

A
Poetical Translation
OF THE
WORKS
OF
H O R A C E :

WITH THE
ORIGINAL TEXT,
AND
CRITICAL NOTES

Collected from his best

LATIN and FRENCH COMMENTATORS.

By the Rev^d Mr. PHILIP FRANCIS.

IN FOUR VOLUMES.

THE FIFTH EDITION,
REVISED AND CORRECTED.

L O N D O N :

Printed for A. MILLAR in the Strand.
M D C C L I I I .

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THE
O D E S
O F
H O R A C E.

In LATIN and ENGLISH.

W I T H

CRITICAL NOTES collected from his best
Latin and French COMMENTATORS.

*Musa dedit fidibus divos, puerosque Deorum,
Et pugilem victorem, & equum certamine primum,
Et juvenum curas, & libera vina referre.*

Arte Poeticâ.

V O L. I.

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THE
OLD
OF
HORACE

In Latin and English.

WITH

CRITICAL NOTES collected from his best
Latin and French Commentators.

*Nonne hinc illius dicitur, quodammodo
in paginis istis, et eorum certamine
in periculis, et libere sine reperi.*
Arte Poetica.

VOL. I.

TO HIS EXCELLENCY
THE RIGHT HONOURABLE
LORD NEWPORT,
ONE OF THE LORDS JUSTICES,
AND
LORD HIGH CHANCELLOR OF IRELAND,

THIS WORK
IS HUMBLY INSCRIBED
BY
HIS MOST OBEDIENT SERVANT

PHILIP FRANCIS.

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T H E P R E F A C E.

THE first and principal Design of this Work was to explain, perhaps, the most difficult Author in the Latin Tongue; an Author, who will always be more admired in Proportion to his being better understood. Such a Design, if tolerably well executed, seemed to deserve some Encouragement; but to preserve his original Spirit in a punctual, regular Translation hath been so long considered as desperate, that it were hardly modest to attempt it.

Every Reader is a Critic in Proportion to his Abilities and his Judgement. He proposes whatever he thinks difficult, and expects an Explanation suited to his Taste and Understanding. These are too numerous to be gratified by the present Work, which endeavours to explain those Passages only, which are of real, acknowledged Obscurity.

In our Inquiries after Truth, it is useless to know the Mistakes of others; and, besides the disagreeable Employment of transcribing

the Language of Critics in their very unclassical Treatment of each other, a Warmth of Assertion, a Speciousness of Arguments, a Weight of Quotations, an Authority of Names, and an Appearance of Probability, might well perplex a Reader's Judgement, or throw a Darkness and Confusion into what was originally clear and open. Therefore, to avoid being engaged in the various Conjectures and learned Disputes of Commentators, the difficult Passages of our Author are explained in that Sense alone, which seemed most poetical and most natural. In some Instances however, when the Sense hath been really doubtful, the different Opinions are fairly shewn, and a tacit Appeal made to the Reader to determine for himself, even against the present Translator.

While we read with Pleasure many beautiful Imitations of this Author in his own Language, and are at the same Time obliged to confess how unequal to their Original all Translations of him have proved, even when the whole Strength seems to have been employed upon single and favourite Odes, we shall be apt to conclude that his Beauties are almost peculiar to the Latin Tongue. But if we consider the Boldness and Copiousness of Expression, the Diversity and Harmony of Numbers in English, we shall impute the Failure of his Translators to somewhat injudicious in their Design, or careless in their Execution, rather than to any personal Want of their Abilities,

or

or any Weakness in their Language; to the real Difficulty of the Work, not an Impossibility of executing it with Success.

Indeed it is hardly to be expected that any one Translator shall ever be capable of following this great Poet with equal Spirit through all his Odes. Many of them are varied with Irony and Satire; with Delicacy and Humour; with Ease and Pleasantry. Some, though less spirited, were written (when Circumstances of Time, Places, and Persons were strong upon him) in the first Heat of Imagination, and afterwards corrected, through a Length of Years, in the Coolness of Judgement. In others, he rises in full, poetical Dignity; sublime in Sentiments, bold in Allusions, and profuse of Figures; frugal of Words, curious in his Choice, and happily venturous in his Use of them: pure in his Diction, animated in his Expressions, and harmonious in his Numbers; artful in the Plans of his Poems, regular in their Conduct, and happy in their Execution. Surely the best Attempts to translate so various an Author, will require great Indulgence, and any tolerable Success may deserve it.

It would be a tedious and an ill-natured Labour to point out the Faults of former Versions of this Poet. Let us rather acknowledge, that there are excellent Lines in them, of which the present Translator hath taken as many as he could use upon his Plan,
and

and wishes, for the sake of the Public, that they could be found to exceed an hundred.

In the Collection of Odes, usually called the Wit's Horace, there are many fine, but very distant Imitations of our Author, perhaps not inferior to their Originals. If any of them were intended for Translations, the Writers, however justly eminent in other Parts of their Characters, have indulged injudiciously a Wantonness of Imagination, and an Affectation of Wit, as opposite to the natural Simplicity of their Author, as to the Genius of Lyric Poetry.

In the first Ages of Greece, the Lyric Muse was particularly appointed to celebrate the Praises of the Gods in their Festivals, where the noblest Precepts of Philosophy were enlivened by Music, and animated by the Language of Poetry, while Reason governed the Raptures, which a religious Enthusiasm inspired. When we therefore consider its Origin and Institution, we may believe, that nothing could enter into its Compositions, but what was chaste and correct, awful and sublime, while it was employed in singing the Praises of Gods, and immortalising the Actions of Men; in supporting the sacred Truths of Religion, and encouraging the Practice of moral Virtue. Such was its proper, natural Character. But it soon lost this original Greatness, and became debased to every light Description of Love, Dances, Feasts, Gallantry and Wine. In this View it may be

compared to one of its first Masters, who descended (according to an Expression of Quintilian) into Sports and Loves, although naturally formed for nobler Subjects.

Yet this Alteration, although it lessened its natural Dignity, seems to have added to that pleasing Variety, to which no other Poetry can pretend. For when the Skill and Experience of the Persons, who first cultivated the different Kinds of Poems, gave to each Kind those Numbers, which seemed most proper for it; as Lyric Poetry had given Birth to all Sorts of Verse, so it preserved to itself all the Measures of which they are composed, the Pentameter alone excepted. Thus a Variety of Subjects is agreeably maintained by a Variety of Numbers, and they have both contributed to that free, unbounded Spirit, which forms the peculiar Character of Lyric Poetry.

In this Freedom of Spirit it disdains to mark the Transitions, which preserve a Connexion in all other Writings, and which naturally conduct the Mind from one Thought to another. From whence it must often happen, that while a Translator is grammatically explaining his Author, and opening his Reasoning, that Genius and Manner, and Boldness of Thinking, which are Effects of an immediate, poetical Enthusiasm, shall be dissipated and enfeebled.

It is remarkable, that this Kind of Poetry should be the first that appeared in Rome, as
it

it was the first known in Greece, and that it should be used in the same Subjects by the Romans, while they had not yet any Correspondence with Greece and her Learning. However, it continued in almost its first Rudeness until the Augustan Age, when Horace, improved by reading and imitating the Grecian Poets, carried it at once to its Perfection, and, in the Judgement of Quintilian, is almost the only Latin Lyric Poet, worthy of being read.

If we should enquire into the State of Lyric Poetry among English Writers, we shall be obliged to confess, that their Taste was early vitiated, and their Judgement unhappily misguided, by the too great Success of one Man of Wit, who first gave Pindar's Name to a wild, irregular Kind of Versification, of which there is not one Instance in Pindar. All his Numbers are exact, and all his Strophes regular. But from the Authority of Mr. Cowley, supported by an inconsiderate Imitation of some other eminent Writers, every Idler in Poetry, who hath not Strength or Industry sufficient to confine his Rhimes and Numbers to some constant Form, (which can alone give them real Harmony) makes an Art of wandering, and then calls his Work a Pindaric Ode; in which, by the same Justness of Criticism, his Imagination is as wild and licentious, as his Numbers are loose and irregular.

