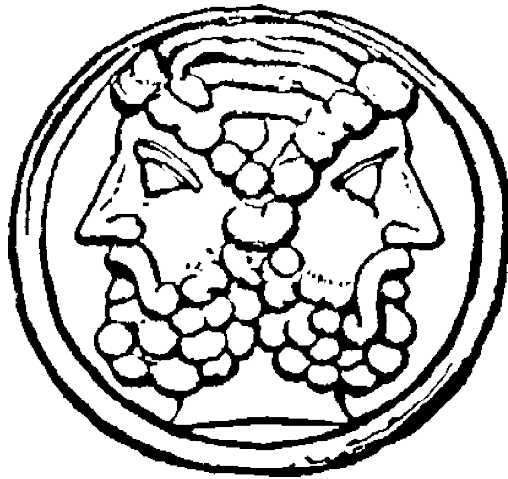


Catullus & Horace



Two Faces Of Latin Lyric

Naomi R. Ceder

Scriptorium Novum • Fort Wayne

1993

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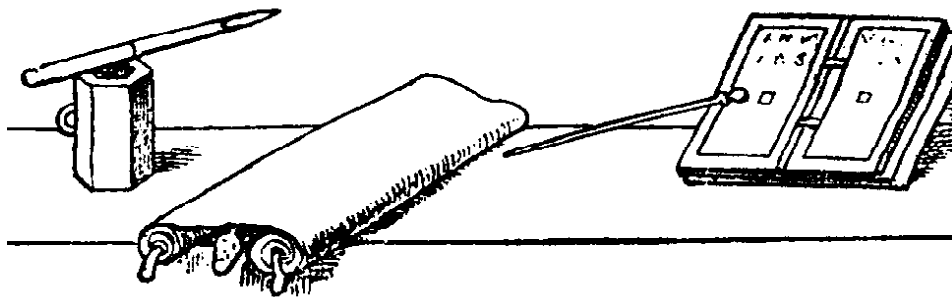


A late arrival to a literature lesson
From a 3rd Century A.D. relief at Neumagen

General Discussion Questions

The following questions will be helpful in studying the poems of Catullus and Horace. You may not have snappy answers to all of these questions for every poem, but try to have something for most of them.

1. What is the dramatic situation? The setting? Who is the speaker?
2. Name the meter and be prepared to scan the first four lines.
3. What poetic devices are used? What do they contribute to the poem?
4. What insights do you find concerning Roman life and attitudes?
5. What historical references are there?
6. What images are used and how do they relate to the theme of the poem?
7. What is the tone? (formal, bitter, nostalgic, pompous, sarcastic, etc.)
8. Explain similes in terms of what two things are compared and why.
9. Examine the structure of the poem, based on themes, repeated words, shifts of tenses, etc. Where do the natural divisions occur?
10. What line, phrase, or quote from the poem is there which you can use to help remember it? (*carpe diem*, *nec minimo naso*, *odi et amo*, etc.)



Reed pen and ink pot, scroll, and wax tablets with stylus
From a mural in Pompeii

PART ONE...

novum libellum

Carmen 1

Cui dono lepidum novum libellum
 arida modo pumice expolitum?
 Corneli, tibi: namque tu solebas
 meas esse aliquid putare nugas
 iam tum, cum ausus es unus Italorum 5
 omne ævum tribus explicare cartis
 doctis, Iuppiter, et laboriosis.
 quare habe tibi quidquid hoc libelli
 qualecumque; quod, o patrona virgo,
 plus uno maneat perenne sæclo. 10

Discussion

Consider the first sentence (lines 1-2).

- What adjectives does the poet apply to his poetry?
- In what ways could those adjectives be interpreted?

In the next sentence (lines 3-7) the poet compares his work with that of Cornelius.

- What word does the poet apply to his poetry in these lines and what does Cornelius think of them?
- What has Cornelius done in the world of literature?
- What effect is achieved by calling upon Jupiter in line 7?

The final sentence offers the book to Cornelius and then prays to the muse.

- What is the effect of the use of *quidquid* and *qualecumque* in lines 8 and 9?
- What does the poet pray for in 9-10, and what does this prayer show us about his true feelings toward his work?
- Which do you think the poet finds more truly valuable, his own polished, short poems, or Cornelius' history?
- Which would the average Roman have preferred?

Vocabulary & Notes

1. *lepidus* - “witty, clever”
novum libellum - “new little book.” Catullus means both a new copy of a book and a new style. *Libellum* is a diminutive, meaning “booklet.”
2. *pumice expolitum* - “polished with pumice stone.” The ends of the rolled-up scroll were smoothed with pumice.
3. *Corneli* - vocative. Cornelius Nepos was a writer of history and biography.
soleo - “to be accustomed”
4. *nugae* - “trifles, jokes”
- 5-6. *unus Italorum/ omne aevum* - “one man...all of the ages of the Italians.”
6. *carta* - “sheet, roll”
- 6-7. *tribus...cartis/ doctis...laborosis* - “three rolls, learned and full of labor.”
8. *quare* - “therefore”
habe tibi - “take for yourself.” *Tibi* is a dative of interest, somewhat less definite than an indirect object.
- 8-9. *quidquid hoc libelli/ quaecumque* - “whatever and whatever sort of book this is.”
9. *patrona virgo* - the “patron virgin” would be the muse of lyric poetry.
10. *maneant perenne* - “may it last through the years.”
saeclum - “century”

Meter - Hendecasyllabic

Verse Unit: single line

Pattern: the first foot is two syllables, long or short, but two shorts are not allowed. After that - dactyl, trochee, trochee, trochee (or spondee)

— — | — · · | — · | — · | — —
 — ·
 · —

Carmen 2

Passer, deliciæ meæ puellæ,
quicum ludere, quem in sinu tenere,
cui primum digitum dare appetenti
et acris solet incitare morsus,
cum desiderio meo nitenti 5
carum nescio quid lubet iocari,
et solaciolum sui doloris,
credo, ut tum gravis acquiescat ardor:
tecum ludere sicut ipsa possem
et tristis animi levare curas! 10

Carmen 2b

tam gratum est mihi quam ferunt puellæ 11
pernici aureolum fuisse malum, 12
quod zonam solvit diu ligatam. 13

Discussion

Lines 11-13 do not fit easily with the previous 10, and scholars have suggested that they either form a fragment of a separate poem, or that there is a gap in our text which would connect them to the thought completed in line 10.

What are the poet's feelings toward the bird? Is there any contradiction?

Vocabulary & Notes

1. *passer* - "sparrow," small birds of various sorts were kept as pets.
deliciae - "darling"
puellae - "girlfriend"
- 2-4. *quicum = cum quo*
 All of the infinitives in these lines are to be understood as going with *solet*.
3. *primum digitum* - "finger tip"
appetenti - "as it attacks"
4. *morsus* - "bite"
5. *desiderium* - "sweetheart"
- 5-6. *cum...lubet* - "when it pleases." *desiderio meo nitenti* is the dative object of *lubet*.
6. *nescio quid* - "something"
iocor, iocari - (deponent) "to tease, toy with."
7. *solaciolum* - "comfort or consolation," but diminutive.
8. *credo* - "as I believe," not grammatically connected to the rest of the sentence.
acquiesco - "become quiet"
ut...ardor - "so that...," a purpose clause.
9. *possem* - subjunctive of wish, "I wish that I could..."
10. *tristis = tristes*, accusative plural
11. *ferunt* - "they say"
- 11-12. *puellae/pernici* - the "harmful maiden" seems to be Atalanta, who challenged all who wanted to marry her to a race. When the young man lost, as he always did, he was killed. This continued until a young man (Hippomenes in some stories), with the help of Venus, defeated her by tossing golden apples in front of her, which she stopped to pick up.
12. *aureolum...malum* - *aureolum* is another diminutive - "little golden apple."
13. *zonam solvit diu ligatam* - "untied her long tied up belt"

Meter - Hendecasyllabic

Carmen 3

Lugete, o Veneres Cupidinesque,
et quantum est hominum venustiorum:
passer mortuus est meæ puellæ,
passer, deliciæ meæ puellæ,
quem plus illa oculis suis amabat. 5
nam mellitus erat suamque norat
ipsam tam bene quam puella matrem,
nec sese a gremio illius movebat,
sed circumsiliens modo huc modo illuc
ad solam dominam usque pipiabat; 10
qui nunc it per iter tenebricosum
illud, unde negant redire quemquam.
at vobis male sit, malæ tenebræ
Orci, quæ omnia bella devoratis:
tam bellum mihi passerem abstulistis. 15
o factum male! o miselle passer!
tua nunc opera meæ puellæ
flendo turgiduli rubent ocelli.

Discussion

How is this poem connected to the previous poem?

Can you find any evidence in the text that the two poems are to be read as a set?

Have the poet's feelings toward the bird changed?

Vocabulary & Notes

1. *lugeo* - "to mourn, lament"
2. *quantum est hominum venustiorum* - "as many as there are of more charming men"
5. *mellitus* - "like honey"
norat = *noverat* - "knew"
- 5-6. *suamque.../ipsam* - *ipsa*, "herself," is a slave's way of saying "mistress."
7. *gremium* - "lap"
9. *modo...modo* - "now...now"
huc...illuc - "here...there"
circumsilio - "hop around"
10. *usque* - "always"
pipio - "to chirp"
12. *at* - "but"
13. *male sit* - "may it be bad"
- 13-14. *malae tenebrae/ Orci* - Orcus was the name for the god of the underworld and the underworld itself, a place of dark, evil shadows.
14. *devoro* - "to devour"
15. *mihi* - a dative of interest, translate as "from me."
abstulistis - from *aufero*
16. *miselle* - vocative of *misellus*, diminutive of *miser*.
17. *tua...opera* - "because of you," literally "from your work."
18. *turgiduli* - "swollen," a diminutive.
ocelli - "little eyes," another diminutive.
rubeo - "to turn red"

Meter - Hendecasyllabic

Carmen 4

Phaselus ille, quem videtis, hospites,
ait fuisse navium celerrimus,
neque ullius natantis impetum trabis
nequisse præterire, sive palmulis
opus foret volare sive linteo. 5
et hoc negat minacis Hadriatici
negare litus insulasve Cycladas
Rhodumque nobilem horridamque Thraciam
Propontida truemve Ponticum sinum,
ubi iste post phaselus antea fuit 10
comata silva; nam Cytorio in iugo
loquente sæpe sibilum edidit coma.
Amastri Pontica et Cytore buxifer,
tibi hæc fuisse et esse cognitissima
ait phaselus: ultima ex origine 15
tuo stetisse dicit in cacumine,
tuo imbuisse palmulas in æquore,

Continues after next page

Vocabulary & Notes

1. *phaselus* - a slim boat shaped something like a bean pod, which is what the name means in Greek.
3. *trabs* - “beam, ship”
4. *nequeo* - “to be unable”
palmula - “oar”
5. *opus foret* - “there was need to,” with *volare*.
lintheum - “sail”
6. *Hadriatici* - the Adriatic Sea, east of Italy, was known for its storms.
minax - “threatening”
hoc negat.../negare - “denies that....can deny”
7. *Cycladas* - The Cyclades are islands east of Greece known for tricky winds and currents.
8. *Rhodum* - the island of Rhodes, south of present day Turkey.
horridamque Thraciam/ Propontida - “bristling Thracian Propontis” is the widening of the straits between Asia Minor and Europe.
9. *Ponticum sinum* - the “Pontic Gulf” is the Black Sea, known more often in Latin as just *Pontus*.
10. *post phaselus antea* - “what would later be a boat was previously...”
11. *comata* - “leafy”
Cytorio in iugo - “on the hills of Cytorus,” where the wood for the boat grew, see next note.
12. *sibillum* - “whisper, whistle”
13. *buxifer* - “producing boxwood”
Amastri Pontica et Cytore buxifer - Amastris and Cytorus were ports on the Black Sea, and the region was famed for producing boxwood. The entire line is vocative.
15. *ultima* - “earliest”
16. *cacumen* - “peak”
17. *imbuo* - “to wet”

Carmen 4, *continued*

et inde tot per impotentia freta
erum tulisse, læva sive dextera
vocaret aura, sive utrumque Iuppiter 20
simul secundus incidisset in pedem;
neque ulla vota litoralibus deis
sibi esse facta, cum veniret a mari
novissimo hunc ad usque limpidum lacum.
sed hæc prius fuere: nunc recondita 25
senet quiete seque dedicat tibi,
gemelle Castor et gemelle Castoris.

Discussion

Discuss how this poem reflects both the poet's love of learned geographical references and his sincere joy to be home.

Vocabulary & Notes, *continued*

18. *impotens* - “raging”
19. *erus* - “master”
20. *utrumque.../...in pedem* - “on both feet,” the ropes used to tie down the corners of the square sail were “feet” (*pedes*), and a wind hitting both feet would be straight behind the boat.
Iuppiter/...secundus - “following Jupiter” means “favorable weather” or a “following wind.”
22. *litoralibus deis* - “gods of the shore” were gods, especially Castor and Pollux, to whom sailors appealed for salvation from storms.
23. *a mari/ novissimo* - “from its last sea”
24. *usque* - “all the way”
limpidum lacum - this “clear lake” is often thought to be Lago di Garda, near Verona, but Lago di Garda cannot be reached by boat from the sea. Catullus probably just means a calm harbor.
25. *recondita* - “retired”
26. *seneo* - “to grow old”
27. *gemelle Castor et gemelle Castoris* - the “twin of Castor” is Pollux, so this is just a nicely balanced way of invoking Castor and Pollux.

Meter - Iambic Trimeter

Carmen 5

Vivamus, mea Lesbia, atque amemus,
 rumoresque senum severiorum
 omnes unius æstimemus assis!
 soles occidere et redire possunt:
 nobis cum semel occidit brevis lux, 5
 nox est perpetua una dormienda.
 da mi basia mille, deinde centum,
 dein mille altera, dein secunda centum,
 deinde usque altera mille, deinde centum.
 dein, cum milia multa fecerimus, 10
 conturbabimus illa, ne sciamus,
 aut ne quis malus invidere possit,
 cum tantum sciat esse basiorum.

Discussion

Who do you suppose the *senum severiorum* in the second line are, and why would they disapprove of Catullus' love?

What is the chief difference here between the heavenly bodies and human life?

How does the repetition of numbers in the second half of the poem add to the effect of the poem?

Vocabulary & Notes

1. ***vivamus...amemus*** - subjunctives of wish, "let us..."
Lesbia - Lesbia is the name Catullus uses for his mistress, thought to be the noblewoman Clodia Metelli, a woman of dubious reputation (and many lovers) attacked by Cicero in his *Pro Caelio*.
3. ***aestimo*** - "to value"
unius...assis - genitive of price - "at one *as*." The *as* was a small coin.
4. ***occido*** - "to set"
6. ***est...dormienda*** - "must be slept through," a passive periphrastic.
7. ***basium*** - "kiss"
11. ***conturbo*** - "to confuse"
- 11-13. The idea is that the lovers themselves will not know how many kisses, so no one else will know or be able to envy them.

Meter - Hendecasyllabic

Carmen 6 *

Flavi, delicias tuas Catullo,	
ni sint illepidæ atque inelegantes,	
velles dicere nec tacere posses.	
verum nescio quid febriculosi	
scorti diligis: hoc pudet fateri.	5
nam te non viduas iacere noctes	
nequiquam tacitum cubile clamat	
sertis ac Syrio fragrans olivo,	
pulvinusque peræque et hic et ille	
attritus, tremulique quassa lecti	10
argutatio inambulatioque.	
nam nil stupra valet, nihil tacere.	
cur? non tam latera ecfututa pandas,	
ni tu quid facias ineptiarum.	
quare, quidquid habes boni malique,	15
dic nobis. volo te ac tuos amores	
ad cælum lepido vocare versu.	

Discussion

Here Catullus is teasing his friend Flavius about his fondness for a less than high class woman.

How does Catullus “know” that his friend is having an affair?

From what does he conclude that she is of questionable background?

How do the last three lines mock Flavius’ concerns?

Vocabulary & Notes

1. *Flavi* - this Flavius is otherwise unknown.
2. *ni* = *nisi* - “unless”
3. *velles* - “you should wish”
4. *nescio quid* - “some kind of”
febriculosus - “fever-ridden”
5. *scortum* - “whore”
pudet - “it causes shame”
6. *viduus* - “solitary”
7. *nequiquam* - “in vain”
cubile - “bed”
8. *serta* - “wreaths”
Syrio...olivo - scented olive oil from Syria, used as cologne.
9. *pulvinus* - “cushion”
peraeque - “equally”
11. *argutatio* - “squeaking”
inambulatio - “walking”
argutatio inambulatioque - the squeaking and walking refer to the sound and motion of the bed as Flavius and his girlfriend roll around on it.
12. *nil...valet, nihil tacere* - the *nihil* is a repetition for emphasis. Translate as *nil valet stupra tacere*.
13. *ecfututus* - “worn out from sex”
14. *quid...ineptiarum* - “some foolishness”

Meter - Hendecasyllabic

Carmen 7

Quæris, quot mihi basiationes
tuæ, Lesbia, sint satis superque.
quam magnus numerus Libyssæ harenæ
lasarpiciferis iacet Cyrenis
oraclum Iovis inter æstuosi 5
et Batti veteris sacrum sepulcrum;
aut quam sidera multa, cum tacet nox,
furtivos hominum vident amores:
tam te basia multa basiare
vesano satis et super Catullo est, 10
quæ nec pernumerare curiosi
possint nec mala fascinare lingua.

Discussion

How does this poem compare to Poem 5?

What picture of love does one get from the adjectives used in the last five lines of this poem?

Vocabulary & Notes

1. *basiatio* - “kiss”
3. *Libyssae harenarum* - “sands of Libya.” Libya was an old name for all of northern Africa.
4. *lasarpiciferis...Cyrenis* - “Cyrene, rich in asafoetida.” Cyrene was the main town in the region of North Africa west of Egypt. Asafoetida is a medicinal plant.
5. *oraculum Iovis...aestuosi* - the “oracle of hot Jove” was the oracle of Zeus Ammon in Egypt.
6. *Batti veteris sacrum sepulcrum* - Battus was the first king of Cyrene, and his tomb stood in the center of the city. Callimachus, a Greek poet Catullus admired, was from Cyrene, and called himself a “son of Battus.”
8. *furtivus* - “secret”
9. *basia...basiare* - “to kiss kisses” is deliberately redundant.
10. *vesanus* - “insane”
11. *curiosi* - more than just “curious,” Catullus means “nosy.”
12. *mala fascinare lingua* - “to enchant with an evil tongue,” i.e., to bring bad luck from their envious gossip.

Meter - Hendecasyllabic

Carmen 8

Miser Catulle, desinas ineptire,
 et quod vides perisse perditum ducas.
 fulsere quondam candidi tibi soles,
 cum ventitabas quo puella ducebat
 amata nobis quantum amabitur nulla. 5
 ibi illa multa cum iocosa fiebant,
 quæ tu volebas nec puella nolebat,
 fulsere vere candidi tibi soles.
 nunc iam illa non volt: tu quoque impotens noli,
 nec quæ fugit sectare, nec miser vive, 10
 sed obstinata mente perfer, obdura.
 vale, puella. iam Catullus obdurat,
 nec te requiret nec rogabit invitam.
 at tu dolebis, cum rogaberis nulla.
 scelestâ, vae te, quæ tibi manet vita? 15
 quis nunc te adibit? cui videberis bella?
 quem nunc amabis? cuius esse diceris?
 quem basiabis? cui labella mordebis?
 at tu, Catulle, destinatus obdura.

Discussion

This poem is a summing up of Catullus' relationship with Lesbia.

Try to work out the poem's structure. Consider the following:

- use of tenses
- repetition of words and pronouns
- changes in person in the verbs

Vocabulary & Notes

1. *ineptio* - “to play the fool”
2. *quod vides perisse perditum ducas* - proverbial, “consider lost that which you see is lost.”
- 3,8. *fulsere* - these are perfects of *fulgeo* - “to shine” (= *fulserunt*), emphasizing that those happy suns have shone, but shine no more.
4. *ventito* - “to go around”
quo - “to where”
9. *volt* = *vult*
10. *sector* - “to pursue”
11. *obstinata* - “stubborn”
perfero - “to endure”
obduro - “to persist”
14. *nulla* - here translate as *non*.
15. *vae te* - “woe to you”
18. *labellum* - “lip”
mordeo - “to bite”
19. *destinatus* - “determined”

Meter - “Limping” Iambic

Carmen 9

Verani, omnibus e meis amicis
antistans mihi milibus trecentis,
venistine domum ad tuos penates
fratresque unanimos anumque matrem? 5
venisti. o mihi nuntii beati!
visam te incolumem audiamque Hiberum
narrantem loca, facta, nationes,
ut mos est tuus, applicansque collum
iucundum os oculosque suaviabor.
o quantum est hominum beatiorum, 10
quid me lætius est beatiusve?

Discussion

In this “welcome home” poem to Veranius, what does Catullus reveal about his feelings about friendship?

What is his underlying feeling toward foreign travel?

Vocabulary & Notes

1. **Verani** - Veranius is a friend of Catullus also mentioned in Carmina 12, 28, and 47. He apparently spent some time in Spain, as Catullus had done in Bithynia.
2. **antistans** - “first, prominent”
5. **anus** - “old woman”
7. **Hiberum** - “of the Spaniards”
8. **applicansque collum** - “hugging your neck”
9. **suavior** - “to kiss”
os oculosque suaviabor - the hugging and kissing mentioned in lines 8-9 aren’t homosexual, but typical warm greetings between close friends.
10. **quantum est hominum beatiorum** - “as many blessed men as there are.”
11. **me** - an ablative of comparison with the comparatives *laetius* and *beatius*.

Meter - Hendecasyllabic

Carmen 10

Varus me meus ad suos amores
visum duxerat e foro otiosum,
scortillum, ut mihi tum repente visum est,
non sane illepidum neque invenustum.
huc ut venimus, incidere nobis 5
sermones varii, in quibus, quid esset
iam Bithynia, quo modo se haberet,
et quonam mihi profuisset ære.
 respondi id quod erat, nihil neque ipsis
nec prætoribus esse nec cohorti, 10
cur quisquam caput unctius referret,
præsertim quibus esset irrumator
prætor, nec faceret pili cohortem.
'at certe tamen,' inquiunt 'quod illic
natum dicitur esse, comparasti 15
ad lecticam homines.' ego, ut puellæ
unum me facerem beatiorem,
'non' inquam 'mihi tam fuit maligne,
ut, provincia quod mala incidisset,
non possem octo homines parare rectos.' 20

Continues after next page

Vocabulary & Notes

1. **Varus** - also addressed in Carmen 22, we aren't sure who this Varus was.
suos amores - "his loves" = "his lover."
2. **visum** - "to see," a supine.
3. **scortillum** - "little whore"
5. **incidere** = **inciderunt**, perfect of *incido*, "to fall upon"
7. **Bithynia** - Catullus had spent some time in the province of Bithynia (present day northeastern Turkey) as an assistant to the governor Memmius.
quo modo - how
8. **quonam mihi profuisset aere** - "with what bronze it had profited me," i.e., "how much money I had made." One was expected to profit from appointments to the provinces.
10. **praetoribus...cohorti** - "the officers...the staff."
11. **caput unctius referret** - "bring back a more oily head" is an idiom for "come back better off."
12. **praesertim** - "especially"
irrumator - "bastard," for an explanation of the sexual metaphor, see a detailed Latin dictionary.
13. **praetor** - "governor"
faceret pili cohortem - "care a straw for his staff"
16. **ad lecticam homines** - "men for the litter," Bithynia was a good source of litter-bearers.
17. **unum...beatiorem** - "one of the better off"

Vocabulary & Notes, *continued*

21. *mi nullus erat* - *mi* is a dative of possession - "I had none."
22. *grabatus* - "camp bed"
- 22-23. *fractum qui veteris pedem grabati* - the idea is that not only does he not have any litter slaves, he doesn't own a litter, but would have to use a broken camp bed.
24. *hic* - "at this point"
cinaediorum - "a shameless slut"
25. *quaeso* - "please" (literally, "I ask")
26. *commodo* - "to lend"
Serapim - Serapis was a Greek-Egyptian god who was popular in Rome at the time.
27. *mane* - "wait!"
29. *sodalis* - "comrade"
30. *Cinna...Gaius* - Gaius Cinna, an orator and poet addressed in Carmen 95, he must have also served in Bithynia.
33. *insulsa* - "without taste"
34. *licet esse neglegentem* - "it is permitted to be careless," careless of the truth, that is.

