



27th Latin Summer School
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Class 3 a ii

Tutor:

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Latin Summer School 2021, Level 3a

Texts: Horace *Satires* 1.8, and *Epodes* 3, 6, and 10

Welcome to LSS Level 3a for 2021! This week we'll be reading selections from Horace - one of the *Satires* (1.8) and three *Epodes* (3, 6, and 10). Horace can be a challenging task for the translator - in this booklet I've provided commentaries on the poems we'll be reading this week as well as some suggestions for English translations to consult should you get stuck. The text of the *Satires* and *Epodes* provided here is the Oxford Classical Texts edition, edited by H. W. Garrod (1901).

Suggested reading:

Commentaries

This document contains commentary on the texts listed above by P. M. Brown (*Satires* 1.8) and Daniel H. Garrison (*Epodes* 3, 6, and 10). Do have a look through the commentaries - you will find them helpful in preparing your translations and we will refer to them during our discussion of the texts in class. You may find the observations of other scholars helpful in providing prompts for your own questions and comments about the texts.

For those of you who would like some further reading on the *Epodes* and have access to the University of Sydney's library catalogue, Lindsay Watson's 2003 commentary on the *Epodes* is available in hard copy at Fisher Library (874.5 J1 X 2) or online through Oxford Scholarly Editions Online.

Translations

Online (free access):

You can find the entire works of Horace translated into English prose by Smart (rev. Buckley) online and free via Project Gutenberg here:

https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#THE_BOOK_OF_THE_EPODES_OF_HORACE

If you would like a slightly more modern-sounding translation to help you along, Poetry in Translation has A. S. Kline's translation for free here:

<https://www.poetryintranslation.com/PITBR/Latin/Horacehome.php>

Hard copy and/or limited access:

As always, the Loeb Classical Library offers a good starting point. The *Epodes* can be found in Niall Rudd's 2014 translation available in both hard copy and online if you have access to the Loeb's online resources through your library. There is also a hard copy available at Fisher Library (874.5 J6 P 2). Likewise the *Satires* are available in a (much older) translation by Fairclough (1926 rev. 1929) in both hard copy and online through the Loeb Classical Library.

John Davie's 2011 translation of the *Satires* and *Epistles* for Oxford World's Classics (with an Introduction and Notes by our own Bob Cowan) is excellent, and available either in hard copy or online through the University's library catalogue.

Sermones 1.8

In a garden on the outskirts of Rome, a statue of Priapus guards his territory. Nearby, a group of witches prepare a ritual...

OLIM truncus eram ficulnus, inutile lignum,
cum faber, incertus scamnum faceretne Priapum,
maluit esse deum. deus inde ego, furum aviumque
maxima formido; nam fures dextra coercet
obscenoque ruber porrectus ab inguine palus; 5
ast importunas volucres in vertice harundo
terret fixa vetatque novis considerare in hortis.
huc prius angustis eiecta cadavera cellis
conservus vili portanda locabat in arca;
hoc miserae plebi stabat commune sepulcrum, 10
Pantolabo scurrae Nomentanoque nepoti:
mille pedes in fronte, trecentos cippus in agrum
hic dabat: heredes monumentum ne sequeretur.
nunc licet Esquiliis habitare salubribus atque
aggere in aprico spatari, quo modo tristes 15
albis informem spectabant ossibus agrum;
cum mihi non tantum furesque feraeque suetae
hunc vexare locum curae sunt atque labori,
quantum carminibus quae versant atque venenis
humanos animos: has nullo perdere possum 20
nec prohibere modo, simul ac vaga luna decorum
protulit os, quin ossa legant herbasque nocentis.
vidi egomet nigra succinctam vadere palla
Canidiam, pedibus nudis passoque capillo,
cum Sagana maiore ululantem: pallor utrasque 25

fecerat horrendas aspectu. scalpere terram
unguibus et pullam divellere mordicus agnam
coeperunt; cruor in fossam confusus, ut inde
manis elicerent, animas responsa daturas.
lanea et effigies erat, altera cerea: maior 30
lanea, quae poenis compesceret inferiorem;
cerea suppliciter stabat servilibus ut quae
iam peritura modis. Hecaten vocat altera, saevam
altera Tisiphonen; serpentis atque videres
infernus errare canis, Lunamque rubentem 35
ne foret his testis post magna latere sepulcra.
mentior at si quid, merdis caput inquiner albis
corvorum, atque in me veniat mictum atque cacatum
Iulius et fragilis Pediatia furque Voranus.
singula quid memorem, quo pacto alterna loquentes 40
umbrae cum Sagana resonarent triste et acutum,
utque lupi barbam variae cum dente colubrae
abdiderint furtim terris, et imagine cerea
largior arserit ignis, et ut non testis inultus
horruerim voces Furiarum et facta duarum? 45
nam displosa sonat quantum vesica pepedi
diffissa nate ficus: at illae currere in urbem.
Canidiae dentis, altum Saganae caliendrum
excidere atque herbas atque incantata lacertis
vincula cum magno risuque iocoque videres. 50

Epodon 3

Horace dines with Maecenas, who - as a joke, it appears - has added a tonne of garlic to his meal!

PARENTIS olim si quis impia manu
senile guttur fregerit,
edit cicutis alium nocentius.
o dura messorum ilia!
quid hoc veneni saevit in praecordiis? 5
num viperinus his cruor
incoctus herbis me fefellit, an malas
Canidia tractavit dapes?
ut Argonautas praeter omnis candidum
Medea mirata est ducem, 10
ignota tauris illigaturum iuga
perunxit hoc Iasonem;
hoc delibutis ulta donis paelicem
serpente fugit alite.
nec tantus umquam siderum insedit vapor 15
siticulosae Apuliae,
nec munus umeris efficacis Herculis
inarsit aestuosius.
at si quid umquam tale concupiveris,
iocose Maecenas, precor 20
manum puella savio opponat tuo,
extrema et in sponda cubet.

Epodon 6

With a canine allegory, Horace has a go at a cowardly adversary who threatens small fry but wusses out when faced with an opponent who bites back.