To

To avoid this Fault, all the Measures in the following Translation are constantly maintained through each Ode, except in the *Carmen Seculare*. But it may be useless to excuse Particulars, when possibly the whole Poem, in its present Form, may be condemned. Yet by Foreigners it has been called Mr. Sanadon's Master-piece; and since the Odes of Horace are certainly not in that Order at present, in which they were written, it has been esteemed an uncommon Proof of his critical Sagacity, to have reconciled in one Whole, so many broken Parts, that have so long perplexed the best Commentators. Yet the Reader will find some Alterations of Mr. Sanadon's Plan, for which the Translator is obliged to the learned and reverend Mr. Jones, who lately published a very valuable Edition of Horace.

Although it was impossible to preserve our Author's Measures, yet the Form of his Strophes hath been often imitated, and, in general, there will be found a greater Number of different Stanzas in the Translation, than in the Original. One Advantage there is peculiar to English Stanzas, that some of them have a natural Ease and Fluency; others seem formed for Humour and Pleasantry; while a third Kind hath a Tone of Dignity and Solemnity proper for sublimer Subjects. Thus the Measures and Form of the Stanza will often shew the Design and Cast of the Ode.

In the Translation it hath not only been endeavour'd to give the Poet's general Meaning, but to preserve that Force of Expression, in which his peculiar Happiness consists, and that Boldness of Epithets, for which one of his Commentators calls him Wonderful, and almost Divine. Many Odes, especially in the first Book, have little more than Choice of Words and Harmony of Numbers to make them not unworthy of their Author; and although these were really the most difficult Parts of the Translation, yet they will be certainly least entertaining to an English Reader. In the usual Manner of Paraphrase it had not been impossible to have given them more Spirit by enlarging the Poet's Design, and adding to his Thoughts; but, however hardy the Translator may seem by his present adventurous Undertaking, this was a Presumption of which he was very little capable.

The Difficulties of Horace in his Satires and Epistles arise, in general, from his frequent Translations of Lines in Grecian Writers, and Parodies on those of his Contemporaries; from his introducing new Characters on the Scene, and changing the Speakers of his Dialogues; from his not marking his Transitions from Thought to Thought, but giving them as they lay in his Mind. These unconnected Transitions are of great Life and Spirit, nor should a Translator be too coldly regular in supplying the Connexion, since it will be a tame Performance, that
gives

gives us the Sense of Horace, if it be not given in his peculiar Manner.

As his Editors have often perplexed the Text, by altering the Measures of our Author for the Sake of a more musical Cadence, so they, who have imitated or translated him with most Success in English, seem to have forgotten, that a Carelessness of Numbers is a peculiar Part of his Character, which ought to be preserved almost as faithfully as his Sentiments.

Style is Genius, and justly numbered amongst the Fountains of the Sublime. Expression in Poetry is that Colouring in Painting, which distinguishes a Master's Hand. But the Misfortune of our Translators is, that they have only one Style, and that consequently all their Authors, Homer, Virgil, Horace, Ovid, are compelled to speak in the same Numbers, and the same unvaried Expression. The freeborn Spirit of Poetry is confined in twenty constant Syllables, and the Sense regularly ends with every second Line, as if the Writer had not Strength enough to support himself, or Courage enough to venture into a third.

This unclassical Kind of Versification would be particularly most unnatural in a Translation of Horace. It would make him argue in Couplets, and the Persons of his Dialogues converse almost in Epigrams. The Translator has therefore followed the Sense
in

in one unbroken Period. He hath often endeavoured to imitate the prosaic Cadence of his Author, when he could with much more Ease have made him appear like a modern Original. He hath run the Lines into each other, as he believed it the best Manner of preserving that loose, prosaic Poetry, that Negligence of Numbers, which hath ever been esteemed one of his peculiar Beauties.

If we consider the poetical Spirit and numerous Variety of Measures in his Odes, we may believe this careless Versification in his Satires was not an Effect of Necessity, but of Judgement. His frequent Use of Proverbs and common Phrases; his different Manner of expressing the same Sentiments in his Odes and Satires, will convince us, that he really thought a Satyrist and a Poet were extremely different Characters; that the Language of Poetry was as unnatural to the Morality of Satire, as a low, familiar Style to the Majesty of Epic Poem; or, as he himself expresses it, that the Muse of Satire walks on Foot, while all her Sisters soar into the Skies.

If this Criticism be just, the Dispute between Juvenal and Horace, with Regard to Style, may with Ease be decided. In Juvenal the Vices of his Age are shewn in all their natural Horrors. He commands his Readers in the Language of Authority, and terrifies them with Images drawn in the Boldness of
a truly

a truly poetical Spirit. He stands like a Priest at an Altar sacrificing to his Gods; but even a Priest, in his warmest Zeal of Religion, might be forgiven, if he confessed so much Humanity, as not to take Pleasure in hearing the Groans, and searching into the Entrails of the Victim.

There is a Kind of Satire of such Malignity, as too surely proceeds from a Desire of gratifying a constitutional Cruelty of Temper. The Satirist does not appear like a Magistrate to give Sentence on the Vices of Mankind, but like an Executioner to slaughter the Criminal. It was the Saying of a great Man, that he, who hated Vice, hated Mankind; but certainly he does not love them as he ought, who indulges to his natural Sagacity in a Discernment of their Faults, and an ill-natured Pleasure of exposing them to public View.

Our Author was of another Spirit; of a natural Chearfulness of Temper; an Easiness of Manners, fashioned by the Politeness of Courts; a good Understanding, improved by conversing with Mankind; a quick Discernment of their Frailties, but, in general, so happy an Art of correcting them, that he reproofs without offending, and instructs without an Affectation of Superiority. He preserves a Strength of Reasoning necessary to persuade, without that dogmatical Seriousness, which is apt to disgust or disoblige.

He has this Advantage over the rigid Satirist, that we receive him into our Bosoms, while he reasons with Good-humour, and corrects in the Language of Friendship. Nor will his Satires be less useful to the present Age, than to that in which they were written, since he does not draw his Characters from particular Persons, but from human Nature itself, which is invariably the same in all Ages and Countries.

As the Morals of Horace are drawn from the two purest Fountains of human Wisdom, a good Heart, and a well-improved Understanding, so when the Reflexions of his Commentators seemed naturally to rise from their Author, the Translator hath been careful to preserve them, and hopes they will not be thought less entertaining, than useful. Let him be permitted to hope, that the Notes, in general, must be really valuable, if they have been chosen with Judgement in any Degree proportioned to the Labour of collecting them. Some original Notes there are, but the Number is not considerable. The rest are given with all possible Exactness to their different Authors; but, since Collections of this Kind are usually tedious and heavy, the Geography of Countries, History of Persons and Mythology of Gods, which every common Dictionary can supply, are here omitted.

It was esteemed a necessary Labour to consider the Text with the Criticism of a Grammarian in View to the Purity of the Latin Tongue, and with the Care of an Editor in comparing the various Readings of Manuscripts and Editions. Such a Study is very little entertaining, but it often clears up Difficulties, that have perplexed the best Interpreters. It preserves us from authorising unknown Words; receiving defective Constructions for Elegancies, and Barbarisms for Beauties. All the Corrections in this Edition, excepting some few that are purely conjectural, are to be found in Manuscripts of the best Authority, collated by the most accurate Editors, particularly Doctor Bentley, and Mr. Cuningham. To the first of these Gentlemen we are obliged, not only for many Remarks of an uncommon Erudition, but for some conjectural Emendations, which no Critic of a less daring Spirit could have attempted. To Mr. Cuningham we are indebted for many valuable Instances of Sagacity, yet with a Criticism so severe, as if it were intended rather to correct Doctor Bentley than Horace. Where they agree, we may be almost assured that there is no Possibility of doubting.

Another Care of some Importance was to correct the Stops, which are therefore altered in numberless Places; for although every Reader hath a Right to point an ancient

Author as he pleases, since the Art of Punctuation, if it may be so called, is of modern Invention, yet great Exactness is required, when it is intended for public Use.

The Method of explaining the Classics by similar Passages from each other hath been generally esteemed, if it be not used too frequently, or with an Affectation of Learning. But as the Quotations would have been useless in their original Languages to an English Reader, He is obliged for all the Translations, marked with the Letter D, to the Reverend Dr. Dunkin.