Meter - Hendecasyllabic

Carmen 11

Furi et Aureli, comites Catulli,
sive in extremos penetrabit Indos,
litus ut longe resonante Eoa
tunditur unda,

sive in Hyrcanos Arabasve molles, 5
seu Sagas sagittiferosve Parthos,
sive quæ septemgeminus colorat
æquora Nilus,

sive trans altas gradietur Alpes,
Cæsar visens monimenta magni, 10
Gallicum Rhenum horribile æquor ulti-
mosque Britannos,

omnia hæc, quæcumque feret voluntas
cælitum, temptare simul parati,
pauca nuntiate meæ puellæ 15
non bona dicta.

Continues after next page

Vocabulary & Notes

1. **Furi** - Furius (otherwise unknown), a friend of Catullus, also mentioned in Carmina 16, 23, 26.
Aureli - Aurelius (also unknown), a friend of Catullus, also mentioned in Carmina 15, 16, 21.
2. **Indos** - the Indians were at the edge of the world for the Romans.
3. **Eoa** - “of the dawn” = “far eastern.”
5. **Hyrcanos Arabasve molles** - the Hyrcanians lived on the Caspian sea and Arabs lived on the Arab peninsula. They are both “soft” because of Roman prejudice about the East.
6. **Sagas** - Scythians, wild barbarians living north of Persia.
sagittiferosve Parthos - the “arrow-carrying Parthians” were nomads who lived in northwestern Persia, who massacred Crassus and his legions by riding around the Romans and shooting them with arrows.
7. **septemgeminus** - “sevenfold”
8. **Nilus** - the river Nile in Egypt, one of the most popular foreign landmarks of the time.
9. **gradior** - “to walk, go”
Alpes - “the Alps”
10. **Caesaris...monimenta magni** - this reference to the “monuments of great Caesar” and the Britanni indicates that this poem must have been written after Caesar’s invasions of Britain in 55-54 B. C.
11. **Gallicum Rhenum** - the Rhine which was the border between Gaul and Germany.
12. **ulti-/mosque Britannos** - like the Indians in the east, the Britanni were the farthest west of known tribes. Note the stretching of *ultimosque* across the two lines.
14. **caeles, -itis** - “god”
16. **non bona dicta** - “not good words,” i.e., **bad** words. Using the negative of a thing’s opposite to express the thing itself is called *litotes*.

Carmen 11, *continued*

cum suis vivat valeatque moechis,
quos simul complexa tenet trecentos,
nullum amans vere, sed identidem omnium
ilia rumpens; 20

nec meum respectet, ut ante, amorem,
qui illius culpa cecidit velut prati
ultimi flos, prættereunte postquam
tactus aratro est.

Discussion

This poem is often considered to be one of the last Catullus wrote about Lesbia.

What is the subject of the first 14 lines? How are the images in these lines connected with the rest of the poem?

What is the main image in the last stanza? Is there anything odd about associating such an image with Catullus?

Vocabulary & Notes, *continued*

- 17. *moechus*- “adulterer”
- 20. *ilium* - “groin”
- 22. *pratum* - “meadow”
- 24. *tactus*- “touched”

Meter - Sapphic Strophe

Named after the Greek poetess Sappho, the Sapphic Strophe is a four line stanza:

- a) first three lines - trochee, spondee, dactyl, trochee, trochee (or spondee)
- b) last line - dactyl and trochee or spondee

Note: the fourth syllable of the first three lines is occasionally short, - such lines will not be on the AP Exam.

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Carmen 12

Marrucine Asini, manu sinistra
 non belle uteris: in ioco atque vino
 tollis lintea neglegentiorum.
 hoc salsum esse putas? fugit te, inepte:
 quamvis sordida res et invenusta est. 5
 non credis mihi? crede Pollioni
 fratri, qui tua furta vel talento
 mutari velit: est enim leporum
 differtus puer ac facetiarum.
 quare aut hendecasyllabos trecentos 10
 exspecta, aut mihi linteum remitte,
 quod me non movet aestimatione,
 verum est mnemosynum mei sodalis.
 nam sudaria Sætaba ex Hiberis
 miserunt mihi muneri Fabullus 15
 et Veranius: hæc amem necesse est
 ut Veraniolum meum et Fabullum.

Discussion

This poem is about a country bumpkin who transgressed the rules of witty, clever men.

What is Marrucinus' real crime? Taking a napkin? Or mistakenly believing his drunken prank was witty?

What words and phrases can you find which indicate Marrucinus' lack of wit and taste?

What does the word *neglegentiorum* and the last 6 lines tell you about the poet's attitude toward his material possessions?

Does Pollio (lines 6-9) share the poet's sensibilities? What words and phrases indicate the wit and refinement of Catullus and Pollio?

Vocabulary & Notes

1. **Marrucinus Asinius** - older, obscure brother of Pollio, see below. The name Marrucinus recalls the Pollios' home district on the east coast of Italy. It also emphasizes that Marrucinus, being a clod from the country, does not belong in the city.
manu sinistra - the left hand was "unlucky," and was used for stealing.
3. **lintheum** - "napkin, cloth"
4. **salsus** - "witty"
5. **quamvis** - "exceedingly"
6. **Pollio** - probably Gaius Asinius Pollio, 76 B.C. -5 A.D. He was to become a supporter of Caesar, Antony, and finally Augustus. He was also a poet and literary patron, and a friend of Virgil and Horace.
7. **vel talento/ mutari** - "to be exchanged (paid for) even with a talent." A talent weighed between 50 and 60 pounds, so a talent of silver would be a vast amount of money.
9. **differtus** - "stuffed full of" (with genitive).
ac = atque
10. **hendecasyllabos** - the meter Catullus preferred for personal attacks.
12. **aestimatio** - "cost"
13. **mnemosynum** or **mnemosynon** - a Greek word meaning "memento", intended to impress a hick?
14. **sudarium** - "handkerchief," but here = "napkin"
Saetaba - "from Sætabis;" Sætabis was a town in Eastern Spain known for its linen.
Hiberis - "the Spaniards" or "Spain"
15. **mihi muneri** - a double dative, "as a gift to me."
Fabullus - known only from Catullus, also mentioned in Carmina 13, 28, and 47
16. **Veranius, Veraniolum** - known only from Catullus, also mentioned in Carmina 9, 28, and 47.
amem - "that I love," subjunctive after *necesse est*.

Meter - Hendecasyllabic

Carmen 13

Cenabis bene, mi Fabulle, apud me
 paucis, si tibi di favent, diebus,
 si tecum attuleris bonam atque magnam
 cenam, non sine candida puella
 et vino et sale et omnibus cachinnis. 5
 hæc si, inquam, attuleris, venuste noster,
 cenabis bene; nam tui Catulli
 plenus sacculus est araneorum.
 sed contra accipies meros amores
 seu quid suavius elegantiusve est: 10
 nam unguentum dabo, quod meæ puellæ
 donarunt Veneres Cupidinesque,
 quod tu cum olfacies, deos rogabis,
 totum ut te faciant, Fabulle, nasum.

Discussion

Catullus, it seems, is too poor to provide even a definite date for his proposed dinner with Fabullus. The poem has two parts, both with a clever “punchline.”

Lines 1-8 - How does repetition of words mark this section as separate? What is its theme, and how is the ending a surprise? Why might Catullus have been so broke?

Lines 9-14 - The *sed contra* looks back to the first section, but the poem then turns to what Catullus thinks is more important. What is that? Again, how is *nasum* a surprise?

What basic attitudes toward wealth and the “good life” are revealed in both sections? How do these attitudes compare with those in Carmen 12?

Vocabulary & Notes

1. ***Fabullus*** - see above, Carmen 12.15.
2. ***si tibi di favent*** - a play on the phrase *si mihi di favent*, placed between *paucis* and *diebus* it makes the time even more indefinite, and it makes Catullus sound even more presumptuous or smug.
5. ***sale*** - “salt,” but also “wit,” which, with the *vino*, will produce the laughter. Compare to *in ioco atque vino* in Carmen 12.2.
6. ***venuste noster*** - vocative, “our (my) charming fellow.”
8. ***sacculus*** - “purse, pouch”
8. ***araneae*** - “cobwebs”
9. ***contra*** - “in return”
meros - “pure.” Here Catullus means pure love, but it is usually used of wine.
10. ***seu quid*** - “or whatever”
11. ***unguentum*** - “perfume”
12. ***Veneres Cupidinesque*** - the plural is used as at the beginning of Carmen 3.
donarunt = *donaverunt*
13. ***olfacio*** - “to smell”
14. ***nasum*** - “nose”

Meter - Hendecasyllabic

Carmen 22

Suffenus iste, Vare, quem probe nosti,
 homo est venustus et dicax et urbanus,
 idemque longe plurimos facit versus.
 puto esse ego illi milia aut decem aut plura
 perscripta, nec sic ut fit in palimpsesto 5
 relata: cartæ regiæ, novi libri,
 novi umbilici, lora rubra membranæ,
 directa plumbo et pumice omnia æquata.
 hæc cum legas tu, bellus ille et urbanus
 Suffenus unus caprimulgus aut fossor 10
 rursus videtur: tantum abhorret ac mutat.
 hoc quid putemus esse? qui modo scurra
 aut si quid hac re scitius videbatur,
 idem infaceto est infacetior rure,
 simul poemata attigit; neque idem umquam 15
 æque est beatus ac poema cum scribit:
 tam gaudet in se tamque se ipse miratur.
 nimirum idem omnes fallimur, neque est quisquam
 quem non in aliqua re videre Suffenum
 possis. suus cuique attributus est error; 20
 sed non videmus manticæ quod in tergo est.

Discussion

This poem starts out sounding like an attack on a bad poet, but ends instead as a warning that we all have faults apparent to others, but not ourselves.

From this poem, what does Catullus think is important in poetry? Compare Suffenus' poems as described here with those of Catullus himself in Carmen 1. How do they compare in length, external appearance, and wit? What words does Catullus use to describe how terrible Suffenus is a poet? On the other hand, what are the words he uses for the opposite qualities? Does Catullus apply positive terms to Suffenus?

What sort of structure do you see in this poem? Do any repetitions mark and link different sections?

Vocabulary & Notes

1. **Suffenus** - also mentioned as a bad poet in Carmen 14.19, otherwise unknown.
Vare - presumably the same Varus mentioned in Carmen 10.1, possibly Quintilius Varus of Cremona, known as one of the older leaders of the *Neoterici*, or “New Poets.”
nosti = **novisti**, (short form)
2. **venustus et dicax et urbanus** - *venustus* means “charming, elegant;” *dicax* means “articulate, a good talker;” *urbanus* means “witty, sophisticated.” *Venustus* and *urbanus* are often used by Catullus as positive qualities.
3. **longe** - “by far,” with *plurimos*
4. **illi** - dative of possession
- 5-8. **palimpsesto** - “palimpsest,” Greek for “scraped clean again” meaning parchment or papyrus which was “erased” and re-used to save money.
cartae regiae - “royal sheets,” i.e., the finest quality.
novi libri - emphasizing again that the books are “brand new.”
umbilici - the rods (with decorated ends) around which the scrolls were wound.
lora rubra membranae - *lora* were the straps used to tie up the roll, red was a luxurious color, and these are *membranae* “of leather,” even more deluxe.
directa plumbo - “ruled with lead.” The lines were ruled on the sheet with lead.
pumice... aequata - “leveled with pumice,” see Carmen 1.2.
10. **caprimulgus** - “goat milker”
fossor - “ditch digger”
11. **abhorret** - “shrinks away” like a hick too shy to speak in front of others.
mutat - i.e., changes from his former composed and witty self.
12. **scurra** - “wit, man about town”
13. **scitius** - “more witty”
14. **infacetus** - “unwitty”
20. **suus cuique** - “to each his own”
21. **manticae** - “pack” - according to a fable of Aesop, we all carry two packs, one in front containing other people’s flaws, and one behind with our and, we see only the one in front. Presumably *manticae* is a partitive genitive and the line means - “but we don’t see anything of the pack on our own backs.”

Meter - “Limping” Iambic

Carmen 27

Minister vetuli puer Falerni
inger mi calices amariores,
ut lex Postumiæ iubet magistræ
ebrioso acino ebriosioris.
at vos quo lubet hinc abite, lymphæ, 5
vini pernicies, et ad severos
migrate. hic merus est Thyonianus.

Discussion

This is Catullus' only drinking song, a form that Horace would later use a great deal. The boy who pours the wine is a convention of this kind of poem, as is the praise of wine.

What sort of occasion does Catullus describe, and what is his reaction to it?

What would the *severos* of line 6 have thought of this party?

How does Catullus' use of them compare with his mention of them in Carmen 5?

Vocabulary & Notes

1. **Falerni** - one of the finest Italian wines.
vetuli - diminutive of *vetus* - "little old" or "good old."
2. **inger** - an imperative, "bring in."
calices - "(wine) cups"
amariores - "more bitter" because undiluted with water, as was the normal custom.
(Does Catullus as a man of taste entirely approve of drinking his wine straight?)
3. **lex Postumiae ... magistrae** - a common custom was to elect a *magister bibendi* to decide on the course of the party. Here, oddly, a woman, Postumia, has been selected.
4. **acinus** - "grape"
5. **quo lubet** - "to wherever you want"
lympae - "spring waters"
6. **vini pernicies** - water was usually thought of as improving wine, not as its "destruction."
7. **Thyonianus** - "Thyonian," or "of Thyone," another name for Semele, the mother of Dionysus, god of wine. The adjective may be masculine because Catullus is thinking of Bacchus, the name used both for the god, and for wine in general. Maybe he wants us to see a play on words - "this is pure bacchus (wine)" and "this behavior is just like Bacchus himself."

Meter - Hendecasyllabic

Carmen 31

Pæne insularum, Sirmio, insularumque
 ocelle, quascumque in liquentibus stagnis
 marique vasto fert uterque Neptunus,
 quam te libenter quamque lætus in viso,
 vix mi ipsi credens Thyniam atque Bithynos 5
 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,
 desideratoque acquiescimus lecto? 10
 hoc est quod unum est pro laboribus tantis.
 salve, o venusta Sirmio, atque ero gaude
 gaudente, vosque, o Lydiæ lacus undæ,
 ridete quidquid est domi cachinnorum.

Discussion

Like Carmen 4 this poem is in celebration of the poet's return home from his tour of duty in Bithynia. Also, like Carmen 9, the poem talks about the joy of return from foreign lands. How does this poem differ from or resemble in tone Carmen 4 and Carmen 9?

What words does Catullus use of Sirmio and home in general? How do they compare to the terms he uses for Bithynia and travel in general?
 What words show that Catullus was unwilling to take up the usual "Roman's burden" of provincial administration?

The poem can be divided into 3 sections, speaking of the specific, general, and specific again. Where are the divisions, and how would you justify them in terms of both meaning and word choice?

Vocabulary & Notes

1. *paene insula* - “peninsula”
Sirmio - modern Sirmione, on a peninsula on the southern shore of Lago di Garda, apparently near Catullus’ family home.
2. *ocellus* - “gem”
quascumque - “as many as” refers to *insularum*.
liquentibus stagnis - “liquid pools”
3. *uterque Neptunus* - “each Neptune.” The poet imagines that there are two identical gods of the sea, one for fresh water, and one for salt water.
4. *inviso* = *video*
5. *Thyniam* - an alternate name for Bithynia.
Bithynos - “Bithynians”
mi ipsi credens - “trusting myself”
6. *liquisse* - “to have left”
tuto - “safety”
7. *solutus* - “relieved”
9. *larem* - “household god,” here means “home”
11. *unum...pro laboribus tantis* - “the one thing worth such labors.”
12. *erus* - “master”
13. *Lydiae lacus undae* - “Lydian waves of the lake” - the Etruscans were commonly thought to have come from Lydia in Asia Minor, what is now western Turkey, and the Etruscans had once settled along the Po.
14. *quidquid est domi cachinnorum* - “whatever laughter is in the house,” presumably a somewhat repetitive object of *ridete*.

Meter - “Limping” Iambic

Carmen 34

Dianæ sumus in fide
puellæ et pueri integri:
Dianam pueri integri
puellæque canamus.

o Latonia, maximi
magna progenies Iovis,
quam mater prope Deliam
deposivit olivam,

5

montium domina ut fores
silvarumque virentium
saltuumque reconditorum
amniūque sonantium:

10

tu Lucina dolentibus
Iuno dicta puerperis,
tu potens Trivia et notho es
dicta lumine Luna.

15

Continues after next page

Vocabulary & Notes

1. **Dianae** - genitive with *fide*. She was the virgin goddess of hunting, childbirth, the moon, and witchcraft.
2. **integri** - “untouched,” i.e., by sex.
4. **canamus** - “let us sing,” a hortatory subjunctive.
5. **Latonia** - “(daughter) of Leto,” the mother of both Diana (Artemis) and Apollo.
6. **progenies** - “offspring”
7. **Deliam...olivam** - Jupiter was the father of Diana and Apollo, and out of jealousy his wife Juno (Hera) made the earth refuse Leto a place to bear her children. Only the then floating island of Delos was able to accept her, and she gave birth supporting herself against an olive tree.
8. **deposivit = deposuit**
9. **domina montium** - Diana’s function as mistress of the hunt and wild animals and places.
ut fores - “so that you would be.”
12. **sonantum = sonantium**
- 13-14. **tu...dicta** - “you are called.”
Lucina...Iuno - Diana, a goddess of childbirth, is called Juno Lucina, another goddess of childbirth.
14. **puerpera** - “woman giving birth”
15. **Trivia** - also called Hecate, goddess of the crossroads and witchcraft.
nothus - “illegitimate, borrowed”
16. **Luna** - Diana as goddess of the moon. As Catullus says, the name is related to *lumen* and *lux*.

Carmen 34, *continued*

tu cursu, dea, menstruo
metiens iter annuum,
rustica agricolæ bonis
tecta frugibus explēs. 20

sis quocumque tibi placet
sancta nomine, Romulique,
antique ut solita es, bona
sospites ope gentem.

Discussion

This is a hymn to the goddess Diana. While probably never actually performed, it is presented as being sung by groups of virgin girls and virgin boys.

Find some examples of repetition and archaic words. What effect do you think these repeated words add to the tone of the poem?

What activities and functions of Diana are mentioned in this poem?

Vocabulary & Notes, *continued*

- 17. *menstruus* - “monthly”
- 18. *annuus* - “yearly”
- 21-22. A typical formula, in case some mistake or omission had occurred in praising the goddess.
- 21. *sis* - “may you be”
- 22. *sanctus* - “worshipped”
- Romulique* - hypermetric, i.e., the last syllable is to be elided into the next line.
- 24. *sospites* - subjunctive of *sospito* - “to preserve”, an archaic word used usually in prayers.
- ops* - “help”

Meter - stanzas of 3 Glyconics and a Pherecratean:

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Carmen 35

Poetæ tenero, meo sodali,
 velim Cæcilio, papyre, dicas
 Veronam veniat, Novi relinquens
 Comi moenia Lariumque litus.
 nam quasdam volo cogitationes 5
 amici accipiat sui meique.
 quare, si sapiet, viam vorabit,
 quamvis candida milies puella
 euntem revocet, manusque collo
 ambas iniciens roget morari. 10
 quæ nunc, si mihi vera nuntiantur,
 illum deperit impotente amore.
 nam quo tempore legit incohata
 Dindymi dominam, ex eo misellæ
 ignes interiorem edunt medullam. 15
 ignosco tibi, Sapphica puella
 musa doctior; est enim venuste
 Magna Cæcilio incohata Mater.

Discussion

This invitation for Cæcilius to visit Catullus at Verona seems to be more about Cæcilius' girlfriend than the *cogitationes* Catullus supposedly wants to communicate.

What words does Catullus use to describe the girl's feeling for Cæcilius? What reason does Catullus give for her feelings? Do you think that reason is convincing? If not, then what does Catullus mean by it?

What does Catullus himself think of Cæcilius' poem? Give two words which show this. What is the significance of the repetition of *incohata* in lines 13 and 18?

Vocabulary & Notes

2. *velim...dicas* - "I would like you to say"
Caecilius - otherwise unknown, but apparently a poet in Catullus' circle.
3. *Verona* - apparently the ancestral home of Catullus.
veniat - "that he come," an indirect command after *dicas* in the line above.
Novum Comum - a city established by Julius Caesar in 59 B.C. at the southwestern tip of Lago di Como.
4. *Larium litus* - "the shore of Larium" is the lakeshore of Lago di Como, 30 miles north of Milan.
6. *amici...sui meique* - probably "his friend and mine" is no other than Catullus himself.
7. *quare* - "therefore"
sapio - "be wise"
8. *quamvis* - "although"
8. *millies* - "1,000 times"
9. *euntem* - present participle of *eo*
12. *illum deperit* - "she is dying for him"
impotens - "mad, violent"
13. *quo tempore...ex eo* = *ex quo tempore*, "from the time when."
incubata - "begun"
14. *misellae* - diminutive, "the poor little girl."
Dindymi dominam - the title of his poem, referring to Cybele, the "mistress of Mt. Dindymus" (in Asia Minor). She was an eastern mother goddess, and her priests, the Galli, practiced self castration.
15. *edo* - "to eat"
medulla - "marrow"
ignes interiorem edunt medullam - fire consuming the very marrow was a common ancient image for violent love and passion.
16. *Sapphica* - a high complement, considering Catullus's tastes and his use of Lesbia for his girlfriend - or is it?
17. *venuste* - adverb, going with *est...incubata*.
18. *Magna...mater* - "Cybele"
Caecilio - dative of agent

Meter - Hendecasyllabic

Carmen 36

Annales Volusi, cacata carta,
 votum solvite pro mea puella.
 nam sanctæ Veneri Cupidinique
 vovit, si sibi restitutus essem
 desissemque truces vibrare iambos, 5
 electissima pessimi poetæ
 scripta tardipedi deo daturam
 infelicibus ustulanda lignis.
 et hoc pessima se puella vidit
 iocose lepide vovere divis. 10
 nunc o cæruleo creata ponto,
 quæ sanctum Idalium Uriosque apertos
 quæque Ancona Cnidumque harundinosam
 colis quæque Amathunta quæque Golgos
 quæque Durrachium Hadriæ tabernam, 15
 acceptum face redditumque votum,
 si non illepidum neque invenustum est.
 at vos interea venite in ignem,
 pleni ruris et infacetiarum
 annales Volusi, cacata carta. 20

Discussion

This poem tells of Lesbia's vow to burn Catullus' poems against her if they ever reconciled, but now that they have reconciled, she is reluctant. Catullus' solution is to re-interpret *pessimi poetæ* to refer to Volusius, the worst poet he knows.

What is significance of *pessimi* and *pessima* in lines 6 and 9? How strong do you think the reconciliation is?

Was Lesbia's vow meant to be serious? Is Catullus' prayer to Venus meant seriously? What words in the text can you use to support your answer?

Vocabulary & Notes

1. **Volusius** - a bad writer of Catullus' acquaintance.
cacata - "smeared with (human) excrement" It was Volusius' writing that was the manure.
2. **solvite** - "pay off"
- 3-8. When they were fighting Lesbia had apparently vowed to Venus to burn the choicest works of the worst poet, i.e., the verses Catullus had been writing against her, if they reconciled and he stopped writing nasty poems about her.
5. **desissem** - pluperfect subjunctive, from *desino* - to stop
vibrare - "to hurl"
7. **tardipedi deo** - the "slow-footed" god is Vulcan, Greek Hephaestus, who represents fire.
8. **ustulandus** - "to be burnt"
11. **caeruleo creata ponto** - Venus (Greek Aphrodite) was "born from (the foam of) the blue sea."
12. **Idalium** - site of a temple to Venus on Cyprus, the island known as the birthplace of Venus.
Uriosque - place in southeastern Italy, connection with Venus unknown.
13. **Ancona** - in northern Italy on the Adriatic coast, site of a temple to Venus
Cnidum - city in southwestern Asia Minor, center of worship of Venus and home of Praxiteles famous statue of Aphrodite.
harundinosus - "full of reeds"
14. **Amathunta** - town in southern Cyprus.
Golgos - town on Cyprus, home of supposed oldest shrine to Venus
15. **Durrachium Hadriae tabernam** - Durrachium was a port on the Adriatic, now Durres, in Albania, port of arrival and departure for crossing the Adriatic, so the "inn and market of the Adriatic."
16. **acceptum face redditumque** - *face* is an archaic imperative; "make the vow received and paid."
19. **infacetia** - "tasteless joke"

Meter - Hendecasyllabic

Carmen 43

Salve, nec minimo puella naso
nec bello pede nec nigris ocellis
nec longis digitis nec ore sicco
nec sane nimis elegante lingua,
decoctoris amica Formiani. 5
ten provincia narrat esse bellam?
tecum Lesbia nostra comparatur?
o sæclum insapiens et infacetum!

