, straightway; henceforth.
- pro turbo, 1:** drive away, repulse, push off.
- providus:** foreseeing.
- proximus and proxumus:** nearest.
- prudens, entis:** foreknowing, prudent, discreet.
- prulna:** hoar-frost, rime.
- pruna:** live coal.
- pubes, is, f.:** youth, young men (*collect.*).
- pudet, pudere, puduit:** it shames, be ashamed of: *hence*
- pudicus:** modest, chaste: *and*
- pudor, oris, m.:** shame, modesty.
- puella:** girl, maiden; loved one, mistress.
- puer, pueri, m.:** boy, lad, youth: *hence*
- puerilis, e:** childish, youthful.
- puerpera:** mother.
- pugil, ilis, m.:** boxer: *cf.*
- pugna:** fight, battle, conflict, struggle: *hence*
- pugnator, oris, m.:** fighter, combatant: *and*
- pugnak, acis:** warlike, gallant: *cf.*
- pugnđ, 1:** fight.
- pulcher, chra, chrum:** beautiful, lovely, fair, handsome, comely.
- pulsđ, 1:** strike, beat; agitate, move; make to tremble.
- pulvinar, aris, n.:** a couch of the gods.
- pulvis, eris, m.:** dust.
- pumex, icis, m.:** pumice stone, *a porous formation of lava.*

Punicus: Carthaginian.

puppis, is, f.: stern, ship, boat, vessel.

purgo, 1: purify, cleanse; prune, cultivate: (*purus and ago*).

purpura: purple; the shell-fish, the dye extracted from it *and* the cloth dipped in this dye: *hence*

purpureus: purple, crimson, red.

purus: clean, pure; plain, unadorned, unblazoned; radiant.

pusillus: very little, small, tiny.

puto, 1: judge, consider, think, imagine.

pyramis, idis, f.: pyramid.

Pyrrha: Pyrrha.

qua, *adv.*: *indef.*: in some way, in anyway; *interr.*: by what path? which way? where? *ret.*: where.

quacumque, *adv.*: by whatever way, wherever; by whatsoever means, by **all** means.

quadrigae, arum, /. *pi.*: four-horse team; chariot drawn by four horses.

quadrimus: four years old.

quadrupedans, antis: going on four feet, galloping; *as noun*: steed.

quadrupes, pedis: **four**-footed, with four **feet**; *as noun, m. and f.*: *especially used of a horse*, steed.

quaero, ere, sivi, situm: look for, seek, search for; strive for; endeavour to reach; ask for, inquire; win: *cf.*

quaeso, (ere): beg, pray: *quaeso often used for 'please!'*

qualis, e: of what sort; of such a sort as; like as, as: *hence*

qualiscumque, quaecumque: of what sort soever.

quam, *adv.*: than; how; as.

quamquam: although, and yet.

quamvis: although.

quando, *adv.*: *interr.*: when? *indef.*: at any time, ever; *conj.*: since, as; **si quando**: if ever.

quandoquidem or *quandoquidem*, *adv.*: since indeed, since, seeing that.

quanto: by how much, as: *from*

quantus: how much, how great, as much.

quare, *adv.*: wherefore; *as indirect interrog.*: why.

quart us: fourth.

quasi: as if, as though.

quassd, 1: shake often, shatter: *and*

quassus: broken, weak, shattered: *from quatio*.

quater: four times.

quatio, ere, quassum: shake; make to totter, brandish; **campds quater**: sweep the plains.

-que: and; **-que . . . -que**: both . . . and.

quercus, us, f.: oak.

querella: complaint, lament: *and*

querulus: plaintive, complaining: *from queror*, complain.

qui, quae, quod, *rel. adj. and fton.*: who, which, what;

- that, whoever, whatever,
(he) who, etc.
- quia: because.
- quicquid: *see* quisquis.
- quicum: with whom; *for*
cum qui (*abl. sing. w. and*
- quicumque, quaecumque,
quodcumque, *indef. rel. pro.*
and adj.: whoever, whatever,
every one that, all that.
- quid am, quaedam, quoddam:
a certain one, someone.
- quidem: indeed; *ne. . .*
- quidem: not even, indeed
... not,
- quies, etis, f.: repose, peace,
inaction: *hence*
- quiescd, ere, evi, etum: rest,
beat peace: *hence*
- quietus: quiet, peaceful;
gently flowing.
- quilibet, quaelibet, quodli-
bet: any you wish, any
whatever; quidlibet: what-
soever, somewhat.
- quin: how ... not, that.
- quin et: nay more, nay even.
- quinque: five.
- Quintilius: Quintilius Varus,
a poet and friend of Horace.
- quippe: indeed, certainly;
since, for, for in fact.
- Quirinus: Quirinus, *name of*
the deified Romulus.
- Quirites, ium: Romans,
Roman citizens.
- quis (or qui), qua, quid,
indef. pron.: anyone, any-
thing, any, some one, some-
thing, some; *adj.*: qui,
quae, or qua, quod: any,
some.
- quis? quid? *interr. pron.*:
who? which? what? *as adj.*:
- qui? quod? which? what?
what sort of?
- quisquam, quaequam, quic-
quam (*quidquam*): anyone,
anything, any.
- quisque, quaeque, quidque:
indef. pron.: every one, each
one, each.
- quisquis, quicquid: whoever,
whatever; *adj.* quiqui,
quaequae, quod quod: who-
soever, whatsoever.
- quivis, quaevis, quodvis: who
or what you please, anyone,
any; quid vis: anything
whatever.
- quo? *adv. interrog.*: whither?
to what place? where? for ,
what purpose? wherefore?
relat.: whither, where.
- qudcumque: whithersoever,
any whither.
- quodsi: but if; now if.
- quondam: once, formerly; at
times.
- quoniam: since, because.
- quoque: also, too.
- quot: *indecl.*: how many, as
many.
- quotannis: every year.
- quotiens, quoties: as often
as, how often.
- quotquot: how many soever,
as many as.
- rabies, ace. em, all. e, f.: rage,
madness, frenzy.
- radicitus, *adv.*: from the
roots, with the roots, 'roots
and air.
- radio, 1: gleam, beam, shine:
from
- radius, i, m.: ray or beam of
light.

raeda: carriage.'

ramus, i, *m.*: branch, bough.

rana: frog.

rapidus: speedy, hurrying, rushing; fleet, swift: *from*

rapid, ere, rapul, raptum: snatch, seize, drag off; rescue; hurry away, impel, drive: *hence*

rap to, 1: seize *or* carry off; drag along *or* away, drag.

raro: seldom, rarely: *from*

rams: thin, broken, with gaps; scattered, here and there; far apart, few, at intervals.

rastrum, 1, *n.*, *pL* rastri, drum, *m.*: heavy rake, mattock.

ratis, is, *f.*: raft, float; boat, vessel.

raucisonus: hoarse-sounding: *from*

raucus: hoarse.

recedo, ere, cessl, cessum: fall back, give ground, retire.

recens, entis: fresh, recent, new.

recepso: *old form for* recepero.

receptus, us, *m.*: retreat; place of retreat *or* retirement: *from*

recipid, ere, cepl, ceptum: take back, bring back, recover, return, retake, regain; draw out, withdraw; receive, take again, admit.

recito, 1: read aloud, recite.

reclind, 1: bend back, lay back, cause to lean back; *pass, and reflex.*: lie back, recline.