QVID immerentis hospites vexas canis
ignavus adversum lupos?
quin huc inanis, si potes, vertis minas,
et me remorsurum petis?
nam qualis aut Molossus aut fulvus Lacon, 5
amica vis pastoribus,
agam per altas aure sublata nives,
quaecumque praecedet fera:
tu cum timenda voce complesti nemus,
proiectum odoraris cibum. 10
cave, cave: namque in malos asperrimus
parata tollo cornua,
qualis Lycambae spretus infido gener.
aut acer hostis Bupalos.
an si quis atro dente me petiverit, 15
inultus ut flebo puer?

Epodon 10

Horace sends the stinker Maevius off on his journey - not with a friendly 'bon voyage!' but with a curse!

MALA soluta navis exit alite,

ferens olentem Maevium:

ut horridis utrumque verberes latus,

Auster, memento fluctibus.

niger rudentis Eurus inverso mari 5

fractosque remos differat;

insurgat Aquilo, quantus altis montibus

frangit trementis ilices;

nec sidus atra nocte amicum appareat,

qua tristis Orion cadit; 10

quietiore nec feratur aequore

quam Graia victorum manus,

cum Pallas usto vertit iram ab Ilio

in impiam Aiacis ratem!

o quantus instat navitis sudor tuis 15

tibique pallor luteus

et illa non virilis eiulatio,

preces et aversum ad Iovem,

Ionus udo cum remugiens sinus

Noto carinam ruperit! 20

opima quodsi praeda curvo litore

porrecta mergos iuverit,

libidinosus immolabitur caper

et agna Tempestatibus.

consueris and the plural *reges* flippantly suggest that Brutus makes a habit of regicide; cf. *solitus* of Xerxes' punishment of the elements in Juvenal 10.180. Persius doubtless also has in mind that L. Iunius Brutus, an ancestor of the tyrannicide, had expelled Rome's last king, Tarquinius Superbus, in 510: another ancestor, C. Servilius Ahala, had slain Sp. Maelius for aiming at *regnum* in 439 (DuQuesnay (1984) 206, note 89). *consueris* (= *consueveris*) is subjunctive because the relative clause is causal, giving the reason both for the appeal (*oro*) and the proposed action (*iugulas*).

slit this Rex's throat: the pun on Rupilius' cognomen, which provides the punch-line of the satire, was not new. When Cicero's arch-enemy P. Clodius asked how long the Romans would tolerate 'this king' (Cicero, on grounds of despotic behaviour), the orator expressed surprise that Clodius should mention 'rex' when his deceased brother-in-law Rex had failed to mention him in his will (*ad Atticum* i.16.10). Further, Caesar himself, greeted by an over-enthusiastic populace as 'rex' in January 44, told them that his name was not Rex but Caesar (Dio xliv.10).

The job . . . is tailor-made for you: literally 'this is one of your jobs', *operum tuorum* being partitive genitive.

Satire Eight

This satire is formally unique in the book, being spoken not in Horace's own person but in that of a crude fig-wood statue of the fertility and garden god Priapus; the effigy describes how, from its site on the Esquiline, it witnessed the magic rites carried out by two witches, and inadvertently brought about their comic discomfiture and rout when its terror at the spectacle rendered it incapable of controlling its wind.

The opening of the poem evokes not *satura* but the type of epigram in which an artefact, addressing a passer-by, contrasts its past and present form (e.g. a pair of horns on a goat has become a bow, a pine-tree a boat, or a reed a pen: *Greek Anthology* vi.113, ix.131 and 162); since Priapus is involved, it more specifically evokes Hellenistic and Latin *Priapea*, written mainly in elegiacs or hendecasyllables (see on 1-3 below), in which the god quite often, as in Horace, records what he has witnessed; in Horace, however, this concerns the god less directly, and is correspondingly less obscene, than in the typical *Priapeum*. The Priapus motif enables Horace to vary his method of presenting what turns out to be his main theme, the activities of the witches, and to take the reader by surprise when he introduces it at 19; it is further exploited to provide the comic conclusion.

Like *Epodes* 5, with which it overlaps in subject-matter, the satire provides valuable evidence for ancient magic, a conventional literary theme (cf. A.M. Tupet, *La magie dans la poésie latine*, Paris, 1976). The piece, while it may be essentially a literary *jeu d'esprit*, is recognisably more satiric than 5 or 7; how far it is a personal attack, how far a general satire on witchcraft and superstitious practices depends on how far Canidia (see on 24) represents an individual, how far a generalised type. The attack on witchcraft would presumably have found favour with the Roman establishment, whose antipathy is reflected in the expulsion of magicians and astrologers from Rome by Agrippa a few years later in 33 (Dio xlix.43.5), a measure which had to be re-enacted in A.D.16 (Tacitus, *Annals* ii.32). But the satire in the poem is very different from that in 1, 2, 3 and 6: the piece is not a dreadful warning against the folly and danger of magic and superstition, but

presupposes that the reader shares Horace's scepticism and finds the fairly straight description of the rites as ludicrous as he does.

Lines 8-16, describing the transformation of the setting, on the Esquiline, from an unwholesome paupers' graveyard to healthy gardens, contain a personal note: Maecenas had acquired land in the area, where he later built the splendid residence referred to in *Epodes* 9.3 and *Odes* iii.29.6-10, and it was he who was primarily responsible for the development; the passage thus pays an indirect compliment to the poet's patron.