While the Translator with Pleasure acknowledges much kind Assistance given him in the Course of this Work, he thinks himself obliged particularly to mention the Friendship of this Gentleman. His uncommon Genius, and extensive Abilities in all Parts of polite Literature do not need a Character here; but his chearful and ready Assistance in all difficult Passages; his free and manly Spirit of correcting; his early giving the Reputation of his Name to this almost desperate Undertaking, by owning a large Number of Odes translated by Him, even common Gratitude ought to acknowledge. But it is not a common Happiness to have many Years enjoyed the Friendship of an honest and a good Man. May no Misfortune ever interrupt the Continuance of it,

In

In Justice to his Reputation, it should be acknowledged, that whatever Alterations in this Edition are made in his Parts of the Work, have been made without his Knowledge. They were hazarded in the Spirit of Affection, and Friendship.

The general Indulgence, with which this Work hath been received by the Public, made the Translator think himself obliged in Gratitude to correct the present Edition with his best Care and Abilities. Yet it were unwise to let the Reader know how much Time and Labour hath been laid out upon it, lest his Expectation should be raised too high, and consequently disappointed. Many are the Faults, which through human Weakness, or natural Self-Partiality, the Translator may be supposed incapable of seeing; and many, very many more, which he had not Strength enough to correct.

Let him not be thought fond of making Innovations in the received and established Forms of Writing, although he hath been bold enough to print all the Words of his Translation, such as generous, temperate, powerful, at full Length. A good Reader will pronounce them in the same metrical Time, as gen'rous, temp'rate, pow'rful: Perhaps in less Time; as a Dactyle is shorter than a Spondee. Let us add, that a Sweetness of Sounds in reading can only be preserved by a distinct, articulate Pronunciation of the Vowels;

els; that a Croud of Consonants, and a frequent breaking the Words really hurts the Eye; and that we have already too many unavoidable Contractions in our Language. Let us not multiply them unnecessarily. To print this Line,

Monstrum horrendum informe ingens cui
lumen ademtum

in the Contractions of Prosody, would be perfect Barbarism.

For any other Alterations in this Edition, the Translator expects and depends on the Candour of his Readers; yet he neither desires, nor hopes, that the Translation should be received without a fair and manly Correction. This was his first Attempt in any Kind of Writing; and if he hath offered his Opinion on the difficult Passages of his Author with that Modesty, which is due to the Public, let him expect such Tenderness for his Mistakes, as he hath shewn to those of others, while he confesses, without Affectation, that he hath much Need of it. If he hath made no impertinent Display of his Learning, let him not be thought ignorant; and if in the Course of five Years he hath sometimes slumbered over his Work, let him not be too rudely awakened;

———A kind indulgent Sleep
O'er Works of Length, allowably may creep.

HORACE: ART of POETRY.

On

On these Terms he chearfully submits to the Judgement of the Public, and acknowledges, as a Maxim, an Observation of Aristotle, That the Public judge better in Music and Poetry than particular Persons, for every one remarks something, and all remark the Whole.

On these Terms he cheerfully submits to
the Judgment of the Public, and acknow-
ledges as a Maxum, an Observation of Anti-
thesis. That the Public Judge better in Munc
and forty than particular Persons; for every
one remains something, and all makes the
Whole.

(2)

Q. Horatii Flacci

C A R M I N A.

THE

O D E S

O F

H O R A C E.

V O L. I.

Q. HORATII FLACCI
CARMINUM
LIBER PRIMUS.

CARMEN I. *Ad MÆCENATEM.*

MÆCENAS, atavis edite regibus,
O & præsidium & dulce decus meum :
Sunt, quos curriculo pulverem Olympium
Collegisse juvat, metaque fervidis
Evitata rotis, palmaque nobilis
Terrarum dominos evehit ad Deos. 5

Hunc,

The Word Ode was not introduced into the Latin Tongue until the third or fourth Century, and was then first used to signify any Pieces of Lyric Poetry. The Grammarians, perceiving that Horace hath more than once used the Word *Carmen* to signify this kind of Poetry, have not scrupled to place it at the Head of his Odes, although there be not any Probability, that he designed to make it their general Title. SANADON.

There is nothing in this Ode, that can ascertain the Time in which it was written. It stands as a Dedication of the Poet's Works to his Patron Mæcenas. The principal Beauty of it consists in the Variety of the Style ; yet Mr. Sanadon thinks the same Thought returns too often in almost the same Expression—*Evehit ad Deos*—*Dis miscent superis*—*Feriam sidera vertice*.

Verf. 1. *Mæcenas*.] Caius Cilnius Mæcenas is distinguished in the Roman History, by being so many Years the Favourite of Augustus ; yet is he more famous by that Protection and Encouragement, which he gave to Men of Genius and Letters. To him the present World is in a great measure indebted for all the Wit and Learning of the Augustan Age ;
and

THE FIRST
B O O K
OF THE
ODES of HORACE.

ODE I. To MÆCENAS.

O Thou, whose Birth illustrious springs
From fair Etruria's ancient Kings,
Mæcenas, to whose Guardian Name
I owe my Fortune and my Fame ;
In Clouds th' Olympic Dust to roll,
To turn with kindling Wheels the Goal,
And gain the Palm, victorious Prize !
Exalts a Mortal to the Skies.

This

and even at this Day the Name of Mæcenas is a Title not unworthy of Persons of the noblest Character, who know, like him, to animate, by their Favour and Generosity, the Spirit of Emulation amongst Writers. SAN.

His Character is thus finely drawn by Vell. Paterculus ;
Vir, ubi res vigiliam exigeret, sane exsomnia, providens atque agendi sciens. Simul vero aliquid ex negotio remitti posset, otio ac mollitiis pæne ultra faminam fluens When Business required his Attention, he was perfectly sleepless, provident and skilful in all its Forms. But, as soon as he could disengage himself, he dissolved in Luxury and Idleness, almost beyond the Softness of Women.

The learned Reader may see the Proofs of his Descent from the Kings of Etruria in the following Quotations. *Mæcenas eques Etrusco de sanguine Regum.* Proper. — *Mæcenas atavis regibus ortus eques.* Martial. — *Cui sceptris celebratum nomen Etruscis.* Sil. Italicus.

Hunc, si mobilium turba Quiritium
 Certat tergeminis tollere honoribus ;
 Illum, si proprio condidit horreo
 Quidquid de Libycis verritur areis ; 10
 Gaudentem patrios findere sarculo
 Agros ; Attalicis conditionibus
 Nunquam dimoveas, ut trabe Cypriâ
 Myrtoum, pavidus nauta, secet mare.
 Luctantem Icariis fluctibus Africum 15
 Mercator metuens, otium & oppidi
 Laudat rura sui : mox reficit rates
 Quassas, indocilis pauperiem pati.
 Est, qui nec veteris pocula Massici,
 Nec

7. *Hunc, si mobilium.*] In the six following Lines, if we understand three different Characters of Ambition, Avarice, and a Country-Life, we shall find a beautiful Variety in the Sense of the Poet. On the contrary, if we make *Illum* agree with *Gaudentem*, we shall not only give two Passions to the same Person, but two Passions not frequently found together: An Avarice of Hoarding, and a Chearfulness of Labour. It is hardly conceivable, that the Covetousness, which would collect all the Corn of Africa, can be united with the Moderation of Him, whose whole Pleasure is the Cultivation of his Estate.

Hunc si, &c. represents a Man, whose Ambition aims at the highest Employments in the State ; *Illum si*, gives us an Image of a rich and covetous Corn-Factor ; and *Gaudentem* is the Picture of a Country-Farmer, who neither desires Riches, nor Honours, but is chearfully employed in the Cultivation of his Lands.

The Poet here describes the various Conditions of Life, but without any Intention of comparing them, or determining, which is really most eligible. It is sufficient, to the Design of the Ode, to prove that Men have very different Sentiments concerning Happiness, but when once their Choice is fixed, it were in vain to propose to them a Change of

This Man, to Honours rais'd supreme,
By Rome's inconstant, loud Acclaim;
Another, if from Lybia's Plain
He stores his private Barn with Grain;
A Third, who with unceasing Toil
Plows chearful his paternal Soil;
While in their several Wishes blest,
Not all the Wealth by Kings possess'd,
Shall tempt, with fearful Souls, to brave
The Terrors of the foamy Wave.

