

As for me, it is ivy, the reward of learned brows,
 that puts me among the gods above. As for me,
 the cold grove and the light-footed choruses of Nymphs
 and Satyrs set me apart from the people
 if Euterpe lets me play her pipes, and Polyhymnia
 does not withhold the lyre of Lesbos.
 But if you enrol me among the lyric bards
 my soaring head will touch the stars.

30

II

Iam satis terris

Father Jupiter has already sent enough fierce hail
 and snow, and his red right arm
 has struck his holy citadel bringing
 fear to the city
 and fear to the nations. The cruel age of Pyrrha seemed
 to be returning and the strange sights she had to bewail—
 Proteus driving his herds to visit
 the high mountains,
 shoals of fishes sticking in the tops of elms
 where once the doves had nested,
 and frightened deer swimming in seas hurled down
 upon the earth.

10

We have seen yellow Tiber wrench back his waves
 from the Tuscan shore and rush
 to throw down king Numaa's memorials
 and Vesta's temple,
 eager to avenge the shrill grievances
 of Ilia his wife. Without the blessing of Jupiter
 this doing husband left his course and flooded
 his left bank.

20

Young men will hear that citizen sharpened against citizen
 swords that should have slain our Persian enemies. They will
 hear—

what few there are, thanks to the sins of their fathers—
 of the battles we fought.
 What god can the people call upon to shore up
 their crumbling empire? What prayer can the Virgins
 din into the ears of Vesta who does not listen
 to their chanting?
 To whom will Jupiter give the task of expiating
 our crime? Come at long last, we pray,
 your white shoulders veiled in cloud,
 augur Apollo;

30

or you come if you prefer, smiling Venus of Eryx,
 with Jest and Cupid hovering round you;
 or, if you take thought for the race you founded
 and your neglected descendants,
 come, god of war, sated with your long sport,
 exulting in the battle cry, in polished helmets,
 in the face of the Marsian foot soldier showing no pity
 for his bleeding enemy;
 or if you, Mercury, winged son of bountiful Maia,
 have changed shape and are imitating
 a young man on the earth, accepting the name
 of Caesar's avenger,
 do not return too soon to the sky. For long years
 be pleased to stay with the people of Romulus,
 and may no breeze come and snatch you up too soon,
 angered by our sins.

40

Here rather celebrate your triumphs.
 Here delight to be hailed as Father and Princes
 and do not allow the Medes to ride unavenged
 while you, Caesar, are our leader.

50

III

Sic te dirva

O ship, to whom Virgil has been entrusted
 and who has to repay that debt, may the goddess

who rules over Cyprus, may Helen's brothers,
those shining stars, and the father of the winds,

shutting them all up except the nor'wester Iap'yx,
govern your sailing, if only you deliver Virgil safe,
I pray you, to the boundaries of Attica,
and preserve half of my soul.

Oak and triple bronze

were round the breast of the man who first committed
a fragile ship to the truculent sea.
He was not afraid of the swooping sou'wester

bartering it out with the winds of the north,
nor the weeping Hyades, nor the madness of the south wind,
the supreme judge of when to raise
and when to lay the Adriatic sea.

He did not fear the approaching step of death,
but looked with dry eyes on monsters swimming,
on ocean boiling, and on
the ill-famed Acroceramunian rocks.

In vain in his wise foresight did God sever
the lands of the earth by means of the dividing sea,
if impious ships yet leap
across waters which they should not touch.

Boldly enduring everything,
the human race rushes to forbidden sin.
Boldly the offspring of Lapetus brought down fire
by wicked deceit to the peoples of the earth.

After the theft of fire from its home
in the heavens, wasting disease and a cohort
of new fevers fell upon the earth
and the slow necessity of death, once so remote,

speeded its step.
Daedalus ventured upon the empty air
with wings not meant for man.
The labour of Hercules burst through Acheron.

For mortals no height is too steep:
in our stupidity we try to scale the very heavens
and by our wickedness we do not allow
Jupiter to lay down his angry thunderbolts.

IV

Solentur acris hiems

Harsh winter is melting away in the welcome change to spring
and zephyrs,
winches are pulling down dry-bottomed ships,
the cattle no longer like the steading, the ploughman does not
hug the fire,
and meadows are not white with hoar-frost.