Discussion

In this poem, Catullus attacks an enemy of his (Mamurra) by questioning the supposed charm of his girlfriend.

What is effect of the anaphora (repetition) on *nec* in lines 1-4?

What about the litotes (double negative) in *nec minimo* and *nec...nimis*?

Vocabulary & Notes

1. **puella** - her name is given as Ameana in Carmen 41, where Catullus calls her nose *turpidiculo* - "somewhat repulsive."
- 1-4. A string of ablatives of description listing Ameana's many bad points.
5. **decoctoris...Formiani** - "the spendthrift of Formiæ" (on the coast, about 60 miles southeast of Rome) is Mamurra, the enemy Catullus later calls *mentula*. He is attacked in Carmina 29, 57, 94, 105, 114, and 115.
6. **ten = tene**
provincia - the same old contrast. While in the provinces she might be thought of as attractive, in a big town like Rome....

Meter - Hendecasyllabic

Carmen 44

O funde noster seu Sabine seu Tiburs
 (nam te esse Tiburtem autumant, quibus non est
 cordi Catullum lædere; at quibus cordi est,
 quovis Sabinum pignore esse contendunt),
 sed seu Sabine sive verius Tiburs, 5
 fui libenter in tua suburbana
 villa, malamque pectore expuli tussim,
 non inmerenti quam mihi meus venter,
 dum sumptuosas appeto, dedit, cenas.
 nam, Sestianus dum volo esse conviva, 10
 orationem in Antium petitozem
 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. 15
 quare refectus maximas tibi grates
 ago, meum quod non es ulta peccatum.
 nec deprecor iam, si nefaria scripta
 Sesti recepso, quin gravedinem et tussim
 non mi, sed ipsi Sestio ferat frigus, 20
 qui tunc vocat me, cum malum librum legi.

Discussion

What does Catullus mean by describing Sestius' work as poisonous and cold? What is Sestius' real fault in this poem?

Does Catullus poke any fun at himself in this poem? Where? How do his fears about his address relate to his wish to be Sestius' guest?

What structure do you see in this poem and why?

Vocabulary & Notes

1. *funde...seu Sabine seu Tiburs* - "estate, whether Sabine or Tiburtine." Like many wealthy Romans, including Horace, Catullus had a country house just outside of Rome. If it was Sabine, it was too far east of Rome to be fashionable, while Tibur, modern Tivoli, just east of Rome was the most fashionable address.
2. *autumo* - "to say"
- 2-3. *quibus cordi* - double dative, "to whom it is for the heart," translate "to whom it is pleasing..."
4. *quovis...pignore* - "by whatever proof"
7. *tussis* - "cough"
8. *non inmerenti...mihi* - "to me, not undeservedly"
venter - "belly"
9. *dedit* - note the interwoven word order. *Dedit* is the verb with *venter*, and is not grammatically connected with the rest of this line.
- 10-11. *Sestianus* - "of Sestius" - Publius Sestius was a conservative lawyer whose dryness was mentioned even by his fellow conservative, Cicero.
Antius - Antius and Sestius' speech against him are otherwise unknown.
11. *petitor* - "candidate"
13. *hic* - "at this point"
gravedo - "the common cold"
14. *usque dum* - "all the way until"
15. *urtica* - "nettle"
otioque et urtica - both rest and nettles were cold remedies, but combining the two different ideas with one verb (*recuravi*) is a figure of speech called *zeugma*.
16. *grates* = *gratias*
17. *peccatum* - "sin"
non es ulta - "you did not punish." His sin was reading the venomous speech, compare *non inmerenti* in line 8.
- 18-19. *nec deprecor...quin* - "I don't object if..."
19. *recepso* = *recipiam*
21. "who invites me (only) when I have read his bad book." Sestius probably sent Catullus the book along with the dinner invitation, with the hint that Catullus should be ready and able to praise his host's literary work at dinner.

Meter - "Limping" Iambic

Carmen 45

Acmen Septimius suos amores
tenens in gremio 'mea' inquit 'Acme,
ni te perdit amo atque amare porro
omnes sum assidue paratus annos,
quantum qui pote plurimum perire, 5
solus in Libya Indiaque tosta
cæsio veniam obuius leoni.'
hoc ut dixit, Amor sinistra ut ante
dextra sternuit approbationem.
at Acme leviter caput reflectens 10
et dulcis pueri ebrios ocellos
illo purpureo ore suaviata,
'sic,' inquit 'mea vita, Septimille,
huic uni domino usque serviamus,
ut multo mihi maior acriorque 15
ignis mollibus ardet in medullis.'
hoc ut dixit, Amor sinistra ut ante
dextra sternuit approbationem.

continues after next page

Vocabulary & Notes

1. ***Acme*** - accusative, a Greek name, suggesting that Acme was a foreigner, and possibly a slave.
suos amores - “his lover”
3. ***ni*** - “if...not”
perdite - “desperately”
porro - “in the future”
4. ***assidue*** - “continually”
5. ***pote*** = ***potest***
quantum qui - “as much as anyone”
perire - “to perish (with love)”
7. ***caesius*** - “gray (-eyed)”
9. ***sterno*** - “to sneeze”
- 8-9. These two lines, repeated at 17-18, are ambiguous. They could mean that Amor (Cupid) sneezed approval first on the left, then on the right, or it could mean the opposite, or it could even be meant one way in 8-9, and the other in 17-18. In fact, the ambiguity may be a clever way to indicate the equal nature of their love.
11. ***ebrios*** - “drunk (with love)”
12. ***suavior*** - “to kiss”
14. ***huic uni domino*** - “this master alone,” dative object of *serviamus*.

Carmen 45, *continued*

nunc ab auspicio bono profecti	
mutuis animis amant amantur.	20
unam Septimius misellus Acmen	
mavult quam Syrias Britanniasque:	
uno in Septimio fidelis Acme	
facit delicias libidinesque.	
quis ullos homines beatiores	25
vidit, quis Venerem auspicatiorem?	

Discussion

In this poem two people trade matching stanzas which are very carefully balanced, and that balance is emphasized in the last 8 lines. Point out some of the ways the first two stanzas “match” and how the structure picks up and emphasizes the correspondence between the two.

Given what we have seen of Catullus’ affair with Lesbia, how are we to interpret the many extreme statements of love in this poem? As an ideal given to only a few by the gods? As merely a pretty little fantasy? As a temporary condition that may soon change?

Vocabulary & Notes, *continued*

20. ***amant amantur*** - the asyndeton (lack of “and”) of the active and passive side by side emphasizes the mutual nature of their love stated in *mutuis animis*
22. ***Syrias Britanniasque*** - the plurals point out Septimius’ complete lack of concern with them. Placing the two together suggests a date of composition around 55 B.C., when Cæsar had his successful raid on Britain, and Crassus set out for Parthia.
26. ***auspiciator*** - “more favorable”

METER - Hendecasyllabic

Carmen 46

Iam ver egelidos refert tepores,
 iam cæli furor æquinoctialis
 iucundis Zephyri silescit aureis.
 linquantur Phrygii, Catulle, campi
 Nicææque ager uber æstuosæ: 5
 ad claras Asiæ volemus urbes.
 iam mens prætrepidans avet vagari,
 iam læti studio pedes vigescunt.
 o dulces comitum valete coetus,
 longe quos simul a domo profectos 10
 diversæ varic viæ reportant.

Discussion

This poem on the joys of returning from foreign service can be compared to Carmina 4, 9, and 31. What similarities in attitude are there between this poem and the others? Are there any differences?

This poem falls neatly into two almost completely balanced halves. Explain this structure, referring both to repetitions of words and of similar ideas.

Vocabulary & Notes

1. *egelidos...tepores* - “no longer cool warm days”
2. *aequinocialis* - “of spring”
caeli furor aequinocialis - early spring was a time of storms.
3. *silescit* - “grows calm”
aureis = *auris* (ablative)
iucundis Zephyri aureis - “with Zephyr’s pleasing breezes.” Zephyrus was the gentle west wind, the sign of good weather.
4. *Phrygii campi* - the Phrygian fields were in western Asia Minor, near Troy.
5. *Nicaea* - the capital of Bithynia, called *aestuosa* because in spite of cold winters, it is hot most of the year.
uber - “fertile”
6. *claras Asiae...urbes* - the glamorous cities near the Aegean coast of Asia Minor, like Pergamum, Ephesus, Sardis, and Rhodes, as opposed to the unappealing places Catullus had been.
7. *praetrepidans* - “trembling with anticipation”
aveo - {to desire”
- 9-11. These lines look forward to the meeting (in Italy) of friends who left at the same time, but will be returning by different routes.
10. *quos* - refers to *comitum* in line 9.
11. *diversae variae viae* - “different roads in varying ways”

METER - Hendecasyllabic

Carmen 49

Disertissime Romuli nepotum,
quot sunt quotque fuere, Marce Tulli,
quotque post aliis erunt in annis.
gratias tibi maximas Catullus
agit pessimus omnium poeta, 5
tanto pessimus omnium poeta,
quanto tu optimus omnium patronus.

Discussion

A “humble” thank you to the famous Cicero, for what, we don’t know.
Does the overstatement of the first 3 lines make Catullus’s praise more or less believable,
and why? How would you describe the tone of the first line?

Consider the statement, “I am as much the worst poet of all, as you are the best lawyer of all.” Is there any possibility of double meaning? Could there be any connection with Cicero’s attack on Clodia (Lesbia) in the *Pro Caelio*?

Quinn (in his edition, p 235) argues that omnium patronus could mean “everyone’s lawyer,” a dig at Cicero’s ability to change sides, and recalling the *amicam omnium* (“everyone’s lover”) that Cicero himself applied to Clodia in the *Pro Caelio*. How would you explain this interpretation in light of the rest of the poem?

Vocabulary & Notes

1. *Romuli nepotum* - “of the race of Romulus”
2. *quot* - “as many as”
Marce Tulli - the one, the only, Marcus Tullius Cicero.
- 6-7. *tanto...quanto* - “by as much...as”
7. *patronus* - “lawyer”

METER - Hendecasyllabic

Carmen 50

Hesterno, Licini, die otiosi	
multum lusimus in meis tabellis,	
ut convenerat esse delicatos:	
scribens versiculos uterque nostrum	
ludebat numero modo hoc modo illoc,	5
reddens mutua per iocum atque vinum.	
atque illinc abii tuo lepore	
incensus, Licini, facetiisque,	
ut nec me miserum cibus iuvaret	
nec somnus tegetet quiete ocellos,	10
sed toto indomitus furore lecto	
versarer, cupiens videre lucem,	
ut tecum loquerer simulque ut essem.	
at defessa labore membra postquam	
semimortua lectulo iacebant,	15
hoc, iucunde, tibi poema feci,	
ex quo perspiceres meum dolorem.	
nunc audax cave sis, precesque nostras,	
oramus, cave despuas, ocelle,	
ne poenas Nemesis reposcat a te.	20
est vemens dea: lædere hanc caveto.	

Discussion

This poem is full of breathless excitement after Catullus' afternoon with Calvus.

What words and metrical effects suggest this excitement?

Why was Catullus so thrilled by this afternoon of poetry?

What other emotion causes symptoms like those described in lines 9-17?

Since the first lines are an explanation to others of what took place between Catullus and Calvus, the poem is meant to be public. Based on this fact and the last 4 lines, what might Catullus' reason for writing this poem have been?

Vocabulary & Notes

1. *hesternus dies* - “yesterday”
Licinius - Gaius Licinius Calvus Macer, 82 B.C.(?) - 47 B.C., was an orator respected by Cicero and others, and as a poet he was thought to be as good as Catullus himself. Only a few small fragments of his work survive.
3. *delicatos* - “charming, sophisticated, risque”
- 4-5. The two of them were taking turns making up verses in various meters.
4. *nostrum* - partitive genitive, “of us.”
5. *numerus* - “meter”
illoc = *illo*
6. *reddens mutua* - “trading (verses) with each other”
7. *lepor* - “wit”
8. *facetium* - “joke”
11. *indomitus* - “wild, untamed”
13. *ut tecum loquerer simulque essem* - “so that I could speak and be with you at the same time”
15. *semimortuus* - “half dead”
16. *iucunde* - vocative, an endearment - “my charming friend.”
- 18-19. *cave* - here takes subjunctive, “beware that you not.” Both times *cave* has both syllables short, through “iambic shortening.”
despuo - “reject”
ocelle - vocative, an endearment - “my dear friend”
20. *Nemesis* - Greek goddess of justice, thought to punish human presumption.
21. *vemens* = *vehemens*, “powerful”
caveto - future imperative, “thou shalt beware not to,” here with infinitive.

METER - Hendecasyllabic

Carmen 51

Ille mi par esse deo videtur,
 ille, si fas est, superare divos,
 qui sedens adversus identidem te
 spectat et audit

dulce ridentem, misero quod omnis 5
 eripit sensus mihi: nam simul te,
 Lesbia, aspexi, nihil est super mi
 * * *

lingua sed torpet, tenuis sub artus
 flamma demanat, sonitu suo
 tintinant aures, gemina teguntur 10
 lumina nocte.

otium, Catulle, tibi molestum est:
 otio exsultas nimiumque gestis:
 otium et reges prius et beatas 15
 perdidit urbes.

Discussion

This poem is a free translation of a poem of Sappho (see the facing page), except for the last stanza, which is quite different. Common theory holds that this was the first poem Catullus wrote to Lesbia, a “feeler” to hint at his feelings, which, if Lesbia turned out to be unwilling, could be dismissed as “just a translation.” Can you think of reasons to support or disagree with this theory?

How do the repetitions in the first and last stanzas add to the effect of the poem?

What are the symptoms of love according to this poem?

How does the last stanza and its theme of *otium* relate to the rest of the poem?

Vocabulary & Notes

3. *identidem* - “again and again”
- 5-6. *misero...mihi* - dative of interest, here translate as “from me in my unhappiness.”
quod - refers to the sight and sound of Lesbia sweetly laughing.
omnis/...sensus - accusative plural
8. Because of the stanza form, we know something should be here, we just don’t know exactly what. We would expect it to continue the previous line, e.g., “there is nothing for me except your beauty,” or the like.
10. *demano* - to seep down
sonitu suo - “with their own sound”
11. *tintino* - “to ring”
14. *gestio* - “to be joyful”

METER - Sapphic Strophe

Sappho’s Poem to a Young Girl

He seems the equal of the gods to me,
that man who sits opposite you.
Close beside you, he hears you
speaking sweetly
and laughing charmingly, something which
stirs the heart in my breast.
For when I see you, for even a moment,
my voice won’t come,
my tongue freezes, and instantly
a delicate fire creeps under my skin,
sight leaves my eyes, and ringing
fills my ears.
Sweat pours down over me, trembling
takes hold of all of me, greener than grass
am I, and to myself I seem to have
all but died.

Poem 199 in *Lyrica Graeca Selecta*, D.L. Page, Oxford, 1968. Translated by V.L. Ceder, 1989.

Carmen 53

Risi nescio quem modo e corona,
qui, cum mirifice Vatiniana
meus crimina Calvos explicasset,
admirans ait hæc manusque tollens,
'di magni, salaputium disertum!

5

Discussion

A bit of friendly wit at the expense of Calvus, when the full effect of his invective against Vatinus is blunted by a bystander's comment on his size.

How is the "punchline" in the last line of this poem signaled earlier in the poem?
Is this poem meant to be an attack against Calvus? What words in the poem can you
use to support your answer?

Vocabulary & Notes

1. ***nescio quem*** - “someone.” The *o* is short, an effect called “iambic shortening.”
corona - base meaning is “crown” or “garland,” here used colloquially for the group of spectators surrounding a speaker, i.e., “crowd.”
2. ***Vatiniana*** - “of Vatinius,” Publius Vatinius was tribune in 59 B.C., and was a tool of the triumvirate, especially Cæsar. Cicero attacked him in 56 B.C., and on orders from the triumvirs defended him against a charge of bribery in 54 B.C.
3. ***Calvos*** - with a short *o*, = nominative singular Calvus. The same Licinius Calvus is also mentioned in Carmen 50.
explicasset = ***explicavisset***
5. ***salaputium*** - exact meaning unknown, although Seneca, *Con.* 7.4.7, quotes this as evidence that Calvus was short. It is probably either a joking or obscene term for someone short, e.g., “clever little runt” or something similar.

METER - Hendecasyllabic

Carmen 62

Vesper adest, iuvenes, consurgite: Vesper Olympo
expectata diu vix tandem lumina tollit.
surgere iam tempus, iam pinguis linquere mensas,
iam veniet virgo, iam dicetur hymenæus.
Hymen o Hymenæe, Hymen ades o Hymenæe! 5

Cernitis, innuptæ, iuvenes? consurgite contra;
nimirum Oetæos ostendit Noctifer ignes.
sic certest; viden ut pernicious exsiluere?
non temere exsiluere, canent quod vincere par est.
Hymen o Hymenæe, Hymen ades o Hymenæe! 10

Non facilis nobis, æquales, palma parata est;
aspicite, innuptæ secum ut meditata requirunt.
non frustra meditantur: habent memorabile quod sit;
nec mirum, penitus quæ tota mente laborant.
nos alio mentes, alio divisimus aures; 15
iure igitur vincemur: amat victoria curam.
quare nunc animos saltem convertite vestros;
dicere iam incipient, iam respondere decebit.
Hymen o Hymenæe, Hymen ades o Hymenæe!

Continues after next page

Vocabulary & Notes

1. **Vesper** - the evening star, often Venus, visible in the west as the brightest object in the sky right after sundown.
Olympo - "from Olympus"
3. **pinguis** - "rich," accusative plural with *mensas*.
4. **hymenaeus** - "a marriage song," also used as another name for Hymen.
Hymen - the Greek god of marriage.
5. In order to scan properly, this line must scan as follows:
- - / - . . / - - / - . . / - . . / - .
Hymen o Hymenæ__Hymen ades o Hymenæ
6. **innuptae** - "(unmarried) maidens"
7. **Oetaeos** - "of Oeta," the name of a mountain in northern Greece, but it is not certain what connection it has with Vesper.
Noctifer - "night bringer," another name for Vesper.
8. **certest, viden** - both colloquial contractions.
certest = *certe est*
viden = *videsne*
vincere - restored by Renaissance editors, echoed by the girls in line 16, *vincemur*. The manuscripts have *visere*, "to see," but a song "worth seeing" doesn't seem to make sense.
par est - "is worthy of"
11. **aequales** - "of equal age" i.e., "mates."
palma - "victory"
12. **meditata requirunt** - "recall what they have rehearsed."
13. **meditor** - "to rehearse"
memorable quod sit - "something worth remembering," **sit** is a subjunctive in a relative clause of characteristic.
15. **alio...alio** - "one way...another..." That is, the boys haven't been listening and concentrating.
17. **animos** - they should at least put their hearts into it.
saltem - "at least"
18. **iam...iam** - "now...soon."

Carmen 62, *continued*

Hespere, quis cælo fertur crudelior ignis? 20
 qui natam possis complexu avellere matris,
 complexu matris retinentem avellere natam,
 et iuveni ardenti castam donare puellam.
 quid faciunt hostes capta crudelius urbe?
 Hymen o Hymenæe, Hymen ades o Hymenæe! 25

Hespere, quis cælo lucet iucundior ignis?
 qui desponsa tua firmes conubia flamma,
 quæ pepigere viri, pepigerunt ante parentes,
 nec iunxere prius quam se tuus extulit ardor. 30
 quid datur a divis felici optatius hora?
 Hymen o Hymenæe, Hymen ades o Hymenæe!

Hesperus e nobis, æquales, abstulit unam.

* * * *

* * * *

namque tuo adventu vigilat custodia semper,
 nocte latent fures, quos idem sæpe revertens,
 Hespere, mutato comprehendis nomine Eous. 35
 at lubet innuptis ficto te carpere questu.
 quid tum, si carpunt, tacita quem mente requirunt?
 Hymen o Hymenæe, Hymen ades o Hymenæe!

Continues after next page

Vocabulary & Notes, *continued*

- 20. **Hesperē** - Hesperus was the Greek form of Vesper.
caelo - “in the sky”
- 21. **qui...** - relative clause of characteristic referring to Hesperus.
- 22. **retinentem** - “holding on stubbornly”
- 24. **capta...urbe** - “in a captured city”
- 27. See note on line 21.
- 28. **pepigerē** = **pepigerunt**, from *pango* - “to agree upon”
- 29. i.e., the agreement was not actually fulfilled until the appearance of Hesperus.
- 30. **optatius** - “more wished for”
felici...hora - ablative of comparison, “than the happy hour.”
- 32-33. Line 32 is obviously to be sung by the girls (*e nobis...unam*), but the rest of the stanza, complaining about the guard, and the false complaint (*ficto questu*) of the maidens, must have been sung by the boys. Apparently in the missing lines the maidens accused Hesperus of somehow aiding thieves, and the boys are refuting this claim.
- 33. **custodia** - “guard”
- 35. **mutato comprehendis nomine Eous** - “you catch with the changed name of Dawn,” that is, Venus could appear as both the evening star, Hesperus (good for thieves), and the morning star, Lucifer, signaling the dawn (bad for thieves).
- 36. **carpo** - “to blame”
- 37. **quid tum** - “what does it matter?”

Carmen 62, *continued*

Ut flos in sæptis secretus nascitur hortis,
 ignotus pecori, nullo convolsus aratro, 40
 quem mulcent auræ, firmat sol, educat imber;
 multi illum pueri, multæ optavere puellæ:
 idem cum tenui carptus defloruit ungui,
 nulli illum pueri, nullæ optavere puellæ:
 sic virgo, dum intacta manet, dum cara suis est; 45
 cum castum amisit polluto corpore florem,
 nec pueris iucunda manet, nec cara puellis.
 Hymen o Hymenæe, Hymen ades o Hymenæe!

Ut vidua in nudo vitis quæ nascitur arvo,
 numquam se extollit, numquam mitem educat uvam, 50
 sed tenerum pronò deflectens pondere corpus
 iam iam contingit summum radice flagellum;
 hanc nulli agricolæ, nulli coluere iuveni:
 at si forte eadem est ulmo coniuncta marito,
 multi illam agricolæ, multi coluere iuveni: 55
 sic virgo dum intacta manet, dum inculta senescit;
 cum par conubium maturo tempore adeptæ est,
 cara viro magis et minus est invisæ parenti.

Continues after next page

Vocabulary & Notes, *continued*

- 39. *saeptus* - “walled”
- 40. *convulsus* - “torn up”
- 41. *mulceo* - “to soothe”
- 42. *educo* - “to nourish”
- 43. *defloreo* - “lose its flower”
- 45. *dum...dum* - “so long as...then.”
- 49-58 Vines were supported by being “wedded,” or twined around, elm trees, and Catullus uses this image of marriage throughout this passage.
- 49. *viduus* - “widowed”
- 50. *uva* - “bunch of grapes”
- 51. *pronus* - “hanging down”
- 52-53. *flagellum* - “new shoot”
radix - “root”
“is just about to touch its highest shoot with its root.”
- 54. *ulmus* - “elm”
- 54. *maritus* - “husband”
- 57. *par conubium* - “worthy marriage”
maturus - “ripe”
- 58. Although the boys continue to speak, some editors insert the refrain line after line 58, which ends the boys’ reply to the previous stanza.

Carmen 62, *continued*

Et tu ne pugna cum tali coniuge, virgo.
non æquom est pugnare, pater cui tradidit ipse, 60
ipse pater cum matre, quibus parere necesse est.
virginitas non tota tua est, ex parte parentum est,
tertia pars patrist, pars est data tertia matri,
tertia sola tua est: noli pugnare duobus,
qui genero sua iura simul cum dote dederunt. 65
Hymen o Hymenæe, Hymen ades o Hymenæe!

Discussion

This poem is meant to be a wedding song, sung alternately by groups of boys and girls. At sundown the boys are coming to “steal” the bride for her wedding, and the girls protest against her coming loss of virginity.

What images do the girls use for virginity in this poem? Have you seen any of them in Catullus before?

The two sides answer each other, playing off each other’s stanzas. Explain how the boys, in particular, take the images from the girls’ stanzas, and change them to support their view.

Vocabulary & Notes, *continued*

59. *ne pugna* = *noli pugnare*

60. *aequom* = *aequum*

pugnare...cui - "with the one to whom."

61. *ipse pater cum matre* - repeats the *pater* of the line above, with the addition of the mother.

63. *patrist* = *patri est*

64. *tertia sola* - "only the third part"

65. *dos, dotis* - "dowry"

METER - Dactylic Hexameter

Verse Unit: single line

Pattern: 6 dactyls (_ . .) or spondees (_ _) except:

a) the fifth foot is usually a dactyl

b) the last foot is either a dactyl without the last syllable (_ .) or a spondee (_ _)

— · | — · | — · | — · | — · | — —

Carmen 70

Nulli se dicit mulier mea nubere malle
 quam mihi, non si se Iuppiter ipse petat.
 dicit: sed mulier cupido quod dicit amanti,
 in vento et rapida scribere oportet aqua.