When loud the Winds and Waters wage
Wild War with elemental Rage,
The Merchant praises the Retreat,
The Quiet of his rural Seat;
Yet, Want untutor'd to sustain,
Soon rigs his shatter'd Bark again.

No mean Delights possess his Soul,
With good old Wine who crowns his Bowl;

Whose

of the prevailing Passion, or the Use of other Means for the Gratification of it, than what they have already embraced.

GLAREANUS DACIER.

That this is the whole Intention of the Ode will farther appear, if we consider it as an Imitation of Pindar, in the following beautiful Passage:

Αἰλλοπόδων μὲν τινὰς εὐφραι-
νῶσιν ἵππων τιμαὶ καὶ γέφανοι
Τῆς δ' ἐν πολυχρύσοις θαλαμοῖς βίοτα.
Τέρπεται δὲ καὶ τις ἐπ' οἶδμ' ἄλλων
Ναὶ δοᾷ σῶς διατείχων.

The Crowns, whose blooming Honours grace
The Coursers in th' Olympic Race,
Tempestuous rushing to the Goal,
With Rapture fill the Victor's Soul.

Nec partem solido demere de die
 Spernit, nunc viridi membra sub arbuto
 Stratus, nunc ad aquæ lene caput sacrae.
 Multos castra juvant, & lituo tubæ
 Permissus sonitus, bellaque matribus
 Detestata. Manet sub Jove frigido
 Venator, teneræ conjugis immemor;
 Seu visa est catulis cerva fidelibus,
 Seu rupit teretes Marsus aper plagas.
 Te doctarum ederæ præmia frontium

Dis

Some with luxurious Joy behold
 The festal Bed emblaz'd with Gold,
 While Others triumph, safe to guide
 Their Gallies bounding through the foamy Tide. D.

This Ode hath been differently explained according to the different Genius, Learning, and Taste of its Commentators. Let one Attempt more, to throw it into a new Light, be forgiven.

The Poet hath set the Characters of it in so strong a Contrast, as that each of them gives and receives a Force and Colouring from the other. Fame and Ambition; *Sunt quos curriculo—Hunc si mobilium.* An insatiable Desire of Riches, and Contentment with a moderate Fortune; *Illum si proprio—Gaudentem patrios.* Industry and Luxury; *Lucrantem Icaris—Est qui nec veteris.* War and Hunting; *Multos castra juvant—Manet sub Jove frigido.* And lastly, a Reputation acquired by Learning and a poetical Taste, is set in Opposition to a Reputation hoped for from Success in Lyric Poetry alone. *Te doctarum ederæ—Me gelidum nemus.* In the Beginning of the Ode he compliments his Patron on the Dignity of his Birth, and in the last Lines on his general Learning, and his particular Judgement in that Kind of Poetry, in which he himself would wish to excel.

20. *Nec partem.*] The solid Day was an entire Day of twelve Hours. The Romans seldom eat (at least they had no regular Meal) until Evening, and the Voluptuary is here said to take away from the solid Day (perhaps from the Business

Whose early Revels are begun,
Ere half the Course of Day be run,
Now, by some sacred Fountain laid,
Now, stretch'd beneath some bowering Shade.

Others in tented Fields rejoice,
The Trumpet-Sound, the Clarion-Voice :
With Joy the Sounds of War they hear,
Of War, which tender Mothers fear.

The Sportsman, chill'd by midnight Jove,
Forgets his tender, wedded Love,
Whether his faithful Hounds pursue,
And hold the bounding Hind in View ;
Whether the Boar, fierce-foaming, foils
The Chace, and breaks the spreading Toils.

An Ivy-wreath, fair Learning's Prize,
Raifes Mæcnas to the Skies ;

Be

siness and Sobriety of it,) by beginning his Feasts before Sun-set.

CRUQUIUS.

25. *Sub Jove frigido.*] In the Language of Poetry, among the Greeks and Romans, Jupiter often signifies the Air, and the Translator hath here ventured the Expression in English.

29. *Te doctarum.*] We are obliged for this Correction to Rutgersius. It seems necessary, even in the Conduct of the Ode, that Horace, after having marked the prevailing Inclinations of Mankind in general, should particularly mention the peculiar Passion of Mæcnas, before he speaks of his own. In the common Reading, *me*, the Poet says, the crown of ivy raifes him to converse with Gods, *Dis miscent superis*, yet in the last Lines he wishes for the Judgement and Approbation of Mæcnas to raise him to Heaven. The Correction is not less probable, than it is necessary, since the first Letter of the Line does not appear in some Manuscripts. The Copyists probably wrote many Lines without the first Letters, intending afterwards to blazon them, and sometimes, as perhaps in this Instance, they forgot them entirely.

Dīs miscēt superis; me gelidū nēmus, 30
 Nympharūque leves cum Satyris chori
 Secernunt populo; si neque tibiās
 Euterpe cōhibet, nec Polyhymnia
 Lesboum refugit tendere barbiton.
 Quōd si me lyricis vatibus inferes, 35
 Sublimi feriam fidera vertice.

CAR-

31. *Satyris chori.*] The Satyrs are always represented dancing. They were mere Creatures of Imagination, and although extremely deformed, are always found in the most amiable, poetical Societies, perhaps, to shew us how essential a strong Imagination is to form the Character of a Poet. The Ancients were persuaded, that they had a profound, universal Knowledge, and that even their Sports and Jests had something mysterious in them. DAC.

32. *Secernunt populo.*] That easy Solitude, which Poetry and the Muses love, far from the Business and Impertinence of the Croud.

35. *Quōd si.*] This Conclusion is wrought with a very bold, yet delicate Flattery. The Poet, separated from the Vulgar by the Favour of the Muses; equalled to the great Alcæus; introduced into the sacred Groves, and admitted to the Assemblies of the rural Gods and Goddeses, yet aspires to something more elevated. He still wishes for the Judgement of Mæcenas to rank him with the Grecian Lyric Poets, and to fix the Seal of Immortality to his Glory. Although Poets are usually thought Flatterers by Profession, yet here the Flattery is much softned by the Character, which Mæcenas had in the learned World, by his Writings both in Verse and Prose. SAN.

Be mine, amid the breezy Grove,
In sacred Solitude to rove ;
To see the Nymphs and Satyrs bound,
Light-dancing, through the mazy Round,
While all the tuneful Sisters join
Their various Harmony divine.
But if You rank me with the Choir,
Who tun'd with Art the Grecian Lyre,
Swift to the noblest Heights of Fame,
Shall rise thy POET's deathless Name.

ODE

CARMEN II. *Ad AUGUSTUM.*

JAM fatis terris nivis, atque diræ
Grandinis misit Pater, & rubente
Dexterâ facras jaculatus arces

Terruit urbem ;

Terruit gentes, grave ne rediret

Sæculum Pyrrhæ, nova monstra questæ :

Omne quum Proteus pecus egit altos

Visere montes ;

Piscium

All our elder Commentators agree, that this Ode was written in Compliment to Augustus, upon the Prodigies, which appeared immediately after the Death of Julius Cæsar. But they did not consider, that Horace was then at Athens, and that he afterwards engaged himself in the Party of Brutus, in whose Camp, it is very little probable he should address the Gods for the Preservation of Octavius, and for Vengeance upon the Persons, who killed the Dictator.

Sensible of these and other Difficulties, Mr. Dacier would persuade us, that Horace wrote this Ode fifteen Years after the Dictator's Death ; that he formed it in manner of a Prophecy, as it is easy to write in the prophetic Spirit upon past Actions ; and that he placed it thus early in his Works, to insinuate to Augustus, that it was really written at the Time when Cæsar was put to Death. Thus He might endeavour to convince that Prince, how soon he acknowledged the Justice of his Cause, and efface any dangerous Impressions, which might yet remain upon his Mind, from a Remembrance, that he had been once engaged in the Republican Party.