- 1-3 For the 'epigrammatic' metamorphosis theme, see introductory note above; similarly, a tree becomes a statue of Vertumnus in Propertius iv.2.59 and of Priapus in *Priapea* 10.4-5 and *Appendix Vergiliana, Catalepton (Priapea)* 2.1-5 and 3.1-4. Horace adapts the motif with characteristic irony: the worthless material, which might have become a common, inanimate, artefact, owes its apotheosis to the carpenter's whim.
- 1 **fig-tree . . . useless . . . timber:** fig-wood is appropriate both because it was cheap and easily worked, and because the fig, like Priapus, was a symbol of fertility. The wood's softness, however, made it a proverb for worthlessness (cf. *σίκκινοι ἄνδρες*, men of straw, Theocritus 10.45).
- 2-3 **when a carpenter . . .:** for the inverted *cum* construction, cf. 5.20-1.
whether to make a pedestal . . .: *scamnum* denotes a supporting object (e.g. a bench or a stool), here perhaps a support for the statue, which provides the most amusing antithesis. The *-ne* of *faceretne* logically belongs to *Priapum* in the second part of the deliberative question after *incertus*.
Priapus: his worship, as a fertility deity, originated in Lampsacus on the Hellespont; his statue was often placed in gardens to make them fruitful, and also to act as a scarecrow to repel not only birds but thieves; cf. 3-7 below, and Virgil, *Georgics* iv.110-1, *et custos furum atque avium cum falce saligna Hellespontiaci servet tutela Priapi*.
- 3-4 **utter terror in thieves and birds:** the thieves are deterred by fear of the god's revenge, the birds by his role as a scarecrow. The boast is characteristic of the *Priapeum*, where the god revels particularly in describing the obscene retribution he will exact from thieves.
my right hand: this usually held a sickle, the *falce saligna* of the *Georgics* passage cited on 2-3 above.
- 5 **red stake:** the statue's brightly painted phallus, symbolising fertility, but here, like the sickle, an instrument of potential revenge; cf. *Priapea* 22. *palus* perhaps deliberately echoes Greek *φάλλος*. The whole statue was sometimes painted red: cf. *ruber hortorum custos, Priapea* 1.5.
- 6 **the reed attached to my head:** to give motion and apparent life to the scarecrow, as the reed waved in the wind.
- 7 **the new gardens:** created by Maecenas on the Esquiline (see introductory note above); this is the cue for Priapus' account of the site's transformation (8-16), the second contrast between past and present in the poem.
- 8-9 **previously:** *prius* is answered by *nunc* 14, as was *olim* 1 by *inde* 3.
a slave . . . cheap coffin: the slave must meet the funeral costs either from his own *peculium*, or from joint funds if he and his fellows have formed a burial club. The couplet is remarkable for its accumulated misery: in life the slaves are housed in narrow cells which serve as their bedrooms, from which in death their corpses are cast out in a cheap

coffin which conveys them to communal pits (*puticuli*). The harsh *c* alliteration adds to the effect.

- 10 **communal grave:** a gloomy, literal adaptation of Lucretius' description of the earth as *omniparens eadem commune sepulcrum* v.259.
- depressed masses:** not only slaves, but destitute free men, are interred on the site.
- 11 **Pantolabus . . . Nomentanus:** examples of *miseræ plebi*; the satire on named individuals (cf. 7.8) is a Lucilian touch. The line recurs, with the names accusative, at ii.1.22, to exemplify individuals injured by Horace's satire, but the pair are types rather than specific contemporaries. Pantolabus, Greek for 'Grab-all', is a meaningful name appropriate to a parasitic *scurra*: the scholiasts' claim that it is a nickname for one Maenius or Mallius is likely to be mere conjecture. On Nomentanus as a typical wastrel, see on 1.102 above.
- 12-13 **a pillar:** this acted as a boundary-stone (*terminus*), with the dimensions of the graveyard defined in an inscription, and was presumably set up by the donor who first set the area apart as a burial-ground. Wickham however suggested that Horace is whimsically imagining what such a *cippus* would have said, had there been one, and drawing an ironic contrast with a large private burial-ground for an individual or family.
- The monument not to descend . . .:** the indirect prohibition reports part of the inscription on the *cippus*; such a stipulation was designed to preserve the monument and burial-ground by ensuring that it did not pass, with the rest of the property of the deceased, to his heirs, though it must have been circumvented when Maecenas acquired the site. The inscription H.M.H.N.S. (*hoc monumentum heredes non sequitur/ sequetur*) is preserved on a number of such monuments. The apparent allusion to the 'heirs' of the paupers interred on the spot carries an obvious irony.
- 14 **healthy:** because of Maecenas' conversion of the site to the new gardens of 7.
- 15 **Mound:** the *agger* served as part of the wall constructed by Servius Tullius to extend the city boundary, linking the Esquiline and Colline gates in the north-eastern area of Rome. The communal graves (*puticuli*) and the residential quarter on the Esquiline's central plateau lay outside, and below, this embankment.
- from which:** since the *informis ager* was not *on* the Mound, MSS *quo* (= *in quo*, the force of the preposition carrying over from the antecedent) and Bentley's *qua* are unsatisfactorily loose, while Apitz's *qui* unconvincingly restricts the opportunities of 14-15 to those previously familiar with the site. I have accordingly assumed the loss of *e*.
- 16 **a site disfigured . . . bones:** the heavy spondaic rhythm fits the gloomy prospect. Some of the victims, perhaps, were not properly buried in the pits; the bones of others were unearthed by scavenging animals or witches (cf. *Epodes* 5.99-100). The latter point provides a natural transition to the sequel in 17-20.
- 17-18 **while in my case . . .:** Priapus now contrasts his own situation with that of the human beneficiaries: despite the improvements, as yet probably not complete, he has to cope with thieves and with two legacies of the site's previous history, as it continues to attract scavenging *feræ* (like the *lupi et Esquilinae alites* of the *Epodes* passage cited above) and witches. The contrast in 17-22 between the minor problem of thieves and *feræ* and the major problem of the witches heralds the main theme of the satire. The indicative *sunt* 18 shows that the *cum* clause, though making a contrast with 14-16, is treated as purely temporal, further defining *nunc* 14.
- which haunt:** literally 'accustomed to molest'; the *u* of *suetae* is vocalised, making the word trisyllabic (cf. Lucretius, e.g. i.60).

give me . . . trouble and anxiety: *curae* and *labori* are predicative datives.

19-20 **who bend human minds . . .**: this proves to be the prime object of the rites described in 23-45 (see on 30-3 below); the two witches are seeking to overcome the resistance of Canidia's loved one, a parallel situation to that in Theocritus 2 and in Virgil's adaptation in *Eclogues* 8. Similarly, Canidia concocts a love-potion in *Epodes* 5.38.

20-1 **there's no way I can foll . . . stop . . .**: Priapus' uncharacteristic declaration of impotence makes his eventual, involuntary rout of the witches at 46-50 all the more surprising and dramatically effective.

21-2 **once the vagrant Moon . . . face**: the arrival of moonlight is essential for witchcraft, the moon often being identified not only with Diana but with Hecate, the infernal goddess of sorcery, though Horace distinguishes the two at 33-5 below. The style of the clause is mock-heroic; *decorum . . . os* makes an incongruous contrast with the sinister activities prompted by the moonlight.

collecting bones: from the site of the *puticuli*; see on 17-18 above. The object is to contact the dead, as the part could be used to attract the whole; the phrase looks forward to 26-9 and 40-1, where Canidia and Sagana use a different method of conjuring up spirits.