Discussion

This poem is one of several epigrams which reflect on Catullus' supposed relationship with Lesbia.

What word is repeated most in this poem? How do you think that this repetition influences the meaning of the poem?

Vocabulary & Notes

1. **nubere** - "marry," if Lesbia is really Clodia, she could have married (or at least considered marrying) Catullus after her husband's death in 59 B.C. On the other hand, *nubere* is sometimes used to mean "have an affair with" or "to sleep with" and it is possible that that is what she meant.
2. **petat** - indefinite or potential subjunctive, "if Jupiter himself should seek her."
se - refers to *mulier*, the subject of the main verb.

METER - Elegiac Distich

Verse Unit: couplet

Pattern:

- a) dactylic hexameter line:

— · | — · | — · | — · | — · · | — —

- b) pentameter line - consists of two halves, each of which is 2 1/2 dactylic feet.

Between the two halves there should be a caesura or word break.

— · | — · | — || — · · | — · · | —

Carmen 72

Dicebas quondam solum te nosse Catullum,
 Lesbia, nec prae me velle tenere Iovem.
 dilexi tum te non tantum ut vulgus amicam,
 sed pater ut gnatos diligit et generos.
 nunc te cognovi: quare etsi impensius uror, 5
 multo mi tamen es vilior et levior.
 qui potis est, inquis? quod amantem iniuria talis
 cogit amare magis, sed bene velle minus.

Discussion

This poem, like Carmina 8 and 70, speaks of a progressively unhappy love affair.

What is the structure and sequence of thought in this poem? How does it compare to

Carmen 8, or even Carmen 70?

Is the situation described in the last 4 lines believable? Why or why not?

Vocabulary & Notes

1. *quondam* - "once", take with *dicebas*.
nosse = *novisse*
3. *tantum* - "only"
4. *gnatus* - "son." Catullus means not that he felt like her father, but that he felt a similar sort of selfless love and tenderness.
generus - "son-in-law"
5. *te cognovi* - what had he learned? See Carmen 11.
impensius - "stronger"
6. *vilior et levior* - "both cheaper and more fickle"
7. *qui* = *quo* - "how"
potis - "possible"
8. *bene velle* - "to wish someone well." The contrast between *amare* and *bene velle* could be expressed by the current English contrast between "love" and "like."

METER - Elegiac Distich

Carmen 73

Desine de quoquam quicquam bene velle mereri
 aut aliquem fieri posse putare pium.
 omnia sunt ingrata, nihil fecisse benigne
 prodest, immo etiam tædet obestque magis;
 ut mihi, quem nemo gravius nec acerbius urget, 5
 quam modo qui me unum atque unicum amicum habuit.

Discussion

Reflections on the ingratitude of man. We don't know exactly what prompted this and similar poems, nor do we have any real idea who it was that once considered Catullus his "one and only friend," and then turned against him. Some have supposed that these lines refer to Rufus Cælius, and that he was a close friend of Catullus before he stole Clodia's affections. The same theme seems to be the subject of Carmen 77.

Vocabulary & Notes

1. **velle mereri** - velle is the object of *desine* - "stop wanting to deserve anything good of anyone."
2. **putare** - object of *desine*.
pium - to be *pious* was to honor all obligations to the gods and men, not just gratitude. This is the adjective Virgil uses of Aeneas.
3. **ingrata** - "without gratitude," note that it is neuter.
4. **tædet** - "it wearies"
5. **ut mihi** - "as in my case"
urgeo - "to oppress"

METER - Elegiac Distich

Carmen 75

Huc est mens deducta tua mea, Lesbia, culpa
atque ita se officio perdidit ipsa suo,
ut iam nec bene velle queat tibi, si optima fias,
nec desistere amare, omnia si facias.

Discussion

Another poem about the poet's mixed emotions as his love affair ends. This poem, although only four lines long, is a study in antithesis.

In the first two lines what words are set in contrast? In the second two lines what are the contrasts? How do these contrasts match or differ from Catullus' attitudes we have seen in other poems?

Vocabulary & Notes

1. *deducta* - "distracted"
tua...culpa - ablative of means, the *culpa* is, of course, infidelity.
2. *officium* - "duty, devotion"
officio...suo - also ablative of means.
3. *bene velle* - see note on Carmen 72.8.
queo - "to be able"
4. *queat* - governs both *velle* in line 3 and *desistere* in line 4.

METER - Elegiac Distich

Carmen 76

Siqua recordanti benefacta priora voluptas
est homini, cum se cogitat esse pium,
nec sanctam violasse fidem, nec foedere nullo
divum ad fallendos numine abusum homines,
multa parata manent in longa ætate, Catulle, 5
ex hoc ingrato gaudia amore tibi.
nam quæcumque homines bene cuiquam aut dicere possunt
aut facere, hæc a te dictaque factaque sunt.
omnia quæ ingrata perierunt credita menti.
quare iam te cur amplius excrucies? 10
quin tu animo offirmas atque istinc teque reducis,
et dis invitis desinis esse miser?
difficile est longum subito deponere amorem,
difficile est, verum hoc qua lubet efficias;
una salus hæc est, hoc est tibi pervincendum, 15
hoc facias, sive id non pote sive pote.

Continues after next page

Vocabulary & Notes

1. *siqua* - “if...any”
2. *pium* - see note on Carmen 73.2.
3. *violasse* = *violavisse*
foedere nullo - ablative of place, “in no agreement.”
4. *divum* = *deorum*
numine - ablative object of *abusum*.
5. *multa parata* - go with *gaudia* in line 6.
7. *quaecumque* - “whatever”
cuiquam - “to anyone”
9. *menti* - dative with *credita*.
11. *quin* - “why not”
istinc - “from that point,” that is from loving her.
12. *dis* = *deis*
dis invitis - ablative absolute, “with the gods unwilling.”
14. *verum* - “but”
qua lubet - “somehow”
16. *pote* - “possible”

Carmen 76, *continued*

o di, si vestrum est misereri, aut si quibus umquam
 extremam iam ipsa in morte tulistis opem,
 me miserum aspicite et, si vitam puriter egi,
 eripite hanc pestem perniciemque mihi, 20
 quæ mihi subrepens imos ut torpor in artus
 expulit ex omni pectore lætitiæ.
 non iam illud quæro, contra me ut diligat illa,
 aut, quod non potis est, esse pudica velit:
 ipse valere opto et tætrum hunc deponere morbum. 25
 o di, reddite mi hoc pro pietate mea.

Discussion

This poem celebrates Catullus' "piety" as a lover, and asks the gods to reward his goodness not only with the satisfaction of having done good, but also with the cure for his illness of love.

Describe the theme of each section of the poem:

Lines 1-8 - What words does Catullus use that reveal his theme?

Lines 9-16 - How do they relate to the first section, and what new theme do they introduce? How does Catullus describe his affliction?

Lines 17-22 - How does this section relate to both the first and second section? If you had no other knowledge of Catullus' situation, what would you imagine was wrong with him from these lines?

Lines 23-26 - How do these lines affect the picture suggested by the previous section? How does the end recall the poem's beginning?

Vocabulary & Notes, *continued*

17. *si vestrum est* - “if it is in your power.”
20. *mihi* - dative of interest, here translate “from me.”
pestem perniciemque - note the alliteration, this is also an example of hendiadys -
“disease and destruction” = “destructive disease.”
21. *subrepo* - “to creep down”
torpor - “numbness”
22. *ex omni pectore* - literally “from all my breast,” but it means “entirely from my breast.”
23. *contra me ut diligat illa* - “that she love me in return.”
24. *pudica* - “chaste”
25. *taetrum* - “bitter”

METER - Elegiac Distich

Carmen 77

Rufe mihi frustra ac nequiquam credite amice
 (frustra? immo magno cum pretio atque malo),
 sicine subrepsti mi, atque intestina perurens
 ei misero eripuisti omnia nostra bona?
 eripuisti, heu heu nostrae crudele venenum
 vitae, heu heu nostrae pestis amicitiae.

Discussion

This poem is thought to be addressed to the man who took Lesbia from Catullus. The repetition and difficult style of this poem seem to be meant to show the poet's anguish at being betrayed by a trusted friend.

What images does Catullus use to describe what has happened to him?
 How do these images and the meaning they were meant to convey compare and contrast with those in the previous poem?

Vocabulary & Notes

1. **Rufe** - most scholars believe that this was Rufus Caelius, a former friend of Catullus and lover of Lesbia.
credite - "trusted", vocative with *Rufe* and *amice*
3. **sicine = sic + ne**
subrepsti = subrepisti - "creep down into"
4. **ei misreo** - "that miserable one" is Catullus

METER - Elegiac Distich

Carmen 83

Lesbia mi præsente viro mala plurima dicit:
hæc illi fatuo maxima lætitia est.
mule, nihil sentis? si nostri oblita taceret,
sana esset: nunc quod gannit et obloquitur,
non solum meminit, sed, quæ multo acrior est res, 5
irata est. hoc est, uritur et loquitur.

Discussion

Lesbia's "man" rejoices when she attacks Catullus in his presence. He is not clever enough to realize that such anger is a sign of other passions.

What connection do the first two lines have to the rest of the poem?
How do the last two couplets resemble each other in structure?

Vocabulary & Notes

1. *viro* - either her husband or possibly just a steady boyfriend.
2. *fatuus* - "stupid"
3. *mulus* - "mule"
nostri - genitive object of *oblita*
4. *sana* - "sound" or "healthy" in the sense that she would be free from her passion for Catullus.
gannio - "growl"
obloquor - "blame"
5. *acrior* - it is "sharper" not only because it reflects her anger, but also because it shows the depth of her passion more sharply.
6. *hoc est* - "this means"

METER - Elegiac Distich

Carmen 84

Chommoda dicebat, si quando commoda vellet
dicere, et insidias Arrius hinsidias,
et tum mirifice sperabat se esse locutum,
cum quantum poterat dixerat hinsidias.
credo, sic mater, sic liber avunculus eius, 5
sic maternus avus dixerat atque avia.
hoc misso in Syriam requierant omnibus aures:
audibant eadem hæc leniter et leviter,
nec sibi postilla metuebant talia verba,
cum subito affertur nuntius horribilis: 10
Ionios fluctus, postquam illuc Arrius isset,
iam non Ionios esse sed Hionios.

Discussion

A joke about Arrius and his pretentious but wrong pronunciation. Educated Romans knew that some Latin words should be pronounced with an added 'h', but Arrius in his eagerness to show off is adding an 'h' wherever he can.

Vocabulary & Notes

1. **chommoda** - an example of how Arrius adds an *h* sound at the beginning of words.
si quando - “whenever”
3. **mirifice** - “wonderfully”
4. **quantum poterat** - “with all his might”
5. **credo** - “I suppose,” meant to be ironic. The irony continues in Catullus’ insistence that Arrius’ uncle was not a slave, *liber*, which implies that some might have thought otherwise.
7. **requierant** - “got a rest”
omnibus - dative of possession, “of everyone.”
auris - “ear”
8. **audibant** = **audiebant**
haec eadem - “these same (words),” i.e., *commoda* and *insidias*.
leniter et leviter - *leniter* is literally “smoothly,” but here is a grammatical term “without an *h* sound,” and *leviter* is “lightly” in the sense that the words now lacked Arrius’ ponderous effort to put an *h* in them.
9. **postilla** - “afterward”
verba - the subject of *metuebant*. Once Arrius was gone, the words didn’t need to fear Arrius’ mispronunciation.
10. **nuntius** - “message”
12. **Hionios** - adding the *h* to Ionios probably made a pun on the Greek word *hioneous* - “snowy,” meaning that the Ionian Sea was chilled by the blasts of Arrius’ pronunciation.

METER - Elegiac Distich

Carmen 85

Odi et amo. quare id faciam, fortasse requiris?
nescio, sed fieri sentio et excrucior.

Discussion

This is the classic statement of the agony of rejected love, unable either to gain the object of his love, or to give up that love.

Compare the feeling of this poem with that of Carmina 72, 75, 76, or 83. Do you think this poem is more or less effective than those poems, and why?

Vocabulary & Notes

2. *fieri sentio* - "I feel it happen"

METER - Elegiac Distich

Carmen 86

Quintia formosa est multis. mihi candida, longa,
 recta est: hæc ego sic singula confiteor.
 totum illud formosa nego: nam nulla venustas,
 nulla in tam magno est corpore mica salis.
 Lesbia formosa est, quæ cum pulcerrima tota est, 5
 tum omnibus una omnis surripuit Veneres.

Discussion

This poem grants that in terms of individual characteristics, Quintia is pretty enough, but for Catullus she lacks the overall charm which so adds to Lesbia's other beauty.

How does the thought of this poem progress through the 3 couplets? What word is repeated in each couplet, and what effect does this repetition give the poem?

Vocabulary & Notes

1. **Quintia** - Quintia, a girl whose good points don't quite add up to beauty, is otherwise unknown.
2. **recta** - "straight" or "erect." Good posture is also mentioned by Horace, *Satires* I.2.123 as being a part of feminine beauty.
3. **totum illud formosa nego** = **totum illud esse "formosa" nego**, i.e., "I deny that all that is *formosa*." *formosa* is left in its nominative form, as though taken in quotes directly from line 1.
4. **mica salis** - "grain of wit (salt)"
tam magno...corpore - does this imply that Quintia is too big?
- 5-6. **cum...tum** - "both...and"
tota - "altogether", or "as a whole"
omnis = **omnes** (accusative plural)
una omnis...Veneres - "alone has stolen all the charms of all the others"

METER - Elegiac Distich

Carmen 87

Nulla potest mulier tantum se dicere amatam
vere, quantum a me Lesbia amata mea est.
nulla fides ullo fuit umquam foedere tanta,
quanta in amore tuo ex parte reperta mea est.

Discussion

Another statement of Catullus' faithfulness, and, by implication, Lesbia's lack of faithfulness. The theme is similar to that of Carmen 75.

These verses are thought to be only a fragment, not a complete poem. Based on what we have seen of Catullus' poetry and style, do you agree? Why?

Vocabulary & Notes

2. *vere* - with *amatam* - "truly loved"
3. *nulla fides...tanta* - "no loyalty...so great"
ullo foedere - ablative of place

Meter - Elegiac Distich

Carmen 92

Lesbia mi dicit semper male nec tacet umquam
de me: Lesbia me dispeream nisi amat.
quo signo? quia sunt totidem mea; deprecor illam
assidue, verum dispeream nisi amo.

Discussion

A poem which argues again that Lesbia's anger toward the poet is a sign of her desperate love for him; he knows, for he feels exactly the same way.

Compare this poem to Carmen 83. How are the approach and theme similar? How does Catullus develop this theme differently in this poem?

Vocabulary & Notes

2. *Lesbia...amat* - word order is deceptive, read as *dispeream nisi Lesbia me amat*.
3. *quo signo...mea* - "by what sign (do I know)? (I know) because mine (signs of love) are just as many."
deprecor - "to pray to escape"

Meter - Elegiac Distich

Carmen 95

Zmyrna mei Cinnæ nonam post denique messem
 quam coepta est nonamque edita post hiemem,
 milia cum interea quingenta Hortensius uno

* * * * *

Zmyrna cavas Satrachi penitus mittetur ad undas, 5
 Zmyrnam cana diu sæcula pervolvent.
 at Volusi annales Paduam morientur ad ipsam
 et laxas scombris sæpe dabunt tunicas.

Carmen 95b

Parva mei mihi sint cordi monimenta (sodalis),
 at populus tumido gaudeat Antimacho.

Discussion

Praise of his friend Cinna's Zmyrna, which was written with the same time-consuming care that Catullus himself used.

Even though one line is missing, what structure do you see in this poem?

Discussion, *Carmen 95b*

This may be part of the previous poem or it may be an independent fragment. Obviously its theme is similar to that of Carmen 95.

Vocabulary & Notes

1. **Zmyrna** - a poem about Zmyrna, also known as Myrrha, who lusted after her father, Cinyras, and gave birth to Adonis, the lover of Venus.
Cinna - Gaius Cinna, also mentioned in Carmen 10.30, and Carmen 113, is supposed to be the one mistakenly killed in 44 B.C. for his namesake's role in the assassination of Caesar.
messis - "harvest"
- 3-4. We know from the meter that at least line 4 is missing. The sense of the couplet must have been something like "while Hortensius was churning out 500,000 lines a year (or month?)."
Hortensius - Q. Hortensius Hortalus.
5. **Satrachi** - the Satrachus was a river on Cyprus associated with the Adonis story.
penitus - "all the way to"
6. **pervolvo** - "to read"
7. **Volusi** - for more on Volusius and his *Annales* see Carmen 36
Paduam - for the joke to work, Padua must be the city where Volusius wrote his *Annales*.
8. **scomber** - "mackerel"
scombris...tunicas - the "tunics for mackerel" probably mean just wrapping for fish sold at the market.

Vocabulary & Notes, *Carmen 95b*

1. **mihi sint cordi** - "let...be dear to me"
sodalis - the word is missing, and might as easily have been the name of a friend of Catullus.
2. **Antimacho** - Antimachus was the Greek author of the *Lyde*, a work telling of love affairs of mythology, which Callimachus criticized as being too long and wordy, i.e., *tumidus*.

METER - Elegiac Distich

Carmen 101

Multas per gentes et multa per æquora vectus
 advenio has miseras, frater, ad inferias,
 ut te postremo donarem munere mortis
 et mutam nequiquam alloquerer cinerem.
 quandoquidem fortuna mihi tete abstulit ipsum, 5
 heu miser indigne frater adempte mihi,
 nunc tamen interea hæc, prisco quæ more parentum
 tradita sunt tristi munere ad inferias,
 accipe fraterno multum manantia fletu,
 atque in perpetuum, frater, ave atque vale. 10

Discussion

Carmen 101 is about the visit the poet paid to the tomb of his brother in Asia Minor, presumably while he was serving in Bithynia. The date and circumstances of his brother's death are completely unknown.

This poem and Carmen 96 are about the death of loved ones. What similarities and differences do you see in the two poems? What was Catullus' view of death?

Vocabulary & Notes

2. *inferiae* - sacrifices for the dead
3. *postremo donarem munere mortis* - "that I might award you death's final duty"
5. *quandoquidem* - "since indeed"
mihi - a dative of interest, translate as "from me."
6. *indigne...adempte mihi* - "unworthily lost to me" *indigne* is an adverb, and *adempte* is the vocative of a perfect passive participle.
7. *prisco...more parentum* - "in the parents' ancient custom," but since his parents are unable to visit the grave, Catullus is taking their place.
9. *multum manantia* - "dripping much." *Manantia* is neuter plural with *haec*, line 7.

METER - Elegiac Distich

Carmen 107

Si quicquam cupido optantique optigit umquam
 insperanti, hoc est gratum animo proprie.
 quare hoc est gratum +nobis quoque+, carius auro,
 quod te restituis, Lesbia, mi cupido.
 restituis cupido atque insperanti, ipsa refers te 5
 nobis. o lucem candidiore nota!
 quis me uno vivit felicior, aut magis +hac est
 +optandus vita dicere quis poterit?

Discussion

Another poem about a reconciliation with Lesbia, compare to Carmen 36. The poem seems to be sincere, but the text is doubtful in spots.

Note the poet's use of the word *cupido* and participles. What effect do they give to the poem?

Vocabulary & Notes

1. *optigit* - "has happened"
2. *proprie* - "truly"
3. The text is somewhat in doubt, but take *carius auro* as an apposition to *hoc* and translate the line as "therefore this is pleasing to us as well, dearer than gold."
4. *quod* - "that"
6. *lucem candidiore nota* - "day with a whiter mark" i.e., happier. *Lucem* is accusative of exclamation
- 7-8. *hac est/optandus* - this doesn't fit with the grammar of the rest of the sentence, but the meaning of the last half of 7 and of 8 must be "who will be able to say he is happier in this life?" or something similar.

METER - Elegiac Distich

Carmen 109

Iucundum, mea vita, mihi proponis amorem
hunc nostrum inter nos perpetuumque fore.
di magni, facite ut vere promittere possit,
atque id sincere dicat et ex animo,
ut liceat nobis tota perducere vita
æternum hoc sanctæ foedus amicitiae.

5

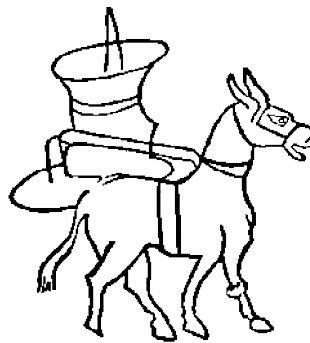
Discussion

A poem about a proposed affair, which shows the same scepticism about a woman's faith as Carmen 70.

Vocabulary & Notes

1. *mea vita* - "my life" is addressed to his lover, presumably Lesbia.
2. *perpetuum fore* - an indirect statement depending on *proponis*.
5. *ut...* - a result clause.
perduco - "to continue"

METER - Elegiac Distich



LABORA ASE ILLI QVOMODO EGO LABORAVI
ET PRODERIT TIBI

*Labora, aselle, quomodo ego laboravi,
et proderit tibi.*

“Work, little donkey, the way I have worked,
and it will profit you.”

graffito from a school on the Palatine

PART TWO...

“carpe diem”

Liber I, Carmen 1

Mæcenatavis edite regibus,
o et præsidium et dulce decus meum:
sunt quos curriculo pulverem Olympicum
collegisse iuvat metaque fervidis
evitata rotis palmaque nobilis 5
terrarum dominos evehit ad deos;
hunc, si mobilium turba Quiritium
certat tergemini tollere honoribus;
illum, si proprio condidit horreo
quidquid de Libycis verritur areis. 10

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Vocabulary & Notes

1. **Maecenas** - wealthy patron of Horace and friend of Augustus.
atavus- “ancient”
edite- vocative of *editus*, here = “sprung from.”
2. **decus**- “glory”
3. **sunt quos**- “there are those who,” a common way to make a general statement.
curriculum- “chariot”
Olympicum- “of Olympia,” the Greek site of a famous temple to Zeus and the Olympic games.
4. **collegisse**- a perfect infinitive, “to have gathered” and subject of *invat*.
- 4-5. **metaque fervidis/ evitata rotis** - “the turning post (just) missed by whirling wheels.”
 In chariot racing the course was marked by stones or *metae*. To get the fastest time one wanted to drive as close to them as possible without, of course, hitting them and crashing.
6. **terrarum dominos** - with *quos*, line 3 = “as masters of the earth,” or maybe with *deos*.
7. **hunc** - supply the verb *invat*, “it pleases”; both *hunc* and *illum* (line 9) are its objects.
mobiliu[m] turba Quiritiu[m] - “the fickle mob of Romans.” The unreliability and lack of judgement of the masses is a common theme in Horace.
8. **tergeminis...honoribus** - the “threefold honors” would presumably have been the traditional cursus honorum by which one advanced in Republican Rome - quaestor, praetor, and consul. By the time Horace writes, however, the rule of Augustus was making such offices merely ceremonial.
9. **illum** - see the note on line 7.
horreum- “granary”
10. **Libycis...areis** - Libya, or Northern Africa, used to be wetter and more fertile, producing most of Rome’s grain. So, what was swept from the “Libyan threshing floors” would be a fortune.

Liber I, Carmen 1, *continued*

gaudentem patrios findere sarculo
agros Attalicis condicionibus
numquam demoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare;
luctantem Icaris fluctibus Africum
mercator metuens otium et oppidi
laudat rura sui: mox reficit rates
quassas indocilis pauperiem pati.
est qui nec veteris pocula Massici
nec partem solido demere de die
spernit, nunc viridi membra sub arbuto
stratus, nunc ad aquæ lene caput sacræ;
multos castra iuvant et lituo tubæ
permixtus sonitus bellaque matribus
detestata; manet sub Iove frigido
venator teneræ coniugis immemor,
seu visa est catulis cerva fidelibus,
seu rupit teretes Marsus aper plagas.