Venus of Cythera leads on the dance beneath a hanging
moon,
and the lovely Graces, linking arms with Nymphs,
shake the ground with alternate feet, while burning Vulcan
visits the grim foundries of the Cyclopes.

Now is the time to oil the hair and bind the head with green
myrtle
or flowers born of the earth now freed from frost;
now too is the time to sacrifice to Faunus in shady groves
whether he asks a lamb or prefers a kid.

Pale death kicks with impartial foot at the hovels of the poor
and the towers of kings. O fortunate Sestius,
the brief sum of life does not allow us to start on long
hopes.
You will soon be kept close by Night and the fabled
shades

in Pluto's meagre house. When you go there
you will no longer cast lots to rule the wine,
nor admire tender Lycidas, whom all the young men
now burn for and for whom the girls will soon be
warm.

13-16 Horace now shows that he can do the Big Bow-Wow strain as well as the next man.

VII

6-7 *Pallas* . . . *olive*: Pallas Athena was the virgin goddess of Athens and the olive tree was her gift to the city.

9-12 This stanza alludes to the Greek heroes in the *Iliad*, Mycenae being the home of Agamemnon, Argos of Diomedes, Lacedaemon (Sparta) of Menelaus, and, according to Virgil *Aeneid* ii. 197, Larisa of Achilles.

12-13 *Albunea* . . . *Tiburinus*: Albunea was the Sibyl of Tibur, and Tiburinus its founder hero. Tibur (modern Tivoli) was a town in the hills 40 km. east of Rome, by falls of the River Anio, where wealthy Romans, perhaps including Plancus (see line 21, and notes on 17 and 23) had their villas.

17 *Plancus*: Titus Munatius Plancus had been governor of Asia Minor under Antony in the early thirties BC, but had gone over to Octavian when Antony allowed Cleopatra to be present in the campaign which led to the battle of Actium. If the dramatic date of this poem is set in that period, the situation of Plancus corresponds in several ways to that of Teucer, whose father, Telamon of Salamis, drove him into exile on his return from the Trojan War.

23 *poplar*: emblem of Hercules, god of Tibur, who appears on a coin of the city minted by Plancus.

29 *a second Salamis*: Teucer founded a new Salamis in Cyprus.

VIII

2 *Sybaris*: male lovers in the odes are often given Greek names when the context makes it clear that they are thought of as Romans. So here, although his name suggests that Sybaris is a citizen of the notoriously luxurious and licentious Greek city of Sybaris in the south of Italy, he is, or should be, training for military service on the Campus Martius. He is therefore thought of as a young Roman.

13 *Thetis*: in a vain attempt to keep her son Achilles from the Trojan War, Thetis hid him on the island of Scyros dressed as a girl.

IX

1 *Soracte*: a mountain 32 km. north of Rome on the borders of the Sabine country (7).

6 *Thaliarchus*: in Greek 'Banquet-master', presumably Horace's slave, cupbearer and boy lover. Ganymede, the cupbearer of Jupiter, has given us the word 'catamite'. The end of the poem suggests that, like Lycidas at the end of i. iv, Thaliarchus is about to move on to fresh fields.

X

A hymn to Mercury, messenger of the gods, brother of Apollo, with some of the hymn features observed on i. ii. 26-52. Another common hymn feature is the adjectival clause attached to the address, as in line 2.

6 *lyre*: Mercury's first act was to invent the lyre by killing a tortoise and stringing its shell with sheep-gut (Homeric *Hymn to Hermes* 24-55).

13 *Priam*: Mercury (in Greek Hermes) escorted the aged king Priam through the army of the Greeks, laden with ransom to offer Achilles in exchange for the body of his son Hector (*Iliad* xxiv. 332-469, see note on *Epode* xvii. 12).

XI

A dramatic monologue. The hint is that Leuconoe has told Horace that she has consulted an astrologer because she has a premonition that he, or she, is about to die.

5 *the Tyrrhenian sea*: to the west of Italy. Punicce is congealed lava and is found on the Italian seashore only in the volcanic regions of the south round the bay of Naples.

8 *Harvest the day*: the Latin is *Carpe diem*. With the talk of wine and of pruning (surely of the vine), the final metaphor recommends regular daily picking of the grapes, wine-drinking, and love-making.