23-4 **With my own eyes I've seen**: the personal attestation is another mock-heroic touch; the formula *vidi egomet* is used later by Virgil, *Aeneid* iii.623. The theme is sustained, and simultaneously brought down to earth, in the lavatorial oath of 37-9.

Canidia: the object also of extended attacks for witchcraft in *Epodes* 5 and 17, and satirised in passing at ii.1.48 and 8.85 and *Epodes* 3.8. According to the scholiasts, Canidia is a metrically equivalent cover-name, based on her grey hair (*canities*), for Gratidia, a perfumer (*unguentaria*) from Naples, with whom Horace had been in love, but this story, like the implausible suggestion that *Odes* i.16 is a palinode addressed to her, is probably based on fanciful inference from the poet's various allusions. How far she is a type figure, how far she is based on a specific individual, is a matter for conjecture: see further Fraenkel (1957) 61-5, Rudd (1966) 148-9, and C.E. Manning, *Mnemosyne* 23 (1970) 393-401.

black cloak girt up: ready for her witchly work; cf. *expedit* of her colleague Sagana at *Epodes* 5.25. The colour is appropriate to the *di inferi*, as with the lamb at 27 below.

feet bare . . . hair undone: because one who binds, as she aims to do with her spells, must not be bound; cf. Frazer on Ovid, *Fasti* v.432, and Ovid's picture of Medea at *Metamorphoses* vii.183.

25 **uttering shrieks**: a method of magically controlling the dead (cf. Tibullus i.2.47, *iam tenet infernas magico stridore catervas*), because souls in torment uttered similar cries; cf. also *resonarent triste et acutum* 41.

the elder Sagana: mentioned as an accomplice of Canidia also at *Epodes* 5.25; despite the differing quantities of the first *a*, Sagana may well be based on *saga* and so be a type-name for a witch, although the detail *maiore* creates at least an impression of individuality. For the sense of *maiore*, cf. *Noviorum minoris* 6.121; though it has been taken, like *maior* 30, to denote greater stature (cf. *altum Saganae caliendrum* 48) or power, it is Canidia who is the dominant figure in the partnership.

each: the plural of *uterque* is sometimes illogically used, by analogy with *ambo*, of a pair of closely associated individuals.

26-9 **They began . . .**: a parody or travesty of the famous scene in *Odyssey* xi.36ff., where the hero, in order to consult the seer Teiresias, raises the ghosts of the dead by filling a trench

with blood which they come to drink. The purpose of the witches' consultation must be to seek advice or prophecy concerning Canidia's reluctant lover, but the motif, which is taken up briefly at 40-1, is probably included largely for the sake of the Homeric parody.

- 27 **with their nails . . . with their teeth:** because iron, too modern an invention for magic rituals, was taboo. Odysseus is less superstitious, employing his sword (xi.24).
- 28-9 **a dusky lamb:** black because intended for the powers of darkness: cf. 23 above.
- all its blood was poured:** literally 'blood was poured *together*' (i.e. from the different parts).
- from which they could lure:** the ghosts are to be lured first to the trench to drink the blood, and thence into conversation with the witches.
- 30-3 **woollen effigy . . . another of wax:** the most important part of the ritual is now reached, an attempt to win over Canidia's reluctant loved one by sympathetic magic. The woollen doll represents Canidia, and wool is used because of its apotropaic qualities (cf. Theocritus 2.2 and Gow's note); the wax effigy represents the lover, and its melting in the flame (43-4) is designed simultaneously to punish him and to bring about the melting of his heart, as in Theocritus 2.28-9 and Virgil, *Eclogues* 8.80-1; as in Theocritus, the punishment is probably to be carried to the point of destruction only if all else fails. Cf. also Medea's use of needles on a wax image of Jason in Ovid, *Heroides* 6.91-2.
- 31 **so as to control . . . by punishing it:** the relative clause is purposive, explaining the reason for the difference in sizes, which not only symbolises, but is designed to bring about, the dominance of the larger effigy; the antithetical *inferiorem* itself denotes inferiority in status rather than in size. *compesceret* relates to the winning over of the lover, *poenis* to the torment inflicted on him to achieve it (see previous note).
- 32-3 **the waxen one . . . like a slave:** the exact converse of *maior . . . inferiorem* 30-1; the attitude of submission represents, and is designed to ensure, the desired result. The allusion is to flogging or torturing slaves to death; Canidia's victim must yield to escape a parallel fate.
- as if on the point:** literally 'like one (sc. *effigies*) which was (sc. *esset*, generic-consecutive subjunctive) about to . . .', a compression for 'like the effigy of one who was about to . . .'.
- 33-4 **Hecate . . . Tisiphone:** the former is invoked, perhaps by Canidia, as goddess of sorcery (see on 21), the latter, one of the avenging Furies, to assist with the punishment. For the invocation of Hecate, cf. Theocritus 2.12.
- 34-5 **you could see serpents . . . hounds of Hell:** indicating the arrival of the two divinities. The Furies themselves had snaky hair; for the hounds which accompanied Hecate, cf. Virgil, *Aeneid* vi. 257-8, where their howling reveals her arrival. *videres* expresses a past potential (sc. 'had you been there'), as at 50 below.
- 35-6 **blushing Moon hiding behind the tall tombs:** the reddening of the moon is interpreted as a blush of embarrassment (cf. the allusion to her *decorum os* at 21-2 above); her traditional association with witchcraft and with Hecate (see note there) adds to the irony. The tombs must be those of a neighbouring cemetery for more prosperous classes than the old communal graveyard of 8-13, which had no *alta sepulcra*.
- 37-9 **If I'm telling any lie . . .:** on the comic oath to veracity, see on 23-4 above.
- have my head befouled . . .:** *caput* is adverbial accusative of part affected; *mictum* and *cacatum* are supines of purpose with the verb of motion *veniat*.