recludo, ere, si, sum: unclose,

open, lay bare, reveal; unsheathe, draw.

recoctus: jeerecoquo.

recognosco, ere, novi, nitum • learn again; examine, survey, review.

reconditus: withdrawn, hidden away, abstruse, retired: *p.p.p. from*

recondo, ere, didi, ditum: hide, conceal.

recoquo, ere, coxi, coctum: forge, smelt, refine.

recreo, 1: make anew, recreate; revive, refresh.

recte: rightly, correctly, properly: *from*

rectus: upright, straight.

recumbo, ere, cubui: lie down, fall, sink down, sink, rest, recline.

recuro, 1: cure, restore, heal.

recurro, ere, curri: run back, hasten back.

redargud, ere, ui: disprove, refute, contradict.

reddo, ere, didi, ditum: give back, give up, return, restore, repay; answer, reply; make; *with refl. pron.*: come back, go back, return.

redemptor, oris, *m.*: contractor: *from* redimo.

reded, Ire, i, i, itum: go back, turn back, return.

redigo, ere, **egi**, actum: drive back, bring back.

redimo, ere, emi, emptum: buy back, ransom.

reditus, us, *m.*: return: *from* redeo.

reddnd, are, avi: give back, restore.

red uco, ere, duxi. ductum:

- lead back, bring back, draw back: *hence*
- reducrus:** drawn back, withdrawn, retired, remote, secluded; *of oars:* sweeping.
- redux,** ucis: returned, come back.
- referd,** ferre, rettuli, relatum: bring back, carry back; return, restore, pay; report, relate, recount; utter, say, reply; *with refl. pron:* go back, retreat, withdraw.
- refert,** ferre, rettulit, *impers.:* it is of importance, it concerns.
- refertus:** full of (*p.p.p. of refertio, to stuff.*).
- reficio,** ere, feci, factum: make again, remake; refit, repair; reinvigorate, rally, restore.
- reflects,** ere, flexi, flexum: bend back, wheel about.
- refringo,** ere, fregi, fractum: break again, repulse.
- refugio,** ere, fugi: ike back, flee for safety; avoid, shun; refuse.
- refulgeo,** Sre, si: flash back, gleam, shine.
- regalis,** e: royal, kingly; *from rex.*
- regia:** palace: *from regius.*
- regina:** queen.
- regio,** onis, f.: territory, district, quarter, region, direction: *from rego.*
- regius:** royal, kingly, regal: *from rex.*
- zegno, 1:** be king, rule, reign: *from*
- regnum:** kingdom, realm, state; reign.
- rego,** ere, rexi, rectum: guide, direct; rule, govern.
- Regulus:** Regulus, *thefemom Roman consul taken captive to Carthage.*
- reicio,** ere, ieci, iectum: throw back, hurl back, drive back; scorn, despise, cast off.
- relabor, I,** lapsus sum: glide back; return, relapse.
- relevo, 1:** ease, relieve.
- religid,** onis, f.: fear, awe, religious scruple, veneration: *from*
- religid, 1:** bind fast; fasten, tether.
- relinquo,** ere, Kqui, Hctum: leave behind, leave, depart from, forsake.
- remeo,** are, avi: go back, turn back, return.
- remigium:** rowing; oars; oarage (of wings): *from* remex, rower, *from* remus.
- remotus:** removed, distant, remote, retired: *p.p.p. of* removed, ere, movi, motum; remove, put away, do away with.
- remulceo,** ere: stroke back, fold back, curve.
- Remulus:** Rcmulus, (1) a warrior of Tibur; (2) a Rutulian.
- remus, i, m.:** oar.
- Remus:** Remus, brother of Romulus.
- renascor, I,** natus sum: spring up again, rise again.
- remded,** ere: shine, glitter, gleam.
- reor,** reri, ratus sum: reckon, think, deem, judge.
- reparo, 1:** get again, restore, repair; get in exchange, purchase, provide as a substitute.

rependo, ere, pendī, pensum: weigh *or* buy back, ransom.

reperio, ire, repperi, reperitum: find out, discover, find.

repeto, ere, IVI, Itum: ask back, seek; repeat; remember.

rept, ere, psl, ptum: to creep, crawl.

repono, ere, posui, positum: place back, replace, restore; lay aside, duly lay to rest; place, put, set.

report, 1: bring again, carry back, bring back.

repugno, 1: fight against, resist.

repulsa: defeat, rejection, loss of election.

requies, etis, f.: rest, repose, rest (from): *hence*

requiescd, ere, quievi, etum: rest, become quiet, be rested.

requird, ere, reqmsivi, situm: seek again, seek out, look for; feel the lack of.

res, rei, f.: a thing; matter, event, affair; circumstances, condition, lot, experience; deed, exploit; *pl.*: affairs, interests, concerns; the world, the universe.

resided, ere, sedi: remain, abide; rest upon.

resido, ere, sedi: sink down, sink to rest, be lulled.

resign, 1: give back, resign.

resist, 5, ere, stiti: stand still, stand one's ground; withstand, oppose, resist.

resorbeo, ere: suck back, swallow again.

respecto, are: look back,

look round, glance backwards: *and*

respectus, us, *m.*: respect, regard, consideration: *from*

re8picid, ere, spexi, spectrum: look back for *or* at, look around for; regard, show respect to.

responded, ere, spondi, sponsum: answer, reply: *hence p.p.p.*

responsum: answer, reply.

restinguo, ere, stinxi, stinctum: to quench, extinguish, terminate, destroy.

restituo, ere, ui, utum: pay back, restore, rebuild, re-instate.

resto, stare, stiti; withstand; remain, be left.

restringo, ere, Inxi, ictum: bind back, bind fast, tighten.

resurgo, ere, surrexi, surrectum: rise again, appear from the dead.

reteg, 5, ere, texi, tectum: uncover, reveal.

retinacula, orum, *n. pi.*: halter, trace.

retineo, ere, ui, tentum: retain, hold back, hold.

retorqueo, ere, torsi, tortum: twist *or* turn back.

retro, *adv.*: backward, back, behind.

revello, ere, velli, vulsum *or* volsum: tear away, wrench away, pull off, tear up.

revertor, i, versus sum: turn back, return.

revlso, ere: look back; revisit.

revoco, 1: call back, recall.

revolsus: *see* revello.

revolvo, ere, volvi, volutum:

roll back, unroll, revolve;
go over, retrace.

revuhus: *see* revello.

rex, regis, *m.*: king, prince.

Rhamnes, etis, *m.*: Rhamnes.

Rhenus! the Rhine.

rheto, oris, *w.*: a teacher
. of oratory, an orator.

Rhodus, i, *f.*: Rhodes, *an island off the S.W. coast of Asia Minor.*

Rhoetus: Rhoetus.

rictum, i, *n.* (*or* rictus, *us, m.*): open mouth, gaping jaws.

rided, ere, si, sum: laugh, smile.

riged, ere: be stiff, be stiffened, be rigid.

rigo, 1: wet, water, flood.

rimor, 1: pry into, grope, search for.

ripa: bank.

risus, *us, m.*: laughter, laugh, smile: *from* rided.

rite: duly, fitly, aright: *from*

ritus, *us, m.*: religious custom; usage; *abl. s. ritu, with gen.*: after the manner of, like.

rivus, i, *m.*: stream.

rixa: strife, wrangling.

rdblgd, inis, *f.*: blight, mildew.

robur, oris, *n.*: hardwood; oak: *hence*

robustus: hard, firm, strong, vigorous.

rogd, 1: ask, ask **for**.

rogus, I, *m.*: funeral pyre.