XII

1 *Clio*: one of the Muses, later associated with history. According to Eustathius on *Iliad* x. 442 she was mother of Orpheus (see line 9). The opening of this poem announces Horace's devotion to Pindar, who begins his second Olympian 'Hymns that rule the lyre, what god, what hero, what man shall we proclaim? Zeus is lord of Pisa . . . ?'

5-6 *Helicon* . . . *Pindus* . . . *Haemus*: famous Greek mountains, Helicon being the mountain of the Muses, Haemus in Thrace being associated with Orpheus.

- 13 *custom*: as, for example, 'Let us begin with Zeus, Muses, and let us end with Zeus' (Theocritus xvii. 1), a precept followed in this poem.
- 22 *bold in battle*: for the prowess in war of the god of wine see II. xix. 21-4.

virgin goddess: a common feature of the hymn form is the reference to Diana without mention of her name (cf. note on I. ii. 26-42).

- 25-6 *the sons of Leda*: as the ode moves from Greek gods to Greek heroes, it also moves towards Rome. There was a tradition (Dionysius of Halicarnassus vi. xiii. 1-2) that Castor and Pollux, sons of Leda and Tynidareus, were present at the battle of Lake Regillus in 496 BC and brought the news of the victory to Rome. For their function as gods of sailors see note on I. iii. 1-4.

33-6 *Romulus*... *Tarquinius*... *Cato*: just as the first stanza surveys Greek topics, so this pivotal ninth stanza takes in a sweep of Roman history from the first two kings, Romulus and Pompilius Numa, through the last, Tarquinius Superbus, who usurped the *fasces*, the rods of office, and was expelled in 510 BC, to the last of the republican heroes Cato the Younger (95-46 BC), who committed suicide after his defeat at Thapsus.

37-52 In answer to his own question in line 33, Horace in line 37 begins a litany of heroes of the Roman Republic, culminating in C. Claudius Marcellus, consul five times at the end of the third century BC. This leads smoothly to the contemporary Marcellus of the same name, who married Augustus' daughter Julia in 25 BC. Lines 46-8 acclaim his joining the Julian family by the reference to the comet which appeared at the games held by Octavian/Augustus after the assassination of Julius Caesar.

XIII

- 8 *macerating*: 'cooking on a slow heat'. By the extended cooking metaphor (from lines 4 to 8 or 9), Horace mocks his own jealousy and the excesses of love poets, including the famous list of the detailed symptoms of love in Sappho fragment 31 and Catullus 51. The same word, *macerare*, occurs to similar effect in *Epode* xiv. 16. See note on III. xix. 28 and IV. i. 9-10.

XIV

- 1 *O ship*: Horace is inspired by poems in which Alcaeus appears to address the Ship of State (fragments 6 and 28). The dramatic date of the ode is some time when the Civil Wars were breaking out

- again (lines 1 and 10) after they had seemed to be over, perhaps at a time when Augustus' life was in danger.
- 18 *longing*: the Latin is *desiderium*, used of Romulus in Ennius *Annales* 105 (see note on IV. v. 1-8) and of Augustus at *Odes* IV. v. 15.

XV

1-2 *the shepherd*... *Idaeus*: Paris, son of Priam, had been a shepherd on Mount Ida, near Troy. On a visit to Sparta he fell in love with Helen, wife of Menelaus. Here the sea god Nereus prophesies the Trojan War. Ambiguity and obscurity are of great assistance to prophets, and here Horace suggests the oracular style with 'the shepherd', the 'dragging across the sea', and the withholding of the words 'Paris' and 'Troy'.

19-27 *Ajax's*... *Tydeus*: all the names in this passage are of Greek heroes at the siege of Troy. The son of Laertes is Odysseus, whose device, the Wooden Horse, led to the taking of the city. The son of Tydeus is Diomedes, the greatest warrior of the Greeks, who rages at Paris after Paris' arrow has struck his foot at *Iliad* xi. 368-95.

33 *the anger of Achilles' fleet*: more oracular obscurity. It was not the fleet that postponed the fall of Troy, but the anger of Achilles.

XVI

2 *iambics*: in his youth Horace had written scurrilous poems about his mistress in the iambic metre (compare some of his *Epodes*) and now he apologizes, recants, and asks her to love him again.