This Conjecture must suppose such Weakness in Augustus, in being so easily deceived, and such Meanness in Horace, in attempting so low an Artifice, that it is equally injurious to the Prince, as to the Poet, who had the Honour of living with this Master of the World in a Familiarity, which was clear from all little Jealousies and Suspicions.

As this conjectural Criticism lies open to numberless Objections, we are obliged to Mr. Sanadon for a Piece of History, which very happily explains many particular Passages in

(11)

ODE II. To AUGUSTUS.

ENOUGH of Snow, and Hail, th' immortal Sire
 Hath pour'd tempestuous; whilst his Thunders dire,
 With red right Arm at his own Temples hurl'd,
 With Fear and Horrour shook the guilty World,
 Left Pyrrha's Age return, with plaintive Cries
 Who saw the Deep with new-born Wonders rise;
 When to the Mountain-Summit Proteus drove
 His Sea-born Herd, and where the Wood-land Dove
 Late

in the Ode, irreconcilable by any other Scheme, and more naturally accounts for the Design and Intention of the whole.

Octavius received the Surname of Augustus the 17th of January, in the Year of Rome 727, and the Night following happened an uncommon Inundation of the Tiber. *Quum Augusti cognomen accepisset eâ ipsâ nocte Tiberis exundans ita omnia quæ in plano jacerent Romæ loca replevit, ut navigabilis esset.* DION. He had, some Time before, made an Offer of resigning the Government to the Senate, and told them, in his Speech on that Occasion, that he never intended to hold the sovereign Authority, nor had received it with any other View, than to revenge the Murder of Cæsar, and to deliver Rome from the continual Calamities to which it was exposed: *Re ipsâ perspicitis, me ab initio nequaquam potentiam aliquam animo propositam habuisse; sed hoc verè cupivisse, ut patris mei misere interfecti cædem ulciscerer, Urbemque magnis & continentibus malis liberarem.* DION. l. 53. These two Events gave Rise to this Ode, in which the Poet intends nothing less than to engage Augustus to resign the sovereign Power, and at the same Time pays no mean Compliment to his Patron Mæcenas, by whose Advice he held it. SAN.

Verf. 1. *Jam satis*] These four Strophes are wrought with a great deal of natural Terrour, and although Dion doth not mention the Circumstances of Hail and Snow in his Account of the Inundation, yet are they not improbable, at least they are very poetical Ornaments of it. SAN.

2. *Rubente dexterâ.*] Horace alludes to a superstitious Opinion

Piscium & summâ genus hæsit ulmo,

Nota quæ sedes fuerat palumbis,

10

Et superjecto pavidæ natârunt

Æquore damæ.

Vidimus flavum Tiberim, retortis

Littore Etrusco violenter undis,

Ire dejectum monumenta regis,

15

Templâque Vestæ ;

Ilia dum se nimiùm querenti

Jactat ultorem, vagus & sinistrâ

Labitur ripâ, Jove non probante, u-

xorius amnis :

20

Audiet cives acuisse ferrum,

Quo graves Persæ meliùs perirent :

Audiet pugnas, vitio parentum

Rara juvenus.

Quem

nion of the Ancients, who believed that Thunders, which portended any Revolution in a State, were more enflamed than any other, as they fancied that the Lightnings of Jupiter were red and fiery ; those of the other Gods pale and dark.

CRUQ

13. *Retortis littore Etrusco.*] The Tiber discharges itself into the Tuscan Sea, which being swollen by Tempests and a prodigious Fall of Snow and Hail, (the Wind at the same Time blowing up the Channel) made the River flow backward, *retorquere*, against its natural Course. The *Littus Etruscum* means the Shores of the Tuscan Sea, into which the Tiber should regularly flow, and from whence it turned upward to its Fountain-Head.

CRUQ SAN.

17. *Ilia.*] Ilia was Mother of Romulus by Mars, and being buried on the Banks of the Anio, her Ashes were carried away into the Tiber, from whence the Poets feigned, that she was married to that River. ANCIENT COMMENTATOR.

Nimiùm querenti.] Augustus had told the Senate, that he accepted the sovereign Power only to revenge the Murder of Cæsar ; but the Tiber, says the Poet, seemed willing to continue that Vengeance, nor thought he could accomplish it,

Late perch'd, his wonted Seat, the scaly Brood
Entangl'd hung upon the topmost Wood,
And every timorous Native of the Plain
High-floating swam amid the boundless Main.

We saw, push'd backward to his native Source,
The yellow Tiber roll his rapid Course,
With impious Ruin threatening Vesta's Fane,
And the great Monuments of Numa's Reign;
With Grief and Rage while Ilia's Bosom glows,
Boastful, for her Revenge, his Waters rose,
But now, th' uxorious River glides away,
So Jove commauds, smooth-winding to the Sea:
And yet, less numerous by their Parents' Crimes,
Our Sons shall hear, shall hear to latest Times,
Of Roman Arms with civil Gore embu'd,
Which better had the Persian Foe subdu'd.

Whom

it, but by the total Destruction of Rome. This he attempted in Compliance with his Wife's Resentments; but as there was an equal Excess in his Uxoriousness, and in her Complaints, Jupiter equally disapproves of them, nor will suffer him to partake of that Glory, which he reserved for Augustus in revenging the Death of Cæsar. SAN.

18. *Sinistrâ ripâ.*] Rome was situated on the left Side of the Tiber, and as that Shore was lower than the Tuscan, it was more exposed to an Inundation. SAN.

19. *Labitur.*] After the Poet hath painted the Tiber in all the Terroures and Rapidity of an Inundation, he makes use of a Word, which expresses a smooth and imperceptible Motion. By this Opposition, and by the Feebleness of the Words *Vagus* and *Labitur*, he would insinuate how weak the Efforts even of a God must prove, when he attempts to rob Augustus of that Glory, which Jupiter had reserved for him, in appointing him to be the sole Avenger of Cæsar. SAN.

21. *Audiet cives.*] Some Commentators have struck out this

Quem vocet Divûm populus ruentis 25

Imperî rebus ? prece quâ fatigent

Virgines sanctæ minùs audientem

Carmina Vestam ?

Cui dabit partes scelus expiandi

Jupiter ? tandem venias, precamur, 30

Nube candentes humeros amictus,

Augur Apollo :

Sive

this Strophe, as a kind of of irregular, poetical Rapture, and others have laboured (although very unsuccessfully) to find its Connexion with the rest of the Ode.

The Poet tells us, that the Death of Cæsar is fully revenged ; that Jupiter is satisfied ; that he will not permit the Tiber to commit any other Mischiefs ; but that still the Common-wealth lies in Ruins, and requires some great Restorer. Thus he would insinuate, that Augustus ought not to resign the sovereign Authority, until the Republic had recovered from the Miseries of the civil War, and particularly until he had restored the Number of her Citizens, which was greatly lessened by a War of thirty Years. This he afterwards did by many Laws, particularly the Julian Law for the Encouragement of Matrimony.

22. *Graves Persæ.*] The Romans had always the strongest Resentments of the Defeat of Crassus and Antony by the Parthians, who are therefore mentioned here with this Epithet of Terror.

TORRENTIUS.

25. *Ruentis imperî.*] This relates to the Remarks on the 21st Line. The Empire is in a ruinous Condition, and requires some great Supporter.

SAN.

27. *Minus audientem.*] Julius Cæsar was not only Pontifex Maximus, but particularly the Priest of Vesta, when he was killed.

— *Meus ille fuit, meus ille sacerdos,
Sacrilegæ telis me petiere manus.*

Cæsar was mine, my sacred Priest was He;

Through him your impious Weapons wounded me, D.

OVID. 3. Fast.

The

Whom of her Guardian Gods, what pitying Power,
To raise her sinking State shall Rome implore ?
Shall her own hallow'd Virgins' earnest Prayer
Harmonious charm offended Vesta's Ear ?
To whom shall Jove assign to purge away
The guilty Deed ? Appear, thou God of Day,
But gracious veil thy Shoulders beamy-bright,
Oh ! veil in Clouds th' unsufferable Light :

Or

The more therefore that Vesta interested herself in revenging the Death of Cæsar, the more ought She to be angry with the Romans, if they permitted Augustus (the great Avenger of that Death) to resign his Government of the Republic.