Roma: Rome: *hence*

Rdmanus: of Rome, Roman.

Romuleus: belonging *or* pertaining to Romulus: *and*

Romulidae, arum, *m. pl.*:

sons *or* descendants of

Romulus, the Romans: *from*

Romulus: Romulus, *the founder of Rome, father of the Romans: hence*

Romulus, *a.*: of Romulus.

roro, 1: drip, trickle, be moist: *from*

ros, roris, *m.*: dew; **ros** marinu8: rosemary.

rosa: rose.

rdscidus: full of dew, dewy; like dew: *from* ros.

roseus: rosy, red: *from* rosa.

rostratus: furnished *or* adorned with beaks, beaked: *from*

rostrum: beak.

rota: wheel - *hence*

roto, 1: whirl, swing.

rubens, entis: red, ruddy; purple; blushing: *pres. p. of* rubeo, be **red**: *cf.*

ruber, bra, brum: red, crimson, ruddy.

rubescd, ere, rubui: grow red, redden: *from* rubeo.

rudis, e: unskilled, untrained, untaught.

ruga: wrinkle.

ruina: falling down; ruin, disaster, destruction: *from* ruo.

rumpd, ere, rupi, ruptum: break, burst, break up; rend, pierce.

ruo, ere, rui, riitum: fall down; rush, dart, speed.

ruricola, ae, *m.*: rustic, husbandman, tiller of the soil,

rursus, *adv.*: back, backward, again, anew.

rus, ruris, *n.*: the country, lands, fields: *hence*

rusticus: belonging to the

- country, country bred, rustic, pertaining to farming.
- Rutulus**, i, m.: a Rutulian; one of the Rutuli, a tribe of Latium.
- Sabaea**: Sabaea, in S.W. Arabia, generally called *Arabia Felix*: from
- Sabaeus**: of the Sabaei, Sabaeans.
- Sabbata**, orum, n.: the day of rest among the Jews, the Sabbath.
- Sabellus**: Sabellian, Sabine, cf.
- Sabina**: a Sabine woman: from
- Sabinus**: of the Sabini, Sabine.
- sacculus**, i, m.: small sack, purse, money-bag.
- sacer**, sacra, sacrum: sacred, consecrated, hallowed: hence
- sacerdds**, otis, m. and f.: priest, priestess: and
- sacro**, 1: make holy, consecrate, dedicate: and
- sacrum**: a holy thing; pL: mysteries, sacred vessels.
- saeculum** or saeculum: race, generation, age; century.
- saepe**: often.
- saepes**, is, f.: hedge, fence: hence
- saepio**, ire, saepsi, ptum: enclose, fortify, hedge about: hence
- saeptum**: enclosure.
- saevio**, 4: be furious, rage, be infuriated: from
- saevus**: raging, furious, fierce, cruel, stern.
- sagitta**: arrow: hence
- sagittifer**, fera, ferum: arrow-bearing.
- sagulum**: a short military cloak.
- sal**, salis, m.: salt, wit: often pi. in same senses,
- Saliaris**, e: of the Salii, Salian.
- salaputium**: mannikin, smart little fellow, 'nipper', Lilliputian.
- salignus**: of willow, willow.
- Salit**, orum, m. pi.: the Salii, dancing priests of Mars.
- salinum**: salt-cellar: from sal.
- salio**, ire, ui, saltum: spring, bound, leap; jump up, spurt.
- salsus**: salted, salty; witty, sharp: from sal.
- sal to**, 1: dance, leap.
- saltus**, us, m.: woodland, untilled mountain land, forest-pasture.
- salus**, utis, f.: safety, welfare: hence
- salutd**, 1: salute, greet: cf. *salve* and *sal veto*, *salvete*: imperat. 'hail'; inf. *salvere*: be well: from
- salvus**: safe.
- Samos**, i, f.: Samos, an island off the W. coast of Asia Minor.
- sanctus**: consecrated, sacred, venerable, august, pure, holy.
- sandyx**, ycis, f.: bright red, vermilion.
- sanguineus**: bloody, blood-red: from
- sanguis**, inis, m.: blood.
- sanus**: sound, healthy.
- sapiens**, entis: wise, sage, prudent: hence
- sapienter**: wisely: and

sapientia: wisdom, discretion, philosophy.

sapid, ere, Ivi: to have taste or flavour; to show good taste; to be wise or prudent; *hence*

sapor, oris, *m.*: flavour, taste.

sarcina: bundle; *pL.*: baggage.

sarculum: hoe.

Sardes (or Sardis), Sardinum, *f.pl.*: Sardis, the capital city of Lydia, in *A sia Minor*.

Sardinia: Sardinia.

sat or **satis,** *adv.*: enough, sufficiently; *a.*: enough, sufficient.

sator, oris, *w.*: sower; father: *from sero.*

Saturn ius: of Saturn; *Sat** urnian.

Satyrus, *I, m.*: a Satyr, a wood deity with two goat's feet.

saucius: wounded, hurt.

savior, *1:* kiss, caress; *also spelled* suavior.

saxum: rock, stone.

scando, ere: rise, climb, mount.

scapha: skiff, light boat.

scelestus: wicked, guilty, criminal: *from*

scelus, eris, *n.*: sin, crime.

sceptrum: sceptre; *pl.*-kingdom, rule, authority.

sciens, entis, knowing, skilled, expert: *pres. p. of scio.*

scilicet, *adv.*: evidently, surely; in'sooth, forsooth (*scire licet*).

scindo, ere, scidi, scissum: cut or tear asunder, tear, rend, cleave.

scio, *4:* know, know how to; **haud scio an:** I am inclined to think that.

scopulus, *I, m.*: rock, cliff, crag.

scriba, ae, *m.*: a clerk, a secretary: *from*

scribo, ere, psi, ptum: write, enrol: *hence*

scriptum: a writing, composition.

scutatus: armed with a (long) shield: *from*

scutum: shield.

• **Scythes,** ae, *m.*: Scythian: *hence*

Scy thia: Scythia, country north of the Black Sea.

se: see sui.

secerno, ere, crevi, cretum: set or put apart, sunder, sever, divide, separate.

seco, are, secui, sectum: cut, cut through, sever; plough.

secretus: severed, separated, separate, apart, *p.p.p. of secerno.*

sector, *1:* search for, hunt.

secundus: following; favourable, propitious; **res secundae:** success.

seciiris, is, *f.*: axe.

securus: carefree, easy, undisturbed.

secus: *adv.*: otherwise.

sed: but, but yet.

seded, ere, sedl, sessum: sit; hold fast, be fixed, be established: *hence*

sedes, is, *f.*: Seat; abode, home, resting-place; *pl.*: house.

seditio, onis, *f.*: party, quarrel, feud.