5-10 Dindymus is a mountain in Phrygia, sacred to the goddess Cybele; Delphi is the shrine of Apollo; Liber the god of wine, Bacchus; the Corybantes are the priests of Cybele, here identified with the Curetes of Crete who clashed cymbals to drown the cries of the baby Zeus while they hid him from the murderous intentions of his father Cronos. For Noricum see note on *Epode* xvii. 71. The overblown language hints that Horace is not speaking in total seriousness.

- 17 *Thyestes*: see note on *Epode* v. 86.

XVII

- 1 *Faunus*: the Latin Faunus, god of the countryside, corresponds to the Greek Pan, the wolf god, in Greek *Lycaeus* (see line 9). It is an easy journey from Mount Lycaeus in Arcadia to Mount Lucretius (note typical Horatian word-play) near the Sabine estate which

44-5): Mimos, king of Crete, held conversations with Zeus every nine years (Homer, *Odysses* xix. 178-9); Pythagoras believed he was a reincarnation of the Greek hero Euphorbus, son of Parthoos, and proved it by recognizing his shield dedicated on a temple wall in Argos. When it was taken down the name of Euphorbus was found inscribed inside it.

21-9 In a dramatic monologue one has to reconstruct the setting from details planted by the poet. Here the speaker is a corpse washed up on the shore presumably at or near Tarentum in south Italy, where Archytas had been seven times elected ruler, *strategos*. The Matine shore (3) may also be on the bay of Tarentum (*Epode* xvi. 28). The passing sailor seems also to be a Tarentine (29), on a trip to Greece, about to turn north into the Adriatic, the Illyrian sea (21), and meet the headwinds from the east (25), which will impede his crossing to Greece. These same winds will continue westwards and toss the trees in the woods of Horace's homeland at Venusia (27).

XXXIX

1 *Icinius*: a young friend of Horace in whose mind there seems from *Epistles* I. xii to have been a conflict between a love of philosophy and a love of money.

2-3 *Arabia*. . . *Sheba*: in 26-25 BC an expedition was mounted against Arabia to attempt to take over the revenues exacted by the Shebans from the spice trade.

5 *Mede*: the theatre of war has moved unexpectedly to the Parthians, the Medes as they were called in poetry. Perhaps in this context Horace is evoking the Persian Wars, as in I. ii. 22, as the archetypal conflict between civilization and barbarism.

9 *by your cup*: the cupbearer is often the boy lover, as in I. ix, and his long, unshorn hair a treasured mark of his youth.

14 *Panaetius*: Stoic philosopher influential in Rome in the second half of the second century BC. He held Socrates in high regard.

XXX

A hymn with many of the features noted on I. ii. 26-42.

8 *Mercury*: as ever in Horace, the names of the gods have to be read with a feeling of what they stand for. Mercury is the god of eloquence, fun, civilization, inventor of the lyre (I. x), companion of Venus (*Epistles* I. vi. 38), and protector of Horace (II. vii. 13, and xvii. 29).

XXXI

1 *Apollo*: on 9 October 28 BC Augustus dedicated the glorious new temple of Apollo adjoining his own house on the Palatine. Apollo, son of Jupiter and Latona, was the god of music, medicine, prophecy, and archery, and the giver of the victory at Actium. This ode celebrates this climax of the Augustan regime by immediately making it clear that the beginning of the Augustan Age was a time when the poet was given space to praise as he wished (see next note).

3 *new wine*: on 11 October, two days after the dedication of the temple of Apollo, came the festival of the new wine, the Medtrinalia, on which was chanted the ancient formula, 'I drink wine new and old. I heal disease new and old.' Horace has glided from the god of the state to the personal god who gives him his health and his poetry (see lines 18-20).

16 *olive*: the simple diet is no doubt literal, but it is also a code for Horace's simple life and non-bombastic poetry.

XXXII

3 *Greek*. . . *Latin*: his proudest boast is that he has brought Greek lyric poetry to Rome (see I. i. 33-6 and III. xxx. 13-14).

5 *citizen of Lesbos*: Alcaeus wrote of war, of the ship of state in storm (see note on I. xiv. 1), of wine, and of love.