- Julius . . . Pediatius . . . Voranus:** a Lucilian-style list of unidentifiable undesirables (cf. 11). Julius is presumably a freedman of the *gens Iulia*, and Pediatia can safely be assumed to denote a male homosexual; cf. the *lacernata amica* of Juvenal 1.62.
- 40-1 What need to recount . . .:** this type of formula, ostensibly cutting short a description (*praeteritio*), is a stock device of loftier poetry (cf. Virgil, *Georgics* ii.118 and *Aeneid* viii.483), here transferred to an incongruously sordid context, as also at Juvenal 1.45. The subjunctive *memorem* is repudiative (a rhetorical deliberative).
- in what fashion the shades . . .:** the theme of 26-9 is now resumed; the *umbrae* are the *manes*, or *animae*, summoned up in 29.
- returned a sad, shrill sound:** cf. τρῆζουσαι and τετραγῦλαι of Homer's ghosts at *Odyssey* xxiv.5 and 9 and *Iliad* xxiii.101. *triste* and *acutum* are internal accusatives with *resonarent*; the verb is imperfect (contrast *abdiderint*, *arserit* and *horruerim* 43-5) to denote a continuous action. The variant *resonarint* (for the form of the perfect, cf. Manilius v.566 and *sonaturum* at 4.44 above) may be a 'correction' to impose uniformity on the tenses.
- 42 wolf's beard . . . fang of a dappled snake:** these are buried as a precaution against counter-spells. Pliny, *Natural History* xxviii.157, mentions a wolf's muzzle (*rostrum*) as a protection from witchcraft, and as accordingly fixed to the gates of farmhouses.
- 43-4 waxen image made the fire blaze:** the doll is now placed on or held above a fire, to melt the lover's heart and also to punish him (see on 30-3 above). The ablative *imagine cerea* is causal. *cerea* scans as a spondee by synizesis; cf. disyllabic *aureo* in Virgil, *Aeneid* x.116.
- 44-5 horror . . . two Furies . . . did not go unavenged:** the tables are now completely turned, and Priapus wreaks vengeance on the avenging Furies, with whom the two witches are here themselves equated because of their vindictive cruelty (cf. their invocation of Tisiphone in 34). There is poetic justice in that it is the terror they inspire in Priapus that results in the explosion which routs them in the sequel. The solemn *non testis inultus*, however, leads the reader to expect a rather more heroic, less involuntary, form of revenge; the Priapus-narrator is here the victim of the same self-irony as the satirist himself elsewhere, especially in 5 and 9.
- 46-7 With the noise of a balloon bursting:** sc. *tantum* with *quantum*, 'as loudly as...'; cf. Lucretius' appeal to the noise of a *displosa vesicula* in his account of thunder at vi.130-1.
- fig-wood:** and therefore fissile, explaining the extent of the damage; *ficus* stands in apposition to the *ego* contained in *pepedi*.
- ran off:** *currere* is historic infinitive, adding vividness; see on 5.12. The ease with which the witches are routed no doubt symbolises the emptiness of their superstitious beliefs and practices.
- 48-50 The sight . . . would have:** for the past potential *videres*, cf. 34 and note.
- false teeth:** cf. Cicero's allusion to 'gold-bound' or 'gold-linked' teeth (*de Legibus* ii.60) and Martial's to extraction or repair (*reficit*: x.56.3).
- tall wig:** the scholiasts' interpretation of *caliendrum*, which they cite also from Varro.
- enchanted love-knots:** cf. *Veneris vincula* in Virgil, *Eclogues* 8.78; these were threads (*licia*), of three colours, but there they are tied to the lover's effigy, not worn on the arms.

nique of using a personage from the previous generation as a satirical type appears often in Horace's *Satires*.

69. **redegit**: called in his loans. The Ides, Kalends, and Nones were customary days for settling accounts.

70. **quaerit Kalendis ponere**: asyndeton and the shift to the present tense emphasize Horace's dry irony. The phrase is adversative: *but* he tries to [re]invest. So much for the reform of Alfius.

3

Maecenas has given Horace some food heavily laced with garlic. With comic hyperbole, Horace compares the garlic with various burning poisons of myth, and prays that if Maecenas ever repeats the joke no woman will have anything to do with him. Meter: iambic strophe.

1-8. **Garlic is worse than hemlock. What kind of poison has afflicted me: viper's blood? a witch's brew?**

1. **Parentis**: in the emphatic position, because the worst kind of evildoer is one who kills his own parent. For a similar formula, cf. 2.13.5, *parentis sui fregisse cervicem*. **olim**: some time in the past.

2. **senile guttur**: for extra horror, the epithet is transferred from the aged parent to the parent's neck. **fregerit** is future perfect.

3. **edit**: archaic subjunctive, colloquial for *edat*. **cicutis**: abl. of comparison. Hemlock, used to poison criminals in Athens, was used in the execution of Socrates.

4. **messorum**: for garlic in the diet of harvest hands, see Virgil *Ecl.* 2.11.

5. **Quid ... veneni**: partitive gen. with the interrogative, the normal construction for a "what kind of ...?" question. **praecordiis**: sc. *meis*. Horace's innards are protesting.

7. **incoctus herbis**: boiled into these vegetables; but *herba* is also used of herbs used for poisons and magical potions (*Epod.* 5.21). **me fefellit**: has

escaped my notice, a Grecism.

8. **Canidia**: the witch, probably more a type than a real person, made fun of in *Sat.* 1.8 and Epodes 5 and 17.

9-18. **This is what Medea used to immunize Jason to fire-breathing bulls and to incinerate her rival; it is hotter than Apulia in summer and the cloak of Nessus that roasted Hercules.**

9-10. **Ut**: when. The **candidum ducem** is Jason, who led the Argonauts in search of the Golden Fleece. On arriving in Colchis, he was aided by Medea, sorceress daughter of King Aeëtes, who fell in love with him at first sight (10, *Medea mirata est ducem*). When Aeëtes assigned him the impossible task of yoking fire-breathing bulls to plow a field, Medea rubbed him with a protective potion (12, *perunxit hoc Iasonem*).

11. **tauris**: an *apo koinou* construction, dat. with *ignota* and *illigaturum* (about to fasten on the bulls yokes unknown to the bulls). For more on this construction, see appendix C.

12-13. **hoc ... hoc**: instrumental abl.: with this [garlic], repeated for emphasis. **delibutis ... donis**: also instrumental: with gifts smeared with this [garlic] she got revenge on her rival (*ulta [est] paelicem*). When Jason decided to leave Medea and marry the princess of Corinth, Medea sent her as a wedding present a garment smeared with poison that burned her to death when she tried it on. She then killed her children by Jason and escaped on a chariot pulled by dragons (14, *serpente fugit alite*). See Euripides' *Medea*; the story was a favorite of the Roman stage.