sedulus: careful, diligent.
seges, etis, f.: field; crop; soil.
segnis, e: slow, tardy, lag-gard.
semel: once, once for all.
semen, inis, n.: seed, off-spring.
semianimis, e: half-alive, half-dead.
semita: path, footpath.
semotus: remote, distant, far removed.
semper: always, forever, perpetually.
senecta: old age; *and*
senectus, utis, f.: old age; *and*
 sened, ere: grow old: *from*
senex, sen is, m.: old man: *hence*
senilis, e: aged, of an old man.
sensus, us, m.: consciousness, perception: *and*
sententia: judgment, thought, opinion; purpose, resolve: *from* sentio.
sentes, ium, m. pi.: thorns, brambles.
sentio, ire, sensi, sensum: perceive, feel, notice, observe; understand.
sepulcrum: tomb, cenotaph.
sequor, i, secutus sum: follow, pursue; seek.
serenus: clear, bright, serene.
Seres, um, m.: Seres, *people of Eastern Asia: hence*
Sericus: of the Seres, Seric.
series, ace. em, f.: company, succession.
sermd, onis, m.: talk, conversation, discourse; lore: *from*

ser5, ere, sevi, satum: sow, plant.
sero, adv.: late; **serius et citius:** sooner or later.
serpens, entis, f. or m.: snake, serpent.
Serranus: Seiranus.
 serus: late.
 servio, 4: be a slave, serve: *from* servus, *hence*
 servitium: service, slavery.
 servd, 1: save, protect, guard; keep.
 servus, i, m.: slave.
 sese: **see** sui.
 Sestianus: belonging to Sestius.
 Sestius: Sestius.
 setius (sec-), adv. comp.: less; ndn setius: none the less, still.
 setosus, (or saetdsus): full of coarse hair, bristly.
seu: *see* sive.
 severus: serious, grave, stern, strict; cruel, dreadful.
sex: six.
 si: if; whether; **si quando:** if ever.
 sibilo, are: hiss, whistle: *from*
sibilus, i, m.: hissing noise, sough.
sic, adv.: thus, so, in this way, as always.
 siccus: dry, parched.
 Sicelis, idis, f. a.: Sicilian.
Siculus: of Sicily, Sicilian, sicutattdslcuti: as, just as.
Siddnius: Sidonian, of Sidon (*an ancient city of Phoenicia*), Phoenician.
sidus, eris, w.: constellation? star.
signo, 1: mark, distinguish; *from*

signum: sign, token, signal;
figure, device; standard;

collate signis: in battle
array.

silentium: silence: *from*
siled.

Silenus, I, *m.*: an elderly
attendant on Bacchus, a
Silenus.

ailed, ere, ui: be noiseless,
silent: *hence*

silesco, ere: become silent, be
quiet.

silex, icis, *m. and f.*: flint,
flintstone; rock, crag.

silva: wood, forest: *hence*

Silvanus (*see* § 66): *and*

silvestris, e: of a wood,
sylvan; wild.

similis, e: like, resembling,
similar.

Simonideus: belonging to
Simonides, Simonidean.

simplex, icis: simple, plain.

simul, adv.: at the same
time; simul atque *or* ac,
or simul alone: as soon as:
Prep. with abl. along with.

sine, prep.: without.

singuli, ae, a: one at a time,
single, separate.

stertigulto, are, atum: gasp,
spurt: *from*

singultus, us, *m.*: gasp,
throb.

sind, ere, sivi, situm: let,
allow, permit.

sinuosus: winding, sinuous.

sinus, us, *m.*: curve, fold,
hollow; bosom, breast; gulf,
sea.

Sirmio, dnis, f.: Sirmio, *now*
Sermione.

sistd, ere, stiti, statum: stop,
halt.

sitis, is, f.: thirst.

sistrum: a sistrum, cymbal.

Sisyphus: Sisyphus (§ 71),

situs: placed, situated.

situs, us, *m.*: situation, posi-
tion; pile.

sive *or* seu, conj.: or if; **seu**...
sive, seu .. . seu: whether
... or.

smaragdus, i, f.: emerald,
beryl, jasper.

sobrius: sober, moderate,
temperate.

socer, eri, *m.*: father-in-law.

socius, i, *m.*: comrade, com-
panion, follower; ally.

Socraticus: Socratic, of So-
crates.

sodalitium: a club (social or
political): *from*

sodalis, is, *m. and f.*: comrade,
club-brother.

sol, solis, *m.*: the sun.

solacium: small solace,
slight relief *or* consolation:
from

solacium: comfort, solace:
from solor.

soled, ere, solitus sum: be
accustomed, be wont.

solidus: entire; solid, mas-
sive, firm; real, sound;
solidus dies: the business
day.

solitus: accustomed, usual;
from soleo.

solium: throne, seat.

sollers, rtis: accomplished *or*
skilful; sagacious *or* in-
telligent.

sollicitd, 1: worry, trouble,
disturb: *from*

sollicitus: worried, anxious,
distressed, watchful.

sdlor, 1: comfort, console, solace.

solui: *for* solvi (§05).

solum: base, foundation; the soil, ground, earth.

solus: alone, only, sole, solitary.

solutus: free, uncontrolled: *from* solvo.

solvd, ere, solvi, solution: release, set free; unmoor; relax, unnerve, overcome; pay; loosen.

sonnus, I, *m.*: sleep, slumber.

sonipes, pedis, *m.*: charger, steed.

sonitus, us, *m.*: noise, sound, din: *from*

sono, are, ui, itum: sound, resound: *hence*

sonus, I, *m.*: sound; shout, noise.

sopor, oris, *w.*: sleep.

Soracte, is, *n.*: Soracte, a *m* mntain of Etruria.

sordes, ium, *f. pl.*: uncleanness, squalor: *hence*

sordidus: dirty; mean, low, disgraceful.

soror, oris, *f.*: sister.

sors, sortis, *f.*: lot, allotment: *h'nce*

sort.or, iri, Itus sum: cast lots; allot, obtain by lot; allot the fate of.

sospes, itis: safe, unharmed.

spargd, ere, si, sum: throw here and there, cast, hurl, throw about.

sparus, i, *m.*: small hunting spear.

spatium: space, distance, interval.

speciosus: specious, plaus-

ible: *from* **species**, appearance,

spectd, 1: look at, view, regard.

specula: watch-tower; height.

sperno, ere, spreui, spretum: spurn, scorn, despise.

spero, 1: hope, expect; trust, consider.

spes, spei, *f.*: hope; trust, confidence, reliance.

spiceus, *a.*: of, or consisting of, ears of corn.

spiculum: dart, arrow, javelin.

spiritus, us, *m.*: breathing, breath; inspiration: *from*

spiro, 1: breathe; be inspired, have poetic inspiration.

spissus: thick, crowded, close, dense.

splendeo, ere: shine, glitter; be brilliant: *hence*

splendidus: brilliant, bright, glorious, famous, august.

spolium: skin; *pl.*: arms stripped from an enemy, booty, prey.

sponded, ere, sponondi, sponsum: promise; be assured of, be sure.

(**spdns**, spontis), *f., abl.* sponte (*only form in use*): of one's own accord, freely, w 1-lingly.

spdnsus, I, *w.*: a betrothed man, bridegroom.

spumeus: foaming, frothy.

spumiger, gera, gerum: making foam, foaming.

spumo, 1: to foam, froth.

squalidus: rough, dirty; neglected.

squama: scale (*offish, snake, etc.*).

stabilis, e: firm, steadfast, steady, stable, fixed: *from* sto; *so also*

stabulum; standing place, stall; feeding-ground.

stagnum: lake, mere, water.

statid, onis, f.: station, post: *from* sto: *so also*

statuo, ere, ui, utum: set up, erect; appoint; *and*

status, us, m.: position; constitution.