XXXIII

1 *Albius*: Albius Tibullus, elegiac poet, teased affectionately for his melancholy in *Epistles* I. iv, author of two elegies lamenting the faithlessness of his mistress Delia.

XXXIV

3 *wisdom*: followers of Epicurus called his philosophy *Wisdom, Sapientia*. Basic tenets were that the gods did not interfere in human affairs, that everything in the world was caused by physical events at atomic level. Lightning, for example, is the expulsion of concentrated atoms of heat from clouds. This is argued with characteristic detail, passion, and sublimity by Lucretius in *De Rerum Natura* vi. 160-218, and theological explanations are derided in lines 379-422.

8 *cloudless sky*: Horace's Epicurean beliefs are shattered by the sound of lightning from a clear sky—or so he claims. He therefore reverts

XXXI

Quid dediturum

What does the bard ask from Apollo whose temple
is now dedicated? What does he pray for
as he pours the new wine from the bowl? Not
the fertile crops of wealthy Sardinia,
not the lovely herds of sultry
Calabria, not Indian gold or ivory,
not land gnawed by the quiet waters
of the silent river Liris.

Let those to whom Fortune grants it restrain the vine
with the Calenian sickle, and let the rich merchant
drain from golden goblets wine
bought with Syrian merchandise—
darling of the very gods, visiting
the Atlantic three or four times a year
and surviving. I eat easily digestible
olives, chicory, and mallows.

Grant, son of Latona, that I may enjoy what I have
with good health and, I pray, with sound mind,
and that my old age may not be squallid
and not without the lyre.

10

20

XXXII

Pocinnus si quid

We pray, if ever we have relaxed with you in the shade
and played a melody that may live a year
or more, come, my Greek lyre,
and sound a Latin song.

You were first tuned by a citizen of Lesbos,
fierce in war, who, whether he was where the steel
was flying or had tied up his battered ship
on the spray-soaked shore,

would still sing of Bacchus and the Muses,
of Venus and the boy who is always by her side,
and of Lycus with his jet-black eyes
and jet-black hair.

10

O glory of Phoebus, lyre welcome at the feasts
of Supreme Jupiter, O sweet easer of my labours,
grant me your blessing whenever
I duly call upon you.

XXXIII

Albi, ne doleas

Do not grieve, Albius, remembering too well
your bitter-sweet Glycera and do not keep chanting
piteous elegies wondering why she has broken faith
and a younger man now outshines you.

Love for Cyrus scorches the beautiful,
narrow-browed Lycoris; Cyrus leans lovingly
over hard-hearted Pholoe, but sooner will roe-deer
mate with Apulian wolves
than Pholoe soil herself with a foul adulterer.
Such is the decree of Venus, who decides in cruel jest
to join unequal minds and bodies
under her yoke of bronze.

I myself once, when a better love was offered me,
was shackled in the delicious fetters of Myrrale,
a freedwoman wilder than the Adriatic sea
scooping out the bays of Calabria.

10

XXXIV

Parcus deorum cultor

I used to worship the gods grudgingly,
and not often, a wanderer expert

in a crazy wisdom, but now I am forced
to sail back and once again go over
the course I had left behind. For Jupiter
who usually parts the clouds with the fire
of his lightning has driven his horses
and his flying chariot across a cloudless sky,
shaking the dull earth and winding rivers,
the Styx and the fearsome halls of hateful Tænarus,
and the Atlantean limits
of the world. God has the power
to exchange high and low, to humble the great,
and bring forward the obscure. With a shrill cry
rapacious Fortune snatches the crown from one head
and delights to lay it on another.

XXXV

O diva, gratum

Goddess, who rule over lovely Antium,
whose present power can raise mortal man
from the lowest level or turn
his proud triumphs into funerals,
the poor farmer appeals to you with anxious prayer,
the sailor vexing the Carpathian sea
on his Bithynian ship prays to you
as mistress of the ocean.

The rough Dacian and Scythian famous in retreat,
cities and peoples and fierce Latium,
the mothers of barbarian kings
and tyrants clad in purple,

10

all are afraid that your violent foot may kick over
the standing column, that the mob may gather
to whip laggards to war, to war,
and shatter all authority.

Always before you goes your slave Necessity,
beam-nails and wedges in her bronze hand,
and never without her cruel hook
and molten lead.