Continues after next page

Vocabulary & Notes, *continued*

11. *gaudentem* - "the one who rejoices to ..."
12. *Attalicis condicionibus* - "under the terms of the Attalids." The Attalids, Attalus I and his descendants, ruled Pergamum in Asia Minor, and were proverbial for their wealth.
13. *demoveas, ut* - *demoveas* is a potential subjunctive, "you would never dislodge"; the *ut* introduces an indirect command, "to cut, as a timid sailor...etc,"
trabes - "beam," here = "ship"
trabe Cypria - Cyprus was famous for its production of both woods and ships.
14. *pavidus* - "trembling, timid"
Myrtoum...mare - the Aegean Sea between Crete and mainland Greece.
15. *luctor, luctari* - "to struggle"
Icariis fluctibus - the Icarian Sea, between Greece and southern Italy, famed for unpredictable weather.
Africum - the name of the southwest wind, which brought storms.
17. *ratis* - "raft, boat"
18. *indocilis pauperiem pati* - "unable to learn to suffer poverty"
19. *est qui* - similar to *sunt quos* in line 3, means "there is the sort who..."
veteris pocula Massici - "cups of old Massic wine" - the wine from Mt. Massicus in Campania was thought of as one of the best of the Italian wines.
20. *solido...die* - by a "solid day" Horace means one spent in uninterrupted work.
21. *arbutus* - "wild strawberry"
- 21-22. *membra.../ stratus* - *stratus* (from *sterno*) means "spread out"; *membra* is a "Greek" accusative, specifying "in what respect" the subject was spread out. Literally, "spread out in respect to his limbs," but often it is better to make the participle agree with the accusative, "with his limbs spread out"
ad aquae lene caput sacrae - "by the gentle source of a sacred spring"
23. *lituus* - "bugle"
tuba - "trumpet"
26. *coniugis immemor* - *immemor*, "forgetful" takes a genitive as do most words of remembering and forgetting.
28. *Marsus aper* - "a Marsian boar" - the Marsi lived in the mountains of central Italy east of Rome.
teretes plagae - "twisted nets"

Liber I, Carmen 1, *continued*

me doctarum hederæ præmia frontium	
dis miscent superis, me gelidum nemus	30
Nympharumque leves cum Satyris chori	
secernunt populo, si neque tibus	
Euterpe cohibet nec Polyhymnia	
Lesbom refugit tendere barbiton.	
quodsi me lyricis vatibus inseres,	35
sublimi feriam sidera vertice.	

Discussion

This poem is the introduction and dedication of Horace's first book of Odes. Consider the following:

To whom does he dedicate this book? Does the poet say why? Can you guess?

List the types of activity given as alternatives to poetry. Is there any pattern that you can see?

When the poet finally mentions poetry (lines 29-37), what symbols are used for poetry?

What value do you think Horace places upon poetry and how can you tell? From the text, do you think Horace expects or wants the common man to agree with him?

How do you know?

Both this poem and Catullus' Carmen 1 are introductions and dedications. How does this one differ from Catullus? What do the poets say about their work and poetry in general? What do the poets talk about most in their poems?

Vocabulary & Notes, *continued*

29. *hederae* - “ivy” (nominative plural)
doctarum hederae praemia frontium - “ivy, the prize of learned foreheads”
31. *Nympharum...Satyris* - the Nymphs were semi-divine female spirits who were thought to inhabit trees, mountains, streams, ponds, etc. They are often pursued by the Satyrs, creatures with the ears, tails, and hooves of goats (or sometimes horses), who were also the followers of Dionysus.
32. *tibiae* - “pipes”
33. *Euterpe* - the Muse of music.
Polyhymnia - a Muse, here perhaps intended to be the Muse of lyric poetry. The exact functions of the nine Muses is not clearly followed in the Odes.
34. *refugio* - “refuse”
barbiton - “lyre”
Lesboum...barbiton - “her Lesbian lyre,” refers to Alcæus and Sappho, the Greek lyric poets of Lesbos.
35. *quodsi* - “but if”
vates - “poet”
lyricis vatibus - “lyric poets,” dative with *inseres*. The true meaning of *vates* is really “one who prophesizes in verse,” but both Virgil and Horace use it of poets like themselves, as if to imply that their work had something of divine truth in it.
36. *ferio* - “strike”
sublimi...vertice - “with my exalted head”

METER - First Asclepiadean, as in III. 30.

Lines in the pattern:

— — | — · · — || — · · — | · —

Vocabulary & Notes

1. **diva...Cypri** - the goddess of Cyprus was Aphrodite or Venus, who was born from the sea and first came ashore on Cyprus.
2. **fratres Helenae** - the twins Castor and Pollux were the brothers of Helen and were thought of as guardians of sailors. They are called *lucida sidera* not because of any connection with the constellation of Gemini, but because their sign (and a sign of a good voyage) was a ball of lightning playing about the ship, also known as “St. Elmo’s Fire.”
3. **ventorum...pater** - the father of the winds was Aeolus, who kept the winds shut up (*obstrictis*) in a hollow mountain according to the *Aeneid*, Book I.
regat - hortatory subjunctive, “may he guide,” take this verb with *diva*, *fratres*, and *pater* as well — “Thus may the goddesses..., thus may the brothers..., thus may the father.”
4. **Iapyga** - Iapyx was the west-northwest wind which would carry Virgil from Italy to the west coast of Greece.
- 5-6. **tibi creditum/ debes Vergilium** - “you owe back Virgil, who was entrusted to you”
Vergilium - the Virgil, author of the *Aeneid*, and also the one who had introduced Horace to Mæcenæ.
6. **finibus Atticis** - dative, indirect object, “to the bounds of Attica.”
- 7-8. **reddas...serves** - subjunctives in an indirect command following *precor*.
animæ dimidium meae - “the (other) half of my soul”
9. **illi** - dative of possession.
12. **Africum** - southwest wind, see note on I.1.15.
13. **Aquilonibus** - northeast wind, dative with *decertantem*, plural for the sake of the meter.
14. **Hyadas** - the Hyades are a cluster of stars in the constellation of Taurus. Their morning setting (November) and their evening rising (October) were associated with rain, and their name was thought to come from the Greek *hyein*, “to rain.”
Notus - “the south wind”
15. **arbiter** - “ruler”
Hadria - “Adriatic Sea”
- 15-16. **quo non...maior** - “than whom there is no greater”
16. **ponere = deponere**

Liber I, Carmen 3, *continued*

quem mortis timuit gradum
qui siccis oculis monstra natantia,
qui vidit mare turbidum et
infamis scopulos, Acroceraunia? 20

nequiquam deus abscidit
prudens oceano dissociabili
terras, si tamen impiæ
non tangenda rates transiliunt vada.

audax omnia perpeti 25
gens humana ruit per vetitum nefas,
audax Iapeti genus
ignem fraude mala gentibus intulit.

post ignem ætheria domo
subductum macies et nova februm 30
terris incubuit cohors
semotique prius tarda necessitas

Continues after next page

Vocabulary & Notes, *continued*

17. *quem mortis...gradum* - "what approach of death"
20. *Acroceraunia* - in apposition to *scopulos*. Acroceraunia was a mountainous cape in northwestern Greece (actually Albania today) which was infamous for shipwrecks.
22. *prudens* - "foreknowing," or "in his wisdom"
dissociabilis - "dividing"
24. *non tangenda...vada* - "shallows (waters) not to be touched"
25. *audax...perpeti* - "bold enough to endure"
27. *audax Iapeti genus* - Prometheus, the son of Iapetus, who tricked Zeus and stole fire for mortals. This theft was from earliest times connected with the origin of all evils for mankind.
29. *aetheria domo* - "the house of Heaven," i.e., Olympus.
32. *semotique prius* - "previously remote," with *leti* in the next line.

Liber I, Carmen 3, *continued*

leti corripuit gradum.
expertus vacuum Dædalus aëra
pinnis non homini datis; 35
perrupit Acheronta Herculeus labor.

nil mortalibus ardui est:
cælum ipsum petimus stultitia neque
per nostrum patimur scelus
iracunda Iovem ponere fulmina. 40

Discussion

This poem begins as a prayer for Virgil's safety on his upcoming voyage to Greece.

What is the rest of the poem about?

What structure or pattern of themes do you see in this poem?

How is the ending connected to the beginning?

Vocabulary & Notes, *continued*

33. *corripuit gradum* - “quickened its pace”
34. *expertus...Daedalus* - “Dædalus attempted.” Dædalus was the most famous inventor of Greek mythology, and is supposed to have made wings of wax and feathers so he and his son, Icarus, could escape from Crete. Icarus flew too high and crashed. Their example was often quoted to show what happened to men who went beyond the bounds set for them by the gods.
vacuum...aëra - object of *expertus*.
36. *Acheronta* - Greek accusative form, Acheron was one of the principal rivers of the underworld.
Herculeus - “of Hercules.” One of the Labors of Hercules was to go to the underworld and steal Cerberus, the three-headed dog which guarded the entrance to Hades.
37. *nil...ardui est* - “there is nothing (too) difficult.” *Ardui* is a partitive genitive with *nil*.
40. *ponere* - used here for *deponere*, “set aside,” or “put down,” very common in Horace and Virgil.

METER - Second Asclepiadean

Liber I, Carmen 5

Quis multa gracilis te puer in rosa
 perfusus liquidis urget odoribus
 grato, Pyrrha, sub antro?
 cui flavam religas comam

simplex munditiis? heu quotiens fidem 5
 mutatosque deos flebit et aspera
 nigris æquora ventis
 emirabitur insolens,

qui nunc te fruitur credulus aurea,
 qui semper vacuum, semper amabilem 10
 sperat, nescius auræ
 fallacis. miseri, quibus

intemptata nites: me tabula sacer
 votiva paries indicat uvida
 suspendisse potenti 15
 vestimenta maris deo.

Discussion

What images are used to convey Pyrrha's fickleness? What is the effect of the repeated interrogatives *quis* and *cui* in lines 1 and 4?

What words are applied to the *puer*? What is the character of this *puer*?

What is the poet's attitude towards Pyrrha and her lovers? How does this compare with Catullus and his view of Lesbia?

Vocabulary & Notes

1. *gracilis* - "slender"
multa...in rosa - "on many a rose." A bed of roses and the cave are conventions from Greek erotic writing.
2. *perfusus* - "drenched with." The perfume (*odoribus*) was scented oil.
urget - "presses" the word's vagueness invites the reader to supply the details.
3. *Pyrrha* - her name is Greek for "blond," echoed by the *flavam* of line 4.
sub - here = "within"
4. *flava* - "blond"
5. *simplex munditiis* - "simple in your elegance." Note that the simplicity of her hair is not matched by her character.
6. *mutatos* - "changed" from good luck to bad, should also be applied to *fidem*.
7. *nigris...ventis* - ablative of means with *aspera*.
8. *insolens* - "unaccustomed"
9. *fruitur* - "enjoy" (with ablative)
te...aurea - together as ablative objects of *fruitur*. She is "golden" to her lover.
10. *vacuam* - "at leisure"
vacuam...amabilem - *te futuram esse* must be supplied for both.
12. *miseri, quibus* - "wretched are those to whom."
13. *intemptata* - "untested," perhaps implying, with *aurea* above, that she is "fool's gold." On the other hand, in keeping with the nautical imagery, perhaps the sea, shining to the inexperienced, is meant.
niteo - "shine"
- 13-16. *sacer paries* - the sacred wall is the wall of a temple.
tabula votiva - ablative of means. Tablets with a description or picture of the escaped danger were often put on temple wall as thanks for a god's help.
vestimenta - shipwrecked sailors vowed their clothes to the gods in thanks.
me...suspendisse - indirect statement after *indicat*, *suspendisse* is perfect to indicate he has already survived a "wreck" and hung up his offering.
potenti...maris deo - dative. There is some dispute as to the identity of the *deo*. Neptune seems obvious, but Venus, born from the sea, and goddess of both love and the sea (see I.3.1, above) is an attractive choice. Perhaps Horace intends the confusion.

METER - Fourth Asclepiadean

Liber I, Carmen 9

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

dissolve frigus ligna super foco
large reponens atque benignius
deprome quadrimum Sabina,
o Thaliarche, merum diota.

5

permitte divis cetera, qui simul
stravere ventos æquore fervido
deproeliantis, nec cupressi
nec veteres agitantur orni.

10

Continues after next page

Vocabulary & Notes

1. *ut* - “how”
2. *Soracte* - present day Mt. Soratte, 20 miles north of Rome and 2,400 feet high.
onus - their “burden” was snow, of course.
6. *large* - “generously”
benignius - “more lavishly”
7. *quadrimum* - “four year old”
Sabina - with *diota*. Sabine wine would have been of moderate quality.
deprome - “draw out” with an ablative (*diota*) of source.
8. *Thaliarche* - a Greek name, meaning “master of the celebration,” i.e., *magister bibendi*.
merum - “pure (wine)”
diota - “wine jar”
10. *stravere* - “have calmed”
11. *deproeliantis* - “raging,” accusative plural with *ventos*.
cupressus - “cypress tree”
12. *ornus* - “ash tree”

Liber I, Carmen 9, *continued*

quid sit futurum cras, fuge quærerere, et
quem Fors dierum cumque dabit, lucro
 appone, nec dulcis amores
 sperne puer neque tu choreas,

donec virenti canities abest
morosa. nunc et campus et aræ
lenesque sub noctem susurri
composita repetantur hora,

nunc et latentis proditor intimo
gratus puellæ risus ab angulo
pignusque dereptum lacertis
aut digito male pertinaci.

Discussion

Discuss in detail the structure and themes of the first three stanzas.

What images are used? What activities are mentioned? How is the second half of the poem different from the first? How does the fourth stanza introduce this change? In what ways are the two halves connected?

Vocabulary & Notes, *continued*

14. *quem...dierum cumque* - “whatever day.” Separating the *quem* and the *cumque* is called tmesis.
lucro/ appone - “count as profit”
16. *puer* - “as a youth”
chorea - “dance”
17. *virenti* - ablative with *abest*, also supply a *te* - “(is away from you) while you are fresh.”
18. *campus et areae* - the *campus* is the Campus Martius “Field of Mars” which was the major park of Rome. The *areae* would have been smaller open spaces or piazzas.
19. *susurri* - “whispers” of lovers meeting.
20. *composita...hora* - “the agreed upon hour”
21. *proditor* - with *gratus* and *risus* to mean “the pleasing laughter, betrayer of the girl...”
22. *angulus* - “corner, nook”
23. *pignus* - “pledge” or “token” of love, such as a ring.
24. *digito male pertinaci* - “from a finger scarcely holding tight.” The *male* makes *pertinaci* negative.

METER - Alcaic Strophe**Pattern:** 4 line stanza

- a) first two lines - single long, trochee, spondee, dactyl, trochee, single long or short
- b) third line - single long, trochee, spondee, trochee, trochee or spondee
- c) fourth line - dactyl, dactyl, trochee, trochee or spondee

NOTE: the **first** syllable of the first three lines is occasionally short, but such lines will **not** be tested on the AP Exam.

— | — · | — — | — · · | — · | —
 — | — · | — — | — · · | — · | —
 — | — · | — — | — · | — —
 — · · | — · · | — · | — —

Liber I, Carmen 10

Mercuri, facunde nepos Atlantis,
qui feros cultus hominum recentum
voce formasti catus et decoræ
more palæstræ,

te canam, magni Iovis et deorum
nuntium curvæque lyræ parentem,
callidum quidquid placuit iocoso
condere furto.

te, boves olim nisi reddidisses
per dolum amotas, puerum minaci
voce dum terret, viduus pharetra
risit Apollo.

Continues after next page

Vocabulary & Notes

1. ***Mercuri*** - Mercurius or Mercury was identified with the Greek Hermes.
nepos Atlantis - Hermes was the son of Maia, one of the Pleiades and daughter of Atlas.
2. ***feros cultus*** - “wild cultures”
hominum recentum - “of recently created men,” or as we would say, “primitive man.”
3. ***formasti = formavisti***
catus - “clever(ly)”
- 3-4. ***voce...more palaestrae*** - Hermes was the god of speech and of athletic contests, so it seems logical that his first gifts to men would be the art of speaking and the rules of athletics.
6. ***lyrae parentem*** - according to the *Homeric Hymn*, Hermes invented the lyre from the shell of a tortoise he killed on his adventures the day he was born. See note for lines 9-12.
7. ***callidum*** - “clever enough to” followed by complimentary infinitive *condere*.
quidquid - “anything”
8. ***condere*** - “to hide”
furto - Hermes was also the god of tricksters, thieves, and merchants.
- 9-12. According to the *Homeric Hymn*, on the day of his birth Hermes left his crib, went out, invented the lyre, stole the cattle of Apollo, and stoutly denied the whole thing when Apollo brought him before Zeus. The gods found the whole incident very amusing, even Apollo, who forgave his half-brother when Hermes gave him the lyre for his own special instrument.
9. ***te*** - must be taken as the object of both *terret* (line 11) and *risit* (line 12).
reddidisses - subjunctive because it indirectly reports the threat Apollo used in *terret*.
10. ***per dolum*** - “through a trick,” when he stole the cattle, he pulled them backwards by their tails, so their tracks would point in the opposite direction.
amotas - the Roman legal term, “stolen.”
11. ***viduus pharetra*** - “deprived of his quiver,” not mentioned in the *Homeric Hymn*, but apparently added by Alcæus is the story that Hermes also stole Apollo’s quiver.

Liber I, Carmen 10, *continued*

quin et Atridas duce te superbos
Ilio dives Priamus relictō
Thessalosque ignis et iniqua Troiæ
castra fefellit. 15

tu pias lætis animas reponis
sedibus virgaque levem coerces
aurea turbam, superis deorum
gratus et imis. 20

Discussion

This is a hymn to Mercury, and so it refers to well-known events in the god's life. Carefully trace attributes and stories that Horace applies to Mercury in this poem. Can you find any pattern connecting them?

In this poem how does Horace mention the stories of Mercury, explicitly or allusively? What effect does the way he introduces the stories give the poem?

Vocabulary & Notes, *continued*

13. **quin** - “indeed”
Atridas - Agamemnon and Menelaus, the sons of Atreus, and leaders of the Greeks at Troy.
14. **Ilio...relicto** - ablative absolute. Ilium was synonymous with Troy.
dives Priamus - the wealthy king of Troy, who in Book 24 of the *Iliad* enters the Greek camp at night to ransom the body of his dead son Hector from Achilles.
15. **Thessalos ignis** - Thessaly in northeastern Greece was the home of Achilles.
iniqua Troiae/ castra - “camps hostile to Troy.”
- 17-20. Mercury was not only the messenger of the gods on Olympus, but he was also the *psychopompos*, the escort of dead souls to Hades.
17. **reponis** - “restore,” suggesting that the pious souls had a specific, deserved place in the underworld.
- 18-19. **virga.../aurea** - the “golden wand” was the caduceus which gave him command of the dead.
levem.../...turbam - in the *Odyssey*, for example, Hermes is depicted as escorting the entire group of dead suitors.
- 19-20. **superis deorum/...et imis** - “to those of the gods above and those below”

METER - Sapphic Strophe

Liber I, Carmen 11

Tu ne quæsieris, scire nefas, quem mihi, quem tibi
finem di dederint, Leuconoe, nec Babylonios
temptaris numeros. ut melius, quidquid erit, pati.
seu pluris hiemes seu tribuit Iuppiter ultimam,
quæ nunc oppositis debilitat pumicibus mare 5
Tyrrhenum: sapias, vina liques, et spatio brevi
spem longam reseces. dum loquimur, fugerit invida
ætas: carpe diem quam minimum credula postero.

Discussion

What is the theme of this poem? How does the poet's use of tenses reinforce that theme?

What images does he associate with life and death?

What adjectives does he use in this poem, and how do they connect with the overall theme?

Vocabulary & Notes

1. *quaesieris* = *quaesiveris*
scire nefas - a parenthetical comment, not connected grammatically with the rest of the sentence.
2. *Leuconoe* - a Greek name, meaning “bright mind,” she is apparently fictitious.
Babylonios/...numeros - the Babylonians were famed as the inventors of astrology, so “Babylonian numbers” would obviously be those used to do an astrological chart.
temptaris = *temptaveris*
3. *ut melius* - “how much better”
4. *ultimam* - supply *hiemem*, and translate as “whether Jupiter has allotted me many more winters or this as my last”
- 5-6. *mare Tyrrhenum* - a Greek name for an Italian place, the sea between Italy, Sicily, and Sardinia.
vina liques - “strain your wine” as opposed to the easier, more common way of removing sediments from wine by letting it stand so that the sediment could settle out. The idea seems to be that, given the brevity and uncertainty of human life, one should prepare one’s wine for consumption in the quickest way possible.
- 6-7. *spatio brevi/ spem longam reseces* - “prune back your high hopes within a short space”
8. *carpe diem* - the famous Horatian phrase, usually translated “seize the day,” but actually better as “seize **this** day.”
credula postero - “trusting in the following (day),” *postero* is a dative, with the “day” coming from the *diem* just before.

METER - Fifth (Greater) Asclepiadean

Liber I, Carmen 14 *

O navis, referent in mare te novi
fluctus. o quid agis? fortiter occupa
portum. nonne vides, ut
nudum remigio latus

et malus celeri saucius Africo 5
antemnæque gemant ac sine funibus
vix durare carinæ
possint imperiosius

æquor? non tibi sunt integra lintea,
non di, quos iterum pressa voces malo. 10
quamvis Pontica pinus,
silvæ filia nobilis,

Continues after next page

Vocabulary & Notes

2. **fortiter occupa** - “bravely (try to) get to.”
4. **nudum remigio** - “naked of oars,” i.e., they have been broken off by the storm.
Supply *sit*.
5. **malus** - “mast”
saucius - “broken”
Africo - ablative of means with *saucius*. Africus was the southwest wind, see note on I.1.15.
6. **antemnae** - “the sailyards,” the crossbeams that held up the sails.
funibus - “ropes,” not just the rigging, but re-inforcing ropes which helped keep the ship together.
7. **duro** - “endure”
carinae - “the keels,” either referring to the front and back of the ship, or used vaguely for the parts of the ship in general.
8. **imperiosius** - “too violent”
9. **lintheum** - “sail”
10. **non di** - add *sunt*, i.e. “there are no gods.”
malum - “evil”
pressa...malo - *pressa* modifies the feminine *navis*; *malo* is ablative of means with *pressa*.
voces - “you might call upon,” subjunctive in a relative clause of characteristic.
11. **quamvis** - “although”
Pontica - of Pontus, the region around the Black Sea, famous for shipbuilding, it was also the home of Catullus’ *phaselus* in his Carmen 4.

Liber I, Carmen 14, *continued*

iactes et genus et nomen inutile:
nil pictis timidus navita puppibus
fidit. tu nisi ventis
debes ludibrium, cave. 15

nuper sollicitum quæ mihi tædium,
nunc desiderium curaque non levis,
interfusa nitentes
vites æquora Cycladas. 20

Discussion

According to the grammarian Quintilian, this poem is an allegory for the “ship of state,” an image which dates back to the poetry of Horace’s model, Alcæus. Quintilian says, “he says ship for the republic, waves and storms for civil wars, and harbor for peace and harmony.” What evidence can you find to support this interpretation? Are any other interpretations possible?

Vocabulary & Notes, *continued*

13. *iacto* - “to boast”
inutile - take with both *nomen* and *genus*, its force is almost adverbial, “to no avail.”
14. *navita* = *nauta*
puppis - “stern”
15. *fido* - “believe in” (with dative)
- 15-16. *nisi...ludibrium* - “unless you owe the winds a laugh”
ludibrium - “sport, a laugh”
17. *sollicitum...mihi taedium* - add “you were.” The phrase is literally “(an object of) worried tirsomeness to me,” better as “an object of tiresome worry.”
quae - is feminine, referring to *navis*. Again, supply “you were.”
- 19-20. *vites* is a hortatory subjunctive from *vito*, *interfusa aequora* is the object of *vites* and *nitentes Cycladas* is the object of *interfusa*.
20. *Cycladas* - the Cyclades, the major chain of islands in the southern Aegean Sea, famed for tricky winds. The specific reference has little to do with the location of the ship of state’s worries.

METER - Fourth Asclepiadean

Verse Unit: 4 line stanza

Pattern:

- a) first two lines - lesser Asclepiadean
- b) third line - Pherecratean
- c) fourth line - Glyconic

NOTE: this meter is based upon the choriamb (– · –)

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– – | – · – | – · – | – –
– – | – · – | – · – | – –
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Liber I, Carmen 20 *

Vile potabis modicis Sabinum
cantharis, Græca quod ego ipse testa
conditum levi, datus in theatro
cum tibi plausus,

clare Mæcenas eques, ut paterni
fluminis ripæ simul et iocosa
redderet laudes tibi Vaticani
montis imago. 5

Cæcubum et prelo domitam Caleno
tu bibes uvam: mea nec Falernæ
temperant vites neque Formiani
pocula colles. 10

Discussion

This is a “humble” invitation poem, in which Horace emphasizes that his means and tastes are far below those of Mæcenas. In what ways does he undercut the quality of the wine he is offering?

While Horace claims to be apologetic for the quality of the wine he is offering in this invitation, he also implies that it has some qualities that Mæcenas should find attractive. How does he imply this, and what are those qualities?