Stella: star.

sterilis, e: barren, unproductive, blighting.

sterno, ere, stravi, stratum: spread out, strew; throw down, lay low.

sterd, ere, ui: to snore.

stimulus, i, m.: goad.

stipes, itis, m.: log, trunk.

stirps, stirpis, f. or m.: stock, stem, trunk, root; race, family, line, lineage.

sto, stare, steti, statum: stand, halt, stand still.

stravere: see sterno.

strepitus, us, m.: noise; shouts, outcry; tones, notes.

stridd, ere: make a shrill noise, shrill; whiz, whistle; creak, etc.

stringo, ere, strinxi, ictum: touch, move, affect.

struo, ere, struxi, structum: build, pile up.

Strymonius: of the Strymon (a river in Thrace), Strymonian.

studium: application, zeal, eagerness, exertion, enthusiasm.

stultitia: folly: *from*

stultus: foolish, stupid.

stuped, ere, ui: be amazed, bewildered.

stuppeus: made of tow or hemp; hempen.

stuprum: foul deed, dishonour.

suadeo, ere, suasi, suasum: advise; urge, impel, constrain.

suavis, e: sweet, pleasing: *hence*

suaviter: sweetly, agreeably, pleasantly.

sub, *prep*, with ace. and abl.: up to, under, beneath, below, at the foot of, by, close to; under the rule of.

subdo, ere, didi, ditum: apply, put under.

subdued, ere, duxi, ductum: haul up, beach; withdraw, steal away.

subeo, ire, ii, itum: go under; approach, draw near; come upon, attack.

suber, eris, n.: cork-tree; cork.

subicio, ere, ieci, iectum: throw or place beneath.

subito: suddenly: *from*

subitus: sudden, unexpected, surprising: *from* subeo.

sublatus: see tollo.

sublevo, 1: lift, assist, support.

sublimis, e: uplifted, high, lofty, exalted.

sublustris, e: dimly lighted, glimmering.

su boles, is, f.: offspring, children, progeny, posterity.

subrepo, ere, **repsi**, reptum: creep along, steal upon.

subsisto, ere, stiti: stand still, halt, stay.

subsum, esse: be tinder, be below; lurk, be hidden.

suburbanus: near the city, suburban.

succedd, ere, cess!, cessum: come up, draw near; succeed, follow: *hence*

successor, oris, m.: successor.

succidd, ere, cidi, cisum: cut down, cut, sever.

succurro, ere, curri, cursum: run to help; help, aid, assist.

sucus, 1, w.: juice, flavour.

sudd, 1: sweat, perspire; drop, drip, distil: *hence*

sudor, oris, m.: sweat, perspiration.

suffodid, ere, fodi, fossum: pierce from below.

sui, sibi or sibl, se or sese: himself, herself, itself, one's self, themselves.

sulcus, i, m.: furrow.

Sulmo, onis, m.: (1) Sulmo, an Italian warrior, (2) a town in the country of the Peligni, the birthplace of Ovid.

sum, esse, fui: be; **liber est mihi**: I have a book.

summa: amount, sum, total. **summoved**, ere, movi, motum: clear away, dislodge, take away.

summu8: highest, topmost, top of, summit of; latest, last, final; mightiest, supreme, chief.

sumo, ere, sumpsi, turn: assume, take; consume: *hence*

sumptuosus: expensive, costly, luxurious, extravagant, sumptuous.

super, adv.: above, on the

top; *prep*, with *ace*. **and abl.**: above, over, upon, on; beyond, more than.

superbia: pride, arrogance; honourable pride: *from*

superbus: haughty, proud, arrogant.

supercilium: eyebrow; nod, will; pride.

superiacid, ere, iecl, iectum: cast over; overtop, surmount.

superd, 1: surpass, excel; conquer; go over, surmount, cross.

superstes, titis: living, surviving.

supersum, esse, fui: be over, remain, be left; survive.

superus, a.: upper; of the upper world, celestial; **super!**, orum, m. *pi*: the gods above.

supinus: bent backwards, lying on the back, supine; upturned, uplifted.

supplex, icis: kneeling in entreaty, suppliant; *as noun*, m.: a suppliant.

supra, adv.: over, above; *prep*, with *ace*: over, above, beyond.

surdus: deaf.

surgo, ere, surrexi: rise, arise.

suscipio, ere, cepl, ceptum: catch, take up, lift up, support; undertake.

suscitd, 1: raise, stir up, rouse.

suspendd, ere, pendi, pensum: hang up, hang, suspend.

suspiciid, ere, spexi, spectutn: look up to, look up at; admire, esteem, honour.

8uspird, 1: sigh.

sustined, ere, ui, tentum:
hold up; hold back, keep
off or in check.

sustuli: *seetollo*.

8usurrus, I, *m.*: humming,
murmuring, whispering.

suus: his, her, its, their, his
own, etc.

Syria: Syria.

Syrtis, is, *f.*: (1) a sand-bank
in the sea; *esp. two sand-*
banks on the coast of Africa,
Syr lis major and Syrtis minor;
hence (2) the adjacent coast
of Africa.

Syrus: of the Syrians, Syrian.

taberna: hut, cabin; shop,
stall, tavern.

tabesco, ere, tabui: pine
away, melt.

tabula: writing tablet; slab,
marble tablet; picture,
painting.

taceo, ere, ui, itum: be silent:
so

taciturnus: of few words,
quiet, silent, noiseless: *from*

tacitus: unmentioned; silent;
secret: *from taceo*.

taeda: pitch-pine; faggot of
pine, torch.

taedium: disgust; weariness;
cause of anxiety.

Tagus: Tagus.

talentum: talent, *a standard*
of weight, and of value.

talis, e: such, of such a kind,
such like; *n.pl.*: the fol-
lowing, thus, these words.

talus, i, *m.*: ankle, anklebone;
pl. also: dice.

tarn, *adv.*: so.

tamen: yet, still, neverthe-
less.

Tanais, is, *m.*: the Don, *a*
river in southern Russia.

tandem: at length, at last.

tango, ere, tetigi, tactum:
touch, reach, affect.

tan to, *adv.*: by so much, as
much: *and*

tantum: to such an extent,
so greatly; only, but: *from*

tantus: so great, so extensive,
so important, such.

(**tapes**, etis), *m.* (also tapete,
etis, *n.*): coverlet, carpet.

Tarchdn or Tarcho, acc. onem:
Tarchon.

tarde: slowly: *and*

tardo, 1: delay, check: *from*

tardus: slow, sluggish, **dull**.

Tarentum: Tarentum.

Tarpeia: Tarpeia.

Tarpeius, *a.*: Tarpeian; *ap-*
plied esp. to the Tarpeian
rock in Rome.

Tarquinius, I or ii: Tar-
quinius Superbus, *last king*
of Rome.

Tartareus: of Tartarus; of
Hell: *from*

Tartarus: Tartarus, the lower
world.

Tatius, I or ii: Tatius, *King*
of the Sabines.

taurus, i, *m.*: bull.

tecum = cum **te**.

tectum: shelter, house, roof.

tegmen, inis, *n.*: covering,
cover.

tegd, ere, texi, tectum: cover,
hide, conceal; deck, adorn.

Telegonus: Telegonus, *s. of*
Ulysses.

tellus, uris, *f.*: earth, ground;
land, country.

telum: missile, weapon,
spear, javelin, **dart**.

temere: heedlessly, carelessly, with indifference.