SAN.

29. *Cui dabit partes.*] This is a new Reason, which ought to engage Augustus to retain the supreme Power, as if he alone were capable of appeasing the Wrath of Jupiter for the impious Murder of Cæsar, which is strongly expressed by the Word *scelus*.

SAN.

31. *Nube candentes.*] The Gods, when they were pleased to manifest themselves to Mortals, were always, in poetical Imagery, clothed with Clouds ; but the Description is here of peculiar Beauty, where the Poet intreats the God of Light to hide the excessive Splendours of his Presence ; and he is introduced by a Flattery very pleasing to Augustus, who was willing to be thought his Son, which his Mother Attia very constantly affirmed.

There are some antient Medals and Statues, which shew a kind of floating Vestment thrown over the Shoulders of this God. Publius Syrus, describing a fine silken Robe, boldly calls it, a woven Wind, *textilem ventum*, and a linen cloud, *nebulam lineam*.

Our Poet hath here literally translated an Expression of Homer, in his Description of this God, *νεφέλαις επιμήκτοσιν*.

Sive tu mavis, Erycina ridens,
 Quam Iocus circumvolat, & Cupido :
 Sive neglectum genus, & nepotes

35

Respicis auctor,
 Heu ! nimis longo satiate ludo,
 Quem juvat clamor, galeæque leves,
 Acer & Marfi peditis cruentum

Vultus in hostem :

40

Sive mutatâ juvenem figurâ,
 Ales in terris imitaris, almæ
 Filius Maiæ, patiens vocari

Cæsaris ultor.

Serus

33. *Erycina.*] The Poet addresseth himself to Venus, because she was Mother of Æneas, from whom Cæsar was descended ; yet there is a particular Delicacy in calling her Erycina, because Æneas had brought a Statue of that Goddess from Sicily to Italy. She had a Number of Women consecrated to her in her Temple upon Mount Eryx in Sicily, who enriched her Treasury by public Prostitution. SAN.

36. *Respicis.*] When the Gods turned their Eyes towards their Worshipers, it was a Sign of their Favour and Protection, as the contrary, of their Anger and Displeasure. Thus Mercury was called Malevolus, or Malign, because two Statues, which were erected to him in the Merchant's Street at Rome, were placed in such a manner, as that they did not look towards any of the Shops. CRUQ. DAC.

Auctor.] Romulus, the Founder of the Roman Empire, was the Son of Mars, from whence the God is here called *Auctor*. These two Pictures of Mars and Venus are perfectly beautiful, if we view them separately ; yet their Beauties will appear more strongly, when they are set in Opposition to each other. SAN.

37. *Ludo.*] The civil Wars between Cæsar and Pompey are called in another Ode, *The Sport of Fortune*, *Ludum Fortunæ*. Lycophron improving upon this Image of Horace, describes Mars, *cruentis pastum præliis*. Carnage and Blood are the Diversion and Food of the God of War. SAN.

39. *Marfi peditis.*] The usual Reading has been *Mauri*, but the Africans were never remarkable for their Courage. On the contrary, the Marfi were the best Infantry in the Roman

Or may we rather thy Protection claim,
 Sicilian Venus, Laughter-loving Dame,
 Round whom gay Jocus, and the God of Love,
 Wave the light Wing, and hovering playful rove ?

Or whom the polish'd Helm, the Noise of Arms,
 And the stern Soldier's Frown with Transport warms,
 Parent of Rome, amid the Rage of Fight
 Sated with Scenes of Blood, thy fierce Delight !
 Hither at length thine Aspect gracious bend,
 And, powerful, thy neglected Race defend :
 Or Thou, fair Maia's winged Son, appear,
 And mortal Shape, in Prime of Manhood, wear ;
 Declar'd the Guardian of th' imperial State,
 Divine Avenger of great Cæsar's Fate :

Oh!

Roman Armies. From whence came the Proverb, *Neque de Marfis, neque sine Marfis triumphum agi posse*. We can neither triumph over the Marfi, nor without them.

LE FEVRE, BENTLEY, SAN.

41. *Juvenem*.] Sallust calls Julius Cæsar, *Adolescentulus*, when he was thirty six Years old ; the same Age in which Horace here calls Augustus *Juvenem*. In a Medal of the Emperor Commodus, he is stiled *Juvenis* at the Age of thirty-five ; and Varro divides the Age of Man in almost the same manner. *Puer* to fifteen, *Adolescens* to thirty, and *Juvenis* to five-and-forty. He tells us, this last Word is derived from *Juware*, as if this Age were capable of rendering the most considerable Services to the Republic. SAN.

As the Word Youth has a very different Acceptation, the Translator was obliged to change it for a Phrase, which may perhaps better express the Age of Augustus, and the Sense of Horace.

44. *Cæsaris ultor*.] This rises very naturally from the Speech of Augustus to the Senate ; besides, he loved to be called the Revenger of Cæsar. SAN.

Serus in cœlum redeas, diûque 45

Lætus interfis populo Quirini ;

Néve te nostris vitiis iniquum

Ocyor aura

Tollat. Hic magnos potiùs triumphos,

Hic ames dici pater, atque princeps ; 50

Neu finas Medos equitare inultos,

Te duce, Cæsar.

CARMEN

45. *Serus in cœlum redeas,*] This Expression is tender and noble. It is particularly happy, since it may be equally applied to Mercury, who was to return to Heaven, as to his native Country, and to Augustus, who being a Descendant of Venus, might be supposed to have come from Heaven.

DAC.

49. *Magnos triumphos.*] Augustus, in the Month of August 725, had triumphed three Days. The first for the Defeat of the Pannonians and Dalmatii ; the second for the Battle of Actium ; the last for the Reduction of Egypt.

DAC.

50. *Pater.*] Some Medals of Augustus call him *Pater*, and some *Pater Patriæ*, and probably these were very different Titles. Perhaps *Pater* alone, might signify *Pater Imperii Romani*, or *Pater Orbis*, as Ovid calls Augustus.

SAN.

Princeps.] Ten Days before Octavius obtained the Sur-name of Augustus, the Senate had given him the Title of Prince, and with it the Government of the Republic for ten Years. Many before Him had been called Princes of the Senate, but no Person had ever been styled Prince, as if he alone were Prince of the Republic and the Roman People ; or, as Pliny expresseth it, *Princeps Terrarum*.

SAN.

51. *Medos.*] The Parthians are called Medes and Persians, as these three Monarchies were united. The Poet mentions them a second time, not only to animate Augustus to revenge the Death of Crassus, but also as a Reason to engage him to hold the Government of the Republic, which sufficiently appears to be the Design of the Ode.

CRUQ. SAN.

The Art, with which the last Strophes of this Ode are wrought, is very remarkable. When the Poet hath introduced Mercury under the Character of Augustus, he has made it so difficult to distinguish them, that all the Flattery and

Oh ! late return to Heav'n, and may thy Reign
With lengthen'd Blessings fill thy wide Demaine ;
Nor let thy People's Crimes provoke thy Flight,
On Air swift-rising to the Realms of Light.
Great Prince and Father of the State, receive
The noblest Triumphs, which thy Rome can give ;
Nor let the Parthian, with unpunish'd Pride,
Beyond his Bounds, O Cæsar, dare to ride.

and Adoration are equally applied to the Prince, as to the God, until he openly names Cæsar in the last Line He has chosen Mercury to represent Augustus, as that God was, by his whole Character, a Lover of Mankind, and willingly employed on all Messages to them of Mercy and Beneficence. Nor does he less resemble Augustus in the Arts of Persuasion, by which that Prince had reconciled all the various Factions of Rome, and equally endeared himself to all Parties. *Superis deorum gratus & imis.*

ODE III. *Ad Navem quæ VIRGILIUS vehebatur ATHENAS proficiscens.*

SIC te Diva potens Cypri,
 Sic fratres Helenæ, lucida fidera,
 Ventorúmque regat pater,
 Obstrictis aliis, præter Iapyga,
 Navis, quæ tibi creditum
 Debes Virgilium ; finibus Atticis
 Reddas incolumem, precor,
 Et serves animæ dimidium meæ.