20

Hope attends you, and Loyalty, rare upon this earth,
her hand swathed in white. They do not desert their friend
when you change your coat
and leave the homes of the great.

Then too the faithless mob and lying prostitute
fall away, and false friends, not to be trusted
to share the yoke, disappear
when all the jars are drained to the dregs.

Preserve Caesar as he prepares to go
to remotest Britain, and preserve the new swarm
of warriors to spread fear in the regions
of the East and the Red Sea.

30

Shame on our scars, our crimes,
our brothers! Our brutal age has shrunk
from nothing. We have left no impiety
untouched. Our young men have never

stayed their hand for fear of the gods,
but have polluted every altar. If only
you would reforge our blunted swords
to use against Massagetae and Arabs.

40

XXXVI

Et ture et fibibus

With incense and with the lyre
and with the blood of a calf to pay my vow, I delight
to propitiate the guardian gods
of Numida, now safely home from the furthest West
and sharing out so many kisses
to his dear friends, but to none

OXFORD WORLD'S CLASSICS

For over 100 years Oxford World's Classics have brought readers closer to the world's great literature. Now with over 700 titles—from the 4,000-year-old myths of Mesopotamia to the twentieth century's greatest novels—the series makes available lesser-known as well as celebrated writing.

The pocket-sized hardbacks of the early years contained introductions by Virginia Woolf, T. S. Eliot, Graham Greene, and other literary figures which enriched the experience of reading.

Today the series is recognized for its fine scholarship and reliability in texts that span world literature, drama and poetry, religion, philosophy and politics. Each edition includes perceptive commentary and essential background information to meet the changing needs of readers.

OXFORD WORLD'S CLASSICS

=====
HORACE

*The Complete Odes
and Epodes*

=====
Translated with an Introduction and Notes by
DAVID WEST

OXFORD
UNIVERSITY PRESS

O! I'm so sad. You've run from me like the lamb in panic
from the wicked wolf, or roe-deer from the lion.'

XIII

Horrida tempestas

This fearsome storm has shrunk the sky, and rain
and snow bring Jupiter himself down on our heads.
Seas roar, trees howl in northeries from Thrace; let's seize
the moment, friends, and while our knees are spy and
while
with decency we may, let's smooth away the frown of age.
You there, bring wine pressed in the year of my
Torquatus.

Forget the rest; God will perhaps put all to rights again,
a gentler time will come. Now soak your heads
in Persian spikenard, and with Cyllenian lyre lighten
the heart of grim anxieties,
as the great Centaur to his mighty pupil sang and prophesied:

10

'Invincible in war, the goddess Thetis' mortal son, for you
there waits the land of old Assaracus, through which there
flows

Scamander's icy trickle and Simois' gliding stream.
The Fates, who do not err, have cut your thread.

Your mother will not bring you home on her blue waters.
While there, be sure to lighten all your ills with wine and
songs,
sweet comforts for the ugliness of pain.'

XIV

Mollis inertia

Why am I so effete? Why has this idleness
in deep oblivion drowned my every sense

as though my thirsty throat had drained great cups
of Lethe's sleep? You wear me out,
Maccenas, candid friend, so often asking this.

It is the god, the god, I say,
forbids me reach the roller of these epodes
I promised long ago.

Just so Anacreon of Teos burned
for Samian Bathyllus
and often on the lyre bewailed his love
in artless song.
So you yourself are fired by passion. Since no lovelier flame
than yours consumed the towers of Troy,
then glory in your fate, while Phryne, once a slave,
makes me (and many others) simmer.

10

XV

Nox erat et caelo

'Twas night and in the cloudless sky the moon
shone out among the lesser stars,
when you first took your solemn oath to me,
mocking the majesty of the almighty gods.
You swore our mutual love would never die,
that you would cling tighter than ivy winds
its coils around the towering mountain oak,
while wolves are enemies to sheep, Orion churns
the winter sea for those who sail on it,
and breezes blow Apollo's unshorn hair.

10

But you, Neaera, as I am a man, will suffer for it.
For if there is in Flaccus any virtue,
he will not see you give his rival all your nights.
He's angry now, he'll look for some true love,
and his resolve when he is roused is proof against your beauty,
once bitterness has settled in his heart.