Tempe, *pi. n. indecl.:* Tempes a valley of Thessaly, between Olympus and Ossa, through which the Peneus flows.

tempero, 1: regulate, govern, restrain, temper, modulate; be moderate, restrain oneself.

tempestas, *atis, f.:* time, weather, storm.

templum: sacred enclosure; temple.

tempto or **tento**, 1: handle, touch; try, attempt, essay; attack; tempt, urge, incite; disquiet, disturb, distress.

tempus, *oris, n.:* time, period, interval; *pi.:* vital spots, temples; brow.

tenax, *acis:* holding, tenacious.

tendd, *ere, tetendl, tentum* or *tensum:* stretch, tune; aim, shoot; go, proceed, draw near; strive; be intent upon.

tenebrae, *arum, f.pl.i* darkness, gloom, shade.

teneo, *ere, tenui, tentum:* hold, grasp; lay hold on; keep, guard; hold or keep one's way, direct; detain, retain, stay; have for husband.

tener, *era, erum:* soft, dedicate, tender.

tentd: see *tempto*.

tenuis, *e:* thin, narrow; fine; slight, trifling, poor; delicate, subtle; shrill, high; hence

tenuo, 1: make thin, diminish, belittle.

tepefacio, *ere, feci, factum:* make warm, warm: *from*

tepeo, *ere:* be warm, tepid; glow with love, be enamoured: *hence*

tepidus: warm, lukewarm or languid: *and*

tepor, *oris, m.:* heat, warmth.

ter, *num. adv.:* three times, thrice.

teres, *teretis, a.:* smooth, circular, shapely; rounded-off, polished, finely twisted.

*Tereus, *ei, m.:* Tereus.

tergeminus: of triple birth, threefold, triple.

tergum: back; **a terg5:** in the rear.

terminus, *i, m.:* boundary-line, boundary, limit.

ter5, *ere, trivi, tritum:* rub, crush, grind; wear away, use up, pass (*of time*).

terra: earth; land; ground.

terreo, *ere, ui, itum:* frighten, terrify: *hence*

terribilis, *e:* frightful, dreadful, terrible.

tertius: third.

terror, *oris, m.:* terror, alarm, dread: *from* *terreo*.

testificor, 1: attest, **vouch** for.

testa: jar or other vessel of baked earthenware; a potsherd, shell.

testis, *is, m. or f.:* witness: *hence*

testor, 1: call to witness, invoke, implore.

testudo, *inis, f.:* **tortoise;** lyre, lute.

tete: *emphatic form of te, ace. oft.*

Tethys, yos, f.: Tethys, d. of Uranus *and* Ge, wife of Oceanus.

tetigi: *see* tango.

Teucrici, orum, *m.pl.*: Teucricians, Trojans: *so called after Teucer, an ancient king of Troy.*

textum, i, n.: texture, fabric: *from* **texo**, weave.

Thaliarchus: Thaliarchus.

Thermodon, ontis, *m.*: Thermodon, *a river of Pontus.*

Theseus,* ei or eos, *m.*: Theseus, *a legendary king of Athens: hence*

Theseus, *a.*: belonging or pertaining to Theseus.

Thessalia: Thessaly: *hence*

Thessalus: of Thessaly, Thessalian.

Thetis, idis, f.: Thetis, *a sea-nymph: the sea.*

thiasus, i, *m.*: the Bacchic dance, rout, revelling company.

tholus, i, *m.*: dome; temple.

Thrace, es, f.: Thrace: *hence*

Thracius: of Thrace, Thracian: *and*

Threicius: of Thrace, Thracian: *and*

Thressa, ae, f. *adj.*: Thracian.

Thurinus: of Thurii.

Thynia: Thynia, *a part of Bithynia, or as another name for Bithynia: hence*

Thynus: Bithynian.

thyrsus, i, *m.*: the thyrsus, *a vine rod tipped with pine cone or bunch of leaves.*

Tiberis, Tiberis, *m.*: the Tiber.

tibia: shin-bone, shin, leg; pipe, flute.

Tibur, uris, *n.*: Tibur: *hence*

Tiburs, urtis: Tiburtine, of Tibur.

Tibur tus: Tiburtus, *the founder of Tibur.*

tigris, is or idis, *m. orf.*: tiger, tigress.

timed, ere, ui: fear, fear for: *hence*

timidus: fearful, cowardly.

Timdlus, i, *m.*, *also* Tmolus,

i: Tmolus, *a mountain in Lydia in which the river Pactolus rises.*

timor, oris, *m.*: fear, alarm, anxiety, dread, terror: *from* timeo.

tingd, ere, tinxi, tinctum: dye, wet, dip.

tinnitus, us, *m.*: a tinkling, jingling or ringing.

Tiphys, yos, *m.*: Tiphys, *the pilot of the Argo.*

Tithonus: Tithonus (§60).

titubd, 1: stumble, totter.

Tityos, yi, *m.*: Tityos (§75).

toga: toga, gown, robe: *hence* togatus: dressed in a toga.

tollo, ere, sustuli, sublatum: lift, raise; rear.

Tomitae, arum, *m.*: people of Tomi, *a town on the west coast of the Black Sea.*

tono, are, tonui: thunder.

tormentum: an engine for hurling; compulsion, anguish.

torpeo, ere: be numbed, be sluggish.

Torquatus: Torquatus, *a friend of Horace.*

torqueo, ere, torsi, tortum;

- twist, turn, wind; whirl, brandish, poise.
 torreo, ere, ui, tostum: scorch, burn.
 tortor, oris, *m.i* torturer: *from* torqueo.
 tortus: twisted, entwined: *p.p.p.* of torqueo.
 torus, i, *m.*: couch, bed, resting-place.
 torvus: grim, stern.
 tot, *indecl. a.*: so many.
 totus: whole, whole of, entire, all.
 trabs, trabis, *f.*: beam, timber; ship, vessel; roof-tree, roof, house.
 tracts, 1: draw, drag, perform; touch, handle, treat.
 tractus, us, *m.*: stretch, extent, expanse: *from* traho.
 trado, ere, didi, ditum: give up, hand over, surrender, render.
 trahucd, ere, xi, ctum: lead past or over.
 tragicus: of or belonging to tragedy.
 traho, ere, traxi, tractum: draw, drag, drag away; bring.
 traicid or transicio, ere, ieci, iectum: strike through, pierce, penetrate.
 trfimes, itis, *m.*: pathway.
 transabed, ire, ii: go through, pierce through, transfix.
 transed, ire, ii, hum: go through, pierce, transfix, penetrate.
 transfigo, ere, fixi, fixum: pierce through, transfix.
 transilio, ire, ui: leap across, overleap.
 transmute, 1: change, shift.
 transverbero, 1: pierce through, transfix.
 treceni, ae, a: three hundred each, three hundred.
 trecenti, ae, a: three hundred.
 tremo, ere, ui: shake, quiver, tremble: *hence*
 tremulus: trembling, quivering.
 trepid5, 1: be agitated or disquieted, be anxious, be in confusion; move hurriedly, hasten along; tremble, waver: *from*
 trepidus: restless, agitated, anxious, hurried, impatient; trepidis in rebus: in a critical time, amid stirring deeds.
 tres, tria: three.
 tricesimus: thirtieth.
 t rid ens, entis: with three teeth, three-pronged.
 triplex, icis: triple.
 tripus, podis, *m.*: tripod.
 tiremis, is, *f.*: trireme.
 tristis, e: sad, unhappy, disquieting; fell; gloomy.
 triumpho, 1: triumph, triumph over; *p.p.p.* triumphatus: conquered: *from*
 triumphus, i, *m.*: triumphal procession; triumph, victory.
 Trivia: she of the cross-roads; Diana, who was worshipped where three ways meet: *from*
 trivium: cross-roads, corners.
 Troia: Troy: *hence*
 Troianus: Trojan.
 Troicus: Trojan: *from* Troia: *so also*

Troius: Trojan.

tropaeum: trophy, memorial of victory.