15. **siderum ... vapor**: summer's heat, connected with constellations (*sidera*) such as the dog star that were in the ascendant in July and August. For *vapor* = heat, cf. Lucretius 1.663, 2.150.

16. **siticulosae Apuliae**: dat. with *insedit*; Horace is joking about his native Apulia, as "thirsty" as it was hot; cf. General Sherman's remark that if he had houses in Hell and in Texas, he would live in the one in Hell.

17. **munus**: when Nessus the Centaur tried to rape Hercules' wife Deianira, Hercules shot him with a poisoned arrow; the dying Nessus gave Deianira a vial of his poisoned blood, telling her it was a love potion. Later when she applied it to a robe for him to wear, Hercules died in burning agony. See Sophocles' *Trachiniae*. Hercules is capable (*efficax*) because of his many labors.

19-22. If you ever think of repeating this joke, may every girl give you the cold shoulder.

19. **At**: used regularly at the beginning of imprecations as a gesture of emphatic speech; see Austin on *Aen.* 2.535, and Catullus 3.13, Horace *Sat.* 2.6.54. **concupiveris**: fut. perf., humorously emphatic, if you ever develop the craving, implies that the overdose of garlic was a practical joke—as does *iocose Maecenas* in the next line.

20. **puella**: i.e., any woman in whom you become interested. **savio tuo**, to your kiss, dat. with *opponat*. **opponat** and **cubet**: optative subjunctive with *precor*.

22. **extrema ... in sponda**: i.e., on the farthest couch from you she can find, referring to the couches on which diners reclined; but *sponda* is also bedroom furniture, as in Ovid *Am.* 3.14.26, *spondaque lasciva mobilitate tremat*.

4

In contrast to the mock invective of Epode 3, this lampoon is more in the spirit of *liberrima indignatio* (10) than good humor, attacking an obnoxious upstart who parades his new wealth. The type was common in the turbulent years of civil unrest before Actium; ancient commentators, misreading lines 1-2, sought to identify a personal enemy of Horace, but as usual Horace is attacking a type. For the topic, cf. Anacreon 43 Page. Meter: iambic strophe.

1-6. You are my natural enemy, scarred with bonds and shackles. You flaunt your wealth, but

fortune doesn't change what you are.

1. **quanta sortito**, etc.: as great a *discordia* as exists by the law of nature.

3. **Hibericis ... funibus**: synecdoche for rope in general; Spain was a source of rope fiber. **peruste ... latus**: acc. of specification, lit. chafed as to your side. He has rope burns from being tied up; but there may also be an echo of Thallus' *inusta ... flagella* in Catullus 25.11.

4. **dura compede**: collective singular. Horace is not attacking this type simply because the man had been a slave (Horace's own father, after all, had also been a slave) but because he is now so *superbus* (5). The scars suggest he had been in constant trouble.

5. **ambules**: concessive subjunctive, with *licet*. **pecunia**: abl. with *superbus*.

7-10. Don't you see the looks of disgust when you parade along the Via Sacra?

7. **Sacram ... Viam**: the main promenade leading down into the Forum, where people went to see and be seen; this is where Horace meets the social climber in *Sat.* 1.9. **metiente**: walking the length of (with the sense of pompously measured steps).

8. **bis trium ulnarum toga**: a grotesquely wide toga, like a gangster's \$3,000 suit, displaying nothing better than the wearer's vulgarity. The *ulna*, lit. forearm, is probably about half a meter.

9. **ora vertat**: turns their faces, i.e., makes them frown or flush (or perhaps turn away) with disgust. Cf. *Sat.* 2.8.35, *vertere pallor ... faciem*. Others interpret as "draws stares," as in *Epist.* 2.1.196, *vulgi converteret ora*.

10. **liberrima**: frank and unrestrained; characteristic of a free man. Cf. *libera bilis* in *Epod.* 11.16.

11-20. People remark: "This much-flogged lout now carries on like a big shot. What good is it to have put down an army of desperadoes, when this one is a military tribune?"

11. **Sectus**: cut by their lashes. **triumviralibus**:

Italian rustics known for snake charming and magic cures (*Epod.* 17.29, Virgil *Aen.* 7.750) but not for anything of the power or sophistication that Canidia has in mind.

79. *priusque caelum sidet*: one of the common rhetorical topoi was the *adynaton*, the thing that will never happen. *inferius*: the fifth iamb is resolved into an anapest.

81. *non ... flagres uti*: i.e., the impossible will happen before you fail to burn with love. Emphatic litotes.

82. *atris ignibus*: an oxymoron for smoky flame.

83-102. The boy: "My spirit will torment you, the mob will stone you, wolves and birds will pick your bones, and my parents will enjoy the spectacle."

82. *bitumen*: tar or pitch used to kindle fires.

83. *sub haec*: thereupon.

84. *lenire*: historical infinitive with conative force, tried to soothe. Though it occurs in the *Satires* and *Epistles*, this is the only example of the construction in the *Odes* and *Epodes*.

85. *unde*: how, i.e., with what beginning words.

86. *Thyestean precēs*: like those of Thyestes cursing his brother Atreus after being tricked into eating the flesh of his murdered sons. This was a favorite scene in the violent and bombastic tragedies for which the Romans had a taste. Both Ennius and Seneca wrote a *Thyestes*; see Aeschylus *Ag.* 1590ff., Ennius frag. 309; Seneca's play survives intact.

87. *Venena maga*: magic potions; *maga non* is Haupt's conjecture for *magnum*, which is found in the transmitted texts.

88. *convertere*: by *zeugma*, to reverse *fas nefasque* and to repel *humanam vicem*. *vicem*: requital or revenge, especially evil for evil.

89. *Diris*: with curses; a *detestatio* is a ritual curse or execration.

91. *Quin*: furthermore. *perire iussus* implies that his death will be a summons for his spirit to begin tormenting the witches as a *Furor* (92).

93. *umbra*: as a ghost.

94. *vis*: a supernatural power (*OLD* 12). The *di Manes* are the spirits of the dead, especially potent to curse the wicked: Livy 3.58.11, *manesque Verginia ... per tot domos ad petendas poenas vagati, nullo relicto sonte* [guilty person], *tandem quieverunt*.