Vocabulary & Notes

1. **Sabinum** - the Sabine (wine) would have been produced by Horace on his farm, and would have been of only fair quality.
2. **cantharus** - "wine cup"
testa - "wine jar"
3. **levi** = **oblevi**, "I smeared," or here, "I sealed." Wine was placed in jars (*testa/ conditum*) and then sealed with the date marked on the seal.
4. **cum** - "when," would normally be before *datus*, above. Apparently Mæcenas was very ill in about 30 B.C., and was applauded enthusiastically when he recovered enough to visit the theater.
- 5-6. **equus** - Mæcenas was an *equus*, or "knight," the rank below Senators, and in spite of Augustus' offers of promotion, Mæcenas proudly (or stubbornly?) kept the rank he had been born with.
paterni/ fluminis - the "paternal river" is, of course, the Tiber.
7. **Vaticani** - not the present day Vatican, but the Gianicolo, across the Tiber from the Theater of Pompey.
8. **imago** - "echo," with *iocosa*.
9. **Caecubum** - Cæcuban was a famous Roman wine, from near Rome.
prelo...Caleno - "the Calenian wine-press." Calenian was a famous wine from Campania.
10. **bibes** - a future, but with a concessive force. Translate as "although you will drink."
Falernae - Falernian, another famous wine of Campania.
11. **vites** - "vines"
Formiani/ ...colles - the Formian hills, also near Rome, were the source of Formian, yet another famous wine.
- 9-12. The sense of the stanza is that while Mæcenas has, and will, drink more expensive and better wines, Horace's own drinking will not be so blessed. He seems to be using the names of the various wines as synonyms, i.e., Cæcuban and Calenian = Falernian and Formian.

METER - Sapphic Strophe

Liber I, Carmen 21

Dianam teneræ dicite virgines,
 intonsum pueri dicite Cynthium,
 Latonamque supremo
 dilectam penitus Iovi.

vos lætam fluviiis et nemorum coma, 5
 quæcumque aut gelido prominet Algido
 nigris aut Erymanthi
 silvis aut viridis Gragi,

vos Tempe totidem tollite laudibus
 natalemque, mares, Delon Apollinis 10
 insignemque pharetra
 fraternaue umerum lyra.

hic bellum lacrimosum, hic miseram famem
 pestemque a populo et principe Cæsare in
 Persas atque Britannos 15
 vestra motus aget prece.

Discussion

This poem is influenced by Catullus 34, another hymn ostensibly meant to be sung alternately by youths and maidens. Note, however, that in this poem, the youths and maidens are addressed, and are **not** actually singing.

Compare the ways in which Catullus and Horace mention the gods. What difference(s) do you see in Horace's concluding stanza?

Vocabulary & Notes

1. **Dianam** - the first syllable is LONG.
2. **intonsum...Cynthium** - "the unshorn Cynthian" is Apollo, who (with Diana) was born on Cynthus, the one and only hill on the island of Delos.
3. **Latonam** - Latona, or Leto, was the mother of Diana (Artemis) and Apollo.
4. **dilectam penitus** - "loved deeply"
5. **vos** - supply *dicite* (lines 1 and 2) or *tollite laudibus* (line 9); *laetam* refers to Diana.
coma - "foliage"
fluviis et nemorum coma - Diana was a goddess of rivers and forests.
6. **quaecumque** - refers to *coma*.
Algido - ridge on the southeast of the Alban hills. Note the play on the sounds of *gelido* and *Algido*.
7. **Erymanthi** - Erymanthus, the wildest mountain in Arcadia, Greece, was associated with Diana.
8. **Gragi** - Gragus (also spelled Cragus) was a mountainous area in western Asia Minor.
9. **Tempe** - accusative plural, a valley in northern Greece famed for its beauty, associated with Apollo.
10. **mas, maris** - "male"
Delon - accusative (Greek form). As mentioned above, Delos was the birthplace of Apollo and Diana.
- 11-12. **insignem...umerum** - "the shoulder marked by."
fraterna...lyra - "his brother's lyre." The lyre was invented by Apollo's brother, Mercury, and given to Apollo to sooth his anger after Mercury stole his cattle. See Carmen I.10.
13. **hic** - i.e., Apollo.
14. **principe Caesare** - Augustus is here mentioned under the title that he preferred, *princeps*, or "first citizen." Note that the senate, traditionally part of the formula *senatus populusque Romanus* is omitted.
15. **Persas atque Britannos** - two traditional faraway enemies of Rome, compare Catullus 45.22.
16. **aget** - a future is rather confident for a prayer, compare Catullus 34.21 and 24.

METER - Fourth Asclepiadean

Liber I, Carmen 22

Integer vitæ scelerisque purus
non eget Mauris iaculis neque arcu
nec venenatis gravida sagittis,
Fusce, pharetra,

sive per Syrtis iter æstuosas 5
sive facturus per inhospitalem
Caucasum vel quæ loca fabulosus
lambit Hydaspes.

namque me silva lupus in Sabina,
dum meam canto Lalagen et ultra 10
terminum curis vagor expeditis,
fugit inermem,

Continues after next page

Vocabulary & Notes

1. *integer vitae* - "untouched of life" i.e., having a life untouched by wrongdoing.
scelerisque purus - "pure of crime." The use of genitives in this line is a bit pretentious. Also note the chiasmus.
2. *eget* - "lack or need" (with the ablative)
Mauris - "Maurian." The Mauri or "Moors" were a tribe in northwestern Africa. The adjective is to be applied to all of the weapons mentioned here.
3. *sagittis* - ablative of means with *gravidā*.
4. *Fusce* - Aristius Fuscus was a friend of Horace, author of comedies, and schoolmaster. Horace says in *Ep.*I.10 that Fuscus disliked the country, so maybe Horace intends this tale of country dangers to amuse Fuscus.
5. *Syrtis* - shallows off the coast of North Africa, now the Gulf of Sidra.
aestuusus - "surging, boiling"
iter...facturus - "intending to journey," to be taken with all three exotic destinations.
7. *Caucasum* - the Caucasus was famed as the home of fierce wild beasts, including tigers(!)
fabulosus - "fabled"
8. *lambit* - "licks, or washes"
Hydaspes - nominative singular, the present day Jhelum in Punjab, it was famed as the site of Alexander the Great's battle with the Indian prince, Porus.
9. *silva...Sabina* - to suggest that the Sabine woods outside his small estate were as wild as the other places mentioned in this poem is a bit of humorous exaggeration.
lupus - wolves were common in the Sabine hills, and further there was a Roman superstition that if a wolf saw a man before the man saw it, the man would be struck dumb.
10. *Lalagen* - accusative singular. Lalage, the name of his fictional mistress, is Greek for "Chatterbox."
11. *vagor* - "wander" (deponent)
curis...expeditis - "with my cares set free," a somewhat odd expression, but the idea is clear.
12. *fugit* - the subject is *lupus* in line 9.
inermem - goes with *me* in line 9.

Liber I, Carmen 22, *continued*

quale portentum neque militaris
Daunias latis alit æsculetis
nec Iubæ tellus generat, leonum
arida nutrix. 15

pone me pigris ubi nulla campis
arbor æstiva recreatur aura,
quod latus mundi nebulæ malusque
Iuppiter urget, 20

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

Discussion

What is the sequence of images and ideas in this poem?

What is the tone set by the first two stanzas? How does the third stanza alter that tone?

How does the fourth stanza shift its tone back to that of the first two, and how does the conclusion again alter that tone?

In general terms, how would you describe the structure of this poem?

Vocabulary & Notes, *continued*

14. ***Daunias*** - “the land of Daunus” was Apulia in Italy, supposedly settled by the Greek hero Diomedes and his father-in-law, Daunus.
aesculetis - “oak forests”
alo - “to nourish”
15. ***Iubae*** - Iuba II was the king of Gætulia and Mauretania in North Africa, and a published authority on lions.
16. ***nutrix*** - “wet nurse”
18. ***recreatur*** - “is restored”
19. ***quod latus mundi*** - “the part of the world which”
malus/ Iuppiter - since he was the god of the weather, where the weather was bad, Jupiter himself would be bad.
21. ***pone*** - supply *me*.
nimum propinqui - “too close,” i.e., an equatorial region overheated by its nearness to the sun.
22. ***domibus negata*** - “denied to homes” in the sense that it was too hot for anyone to live there.
23. ***dulce ridentem*** - the same phrase used by Catullus in his translation of Sappho, 51.4-5.

METER - Sapphic Strophe

Vocabulary & Notes

1. *inuleo* - “fawn,” dative with *similis*. *Similis* is nominative with the subject, “you,” or Chloe.
Chloe - presumably another fictional lady. Chloe, which in Greek means “green” and suggests immaturity, was also the name of the heroine of the Greek erotic novel *Daphnis and Chloe*.
2. *avius* - “trackless”
- 5-6. *mobilibus.../...foliis* - ablative of place.
inhorreo - “bristle, rustle”
veris.../ adventus - subject of *inhorruit*.
rubus - “bramble bush”
7. *lacerta* - “lizard”
8. *et corde et genibus* - ablatives of place.
tremi - the subject of *tremi* is the fawn, *inuleus*.
9. *atqui* - “but”
ut - “like”
10. *Gaetulus* - Gætulian, from North Africa.
frangere persequor - “pursue you to crush (you).” *Frangere* suggests a beast breaking the bones of its prey.
12. *tempestiva...viro* - “being at the right time of life for a man.” *Tempestiva* is nominative, referring to Chloe, *viro* is dative.
desine.../...sequi - “stop following”

METER - Fourth Asclepiadean

Liber I, Carmen 34

Parcus deorum cultor et infrequens,
insanientis dum sapientiæ
consultus erro, nunc retrorsum
vela dare atque iterare cursus

cogor relictos. namque Diespiter 5
igni corusco nubila dividens
plerumque, per purum tonantis
egit equos volucremque currum,

quo bruta tellus et vaga flumina,
quo Styx et invisi horrida Tanari 10
sedes Atlanteusque finis
concutitur. valet ima summis

mutare et insignem attenuat deus
obscura promens: hinc apicem rapax
Fortuna cum stridore acuto 15
sustulit, hic posuisse gaudet.

Discussion

What is the tone of the first two stanzas? How does the tone change in the third and fourth stanzas?

Do you think that Horace was serious in his renunciation of his former philosophy?

What was his reasoning, and do you accept it?

Vocabulary & Notes

1. *parcus...cultor* - "although I used to be a stingy worshipper."
2. *insanientis...sapientiae/ consultus* - "an expert in insane wisdom."
dum.../ ...erro - *erro* is a present, but with *dum*, translate as imperfect, "while I was wandering."
4. *vela dare* - "to give sail" = "to sail."
5. *relictos* - with *cursus*, either "abandoned," or some suggest *relectos*, "retraced," which is possible, but a bit redundant.
Diespiter - "Jupiter"
6. *corusco* - "flashing, glittering"
7. *plerumque* - "for the most part," with the emphasis on *nubila*.
purum - a pure, i.e. cloudless, blue sky. Thunder and lightning without clouds were commonly accepted signs of Jupiter's displeasure. Since Epicureans like Horace did not believe such a thing was possible, Horace is here playfully suggesting such an occurrence has forced him to change his beliefs.
8. *volucrem* - "winged"
 The image of Jupiter driving horses and a chariot of thunder is unusual - the common image is that he hurls thunderbolts like spears.
9. *quo* - ablative of agent, it equals Jupiter here and in the next line.
bruta - "senseless, inert"
10. *Styx* - one of the chief rivers of the underworld.
invisi - "hated"
Taenari - Cape Tænaron, on the southern tip of mainland Greece was supposed to have a cave through which one could descend to the underworld.
11. *Atlanteus* - "Atlantic"
12. *valet* - the subject is *deus* from the following phrase. *valeo* - "to be strong (enough to)"
13. *attenuo* - "to diminish"
14. *promens* - "raising"
rapax - "greedy"
hinc - "from this one"
apicem - the pointed crown of eastern kings.
15. *stridore acuto* - "shrill whirring," i.e., of Fortuna's wings.
16. *hic* - "on this one"

METER - Alcaic Strophe

Liber I, Carmen 37

Nunc est bibendum, nunc pede libero
pulsanda tellus, nunc Saliaribus
ornare pulvinar deorum
tempus erat dapibus, sodales.

antehac nefas depromere Cæcubum
cellis avitis, dum Capitolio
regina dementis ruinas
funus et imperio parabat

5

contaminato cum grege turpium
morbo virorum, quidlibet impotens
sperare fortunaque dulci
ebria. sed minuit furorem

10

vix una sospes navis ab ignibus
mentemque lymphatam Mareotico
redegit in veros timores
Cæsar ab Italia volantem

15

Continues after next page

Vocabulary & Notes

1. ***est bibendum*** - “now there should be drinking”
libero - “free” from any restraint or worry.
2. ***Saliaribus*** - “Saliar,” with *dapibus*. The Saliars were a traditional Roman priesthood, known for their lavish dinners.
- 3-4. ***pulvinar.../...dapibus*** - the *lectisternium* was a Roman festival in which statues of the gods were placed on couches, with a banquet placed in front of them. Such an offering might be made in time of national rejoicing.
sodales - “comrades”
5. ***nefas*** - add *erat*.
depromere - “to draw out”
Caecubum - see note on I. 20.
6. ***cellis avitis*** - “ancestral storerooms”
Capitolio - the Capitoline was the site of the temple Jupiter Optimus Maximus, the supreme god of the Roman state religion.
7. ***regina*** - the queen is Cleopatra, who is never mentioned by name in Augustan poetry. Cleopatra was hated as a wicked eastern queen who would enslave Rome.
8. ***et*** - the force of the *et* goes before *funus*.
funus - “death, destruction”
- 9-10. ***contaminato cum grege turpium/ morbo virorum*** - “with her mob of base men, contaminated by perversion.”
quidlibet - “anything at all,” object of *sperare*.
impotens - “frenzied enough to.” *Impotens* usually means powerless, here it implies a complete loss of self-control.
13. ***vix una sospes navis*** - the subject of *minuit*, translate as “the fact that hardly one ship survived.”
14. ***Mareotico*** - ablative of means with *lymphantam*. Mareoticum was the most famous wine of Alexandria, home of the Egyptian rulers.
16. ***volantem*** - grammatically refers to *mentem* in line 14, but the focus has shifted back to Cleopatra herself.

Liber I, Carmen 37, *continued*

remis adurgens, accipiter velut
 mollis columbas aut leporem citus
 venator in campis nivalis
 Hæmoniæ, daret ut catenis 20

fatale monstrum: quæ generosius
 perire quærens nec muliebriter
 expavit ensem nec latentis
 classe cita reparavit oras,

ausa et iacentem visere regiam 25
 voltu sereno, fortis et asperas
 tractare serpentes, ut atrum
 corpore combiberet venenum,

deliberata morte ferocior:
 sævis Liburnis scilicet invidens 30
 privata deduci superbo
 non humilis mulier triumpho.

Discussion

This is a brilliant piece of propaganda, which reflects the “party line” of Octavian (Augustus). Actually, the war was really between two Romans, Octavian and Antony, for Rome and her empire. Octavian’s victory came in the sea battle at Actium, September 2, 31 B.C. However, Octavian did not immediately pursue Antony and Cleopatra to Egypt - it was almost a year before Antony committed suicide. Cleopatra did not kill herself until she was about to be taken back to Rome for Octavian’s triumph. Her use of asps is possible, but not substantiated.

How does Horace attack Cleopatra? What terms does he attach to her and her followers? In contrast, what Roman terms and images does he use?

Why do you think Horace omits Antony and concentrates on Cleopatra?

Vocabulary & Notes, *continued*

17. *velut* - “just as,” introduces an extended or “heroic” simile.
accipiter - “hawk”
18. *citus* - “swift”
- 18-20. For both the hawk and the hunter similes, supply “pursues” as the verb.
20. *Haemoniae* - Hæmonia was a region of Thessaly in northern Greece, conventionally known for snowy winters.
daret ut - reverse the order of these two words.
21. *fatale* - “bringing doom”
generosius - “more nobly”
23. *expavit* - “feared”
24. *reparavit* - “retreated”
25. *ausa* - add *est*, “she was brave enough to.”
regia - “palace”
iacentem - “lying in ruins”
26. *fortis* - “was brave enough to”
29. *deliberata morte* - ablative absolute, “with death decided upon.”
ferocior - add *erat*.
30. *scilicet* - “certainly”
Liburnis - Liburnian galleys, small, fast ships used by the Liburni of the northern Adriatic, and exploited by Octavian in his war with Cleopatra and Antony.
invidens - “begrudging.” Liburnis is the dative indirect object, and the infinitive *deduci* in line 30 (and all of lines 29 and 30) is what she begrudges them.
31. *privata* - “as a private individual,” i.e., no longer a queen.
32. *triumpho* - dative, “for a triumph.” The triumph was a parade celebrating a great military victory, in which the triumphant general rode through the streets with the most important of his captured enemies marching before him in chains. In fact, although Cleopatra escaped this fate, her children, Alexander Helios and Cleopatra Selene, were led in chains in Octavian’s triumph.

METER - Alcaic Strophe

Liber I, Carmen 38

Persicos odi, puer, apparatus,
displicent nexæ philyra coronæ,
mitte sectari, rosa quo locorum
sera moretur.

simplici myrto nihil allabores
sedulus curo: neque te ministrum
dedecet myrtus neque me sub arta
vite bibentem.

5

Discussion

In this poem Horace advocates enjoying pleasure in simple, unpretentious terms. Such simplicity in pleasure would have fit in well with his Epicurean philosophy, and the simple tone of the poem makes it a nice “end-piece” for the book, especially after the rather excited tone of the previous poem.

Vocabulary & Notes

1. *Persicos...apparatus* - "Persian magnificence," the Persians were proverbial for their wealth and luxury.
2. *nexae philyra coronae* - "garlands woven of lime bark," upon which an elaborate flower garland could be constructed.
3. *mitte* - "give up" (= *omitte*).
sector - "pursue, seek" (deponent)
quo locorum - "what place," literally "where of all places."
rosa...sera - a "late rose." Roses were seasonal, and difficult to obtain after early summer.
4. *moror* - "to linger, delay"
- 4-5. *nihil allabores/ sedulus curo* - read as *nihil...curo allabores/ sedulus*. "I care nothing that you diligently work to add to." The idea is that effort and adornment can add nothing to myrtle.
5. *myrtus* - "myrtle"
6. *minister* - "attendant, servant"
- 7-8. *arta/ vite* - "compact vine." That is, a trellis of tightly twined vines to give shade in a garden.

METER - Sapphic Strophe

Liber II, Carmen 3

Aequam memento rebus in arduis
servare mentem, non secus in bonis
ab insolenti temperatam
lætitia, moriture Delli,

seu mæstus omni tempore vixeris, 5
seu te remoto gramine per dies
festos reclinatum bearis
interiore nota Falerni.

quo pinus ingens albaque populus 10
umbram hospitalem consociare amant
ramis? quid obliquo laborat
lympha fugax trepidare rivo?

huc vina et unguenta et nimium brevis
flores amoenæ ferre iube rosæ,
dum res et ætas et sororum 15
fila trium patiuntur atra.

Continues after next page

Vocabulary & Notes

1. *memento* - a “future” imperative, “remember”
2. *non secus* - “not otherwise,” i.e., “likewise.”
3. *insolens* - “excessive”
temperatam - “restrained from,” again with *mentem*.
4. *moriture Delli* - vocative, “you Delli, who are going to die.” Delli was a young man fond of luxury and pleasure, and in the struggles for power following the death of Caesar he became famous for repeatedly changing sides.
- 5-6. *seu...seu* - following *moriture*, i.e., both of these conditions will result in death.
remoto gramine - “on secluded grass,” that is, in a place which is removed from the trouble of the everyday world.
- 6-7. *per dies/ festos* - “through feast days.” Horace here suggests that reasonable enjoyment on holidays is better than continual gloom (*maestus omni tempore*).
7. *beo* - “to bless”
8. *interiore nota Falerni* - “an interior mark of Falernian” means that it was stored deep in the cellar where the oldest and best wines would be kept.
9. *quo* - “where”
populus - “poplar tree”
- 11-12. *obliquo...rivo* - “swerving stream”
12. *lympa* - “spring”
14. *ferre iube* - “order (him) to bring.” The exact identity of the servant who is bringing everything is not stated.
- 15-16. *sorum/ fila trium...atra* - “the black threads of the three sisters.” The three sisters were Fates: Clotho, Lachesis, and Atropos. The first two spun out the thread of a man’s life, and at its allotted end, Atropos cut it off.

Liber II, Carmen 3, *continued*

cedes coemptis saltibus et domo
villaque flavos quam Tiberis lavit,
cedes et exstructis in altum
divitiis potietur heres. 20

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

omnes eodem cogimur, omnium 25
versatur urna serius ocus
sors exitura et nos in æternum
exilium impositura cumbæ.

Discussion

Discuss the poet's attitude to life, death, and pleasure, and compare it to that shown in other poems we have read.

Vocabulary & Notes, *continued*

17. ***cedes*** - "you shall depart from," with ablative.
coemptis saltibus - "bought up woods and pastures"
domo - "house," but a house in the city.
18. ***villa*** - "a country house"
flavos - an irregular nominative singular, = ***flavus***.
Tiberis - the right bank of the Tiber was a popular site for the houses and resorts of the wealthy, like Dellius.
lavo - "to wash"
19. ***extructis in altum*** - "piled up to a great height"
cedes - note the repetition from the first line of the stanza.
21. ***prisco...ab Inacho*** - "born from the ancient (family of) Inachus." Inachus was the first king of Argos, the father of Io, and the ancestor by 18 generations of Hercules. Here he is used as the symbol of an ancient ancestry, i.e., "old money."
natus - is the subject of *moreris*.
22. ***nil interest an*** - "it matters not whether as....or as"
23. ***sub divo*** - "under the divine one," may mean "on earth," or "under the sky," i.e., "homeless."
24. ***nil miserantis*** - "with no mercy" (genitive with *Orvi*)
25. ***eadem*** - "to the same place"
26. ***urna*** - "jar." Ablative of place. Lots (*sortes* - differently colored pebbles) were shaken in a jar and the man whose pebble flew out first was the winner, or as the case may be, the loser.
serius ocius - "later or sooner," with *exitura*.
27. ***sors exitura*** - "the lot...destined to fly out." For the *sortes* see note on line 26, above.
28. ***nos impositura cumbae*** - "which will put us aboard the boat"

METER - Alcaic Strophe

Liber II, Carmen 7

O sæpe mecum tempus in ultimum
deducte Bruto militiæ duce,
quis te redonavit Quiritem
dis patriis Italoque cælo,

Pompei, meorum prime sodalium,
cum quo morantem sæpe diem mero
fregi coronatus nitentis
malobathro Syrio capillos?

5

tecum Philippos et celerem fugam
sensi relictæ non bene parmula,
cum fracta virtus et minaces
turpe solum tetigere mento:

10

sed me per hostis Mercurius celer
denso paventem sustulit ære,
te rursus in bellum resorbens
unda fretis tulit æstuosis.

15

Continues after next page

Vocabulary & Notes

1. *tempus in ultimum* - "into extreme danger"
2. *deducte* - vocative of the passive participle
Bruto...duce - "when Brutus was the leader." This is the Brutus who lead the assassination of Julius Cæsar in 44 B.C. Horace joined Brutus' army in the summer of 44 B.C., and did not leave until Brutus was defeated in the battle of Philippi in 42 B.C.
3. *quis* - i.e., "what god"
Quiritem - "as a civilian"
4. *dis patriis* - "gods of your fathers," dative with *redonavit*.
5. *Pompei* - this Pompeius is otherwise unknown.
6. *merum* - "wine"
- 6-7. *morantem...diem* - "the lingering day"
fregi - "interrupted" or perhaps "whiled away"
- 7-8. *coronatus nitentis/...capillos* - "wearing a crown on my hair, shining"
malobathro Syrio - "with Syrian perfume," ablative of means with *nitentis*.
Malobathrum was made from the leaves of the laurel tree.
9. *Philippos* - the battle Philippi occurred in November of 42 B.C.
10. *parmula* - "shield"
relicta non bene parmula - an ablative absolute, *non bene* goes closely with *relicta*.
11. *fracta* - supply *est*.
minaces - "threatening (men)"
12. *solum* - "earth, soil"
mentum - "chin"
solum tetigere mento - "they touched the ground with the chin," compares to our phrase "bite the dust"
13. *Mercurius* - Mercury, as the god of eloquence and the inventor of the lyre, is the protector of poets. The rescue of a hero by a god in a dense cloud is common in epic, humorously echoed here.
14. *denso aere* - "in a dense cloud." What the poet means is a cloud of invisibility.
15. *"resorbens* - sucking back"

Liber II, Carmen 7, *continued*

ergo obligatam redde Iovi dapem
longaque fessum militia latus
depone sub lauru mea nec
parce cadis tibi destinatis. 20

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

curatve myrto? quem Venus arbitrum 25
dicet bibendi? non ego sanius
bacchabor Edonis: recepto
dulce mihi furere est amico.