III

We may look upon this Ode as the last Farewel of Horace to Virgil, when that Poet went to finish his *Æneid* at Athens. The first eight Lines are extremely soft and tender. From thence the Poet, inspired by his Affection for his Friend, starts away, with a truly Pindaric Spirit, to a Description of all the Terrors and Dangers of the Ocean, as if he were alarmed at Sight of the Vessel, in which he fancies Virgil was exposed to all the Hazards of the Deep. He detests Navigation ; He thinks it a Violation of the Laws of Nature ; an impious Defiance of the Will and Power of the Gods. In the Remainder of the Ode, with a noble moral Spirit, He condemns in general the daring Impiety of Mankind, as if he saw it rise from the same Principle, which inspired their first Attempts upon the Ocean. Thus we see how regular and strongly connected were the ancient Pindaric Poems.

Virgil went to Athens in the Year of Rome 735, which fixes the Date of this Ode.

LE FEV. SAN.

1. *Sic te.*] It was customary among the Poets, when they asked a Favour, to add their best Wishes for a Blessing on the Person, whose Friendship they solicited. The Poet, in the Language of Poetry, here addresses his Vows to the Vessel, and wishes her an happy Voyage, as if she were sensible of his Affection.

LAMBINUS. SAN.

Diva

ODE III. *To the Ship in which VIRGIL sailed to ATHENS.*

SO may the Cyprian Queen divine,
 And the Twin-Stars with saving Lustre shine ;
 So may the Father of the Wind
 All but the Western Gales propitious bind,
 As you, dear Vessel, safe restore
 Th' intrusted Pledge to the Athenian Shore,
 And of my Soul the Partner save,
 My much-lov'd Virgil from the raging Wave.

Or

[*Diva potens Cypri.*] Venus was invoked by Mariners, not only because she sprung from the Ocean, but because her Star was useful to Navigation. CRUQ.

2. [*Lucida sidera.*] *Lucida* here signifies *salutaria* ; for Light, among the Greeks and Latins, is frequently taken for Safety. DAC.

3. [*Ventorum pater.*] The Winds appear in the Mythology as a kind of little winged Genii, mutinous and unquiet, who take Pleasure in disturbing the Universe. They first opened a Passage for the Seas into the Middle of the Earth ; they divided a Number of Islands from the Continent, and caused a thousand other Ravages in Nature. To prevent these Disorders for the future, they were confined, and had a King appointed to govern them, who had ever afterwards a large Share in all poetical Adventures, either by raising or calming the Ocean. Even the Queen of the Gods did not disdain to implore his Assistance, and we may say, that this Monarch had the Honour of opening the great Action of the *Æneid*. SAN.

7. [*Reddas incolumem.*] Virgil is here considered as a Pledge intrusted to the Ship, and there is an easy, beautiful Exactness in the Terms *creditum, debes, reddas, incolumem*.

Illi robur & æs triplex

Circa pectus erat, qui fragilem truci

10

Commisit pelago ratem

Primus, nec timuit præcipitem Africum

Decertantem Aquilonibus,

Nec tristes Hyadas, nec rabiem Noti ;

Quo non arbiter Adriæ

15

Major, tollere, seu ponere vult freta.

Quem mortis timuit gradum,

Qui fixis oculis monstra natantia,

Qui vidit mare turgidum, &

Infames scopulos Acroceraunia ?

Nequicquam

9. *Robur.*] The Poet here passes to the second Part of the Ode, and his Transition is strongly marked by the Difference of his Stile, which becomes more bold and elevated, as the Cadences are more sonorous and magnificent. SAN.

12. *Primus.*] It is an idle Curiosity to enquire, who was the first Sailor, since it is very probable, Navigation was known in the earliest Ages of the World. Jason has been thought the Inventor of it, because before his Time the Greeks and Phœnicians sailed in round Ships. He built the Argo, which, in the Phœnician Language, signifies a long Vessel. DAG.

The learned Editor of Virgil's Georgics believes, that an Alder-Tree, grown hollow with Age, and falling into the River on which it was planted (for this Tree delights in a moist Soil, and Banks of Rivers) gave the first Hint towards Navigation:

Tunc alnos primum fluvii sensere cavatas. Georg. Lib. I.

14. *Hyadas.*] Are a Constellation, in the Head of the Bull, whose Rising and Setting is frequently attended by Rain, from whence the Poet calls them *Tristes*.

15. *Quo non arbiter Adriæ.*] The Adriatic is here put for the Ocean in general, since that Sea lies open, not to the South-West Wind, but to the East-South-East, called by the Latins *Vulturnus*. TORR.

18.

Or Oak, or Brass, with triple Fold,
That hardy Mortal's daring Breast enroll'd,
Who first, to the wild Ocean's Rage,
Launch'd the frail Bark, and heard the Winds engage
Tempestuous, when the South descends
Precipitate, and with the North contends ;
Nor fear'd the Stars portending Rain,
Nor the loud Tyrant of the Western Main,
Of Power supreme the Storm to raise,
Or calmer smooth the Surface of the Seas.
What various Forms of Death could fright
The Man, who view'd with fix'd, unshaken Sight,
The floating Monsters, Waves inflam'd,
And Rocks, for shipwreck'd Fleets, ill-fam'd ?

Jove

18. *Fixis oculis*.] This seems to have been the Reading of the great Dryden, when he translated it *with stedfast Sight*. Doctor Bentley hath sufficiently expos'd the usual Reading *siccis oculis*; Mr. Cunningham propos'd the Correction, and Mr. Sanadon has received it into his Edition.

A learned Editor of Horace, the Reverend Mr. Jones, hath chosen the common Reading, *siccis oculis*; and happily supports it by a Passage in Milton :

Sight so deform, what Heart of Rock could long
Dry-eyed behold ?

23. *Acroceraunia*.] The Poet, with a very delicate Flattery calls these Rocks *Infamous*, because Augustus very narrowly escap'd being shipwrecked on them, when he returned from the Battle of Actium. *Repetit Italiam tempestate in trajectu bis confliatus: primo inter promontoria Peloponnesi atque Aetoliae: rursus circa montes Ceraunios—navis in qua vehebatur, fufis armamentis & gubernaculo diffracto.*—Sueton. in *Vita Augusti*.

Nequicquam Deus abscondit
 Prudens Oceano diffociabili
 Terras, si tamen impiæ
 Non tangenda rates transfiliunt vada.
 Audax omnia perpeti 25
 Genſ humana ruit per vetitum & nefas,
 Audax Iapeti genus
 Ignem fraude malâ gentibus intulit.
 Poſt ignem æthereâ domo
 Subductum, macies, & nova febrium 30
 Terris incubuit cohors,
 Semotiſque priùs tarda neceſſitas
 Lethi corripuit gradum.
 Expertus vacuum Dædalus aëra
 Pennis non homini datis. 35
 Perrupit Acheronta Herculeus labor.

Nil

22. *Diffociabili.*] Rude, unfociable, unfit for Commerce or the Life of Man. In vain has God divided the Realms of Earth, by this untractable Element, if, &c.—Livy has uſed *infociabilis* in almoſt the ſame Senſe. SAN.

25. *Audax.*] Here the third Part of the Ode begins, and riſes naturally from the ſecond, as accounting for the Boldneſs and Impiety of Navigation by the Daring of Mankind in general. SAN.

26. *Vetitum & nefas.*] Hamelius and Mr. Sanadon have added the Conjunction & upon Authority of an antient Manuſcript. They, who read *vetitum nefas*, give a cold and uſeleſs Epithet to *nefas*, ſince all Wickedneſs is forbidden. The Poet divides into two Claſſes all Sorts of Crimes; thoſe forbidden by human Laws, *vetitum*, and thoſe by the Laws of Nature, *nefas*.

28. *Fraude malâ.*] The Romans uſed the Expreſſion *dolus bonus*, and *malus*; *Fraus bona* and *mala*, eſpecially when uſed

Jove has the Realms of Earth in vain
 Divided by th' inhabitable Main,
 If Ships profane, with fearless Pride,
 Bound o'er th' inviolable Tide.