97. *vicatim*: from neighborhood (*vicus*) to neighborhood or street to street.

98. *obscenas anus*: in apposition to *vos* above. 100. *Esquilinae alites*: the carrion birds of the Esquiline, a paupers' cemetery outside the city walls. Note the hiatus. Invective describing the gruesome dismemberment of an enemy's corpse is a topos with a history of its own, going back perhaps to Callimachus' *Ibis*. Cf. Catullus 108, Ovid *Ibis* 165-172.

101. *parentes, heu*, etc.: the thought of parents surviving their own children was especially pathetic; it is a persistent tragic motif of Virgil's *Aeneid*.

102. *spectaculum*: emphatically placed at the end of the poem, ironically echoes line 34, *inemoni spectaculo*.

6

Horace tries on his Archilochian mantle. Archilochus, the Iambic poet who lived a generation or two after Homer, boasted, "I know one big thing: how to pay back somebody who does me wrong with fearful wrongs" (frag. 126 West). In this spirit Horace, who lacks Catullus' slashing élan, threatens an unknown bully, comparing himself to a spirited hound and his adversary to a cowardly cur. Meter: iambic strophe.

1-10. You cowardly cur, why don't you try your teeth on me? I am a hound that will run any beast to earth, while you bark loudly until someone throws you table scraps.

1. *Quis ... vexas*: i.e., who are you to harass. *hospites*: passersby, as often in epitaphs and other inscriptions.

2. *ignavus*: adversative, though you are cowardly

against real enemies.

3. **huc**: this way, i.e., toward me. For this perhaps fictive personal note, cf. *Epod.* 4.2, *tecum mihi discordia est*. **inanis**: futile. **si potes**: i.e., if you dare.

4. **petis**: attack, as often in Horace; cf. line 15, *petiverit*.

5. **Molossus ... Lacon**: two of the best hunting breeds; cf. Virgil *Georg.* 3.405, *veloces Spartae catulos acrem Molossus*, Shakespeare *MND* 4.1.118, "My hounds are bred out of the Spartan kind."

6. **amica vis**: a friendly force or pack; cf. Lucretius 6.1222, *fida canum vis*, Virgil *Aen.* 4.132, *odora canum vis*.

7. **aure sublata**: with ear pricked up. **per altas ... nives**: the picture of a hunter eager to chase game through snow but indifferent to *proiectum cibum* (10) owes something to Callimachus *A.P.* 12.102 (GP 1); see also Horace *Sat.* 1.2.105-6, *leporem venator ut alta / in nive sectetur, positum sic tangere nolit*.

9-10. **tu** is emphatic by position and adversative: but you, ... **cum comple(vi)sti ... odoraris**: the indicative *cum*-clause denotes the identity of the two situations: when you bark, [it is because] you will have scented food thrown out for you (or the possibility of such food). Horace may be hinting behind the metaphor that his enemy is a black-mailer raising a fuss in order to elicit hush money.

11-16. **Beware! Like Archilochus and Hipponax, I have horns to gore scoundrels: do you think if attacked I will wail unavenged?**

12. **tollo cornua**: Horace shifts his metaphor; cf. *Sat.* 1.4.34, *faenum habet in cornu; longe fuge!*

13. **Lycambae ... gener**: the story was that when Lycambes reneged on his promise to give his daughter in marriage to Archilochus, the poet avenged himself in verses so cutting that the old man hanged himself. **gener** would therefore mean the would-be son-in-law of Lycambes. **Lycambae ... infido** is dat.: just as the rejected (*spretus*, from

sperno) son-in-law was to the traitor Lycambes.

14. **hostis Bupalus**: more biographical gossip about early poets, this time Hipponax, who wrote iambic poetry sometime after 550 B.C. Pliny *Nat. Hist.* 36.5 reports that Bupalus was the son of an artist named Achermus, whose sculpture of an ugly man seemed to Hipponax to be a caricature of himself. His angry iambs, the story runs, drove both Bupalus and his brother to suicide. Like Lycambes (cf. Gk. *λύκος* = wolf), Bupalus (cf. Gk. *βοῦς* = bull, ox) carries on the poem's animal metaphor.

15. **atro dente**: metaphoric, with spiteful or malevolent words.

7

A harangue to his fellow Romans, perhaps on the breakdown of the Treaty of Misenum in the spring of 38 B.C. that led to the Sicilian War between Octavian and Sextus Pompey (see note to *Epod.* 4.19). The same themes are set forth at greater length in Epode 16. Meter: iambic strophe.

1-10. **Why are you taking up arms? Has not enough blood been shed, not against foreign enemies, but in suicidal war?**

1. **Quo, quo scelesti ruitis?** Instead of titles, Latin poems were known by their opening phrase. Even Virgil's *Aeneid* was sometimes referred to as the *Arma virumque cano*, and papal encyclicals in prose still employ the same convention. The first words of this poem reflect the care with which Horace has tried to communicate both the tone and the essence of his message. **ruitis** combines the sense of reckless haste and destruction, hasten to your ruin.

2. **enses conditi**: sheathed swords.

3. **Parumne**: too little, begins a rhetorical question that continues to the middle of the poem. **Neptuno** = the sea by synecdoche. **super**: delayed by anastrophe, governs both *campis* and *Neptuno*.

4. **fusum est**: impersonal (from *fundo*), has been

him a military triumph and three successive consulships. At the time of this epode Sallust's *Lugurtha* had recently been published.

25. **Africanum**: understand *parem ducem* in apposition. This refers to the younger Publius Cornelius Scipio, given the title *Africanus* after his defeat of Hannibal at Zama in 202 B.C.

26. **sepulcrum**: a monument rather than a tomb.

27-38. Our enemy is on the run; so bring out bigger cups and better wines, and let us drown our cares.

28. **Terra marique victus**: an enthusiastic exaggeration. Though defeated at sea, Antony still had nineteen legions of infantry and some 22,000 cavalry at his disposal. These waited several days for his return before surrendering to Octavian.

Punico ... sagum: has taken a mourning *sagum* (a common soldier's cloak) in exchange for his scarlet *paludamentum*, the mantle worn by commanding generals. Horace imagines Antony (the *hostis* here) taking the same prudent measures as Pompey after Pharsalus: *equum nactus detractis insignibus imperatoris decumana porta se ex castris eiecit* (Caesar BCiv. 3.96.3).