But you, who are more fortunate, and strut around
jeering at my distress,

9 *Cyllenian*: Mount Cyllene in Arcadia was the birthplace of Mercury, who invented the lyre.

11-13 *Centaur* . . . *Assaracus*: Chiron the Centaur was the tutor of the young Achilles. Here he prophesies that Achilles will die at Troy, of which Assaracus, great-grandfather of Aeneas, had been king.

XIV

7 *the roller*: the Roman book was a scroll on rollers. 'To reach the roller' therefore means to get to the end of the book.

16 *simmer*: see note on *Odes* I. xiii. 8.

XV

1 *Twas night*: the lofty tone draws attention to her impiety. Her perjury was committed on a moonlit night when nothing could be hidden.

11-12 *man* . . . *Flaccus* . . . *virtue*: Horace often plays with the etymology of proper names. His own full name is Quintus Horatius Flaccus and *flaccus* is Latin for 'slack'. *Virtus*, Latin 'virtue' is cognate with *vir*, 'man' (see xvi. 39).

21 *Pythagoras*: sixth-century Greek philosopher who believed in reincarnation.

22 *Nereus*: after Achilles, the fairest of the Greeks who came to Troy (*Iliad* ii. 673-4).

XVI

1 *a second generation*: the first would have been those who fought in the war between Pompey and Caesar, which Horace dates as 60-46 BC (see introductory note to *Odes* II. 1). Now, sometime in 40-38, their sons seem to be about to begin the civil war fought between Octavian and Sextus Pompeius in 37-36, for which see the note on *Epode* vii.

3-8 The Marsi were defeated in the Social War of 90-89 BC. Capua revolted against Rome after the battle of Cannae in 216 BC in the Second Punic War; Lars Porcena was the Etruscan king who according to one tradition besieged Rome, and according to another captured it, at the end of the seventh century BC; Spartacus was the leader of the slaves in the Servile War of 73-1 BC; the Allobroges were an Alpine people who were in contact with the Catilinarian conspirators in 63 BC and soon afterwards invaded Gaul; the Germans were the Cimbri and Teutones who invaded Italy in 102-101 BC.

14 *the bones of Romulus*: there was a tomb of Romulus in the Roman Forum.

15 *you ask*: here and elsewhere in this poem Horace purports to be addressing an assembly of the Roman people and uses the formal language of the Roman Senate, but there was no Roman assembly which could have been addressed in this way. The pose is that of a political orator, but the scene is not realistic.

18 *Phocaeans*: in 534 BC the people of Phocaea in Asia Minor abandoned their city to escape the Persian yoke (Herodotus I. 165).

28 *The Marine hills*: these, being in the south of Italy, would in normal circumstances have been safe from flooding by the River Po.

41-2 *The Ocean*: Oceanus was believed to be a river encircling the world. Here for the first time in surviving Latin the Isles of the Blest are called the Wealthy Isles.

XVIII

Horace is addressing Canidia, the sorceress of *Epodes* iii and v, who is the leader of the Corymbian rites (line 56), which included wholesale sexual indulgence. In these rites Horace (lines 58-9) had been an important figure, but had revealed their secrets (see *Satire* I. iii). He is now at Canidia's mercy, begging for some respite from his punishment. Canidia refuses it, speaking from line 52. His punishment is presumably love. (All the lines in this epode are iambs and it is the only epode of which all the lines are the same metrical length.)

7 *swift wheel*: the magician turned his wheel while uttering prayers and curses (Theocritus II. 30).

8 *the Nereid's son*: literally grandson of Nereus, god of the sea, that is Achilles, son of the goddess Thetis. Telephus, king of the Mysians, had been wounded by Achilles and was cured by the touch of the spear that had wounded him.

12 *the king*: Priam, king of Troy, who went by night to the camp of the Greeks in the last book of Homer's *Iliad*, and touched the hands which had killed his son. Achilles accepted ransom for Hector's body.

17 *Circe's blessing*: in Homer's *Odyssey* x. 233-43 Circe turns Odysseus' men into pigs. At x. 390-5 she changes them back into men.

20-52 *deceitful lyre*: this part of the poem is heavily ironic. We are to understand from lines 19 and 39 that Canidia is anything but