Discussion

How does this poem compare to Catullus 9? What themes are discussed here, and how much do we learn of the friendship between the two men?

Vocabulary & Notes, *continued*

17. *obligatam...dapem* - "the feast owed," owed in thanks for Pompeius' safety.
- 18-19. *militia* - ablative of means with *fessum*.
fessum...latus/depone - "put down (or "rest") your weary side"
19. *lauru* - "laurel tree" (ablative singular)
20. *cadis...destinatis* - "jugs fated for you," dative with *parve*.
21. *oblivioso...Massico* - "forgetful Massic." Actually, it will be Horace and Pompeius who will become forgetful.
22. *ciborium* - "wine cup"
23. *conchis* - "shell-shaped jars"
- udo apio* - "pliant celery"
- 23-25. *quis.../deproperare apio coronas/ curatve myrto* - read as *quis curat deproperare coronas udo apio myrtove*.
quis...curat - "who is responsible"
deproperare - "to make hurriedly"
apio - "celery," not the chunky American variety, but the thinner, more fragrant European kind, was used to make garlands.
25. *quem Venus arbitrum/ dicet bibendi?* - Venus will declare the *magister bibendi* because it was determined by throwing the dice, and the best throw was called a "Venus."
26. *non ego sanius/ bacchabor Edonis* - *non sanius* here equals *insanitus*, "more insanely." *bacchabor* - "I will go crazy" originally refers to the madness of the followers of Dionysus (Bacchus). *Edonis* (ablative of comparison) - the Edonians were a Thracian tribe whose women were supposed to have become followers of Dionysus.
27. *recepto/...amico* - an ablative absolute
28. *furere* - "to go crazy," similar to *bacchabor* above.

METER - Alcaic Strophe

Liber II, Carmen 10

Rectius vives, Licini, neque altum
semper urgendo neque, dum procellas
cautus horrescis, nimium premendo
litus iniquum.

auream quisquis mediocritatem 5
diligat, tutus caret obsoleti
sordibus tecti, caret invidenda
sobrius aula.

sæpius ventis agitur ingens
pinus et celsæ graviore casu 10
decidunt turres feriuntque summos
fulgura montis.

Continues after next page

Vocabulary & Notes

1. *Licini* - probably Licinius Murena, the brother-in-law of Mæcenas. He was known for his outspokenness, and later was killed for his part in a conspiracy against Augustus.
- 2-3. *dum procellas/...cautus horrescis* - “when you tremble cautiously at squalls”
urgendo - “by pressing out into”
premendo - “by hugging”
4. *iniquum* - unfriendly (also uneven)
5. *auream...mediocritatem* - this “golden mediocrity” or moderation which was a philosophical ideal.
diligit - “chooses,” suggesting a philosophical choice.
6. *obsoleti* - “dilapidated, worn out”
caret - “avoids” (with ablative)
7. *invidenda* - “which would cause envy”
8. *aula* - “court, palace”
9. *agitatur* - “is shaken”
- 9-12. *saepius...* - goes with all three examples in this stanza - all stock examples of how too much success is to be avoided.

Liber II, Carmen 10, *continued*

sperat infestis, metuit secundis
alteram sortem bene præparatum
pectus: informis hiemes reducit 15
Iuppiter, idem

submovet; non, si male nunc, et olim
sic erit: quondam cithara tacentem
suscitat Musam neque semper arcum
tendit Apollo. 20

rebus angustis animosus atque
fortis appare, sapienter idem
contrahes vento nimium secundo
turgida vela.

Discussion

This poem gives advice based on the antithesis of various extremes in several of human life? What are those extremes and areas of life, and what is the advice?

Vocabulary & Notes, *continued*

13. *sperat...metuit* - the subject of both is *pectus* and the object of both is *sortem*.
infestis...secundis - add *rebus*, "affairs" or *temporibus*, "times" to both.
15. *informis* - "ugly, hideous"
16. *Iuppiter* - Jupiter in his role as sky and weather god would have controlled the snow.
idem - "the same" or better, "he also"
17. *si male nunc* - supply *est*, "if things are going badly now"
et olim - "also at another time," from the tense of *erit* we know that "another time" will be in the future.
18. *quondam* - "sometimes"
cithara - ablative of means
19. *Musam* - here the Muse is used for poetry generally.
20. *Apollo* - Apollo, usually shown with the bow, was also the god of music, shown playing the lyre.
22. *appare* - "show yourself"
idem - "likewise"
23. *contraho* - "to draw in, trim," with *sapienter* the future has the force of "you will be wise to"
vento nimium secundo - by "a too favorable wind" Horace means a wind blowing in the right direction, but so strong as to be dangerous.

METER - Sapphic Strophe

Liber II, Carmen 14

Eheu fugaces, Postume, Postume,
labuntur anni nec pietas moram
 rugis et instanti senectæ
 afferet indomitæque morti,

non si trecentis quotquot eunt dies, 5
amice, places illacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi

compescit unda, scilicet omnibus,
quicumque terræ munere vescimur,
enaviganda, sive reges
sive inopes erimus coloni.

frustra cruento Marte carebimus
fractisque rauci fluctibus Hadriæ,
frustra per autumnos nocentem
corporibus metuemus Austrum:

Continues after next page

Vocabulary & Notes

1. **Postume** - Postumus has not been confidently identified, although he presumably existed.
2. **labuntur anni** - "years slip by," *labuntur* suggests a river gliding by.
5. **trecentis tauris quotquot eunt dies** - "with 300 bulls every day that goes by"
6. **places** - present subjunctive of *placo*, *placare*, "to placate."
7. **Plutona** - Pluto (= Greek Hades) was the Roman god of the underworld.
8. **Geryonen** - Greek accusative, object of *compescit*, a monster who lived in Spain, it was one of Heracles' labors to steal his cattle. He had three bodies, so he is here called "thrice ample," *ter amplum*.
Tityon - Greek accusative, also object of *compescit*, a giant monster who is staked out over 9 acres in the underworld to have his entrails eternally torn by vultures in punishment for lusting after Leto, mother of Apollo and Diana.
9. **compescit unda** - "holds in with a wave," since the rivers of the underworld could not be recrossed back into the world of the living.
scilicet - with *enaviganda*, line 11, see note below.
10. **quicumque** - "all of us who"
terrae munere - "the gift of the earth." The earth and its produce are implicitly contrasted with the waters (*unda*) guarding the underworld.
11. **enaviganda** - ablative with *unda*, *scilicet omnibus*, line 9, as "which must indeed be sailed by all"
13. **frustra** - "in vain" since we will all die anyway.
cruento Marte - "bloody Mars" here simply means "war."
careo - "to avoid, lack" (with ablative)
14. **Hadriae** - the Adriatic, which had a bad reputation for storms and winds.
15. **per autumnos** - "through every autumn"
nocentem/ corporibus...Australum - Auster was the hot southwest wind, or Scirocco, of autumn in Italy. It is "harmful to bodies" (*nocentem corporibus*) because it was blamed for the increase in fever which occurred in Italy during autumn.

Liber II, Carmen 14, *continued*

visendus ater flumine languido
Cocytos errans et Danai genus
infame damnatusque longi
Sisyphus Aeolides laboris, 20

linquenda tellus et domus et placens
uxor, neque harum quas colis arborum
te præter invisas cupressos
ulla brevem dominum sequetur.

absumet heres Cæcuba dignior 25
servata centum clavibus et mero
tinguet pavimentum superbo,
pontificum potiore cenis.

Discussion

Discuss the tone and philosophical view of this poem.

This poem is structured in 3 sections - the first 3 stanzas, the next 3 stanzas, and the final stanza. How would you explain and elaborate on that structure?

Vocabulary & Notes, *continued*

17. *viso* - “to visit”
- 17-18. *ater.../ Cocytos* - Cocytos (Greek nominative) was one of the rivers of Hades, here called black from its association with death.
flumine languido/ ...errans - “meandering in a sluggish stream”
Danai genus - “the race of Danaus” were the Danaids, 50 girls, 49 of whom killed their husbands on their wedding night. Even though the marriage was forced on them, they are punished for the murders by having to try to carry water in sieves to fill a huge jar.
19. *damnatus* - “condemned” here takes a genitive of the punishment, *longi laboris*.
20. *Sisyphus Aeolides* - “Sisyphus, son of Aeolus.” He was punished by having to endlessly roll a rock up a steep hill, only to have it roll back down once he reached the top.
21. *linquo* - “to abandon”
23. *praeter inuisas cupressos* - “except for the hated cypresses,” which were (and are) trees associated with death in the Mediterranean.
24. *brevem dominum* - with *te*. *Brevem* here means “short-lived.”
25. *Caecuba* - Cæcuban was a prized Italian wine.
heres dignior - the heir will be “worthier” because he has the good sense to enjoy the Cæcuban before it is too late.
26. *centum clavibus* - “with 100 keys,” which still cannot preserve the wine after the owner’s death.
27. *pavimentum* - “floor, pavement”
superbo - with *mero*, line 26. “Proud” refers both to the wine’s quality and the way it is being consumed.
28. *pontificum potiore cenis* - “better than (the wine at) the dinners of the pontifices.”
The colleges of priests were proverbial for the extravagance of their dinners.

METER - Alcaic Strophe

Liber II, Carmen 16 *

Otium divos rogat in patenti
prensus Aegæo, simul atra nubes
condidit lunam neque certa fulgent
sidera nautis,

otium bello furiosa Thrace, 5
otium Medi pharetra decori,
Grosphæ, non gemmis neque purpura ve-
nale nec auro.

non enim gazæ neque consularis 10
submovet lictor miseros tumultus
mentis et curas laqueata circum
tectæ volantis.

vivitur parvo bene, cui paternum 15
splendet in mensa tenui salinum
nec levis somnos timor aut cupido
sordidus aufert.

quid brevi fortes iaculamur ævo 20
multa? quid terras alio calentis
sole mutamus? patriæ quis exsul
se quoque fugit?

Continues after next page

Vocabulary & Notes

1. *otium divos* - *rogat* can take 2 accusatives: the thing asked for, and the person asked.
2. *Aegaeo* - the Aegean is sometimes connected with storms.
prensus - “(one who is) caught”
5. *otium* - supply *divos rogat* from line 1.
bello furiosa Thrace - “Thrace, crazed with war.” Thrace, the part of Greece north of the Aegean, was associated with Ares, the god of war.
6. *otium* - again, supply *divos rogat* from line 1.
Medi pharetra decori - “the Medes adorned with the quiver.” By “Medes” Horace really means the Parthians, whose horsemanship and archery had caused the Romans trouble for years.
7. *Grosphē* - Pompeius Grosphus was a wealthy Sicilian landowner.
ve-/nale - modifies *otium*, take also with *non*, “not to be bought with.” The running of the word over into the next line is very rare.
9. *gazae* - “treasures”
- 9-10. *consularis/ ...lictor* - “a consul’s lictor,” lictors were the 12 attendants who went before a consul to announce his coming and clear away (*submovet*) the crowd. Here the lictor stands for the power of the office itself.
- 11-12. *circum/ ...volantis* = *circumvolantis*, an example tmesis, or the separation of a word from its prefix.
laqueata.../ tecta - “paneled (or coffered) ceilings,” the object of *circum...volantis*. A ceiling done with small inset panels, or coffers, was a sign of wealth and luxury.
13. *vivitur parvo bene* - “it is lived well on little,” or “he lives well on a little.”
14. *salinum* - “salt-cellar”
17. *quid...fortes iaculamur* - “why do we bravely strive after”
18. *alio calentis/ sole* - “hot with another sun”
19. *mutamus* - “we exchange our homes for”
patriae...exul - “exile from his native land”
20. *se quoque fugit* - “has also escaped himself”

This poem divides into 5 sets of two stanzas. What are the subjects of each pair, and how does the sequence of thought progress through the poem?

Vocabulary & Notes, *continued*

21. *aeratas...navis* - "brazen ships" were warships, which had bronze rams or rostra mounted on their bows, but apparently Horace means to extend the idea to all ships.
22. *Cura* - the personification of care or worry.
turma - "squadron"
23. *cervus* - "deer"
24. *Euro* - Eurus was the southeast wind.
- 25-26. *laetus in praesens* - to be happy with the present was part of Epicurean philosophy.
quod ultra est - "what is beyond"
oderit curare - "let...hate to worry about"
amara.../ temperet - "let it temper bitter (times)"
27. *ab omni/ parte* - "in every way"
29. *Achillem* - Achilles was the greatest hero of the Trojan War, but he died young.
cita mors - "an early death"
30. *Tithonum* - Tithonus was a mortal married by the goddess of the dawn, Aurora. She gave him eternal life, but forgot to give him eternal youth, so he continued to grow older and older until he shriveled and was changed into a cicada.
32. *porrigo* - "to offer"
- 33-34. *circum* - actually goes with *te* at the beginning of the line.
33. *Siculus* - "Sicilian"
34. *mugio* - "to moo"
35. *apta quadrigis* - "well suited for chariots"
bis Afro/ murice tinctae - "twice dipped in African purple"
38. *spiritum Graiae tenuem Camenae* - "the delicate breath of the Greek Muse."
Horace emphasizes his translation of Greek lyric into Latin by using *Camenae*, the native Italian word for Muse rather than the Greek *Musa*.
39. *Parca non mendax* - "not deceiving Fate." The *Parcae* (usually plural) were the Latin goddesses of fate.
40. *spernere volgus* - "to scorn the mob," also an object of *dedit*.

METER - Sapphic Strophe

Liber III, Carmen 1

Odi profanum volgus et arceo.
favete linguis: carmina non prius
audita Musarum sacerdos
virginibus puerisque canto.

regum timendorum in proprios greges, 5
reges in ipsos imperium est Iovis,
clari Giganteo triumpho,
cuncta supercilio moventis.

est ut viro vir latius ordinet
arbusta sulcis, hic generosior 10
descendat in campum petitor,
moribus hic meliorque fama

contendat, illi turba clientium
sit maior: æqua lege Necessitas
sortitur insignis et imos, 15
omne capax movet urna nomen.

Continues after next page

Vocabulary & Notes

1. *volgus* = *vulgus*
2. *favete linguis* - "be favorable with your tongues" means "be silent." This instruction was originally given at sacrifices, since any word spoken had a chance of offending the gods.
5. *regum timendorum* - add *imperium est* from the following line.
7. *Giganteo triumpho* - "from his triumph over the Giants," ablative of means with *clari*. The giants were monstrous sons of the earth, half snake and half man, who resisted Jupiter in his war to gain kingship of the gods.
cuncta supercilio moventis - "moving everything with his brow," referring to Jupiter. His brow, i.e., his nod, dictated what could and could not happen.
9. *est ut* - "it is true that..."
viro vir - "one man...than another"
ordinet/ arbusta sulcis - "sets out orchards ordered by ditches"
10. *arbusta* - "orchards"
11. *descendat in campum petitor* - "goes down to the Campus as a candidate." The Campus Martius was where Roman elections were held.
12. *moribus...meliorque fama* - "better in morals and fame"
14. *Necessitas* - "Necessity" is here the personification of the inevitable.
15. *sortitur* - "decides the fate of"
16. *omne...nomen* - "every name," i.e., every person.
movet urna - see the note to II. 3.27.

Liber III, Carmen 1, *continued*

destrictus ensis cui super impia
cervice pendet, non Siculae dapes
dulcem elaborabunt saporem,
non avium citharæque cantus 20

somnum reducent: somnus agrestium
lenis virorum non humilis domos
fastidit umbrosamque ripam,
non Zephyris agitata tempe.

desiderantem quod satis est neque 25
tumultuosum sollicitat mare
nec sævus Arcturi cadentis
impetus aut orientis Hædi,

non verberatæ grandine vineæ
fundusque mendax, arbore nunc aquas 30
culpante, nunc torrentia agros
sidera, nunc hiemes iniquas.

Continues after next page

Vocabulary & Notes, *continued*

17. ***destrictus ensis*** - this “drawn sword” is the “sword of Damocles.” Damocles was a young man who praised the happiness of Dionysius I, the tyrant of Syracuse. To demonstrate the nature of his “happiness” Dionysius invited Damocles to a magnificent dinner, but Damocles’ joy was soon diminished when he noticed a naked sword dangling over his head on a single horsehair.
cui - “for the one over whose”
18. ***pendeo*** - “to dangle, hang”
Siculae dapes - “Sicilian feasts.” Sicily was known for the wealth and luxury of its inhabitants, and was the home of Dionysius I and Damocles, mentioned above.
19. ***elaborabunt*** - “create by labor”
24. ***non Zephyris agitata tempe*** - “valleys not disturbed by the west winds”
25. ***desiderantem*** - “him who desires,” the direct object of *sollicitat*.
- 26-30. ***Mare, impetus, vineae***, and ***fundus*** are, in turn, subjects of *sollicitat*.
Arcturi cadentis - Arcturus, the brightest star in the constellation Boötes, has its morning setting in October, and was thought of as a sign of the fall storms.
orientis Haedi - Hædi, “the Kids,” part of what is now the constellation of Auriga, also had their morning rising in October, and were also considered signs of the stormy season.
29. ***grando*** - “hail”
vinea - “vineyard”
- 30-32. ***arbore.../ culpante*** - an ablative absolute, explaining how the *fundus* is *mendax*. The tree(s) which support the vines are given a human personality, making excuses for poor yields by “blaming” the *aquas*, *sidera*, and *hiemes*.

Liber III, Carmen 1, *continued*

contracta pisces æquora sentiunt
 iactis in altum molibus: hic frequens
 cæmenta demittit redemptor 35
 cum famulis dominusque terræ

fastidiosus; sed Timor et Minæ
 scandunt eodem quo dominus, neque
 decedit ærata triremi et
 post equitem sedet atra Cura. 40

quodsi dolentem nec Phrygius lapis
 nec purpurarum sidere clarior
 delenit usus nec Falerna
 vitis Achæmeniumque costum,

cur invidendis postibus et novo 45
 sublime ritu moliar atrium?
 cur valle permutem Sabina
 divitias operosiores?

Discussion

In what way is the first stanza connected with the rest of the poem? What are the main points of the poem, and how are they made? What structure do you see in this poem?

Vocabulary & Notes, *continued*

33. *contracta...aequora* - add *esse*, "that the seas have shrunk."
34. *iactis in altum molibus* - an ablative absolute giving the cause, "because massive stones have been thrown into the deep." The stones presumably would have been thrown into the sea to make breakwaters and even foundations for seaside villas.
frequens - take with *cum famulis*, in line 36 - "with a crowd of workers."
35. *caementum* - "rough building stone"
redemptor - "contractor," or builder.
37. *Timor et Minae* - "Fear and Threats," i.e., of losing everything.
- 38-40. These three lines closely echo II.16.21-22, implying that there is no escaped from worry, either by land or by sea.
eodem quo - "to the same place as"
39. *aerata triremi* - "bronze trireme." Horace seems to mean a private yacht, although the trireme was usually a warship with three banks of oars (hence the name) and a bronze beak (*rostrum*) projecting just below the waterline for ramming enemy ships.
40. *Cura* - "Care" is the subject of *decedit* and *sedet*.
41. *quodsi* - "therefore if"
dolentem - "someone in distress"
Phrygius lapis - the "Phrygian stone," i.e., colored marble from Synnada in central Asia Minor.
- 42-43. *purpurarum sidere clarior/ ...usus* - "the use of purple, brighter than a star"
44. *Achaemeniumque costum* - "Persian perfume"
- 45-46. *novo/ ...ritu* - "in the latest style"
moliar - "labor to build"
47. *permutem* - "should exchange," with the thing gained in the accusative, and the thing given up in the ablative, i.e., exchange the *valle* for *divitias*.
48. *operosiores* - "more full of work and trouble"

METER - Alcaic Strophe

Liber III, Carmen 3 *

angustam amice pauperiem pati
robustus acri militia puer
condiscat et Parthos ferocis
vexet eques metuendus hasta

vitamque sub divo et trepidis agat
in rebus. illum ex moenibus hosticis
matrona bellantis tyranni
prospiciens et adulta virgo

5

suspiret, eheu, ne rudis agminum
sponsus lacessat regius asperum
tactu leonem, quem cruenta
per medias rapit ira cædes.

10

dulce et decorum est pro patria mori:
mors et fugacem persequitur virum
nec parcit imbellis iuventæ
poplitibus timidoque tergo.

15

Continues after next page

Vocabulary & Notes

1. *amice* - an adverb, "as a friend."
2. *robustus acri militia* - "hardened from keen military service."
3. *condiscat* - a hortatory subjunctive, "let...."
Parthos - the Parthians were known for their cavalry, with which they defeated Crassus at Carrhae in 53 B.C., a defeat which was still unavenged as Horace wrote.
4. *metuendus hasta* - "to be feared for his spear."
5. *sub divo* - "under the sky."
trepidis.../ in rebus - "amid dangers."
6. *illum* - the object of *prospiciens*.
hosticus - "of the enemy"
9. *suspiro* - "to sigh"
ne - introduces a positive fearing clause after the idea of fear in *suspiret*.
rudis agminum - "untrained in battle lines," referring to the *sponsus regius*.
10. *laccio* - "to provoke"
- 10-11. *asperum/ tactu leonem* - "the lion, rough to the touch" is a poetic, even Homeric, way of describing the fierce Roman.
14. *persequor* - to overtake
et fugacem - "even the fleeing."
16. *poples* - "back of the knee"
poplitibus timidoque tergo - dative objects of *parvit*. The "knees and timid back" of someone running away from battle. Horace is implying that since someone running away was likely to be hamstrung or stabbed in the back, they were no more likely to survive than those who stood and faced their enemies.

Liber III, Carmen 3, *continued*

virtus repulsæ nescia sordidæ
intaminatis fulget honoribus
nec sumit aut ponit securis
arbitrio popularis auræ: 20

virtus recludens immeritis mori
cælum negata temptat iter via
coetusque vulgaris et udam
spernit humum fugiente pinna.

est et fideli tuta silentio 25
merces: vetabo, qui Cereris sacrum
volgarit arcanæ, sub isdem
sit trabibus fragilemque mecum

solvat phaselon: sæpe Diespiter
neglectus incesto addidit integrum; 30
raro antecedentem scelestum
deseruit pede Poena claudo.

Discussion

How are the ideas of the first four stanzas connected with the ideas of the last four stanzas? What course of action, if any, does this poem recommend?

Vocabulary & Notes, *continued*

17. *nescia* - "ignorant of," with genitive.
repulsa - "defeat, rejection"
18. *intaminatus* - "unsullied"
19. *securis* - "axes," which, bound in bundle of *fascēs* were carried before important officials by their lictors. See II. 16.9-10.
20. *popularis aurae* - "the breeze of the people" is their fickleness in electing officials.
21. *recludens.../caelum* - "opening heaven."
immeritis mori - "to those not deserving to die."
22. *negata...via* - "on the road denied (to most people)."
23. *udam/ ...humum* - "the dank earth," in contrast to the clear heaven.
25. *et* - "also," or "even."
26. *qui Cereris sacrum/ volgarit arcanæ* - "the one who has told the world about the rite of secret Ceres." In honor of Demeter, or Ceres, the goddess of grain there were secret ceremonies, or mysteries. The most famous were near Athens at Eleusis, but they were celebrated throughout the Mediterranean. Participants were sworn to secrecy on pain of death.
27. *volgarit = vulgaverit*
28. *sit* - a subjunctive after *vetabo*.
trabes - "(roof) beam"
29. *solvo* - "to cast off"
solvat phaselon - "to cast off his yacht," another subjunctive after *vetabo*.
Diespiter - an archaic form of "Jupiter."
30. *incesto addidit integrum* - "adds the blameless to the sinful," i.e., punishes the innocent along with the guilty.
31. *antecedentem scelestum* - "the criminal fleeing ahead."
32. *pede Poena claudo* - Poena is the personification of divine punishment, similar to the Greek Nemesis. She is described as "with a lame foot," *pede...claudo*, because such punishment, while certain, is often a long time in coming.

METER - Alcaic Strophe

Liber III, Carmen 9

‘Donec gratus eram tibi
nec quisquam potior bracchia candidæ
cervici iuvenis dabat,
Persarum vigui rege beatior.’