29. **centum ... urbibus**: descriptive abl., the Homeric "hundred-cities Crete"; cf. 3.27.33, *centum potentem oppidis Creten*. **Cretam**: object of *petit* (31).

30. **ventis iturus non suis**: destined to go with winds not his own, i.e., not blowing in his favor, on the general principle that his star is waning and whatever he does will be fraught with disaster.

31. **exercitatus ... Syrtis**: the stormy shoals off mod. Libya; cf. 4.14.20f., *undas exercet Auster*.

32. **incerto mari**: because his destination is uncertain; transferred epithet.

33. **puer**: that is, slave, as often in sympotic contexts; cf. 2.11.18. **scyphos**: large beakers with two handles.

35. **quod coerceat**: relative clause of purpose, to restrain my *fluentem nauseam*; Horace speaks jokingly as if he were on one of Antony's fleeing

ships. Caecuban, like modern champagne, was supposed to prevent sea-sickness.

37. **Curam ... rerum**: concern for Octavian's fortunes. Though defeated at Actium, Antony and Cleopatra still had access to powerful resources. It was not until a year later that they were finally vanquished and Horace was able to burst out into the jubilant *nunc est bibendum* of *Odes* 1.37.

38. **Lyaeo** = *Baccho*, synecdoche for *vino*. **solvere**: set free. There is a pun on *Lyaeo*, the god who sets free. See notes on 1.7.22, 3.21.15.

10

This hostile send-off poem to Mevius uses the components of the traditional *propempticon* to wish him a disastrous instead of a prosperous voyage. Contrast the somber good wishes for Virgil in 1.3. An early Greek iambic fragment (Hipponax 115 West) is similarly conceived and may have provided the idea for this Epode. Meter: iambic strophe.

1-14. May all the winds blow up a storm when stinking Mevius sets sail.

1. **Mala ... alite**: circumstantial abl., under an evil omen, lit. wing (of a prophetic fowl). The first word of this poem indicates its theme. **soluta exit**: emphatic redundancy; it has been cast off (from its moorings) and leaves.

2. **olentem Mevium**: possibly the poetaster Mevius, mocked by Virgil in *Ecl.* 3.90, *qui Bavium non odit amet tua carmina, Mevi*. But all we learn about him here is that he is a stinker, *olentem* being widely understood here as metaphorical. Horace generally attacks types rather than individuals, and the name's particular reference may be unimportant.

3. **Ut**, with the force of *utinam*, governs the optative subjunctives *verberes*, *differat* (6), *insurgat* (7), *appareat* (9), and *feratur* (11). These imprecations for foul weather supplant the usual prayer for favorable winds in the *propempticon*.

5. **niger ... Eurus**: because it brings black storm

clouds; cf. 1.5.6 f., *aspera nigris aequora ventis*. In this part of his poem Horace invokes stormy south, east, and north winds (Auster, Eurus, Aquilo), saving the worst (Notus, from the south) for last (20). **inverso mari**: for the subjective language, cf. Virgil *Aen.* 1.43, *evertit aequora ventis*.

7-8. **quantus ... frangit**: as great as when it breaks.

10. **qua**: temporal, on which; the antecedent is *nocte*. The setting of Orion in early November was a season of storms.

13. **usto ab Ilio**: after the burning of Troy. This use of the participle is a common idiom in Horace.

14. **impiam Aiacis ratem**: transferred epithet, a kind of guilt by association (see appendix C, *hypallage*). Ajax the son of Oileus raped Cassandra during the sack of Troy when she took refuge at the sanctuary of Athena. As punishment, Athena impaled him on a sharp rock during a storm on the trip home. See Virgil *Aen.* 1.39-45. The four lines describing this part of Horace's curse occupy the exact center of the poem.

15-24. **What a panic will grip you, Mevius, when your ship breaks up! If the gulls eat your corpse, I will sacrifice a goat and a lamb to the Tempests.**

15. **O ... tuis**: The second part of the poem is an apostrophe to Mevius.

16. **luteus**: mud-yellow, the kind of pallor that would appear on a dark Mediterranean complexion. The adjective also carries disreputable connotations.

17. **illa ... heiulatio**: that [well-known] whining of yours. Latin would normally use *ista* in this situation, but Horace is mocking Mevius' cowardice with liquid and nasal sounds.

19. **Ionius ... sinus**: the Ionian Sea, between the instep of the Italian boot and western Greece (see map 3). Note the distinction between *Īoniūs* and *lōnicus*, the latter referring to the Greek-speaking Asia Minor coast. Mevius is sailing from Italy to Greece, like Virgil in 1.3.

21. **Opima ... praeda**: instead of the sacrifice for a friend's safe arrival usually promised in a *propempticon*, Horace prays that Mevius' corpse will be choice booty for the gulls.

23. **libidinosus ... caper**: the goat's sexual potency makes it a better sacrifice; for an expansion of this motif, see 3.13.4-5.

24. **Tempestatibus**: personified gods of the storm, as in Virgil *Aen.* 5.772-3, *Tempestatibus agnam caedere deinde iubet*.

11

Probably more literary than autobiographical, this conventional confession of the repeated buffets of love is one of the oldest and still most popular themes of erotic lyric (Sappho 130 LP, Alcman 59a Page, Anacreon 413 Page, etc.). It is combined here with a Hellenistic symposiac theme, in which a guest at a banquet tearfully reveals that he is in love. This comes down to us chiefly in the epigrams, e.g., Asclepiades *A.P.* 12.50 (GP 16). The idea that a man can as easily fall in love with a pubescent boy as with a woman is also traditional. In this poem Horace turns from the abusive iambic mood of the epodes that bracket it on either side and plays with the love themes to be developed in the *Odes*. Meter: third Archilochian.

1-4. **I can no longer write poems, Pettius, because love has clobbered me again.**

1. **Petti**: the otherwise unknown confidant is brought in to convey the feeling of a private conversation at a party. **nihil = non**: inner object of **iuvat**.

2. **versiculos**: ditties; the diminutive conveys mild disparagement. **percussum**: causal, because I am smitten. Anacreon (413 Page) likewise describes himself smitten by Eros as with an axe. The theme of love preventing poetic composition may be Archilochian (frags. 196/215 West).

4. **mollibus in pueris**: the tradition was pederastic (love for boys just before puberty) rather than