Tfos, Trois, *m.*: a Trojan.

truncus, i, *m.*: trunk of a tree; trunk, body.

trux, trucidis: fierce, wild.

tu, tul: thou, you.

tuba: straight trumpet, *used, by infantry,*

Tulla: Tulla.

Tullius: Tullius, Tully, *the family name of M. Tullius Cicero.*

Tullus: Tullus Hostilius, *the third king of Rome: Tullus, consul 66 B.C.: Tullus, consul 53 B.C.*

turn, *adv.*: then, at that time, **cum ... turn:** both...and.

tumidus: swelling, swollen; surging: *from tumeo:* swell.

tumultuosus: boisterous, stormy: *from*

tumultus, us, *m.*: tumult, turmoil, onslaught.

tumulus, i, *m.*: rising ground, hillock; a sepulchral mound, grave.

tunc, *adv.*: then, at that time.

tunica: tunic, undergarment.

turba: mob, crowd, company, confusion, disorder: *hence*

turbidus: boisterous, stormy: *and*

turbo, 1: make havoc, ravage; disturb, trouble, agitate, throw into confusion, surprise; overwhelm.

turbo, inis, *m.*: whirlwind; whorl, *a small flywheel attached to the spindle.*

turdus, I, *m.*: thrush, fieldfare.

turgidus: swollen, swelling; *from turged,* swell.

turma: troop, small body of horsemen: cavalry.

Turnus: Turnus, *king of the Rutulians.*

turpis, e: ugly, base, disgraceful: *hence*

turpo, 1: make unsightly, disfigure, deform.

turris, is, f.: tower, high building, palace: *hence*

turritus: fitted with towers, turreted, tower-crowned.

tus, turis, *n.*: incense.

Tuscus, a: Tuscan, Etruscan; *as noun:* Tusci, orum, *m.*: Tuscans, Etruscans, Etrurians.

tussis, is, f.: cough.

tutus: secure, safe; **tuta** *neut. pi.*: safety; **in tuto:** in safety.

tuus: thy, thy own, **your,** your own.

tympanum: drum, timbrel, tambourine.

tyrannus, I, *m.*: monarch, lord, tyrant.

Tyrius: of Tyre, Tyrian.

Tyrrhenus, a: of the Tyrrhenians, Etrurian, Tuscan; *as noun:* an Etruscan.

Tyrrhenus: Tyrrhenus.

uber, eris, w.: teat, breast, udder.

uber, eris, a: rich, fertile; full, copious,

ubiorubi: where; **when.**

ubique: everywhere.

udus: wet, moist, damp.

ulciscor, i, ultus sum: **avenge,** punish.

ullus: a: any.

ultimus: farthest, most remote, extreme, uttermost, last.

ultra, beyond, farther.

ultrix, icis: avenging, vengeful: *from* *ulciscor*.

ultrd, *adv.*: of one's own accord, unasked, voluntarily.

ululo, 1: howl, yell, shriek; wail, lament loudly.

umbra: shade, shadow, gloom, darkness; *pi.*: the Shades, the world below: *hence*

umbrosus: shady, shading.

umerus, I, m.: shoulder, upper arm.

umquam or *unquam:* at any time, ever.

una, adv.: at the same time, together, along (with).

unanimus: of one mind, sympathetic, friendly.

uncus: hooked, curved.

unda: wave, billow, water.

unde: whence, from which place.

undecimus: eleventh.

undique: from all sides, on all sides.

ungd, (unguo), ere, unxi, unctum: besmear, anoint: *hence*

unguentum: ointment, unguent, perfume,

unguis, is, m.: nail, talon.

unigena, ae, a.: only begotten, only; born of the same family or parent.

unquam: ever, at any time.

Onus: one. single, only, alone.

urbs, urbis, f.: city, town.

urged or *urgueo,* ere, ursi: press, press on, press hard;

hem in, confine; assail; oppress; court.

urna: urn, jar; water-pot.

urd, ere, ussi, ustum: burn, scorch.

urtica: nettle.

usquam: anywhere.

usque: right up to, still.

usus, us, m.: use, employment; wear, wearing.

ut, adv. and conj.: as, so as, when, inasmuch as, in order that, so that, although, granting that; how.

ut *for* *utinam:* *introducing a wish,* O that.

uterque, utraque, utrumque: each, either, both.

uterus, 1, m.: belly.

uti: *another form of* *ut.*

utilitas, atis, f.: usefulness, profit, service.

utinam: would that!

iitor, uti, usus sum: use, make use of.

utpote, adv.: seeing that, inasmuch as, namely.

utrimque: on both sides.

uva: grape, grapes, vine.

uvidus: wet, damp; flushed with wine, mellow.

uxor, oris, f.: wife.

vacca: cow.

vacuus: empty; fancy-free; empty-handed.

vado, ere: go, walk, proceed; rush, hasten.

vador, 1: to bind over to appear in court; *p.p.* **vadsitus:** bound over; pledged, engaged.

vadum: shallow, shoal, ford; the sea.

vafer, fra, frum: cunning, crafty.

vagina: scabbard, sheath.

vagor, 1: wander, roam, rove:

cf.

vagus: wandering; journeying.

valeo, ere, ui, itum: be

strong, well; be powerful,

avail; *with inf.:* be able,

can: *as salutation:* vale:

farewell: *hence*

validus: strong, mighty.

valles or vallis, is, f.: valley, 'vale.

vanus: empty, boastful, vain; false, lying, deceptive, delusive.

vappa: wine that has lost its flavour, that is flat, insipid.

vario, 1: vary, variegate, make various: *from*

varius: different, varying, various, varied.

vastus: waste, devastated;

vasta dare: lay waste, destroy.

vates, is, *m.*: foreteller, seer, prophet; inspired singer, bard, poet.

vatillum (*also* batillum): a shovel; a firepan.

Vatmianus: of Vatinius, belonging to Vatinius.

-ve, *conj.*: or; -ve . . . -ve: either... or.

vector, oris, *m.*: carrier or bearer; one who rides, a rider, traveller: *from*

veho, ere, veki, vectum: bear, carry, convey, bring.

vel: or if you will, or else, or.

velld, ere, velli (vulsi), vulsum: pluck, pull, tear down.

vellus, eris, *n.*: fleece, mass of wool.

velo, 1: to veil, shroud, cover, veldx, 6cis: swift, quick.

velum: sail; vela dare: spread the sails, set sail.

veluti (velut): even as, just as, as, like.

vena: vein, artery; quality, nature; disposition, natural bent.

venalis, e: purchasable, for sale: *cf.* vendo: sell.