‘donec non alia magis
arsisti neque erat Lydia post Chloen,
multi Lydia nominis
Romana vigui clarior Ilia.’ 5

‘me nunc Thressa Chloe regit,
dulcis docta modos et citharæ sciens,
pro qua non metuam mori,
si parcent animæ fata superstiti.’ 10

Continues after next page

Vocabulary & Notes

- 1-4. This stanza is spoken by a man to his ex-lover. He also speaks in the third and fifth stanzas.
 1. *donec* - "while, as long as"
 2. *quisquam potior.../...iuvenis* - "some more preferred youth"
braccia candidae/ cervici...dabat - "gave his arms to your white neck," i.e., "hugged."
 4. *Persarum...rege* - the Persians and their king are used here as a stock example of great wealth.
vigeo - "to be esteemed, to flourish"
- 5-8. This stanza is the woman's reply to the first stanza. She also says the fourth and sixth stanzas.
 5. *alia* - ablative object of *arsisti*. In English we would say "for another."
 6. *ardeo, arsi* - to burn (with passion)
Lydia - Horace uses this name in other poems for a somewhat fickle woman-about-town.
Chloen - Greek accusative of Chloe, the name of his new lover.
 7. *multi...nominis* - "of much name" = "of great fame."
 8. *Romana...Ilia* - Roman Ilia, also known as Rhea Silvia, was the mother of Romulus and Remus.
 9. *Thressa* - "Thracian." The fact that Chloe was a barbarian would be an insult to his former lover.
 10. *dulcis docta modos* - "learned in sweet measures (or melodies)."
cithara - "lyre"
sciens - *sciens*, "knowing," takes the genitive here.
 12. *animae...superstiti* - "my soul (= my lover) as a survivor," dative as the object of *parcent*.

Liber III, Carmen 9, *continued*

‘me torret face mutua
 Thurini Calais filius Ornyti,
 pro quo bis patiar mori, 15
 si parcent puero fata superstiti.’

‘quid si prisca redit Venus
 diductosque iugo cogit æneo,
 si flava excutitur Chloe
 reiectæque patet ianua Lydiæ?’ 20

‘quamquam sidere pulcrior
 ille est, tu levior cortice et improbo
 iracundior Hadria,
 tecum vivere amem, tecum obeam lubens.’

Discussion

This poem consists of three pairs of stanzas.

What similarities are there between the first and second stanza of each pair? What poem of Catullus have we read that shows the same balance?

Was is the sequence of thought in this poem? Do you find it realistic? Why?

Vocabulary & Notes, *continued*

13. *face mutua* - “with shared love”
14. *Thurini Calais filius Ornyti* - Calais, her new lover is the son of a Greek, Ornytus, from the Greek colony of Thurii in southern Italy. Since Romans thought of Greeks as soft, lazy, and dishonest, it would be an insult to think that his old girlfriend dumped him for a Greek.
17. *prisca... Venus* - “our former love (for each other).”
18. *aeneus* - “of bronze”
diductosque iugo cogit aeneo - “and drives (us, now) separated, together with a yoke of bronze.”
19. *excutio* - “to cast or drive out”
22. *tu levior...* - supply an “and” before the *tu*.
cortex - “cork”
23. *Hadria* - ablative of comparison with *improbo*. Again, the Adriatic was known for its storms.
24. *amem...obeam* - subjunctives expressing a wish.
lubens (= *libens*) - “willingly”

METER - Second Asclepiadean

Liber III, Carmen 13

O fons Bandusiæ, splendidior vitro,
dulci digne mero non sine floribus,
cras donaberis hædo,
cui frons turgida cornibus

primis et venerem et proelia destinat - 5
frustra, nam gelidos inficiet tibi
rubro sanguine rivos
lascivi suboles gregis.

te flagrantis atrox hora Caniculæ
nescit tangere, tu frigus amabile 10
fessis vomere tauris
præbes et pecori vago.

fies nobilium tu quoque fontium
me dicente cavis impositam ilicem
saxis, unde loquaces 15
lymphæ desiliunt tuæ.

Discussion

This poem is both a description of a beautiful spring, and praise of the power of his poetry.

What is the connection between the second and third stanzas? How is the last stanza connected with the rest of the poem?

Vocabulary & Notes

1. **Bandusiae** - the exact location of Bandusia is not exactly known, but it was probably near Venusia, (roughly on the “ankle” of the boot of Italy) where Horace was born.
vitrum - “glass”
2. **digne** - “worthy of,” vocative, modifying *fons*. *Digne* takes an ablative.
mero non sine floribus - wine and flowers would be thrown into the spring. **non sine** is an example of litotes, or double negative.
3. **donaberis** - “you will be presented with” (+ ablative).
haedus - “young goat, kid”
- 4-5. **cornibus/ primis** - “first horns,” ablative of means with *turgida*.
et venerem et proelia - “both love and battles,” because he would use his horns to fight for and win females.
5. **destino** - “to ordain”
6. **inficio** - “to stain”
tibi - a dative of “interest,” translate here as “your.”
8. **suboles** - “offspring”
lascivi...gregis - “the lusty flock,” referring both to their playfulness and to their sexual activity.
9. **hora** - “season, hour”
Caniculae - “the little dog,” i.e., the “dog star,” Sirius in Canis Major, which was associated with the hottest time of summer.
11. **vomer** - “ploughshare”
13. **fies nobilium...fontium** - “you will become (one) of the famous springs”
14. **me dicente** - an ablative absolute with causative force, “because of me singing of.”
ilex - “holm-oak”
cavis impositam ilicem/ saxis - “the holm-oak set upon hollow rocks.” It is not clear exactly what is meant here. Perhaps a tree overhanging a hollowed out cliff, out of which the spring flows (*unde...lympphae desiliunt*).

METER - Fourth Asclepiadean

Liber III, Carmen 30

Exegi monumentum ære perennius
 regalique situ pyramidum altius,
 quod non imber edax, non Aquilo impotens
 possit diruere aut innumerabilis

annorum series et fuga temporum. 5
 non omnis moriar multaue pars mei
 vitabit Libitinam: usque ego postera
 crescā laude recens, dum Capitolium

scandet cum tacita virgine pontifex: 10
 dicar, qua violens obstrepat Aufidus
 et qua pauper aquæ Daunus agrestium
 regnavit populorum, ex humili potens

princeps Aeolium carmen ad Italos
 deduxisse modos. sume superbiam 15
 quæsitam meritis et mihi Delphica
 lauro cinge volens, Melpomene, comam.

Discussion

This poem, coming at the end of the three books, a collection of poems published together, is Horace's assessment of his own work. How does it compare with his statement in I.1? Which of his poetic themes does he seem to emphasize here?

Vocabulary & Notes

1. **exegi** - "I have completed"
perennius - "more enduring"
2. **regalique situ pyramidum** - "the royal structure of the pyramids," an ablative of comparison. The pyramids were famous for their size and structure even then.
3. **imber edax** - "eroding rainstorm."
Aquilo - Aquilo was the northwest wind.
7. **Libitinam** - Libitina was a Roman goddess of death.
usque - take with *crescam*, "I will continue to..."
postera/...laude recens - "fresh with the praise of posterity."
8. **dum** - "so long as"
Capitolium - one of the 7 hills of Rome, the site of the most important temple to Jupiter. As the center of Roman state religion, it symbolized Rome itself.
9. **scandet cum tacita virgine pontifex** - the chief priest, the *pontifex maximus* and the chief Vestal Virgin would go up to the Capitoline temple to pray for Rome.
10. **Aufidus** - a river in Apulia, in southeastern Italy.
11. **pauper aquae Daunus** - Daunus was an early king of Apulia, used here to symbolize his land. *Pauper* refers to Daunus and takes the genitive *aquae*.
12. **regnavit** - "has ruled over," here takes a genitive.
ex humili potens - "(having become) powerful from a humble (beginning)."
13. **princeps** - "the first," along with *potens* in line 12 it refers to the subject of *dicar*.
Aeoliam carmen - "Aeolian song." Lesbos was inhabited by Aeolian Greeks, and Horace's poetry is modeled on Sappho and Alcæus, who lived on Lesbos.
- 13-14. **ad Italos/ deduxisse modos** - "to have composed in Italian measures." By this he means he wrote them according to the demands of the Latin language.
sume - "accept," the exact opposite of what we would expect with *superbiam*.
15. **quaesitam meritis** - "obtained through merit."
mihi - dative of possession with *comam*, "my hair."
Delphica/ lauro - "laurel of Delphi." The laurel, or bay, was sacred to Apollo, god of poets, and Delphi was one of Apollo's most sacred shrines, so Delphic laurel would make a most poetic crown.
16. **volens** - "willingly, graciously"
Melpomene - a Muse, usually the Muse of tragedy, but here of poetry in general.

METER - First Asclepiadean

Liber IV, Carmen 7

Diffugere nives, redeunt iam gramina campis
arboribusque comæ;
mutat terra vices, et decrescentia ripas
flumina prætereunt.

Gratia cum Nymphis geminisque sororibus audet
ducere nuda choros.
immortalia ne speres, monet annus et alium
quæ rapit hora diem.

frigora mitescunt Zephyris, ver proterit æstas,
interitura, simul 10
pomifer autumnus fruges effuderit, et mox
bruma recurrit iners.

damna tamen celeres reparant cælestia lunæ:
nos ubi decidimus
quo pius Aeneas, quo dives Tullus et Ancus, 15
pulvis et umbra sumus.

Continues after next page

Vocabulary & Notes

2. *comae* - "leaves"
3. *mutat terra vices* - "the earth is going through its changes"
descrescentia - "receding," i.e., the rivers have already been their spring flood stage.
5. *Gratia...geminisque sororibus* - "Grace and her twin sisters," actually refers to the three Graces, three sisters who symbolized feminine charm and attractiveness. They are often depicted as three naked girls dancing with their arms intertwined.
Nymphis - The Nymphs were the divine female spirits of trees, mountains, and streams.
6. *chorus* - "dance"
7. *immortalia ne speres* - this is the object of *monet*, and *immortalia* here means "immortality."
monet - although singular, its subjects are both *annus* and *hora*.
9. *mitesco* - "to soften"
Zephyris - a poetic plural. Zephyrus was the West wind which brought spring warmth.
10. *interitura* - "fated to perish"
12. *bruma* - "winter"
13. *damna...caelestia* - "their heavenly losses," i.e., the fact that the moon wanes every month.
14. *decido* - "to fall down"
15. *quo* - "to where"
pius Aeneas - *pius* was the adjective most commonly applied to Aeneas in the *Aeneid*, which by then was growing in popularity.
dives Tullus - the third legendary king of Rome, known for his wealth and military glory.
Ancus - Ancus Marcius was the fourth legendary king of Rome.

Liber IV, Carmen 7, *continued*

quis scit an adiciant hodiernæ crastina summæ
tempora di superi?
cuncta manus avidas fugient heredis, amico
quæ dederis animo. 20

cum semel occideris et de te splendida Minos
fecerit arbitria,
non, Torquate, genus, non et facundia, non te
restituere pietas.

infernis neque enim tenebris Diana pudicum 25
liberat Hippolytum
nec Lethæa valet Theseus abrumpere caro
vincula Pirithoo.

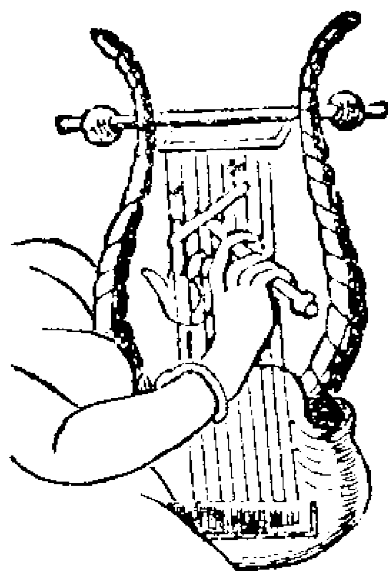
Discussion

What is the main point of this poem? What images, examples, and arguments does Horace use to make his point?

Vocabulary & Notes, *continued*

17. **adicio** - “to add”
hodiernae...summae - “to today’s total” (number of days).
crastina.../ tempora - “tomorrow’s times” = “tomorrow.”
19. **cuncta** - “everything,” nominative neuter plural, subject of *fugient*.
manus avidas - “greedy hands,” the object of *fugient*.
amico/ ...animo - “to a friendly spirit,” i.e., your own spirit.
20. **quae** - refers to *cuncta* in the previous line.
21. **occido** - “to die”
Minos - Greek nominative singular. Minos was a king of Crete, who after his death judged the dead in the underworld.
splendida.../ ...arbitria - his judgments are “splendid” because he himself is commonly described as splendid.
23. **Torquate** - this Torquatus is not exactly known, but elsewhere Horace calls him an orator, and the Manlii Torquati were a famous family.
25. **Diana** - Diana, or Artemis, was the virgin goddess of the hunt.
26. **Hippolytum** - Hippolytus was the illegitimate son of Theseus, king of Athens, and a follower of Diana. Venus (Aphrodite) arranged Hippolytus’ death to punish him for neglecting her, and Diana, at least in Euripides’ tragedy about Hippolytus, was powerless to bring him back to life.
27. **valeo** - “to be strong enough to”
Lethaea.../ vincula - “the bonds of Lethe.” Lethe, “Forgetfulness,” was one of the rivers of the underworld.
Theseus - Theseus, king of Athens, was almost trapped in the underworld after he went there with his friend, Pirithous.
28. **Pirithoo** - Pirithous, king of a people called the Lapiths, was a good friend of Theseus, and he was trapped in the underworld after he and Theseus went there to steal Persephone, the wife of Hades.

METER - First Archilochian



PART THREE...

*Meters
& Literary Terms*

Latin Meter

“Quantity” vs. “Quality”

The basic unit” of Latin verse, like English verse, is the syllable, and like English a Latin syllable consists of one and only one vowel sound, that is, only one vowel or diphthong. In most English verse (and most European verse since the Middle Ages) what matters most in scanning a meters metrical pattern is the natural stress or accent on the word - stressed syllables count as “long”, and unstressed syllables are called “short”.

In Latin (and ancient Greek) verse, however, it is not the stress which matters, but the “quantity” of each syllable, that is, the length of time it took to say each syllable. A long syllable was thought of as being sounded twice as long as a short. The longs and shorts in Latin poetry thus have nothing to do with the stress, or ictus, which remains where it would normally be in the word.

Rules of “Quantity” or Length in Latin Poetry

There are two ways a syllable can be long in Latin - by its nature, and by its position. If neither one is in effect, then the syllable should be short.

Long Syllables

A. “by nature”

1. long vowel - vowels which were normally pronounced long, marked in dictionaries (and in some texts) by a *macron* or long mark (“-”) over the vowel.
2. diphthong - two vowels pronounced as a single sound. All diphthongs are long - the following are usually diphthongs: **æ, au, ei, eu, oe, ui**

NOTE : there are some common exceptions -

- **æ**r (“air”) is two syllables, the first long
- **ei** is often two syllables as in *mei*
- **eu** is occasionally two syllables as in *meus*
- **ui** in the perfect of some verbs is two syllables e.g., *timui* (“I feared”) is three syllables

3. Usually when two vowels together do not form a diphthong, the first will be short, but again, there are exceptions.

B. long “by position”

1. a vowel (or syllable) is long if it is followed by 2 or more consonants in a row, whether the consonants are all from the same word, or some or all of them begin the next word.
2. **Exceptions:**
 - a. **x** and **z** were pronounced as **cs** and **ds** respectively, so **x** and **z** each count as two consonants.
 - b. **qu** (and sometimes **gu**) were pronounced as one sound, so they always count as one consonant.
 - c. the following may count either as 1 or 2 consonants:

cl	cr
tl	tr
pl	pr
 - d. **i** and **u** are quite often consonants, even if normally pronounced as vowels, e.g. - *sonantia* may be pronounced (and scanned) as “*sonantya*” i.e., only 3 syllables; *tennis* may be pronounced (and scanned) as “*tennis*” i.e., only 2 syllables
 - e. **h** doesn’t count as a letter for the purposes of meter.
 - f. the final syllable of a line may always be marked the last syllable long.

Elision and Hiatus

When one word in a line of poetry ends with a vowel and the next word in the line begins with a vowel, the vowel ending the first word disappears (or elides) and the two words are run together. This is called **elision**. When elision does not occur where it should, it is called **hiatus**.

Rules and Exceptions for Elision

1. vowel + **m** at the end of a word counts as vowel, and elides into a word beginning with a vowel.
2. **h** doesn’t count as a letter, and you elide “across” it.
3. a long vowel or diphthong can elide into a short vowel, and then it counts as just one short.

Verse Patterns

While the smallest unit possible in Latin verse is the syllable, the unit usually used to form lines and stanzas of poetry is the foot. A metrical foot is a pattern of long and short syllables (usually no more than 3) which is repeated to form the line. Some common feet are:

dactyl	— · ·
spondee	— —
trochee	— ·
iamb	· —
choriamb	— · · —

NOTE : Since one long theoretically equals two shorts, in some places, e.g., dactylic hexameter, one long can be substituted for two shorts. In rarer cases, two shorts can be used instead of one long. Therefore:

a spondee (— —) [2 + 2 beats] = a dactyl (— · ·) [2 + 1 + 1]

Dactylic Hexameter

Verse Unit: single line

Pattern: 6 dactyls (— · ·) or spondees (— —) except:

- the fifth foot is usually a dactyl
- the last foot is either a dactyl without the last syllable (— ·) or a spondee (— —)

— · | — · | — · | — · | — · · | — —

Example: Catullus 62.1-2

Véspêr âîdést, iûvêînés, cóînsúrgîtêî; Véspêr Ôîlýmpó
éxspécîtâtâ dîîú víx îtándémî lúmînâ îtóllít.

Poems: Catullus, Carmen 62.

Hints for Recognition:

- lines roughly the same length
- relatively long lines

Elegiac Distich

Verse Unit: couplet

- a) a line of dactylic hexameter
- b) a “pentameter” line

Pattern:

- a) dactylic hexameter line - see above
- b) pentameter line - consists of two halves, each of which is 2 1/2 dactylic feet. Between the two halves there should be a cæsura or word break. Either or both of the first two dactyls of the first half may be spondees.

— · | — · | — · | — · | — ·· | — —
 — · | — · | — || — ·· | — ·· | —

Example: Catullus 101.1-2

múltás ꝑér génꝑtés ét ꝑmúltâ pèrꝑ âquôrà ꝑvéctús
 ádvénꝑ-ꝑhás mîsêrꝑás, ꝑ frátêr, âdꝑ ínfêrꝑás

Poems: Catullus, Carmina 66-116

Hints for Recognition:

- 1. alternating longer and shorter lines.

Hendecasyllabic (or Phalæcian)

Verse Unit: single line

Pattern: the first foot is two syllables, long or short, but two shorts are not allowed. After that - dactyl, trochee, trochee, trochee (or spondee)

— — | — ·· | — · | — · | — —

Example: Catullus 1.3-4

Córnéꝑlí, tíbî: ꝑnámquê ꝑtú sòꝑlébás

Poems: Catullus, Carmina 1-3, 5-7, 9, 10, 12, 13, 27, 35, 36, 43, 45, 46, 49, 50, 53

Hints for Recognition:

- 1. lines roughly the same length
- 2. relatively short lines, 11 syllables

Sapphic Strophe

Pattern: 4 line stanza

- a) first three lines - trochee, spondee, dactyl, trochee, trochee (or spondee)
- b) last line - dactyl and trochee or spondee

NOTE: the **fourth** syllable of the first three lines is occasionally short, but such lines will **not** be on the AP Exam.

- · | - - | - · · | - · | - -
 - · | - - | - · · | - · | - -
 - · | - - | - · · | - · | - -
 - · · | - -

Example: Horace I.22,1-4

íntêgér vítâ scêlêrísquê púrús
 nón êgét Maúris iácûlís nêqu/eçárcú
 néc vênénátís grâvídâ sâgíttís
 Fúscê, phârétrâ.

Poems: Catullus, 11 and 51 & Horace, I.10, 20, 22, 38; II.10.16

Hints for Recognition:

1. three long lines, roughly equal, followed by one short line

Alcaic Strophe

Pattern: 4 line stanza

- a) first two lines - single long, trochee, spondee, dactyl, trochee, single long or short
- b) third line - single long, trochee, spondee, trochee, trochee or spondee
- c) fourth line - dactyl, dactyl, trochee, trochee or spondee

NOTE: the **first** syllable of the first three lines is occasionally short, but such lines will **not** be tested on the AP Exam.

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- | - · | -- | - · · | - · | |
- | - · | -- | - · · | - · | |
- | - · | -- | - · | - |
- · · | - · · | - · | - |

```

Example: Horace I.9.21-24

núnc ét lâténtís pródîtôr íntûmó
 grátús pûéllâ rísûs âb ángûló
 pígnûsquê dérêptúm lâcértís
 aút dígitó mâlê pértínáci

Poems: Horace, I.9, 34, 37; II.3, 7, 14; III.1, 2

Hints for Recognition:

1. two longer lines, roughly equal, followed by two shorter lines
2. relatively little difference between long and short lines - 11 syllables (longest) to 9 syllables (shortest).

Fourth Asclepiadean (by some schemes Third Asclepiadean)**Verse Unit:** 4 line stanza**Pattern:**

- a) first two lines - lesser Asclepiadean
- b) third line - Pherecratean
- c) fourth line - Glyconic

NOTE: this meter is based upon the choriamb (_ . . _)

-- | - . . - | - . . - | . |
 -- | - . . - | - . . - | . |
 -- | - . . - | |
 -- | - . . - | . |

Example: Horace I.5.1-4

quís mŭltá grâcílís té pŭêr ín rôsá
 pérfúsús líquídís úrgêť ôdórībŭs
 grátó, Pýrrhâ, sŭb ántró?
 cuí flávám rêlígás cômâm,

Poems: Horace, I.5, 14, 21, 23; III.13**Hints for Recognition:**

1. two longer lines, roughly equal, followed by two shorter lines
2. relatively larger difference between long and short lines - 12 syllables (longest) to 7 syllables (shortest).

Literary Terms

The ancients divided literary devices used for emphasis into two classes - **figures of speech**, where the sound or arrangement of the words achieved the effect, and **figures of thought**, where the meaning of the words created the effect

Figures of Speech

alliteration - repetition of the same sound, usually initial, in two or more words.

This normally applies to consonants and accented initial vowels.

Example: *sonitu suapte* (Cat 51.10)

onomatopoeia - (adj., onomatopoeic or onomapoetic) use of words whose sound suggests their meaning.

anaphora - repetition of a word, usually at the beginning of successive clauses or phrases, for emphasis or for pathetic effect. This figure is often accompanied by asyndeton and ellipsis.

Example:

*Otium divos rogat in patenti
prensus Aegaeo, simul atra nubes
condidit lunam neque certa fulgent
sidera nautis,
otium bello furiosa Thrace,
otium Medi pharetra decori,*
(Hor. II.16.1-6)

polypoton - like anaphora, except that the noun or adjective is repeated in **different** cases.

Example:

*omnes eodem cogimur, omnium
versatur urna serius ocius
sors exitura...*
(Hor. II.3.25-28)

asyndeton - omission of conjunctions in a closely related series (see anaphora)

polysyndeton - use of unnecessary conjunctions.

chiasmus - (adj., chiastic) arrangement of pairs of words in opposite order, for example, noun A, adjective A, adjective B, noun B. This figure often emphasizes a contrast.

interlocked order - arrangement of pairs of words so that one word of each pair is between the words of the other (A,B,A,B). This arrangement normally emphasizes the close association of the pairs.

ellipsis - omission of one or more words necessary to the sense.

enjambement - the running over of a sentence from one verse or couplet into another so that closely related words fall in different lines.

tnesis - separation of the parts of a compound word, usually to fit meter.

Figures of Thought

allegory - in a narrative, the use of abstract ideas as circumstances or persons, usually to enforce a moral truth.

Example:

*sed Timor et Minae
scandunt eodem quo dominus
(Hor. III.1.37-38)*

metaphor - an implied comparison, that is, the use of a word or words suggesting a likeness between what is actually being described and something else.

simile - an expressed comparison, introduced by a word such as *similis*, *qualis*, or *velut(i)*. Epic similes tend to be long, to relate to nature, and to digress from the point(s) of comparison.

hyperbole - exaggeration for effect.

personification - treatment of inanimate objects as human.

Example: *paene insularum, Sirmio, insularumque/ ocelle* (Cat. 31.1-2)

irony - the use of words with a meaning contrary to the situation, either intentional or apparently unintentional (dramatic irony).

litotes - saying something by denying its opposite.

oxymoron - (or *paradox*) the use of apparently contradictory words in the same phrase. This figure is particularly Horatian.

hendiadys - two nouns connected by a conjunction in place of one modified noun.

metonymy - use of one noun instead of another closely related noun.

synecdoche - use of the part for the whole to avoid common words or to focus attention on a particular part.

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