VenMranus: of Venafrum.

vena tor, oris, *w.*: hunter: *and*

venatrix, ids, *f.*: huntress: *and*

venatus, us, *m.*: hunting: *from* venor: hunt.

venenatus: poisonous: *from*

venenum: poison, venom.

venerandus: to be revered, worthy of respect: *from*

veneror, 1: worship, revere.

venia: permission; favour; pardon, forgiveness.

venio, ire, veni, ventum: come.

venter, ris, *w.*: stomach.

ventosus: full of wind, windy: *from*

ventus, i, *m.*: wind.

Venulus: Venulus.

Venus, eris, *f.*: Venus, the goddess of Love; as common noun: love.

Venusia: Venusia, a town on the border of Lucania and Apulia in Southern Italy.

venustus: charming, delightful, agreeable: *from* Venus,

vepres, is, *m.*: thorn-bush, bran.ble-bush, bush.

ver, veris, *n.*: spring.

Veranius: Veranius.

verbero, 1: lash, beat,

vertosus: full of words: *from*

verbum: word.

vereor, eri, itns sum: fear, apprehend.

Vergilius: the poet Virgil, P. Vergilius Maro.

veridicus: truth-telling, infallible; *from* verus.

verity atis, f.: truth, candour; *and*

verius: *adv.*: more truly, more correctly; *and*

vero: *adv.*: in truth, truly, indeed; *conj.*: but indeed, however, but: *from* verus.

verro, ere, verri, versum: sweep, scour.

verso, 1: turn, twist, whirl about; writhe; turn over in one's mind, ponder.

versus, us, m.: verse, line, stanza: *from* vert6.

vertex, icis, m.: whirlpool, eddy; peak, top; head.

verto, ere, ti, sum: turn; turn *or* tip up; put to flight, rout, defeat.

verum, adv.: but however, but, in truth: *from*

verus: true, genuine.

vesanus: mad, raging, fierce.

vescor, vesci: eat, feed upon.

Vesta: Vesta, goddess of the household.

tester, tra, trum: your.

vestibulum: portal, forecourt, vestibule.

vestigium: footstep, footprint, track, trace; sole; token, vestige, scar.

vestimentum: clothing/garment, dress: *and*

vestid, 4: dress, clothe, cover, robe: *from*

vestis, is, f.: garment, robe,

vestment; clothing, raiment; fabric, drapery.

veto, are, ul, hum: forbid.

vetus, eris: old, of long standing; *pl. veteres:* the ancients: *hence*

vetustus: ancient, age-enduring.

vexo, 1: shake, harry, waste, trouble, harass; worry, vex.

via: way, road, path, street; journey: *hence*

viator, oris, m.: messenger, traveller, passenger.

vibro, 1: shake about, brandish; hurl, cast.

vicinus: near, close to, neighbouring; *as noun,* neighbour.

(vicis), vicis, f.: change, alternation; turn.

victima: beast for sacrifice, sacrifice, victim.

victor, oris, m.: conqueror, victor: *and*

victoria: victory: *and*

victrix, icis, f.: a conqueress, victress; *as fern. adj.:* victorious, conquering: *from*

vinco: conquer.

vicus, i, m.: a village, hamlet, city, ward.

video, ere, vidi, visum: see; *pass.:* be regarded, seem; **mihi videtur:** it is my pleasure, I think fit.

viduus, a.: widowed, unmarried; deprived of.

viged, ere, vigui: flourish, thrive: *hence*

vigesco, ere, vigui: be strong, be lively, be vigorous, thrive.

vigil, ilis: awake, on the watch; wakeful, watchful;

- as noun, m.*: watchman, sentinel: *hence*
- vigilans**, *an tis*: awake, watchful, careful.
- viginti**: twenty.
- vilis**, *e*: cheap, worthless.
- villa**: country-house: *hence*
- villula**: *dim. of villa*.
- vincid**, *ire, vinx, vinctum*: bind, surround, entwine.
- vinced**, *ere, vici, victum*: conquer, vanquish.
- vinculum** or **vinclum**: bond, fetter, chain.
- vinea**: vineyard; *vine: and*
- vineum**: vineyard: *from*
- vinum**: wine.
- violens**, *entis*: wild, impetuous, vehement.
- violo**, **1**: dishonour, outrage, violate, profane.
- vir**, *vir, m.*: man; warrior.
- vireo**, *ere, ui*: to be green, fresh; to flourish, bloom.
- virga**: twig, rod; wand.
- virgineus**: maidenly, of a maiden: *and*
- virginitas**, *atis, f.*: maidenhood: *from*
- virgo**, *inis, f.*: maiden, virgin.
- viridis**, *e*: green, verdant, fresh: *hence*
- virido**, *are*: make green; *pres. p.* **viridans**: green, verdant.
- virilis**, *e*: manly, mature: *and*
- virtus**, *utis, f.*: manliness, manhood, strength, vigour, bravery, courage; goodness, 2. worth, merit: *from vir*.
- via**, *ace, vim, abl. vi, pl. vires, ium, f.*: *in sing.*, force, 3. violence, might; *in pl.* strength, vigour.
- viscus**, *eris, n.*: usually *in* *pl.*: flesh; vitals, heart, bowels.
- viso**, *ere, visi, visum*: go to see, visit.
- vita**: life; livelihood, subsistence; biography.
- vitiosus**: vicious, morbid: *from vitium*: fault.
- vitis**, *is, f.*: vine, grape-vine; wine.
- vito**, **1**: avoid, shun, escape.
- vitrum**: crystal, glass.
- vitta**: headband, chaplet.
- vivo**, *ere, vixi, victum*: live; enjoy life; endure; *hence*
- vivus**: alive, living; lively.
- vix**: with difficulty, hardly, scarcely.
- voco**, **1**: call, summon, invoke, invite.
- volatilis**, *e*: flying, winged; swift, speedy: *and*
- volatus**, *us, m.*: a flying, flight: *from volo*.
- Volcanus** or **Vulcanus**: Vulcan, the god of fire.
- Volcens**, *entis, m.*: Volcens.
- volgo**, **1**: make public, divulge: *and*
- volgo**, *adv.*: everywhere: *from*
- volgus**, *i, n.*: crowd; mob, multitude.
- volitd**, **1**: flit, fly to and fro, hover, flutter, move rapidly: *from volo*.
- volnus** (**vul-**), *eris, n.*: wound.
- volō**, **1**: fly, speed, hasten.
- volō**, *velle, volui*: wish, desire.
- Volsci**, *orum, m.*: the Volsci, Volscians, a people of Latium.
- voltus** (**vul-**), *us, m.*: face, features, countenance; gaze; expression.

volucer, cris, ere: flying,
winged; swift.

volumen, inis, *n.*: coil, wreath,
fold; volume, scroll: *from*

volvo, ere, volvi, volutum:
roll, roll along, roll up;
bass.: roll prostrate, fall.

vomo, ere, ui, itum: vomit,
emit, spout, belch forth.

vomer, eris, *m.*: plough-
share.

vStivus: promised by a vow,
votive: *and*

votum: vow, solemn pledge,
prayer, votive gift: *from*

voveo, ere, vovi, votum: vow,
devote, dedicate.

vox, vocis, *f.*: voice, utter-
ance; *pi.*: words.

vulgo: *see* volgo.

vulgus: *see* volgus.

vulnus: *see* volnus.

vultus: *see* voltus.

Zephyrus: West wind,
Zephyr.

zona: girdle, sash.

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