No Laws, or human or divine,
 Can the presumptuous Race of Man confine.

Thus from the Sun's ethereal Beam
 When bold Prometheus stole th' enlivening Flame,
 Of Fevers dire a ghastly Brood,
 Till then unknown, th' unhappy Fraud pursued ;
 On Earth their Horrors baleful spread,
 And the pale Monarch of the Dead,
 'Till then slow-moving to his Prey,
 Precipitately rapid swept his Way.

Thus did the venturous Cretan dare
 To tempt, with impious Wings, the Void of Air ;
 Through Hell Alcides urg'd his Course ;
 No Work too high for Man's audacious Force.

Our

used against an Enemy, or a Robber. Yet perhaps unhappy Fraud may sufficiently express the Sense of the Poet. A Fraud, which in its Consequences shall prove ruinous and destructive. Thus Hesiod makes Jupiter say to Prometheus, *You seem very happy in having stolen this Fire from Heaven, but this Theft shall prove fatal to You and to your Posterity.*

32. *Semotique prius.*] Mr. Dacier observes, that the Poet seems to have made the Motion of Death more slow in this Line, that he might give him Swiftnefs and Rapidity in the next ; a Beauty which the Translator hath endeavoured to preserve.

Nil mortalibus arduum est.

Cælum ipsum petimus stultitiâ ; neque

Per nostrum patimur scelus

Iracunda Jovem ponere fulmina.

CARMEN

38. *Cælum ipsum petimus.*] In Allusion to the Fable of the Giants.

Our

Our Folly would attempt the Skies,
 And with gigantic Boldness impious rise;
 Nor Jove, provok'd by mortal Pride,
 Can lay his angry Thunderbolts aside.

ODE

CARMEN IV. *Ad SESTIUM.*

SOLVITUR acris hyems gratâ vice Veris, & Favoni,
 Trahúntque siccas machinæ carinas ;
 Ac neque jam stabulis gaudet pecus, aut arator igni ;
 Nec prata canis albicant pruinis.
 Jam Cytherea choros ducit Venus, imminente Lunâ,
 Junctæque Nymphis Gratiaë decentes 6
 Alternò terram quatiant pede, dum graves Cyclopum
 Vulcanus ardens urit officinas.

Nunc

Although the Subject of this Ode be very common, yet there is nothing common in the Manner, in which Horace hath treated it. A certain Gaiety of Spirit, under an Air of Seriousness, forms its peculiar Character. Even the View of Death at the End of it, is a strong, Epicurean Reason for living as chearfully as we can. By the Descriptions of Flowers, Groves, and the Festivals of Venus, Faunus, and Death, which were celebrated in Spring, the Ode appears to have been written in the Beginning of April, but in what Year is uncertain. It is the only one of this Form remaining to us.

DAC. SAN.

Verf. 2. *Trahuntque siccas.*] This Line has an unusual Hardness of Expression, nor indeed is the Image very agreeable to the joyous Company of Venus, Zephyrs, Nymphs, and Graces. However, we know by it, that the Antients used to draw their Ships on Shore during Winter, SAN.

5. *Jam Cytherea choros.*] The Poet here describes the Feasts of Venus, which were celebrated by young Women with Dances and Hymns in Honour of the Goddess. They began on the first of April, at the Rising of the Moon, *imminente luna*, and continued three Nights successively. An unknown, ancient Author has thus described them,

*Jam tribus choros videres
 Feriatis noctibus
 Congreges inter catervas
 Ire per saltus tuos,
 Floreas inter corqnas,
 Myrteas inter casas.*

SAN.

Full

ODE IV. To SESTIUS.

NOW Winter melts in vernal Gales,
 And grateful Zephyrs fill the spreading Sails;
 No more the Plowman loves his Fire,
 No more the lowing Herds their Stalls desire,
 While Earth her richest Verdure yields,
 Nor hoary Frosts now whiten o'er the Fields.
 Now joyous through the verdant Meads,
 Beneath the rising Moon, fair Venus leads
 Her various Dance, and with her Train
 Of Nymphs and modest Graces treads the Plain,
 While Vulcan's glowing Breath inspires
 The toilsome Forge, and blows up all its Fires.

Now

Full three Nights, in joyous Vein,
 Might you see the choral Train,
 Hand in Hand promiscuous rove
 Through thy Love-devoted Grove,
 Crown'd with rosy-breathing Flowers,
 Under Myrtle-woven Bowers.

D.

6. *Gratiæ decentes.*] The Graces were the most amiable Divinities of the Heathen Mythology, and the Source of all that is pleasing in Nature. The Poet calls them *decentes* for that Modesty and Reserve, with which they behaved themselves in these Assemblies.

SAN.

The Nymphs are thus numbered by the Author already quoted:

*Ruris hîc erunt puellæ,
 Et puellæ fontium,
 Quæque silvas, quæque lucos,
 Quæque montes incolunt.*

Here shall meet the blooming Maids
 Of the Valleys and the Glades;
 And the Nymphs, who haunt the Fountains,
 And the Forests, and the Mountains.

D.

Nunc decet aut viridi nitidum caput impedire myrto;

Aut flore, terræ quem ferunt solutæ.

10

Nunc & in umbrosis Fauno decet immolare lucis,

Seu poscat agnâ, sive malit hoedo.

Pallida mors æquo pulsat pede pauperum tabernas,

Regûmque tures. O beate Sesti,

Vitæ summa brevis spem nos vetat inchoare longam. 15

Jam te premet nox, fabulæque Manes,

Et domus exilis Plutonia; quò simul meâris,

Nec regna vini fortiere talis,

Nec tenerum Lycidam mirabere, quo calet juvenus

Nunc omnis, & mox virgines tepebunt.

CARMEN

7. *Graves officinas.*] We have here a very pretty Opposition between the Characters of Venus and Vulcan; the gay Delights of the Wife, and the laborious Employment of the Husband; who is here described working in Spring, that He might forge Thunder-bolts enough for Jupiter to throw in Summer. RODELLIUS. DAC.

9. *Nunc decet.*] These two Verses continue the Description of the Feasts of Venus; for Flowers, and particularly Myrtle, were consecrated to that Goddess.

Cras Amorum copulatrix

Inter umbras arborum

Implicat casas virentes

E flagello myrteo.

Ipsa Nymphas Diva lucos

Jussit ire myrteos.

SAN.

Lo! the Queen of pleasing Pains
Linking Loves in mutual Chains,
Wreathes, the Myrtle Bowers between,
Cottages of living Green,
And commands her Virgins gay
Through the mazy Groves to stray.

D.

11. *Nunc & in umbrosis.*] The Feasts of Faunus were celebrated the eleventh, thirteenth, and fifteenth of February, when the Cattle were turned out of their Winter-Stables, and Sacrifices were offered to this God for their Preservation.

DAC.

Now crown'd with Myrtle, or the Flowers,
Which the glad Earth from her free Bosom pours,
We'll offer, in the shady Grove,
Or Lamb, or Kid, as Pan shall best approve.

With equal Pace, impartial Fate
Knocks at the Palace, as the Cottage-Gate,
Nor should our Sum of Life extend
Our growing Hopes beyond their destin'd End.

When sunk to Pluto's shadowy Coasts,
Oppress'd with Darkness, and the fabled Ghosts,
No more the Dice shall there assign
To thee, the jovial Monarchy of Wine.

No more shall you the Fair admire,
The Virgin's Envy, and the Youth's Desire.

ODE

13. *Pallida mors.*] This Description of Death, immediately after the Gaiety of the Spring, and the Feasts of Pan, may seem, at first View, a little too serious, if not unnatural; yet it will appear perfectly beautiful and easy, when we consider, that the mortuary Festivals, in which Sacrifices were offered to Death, were celebrated immediately after those of Pan. They continued five Days, and are mentioned here by the Poet, to convince us, in Epicurean Spirit, that the near Approach of Death ought to engage us to pursue the Pleasures of Life. As, in the Roman Calendar, the Mortuary Festival followed the Feasts of Faunus, so shall Death our Days of Mirth.

DAC.

15. *Vitæ summa brevis.*] A Metaphor taken from Numbers. Let us reckon the Moments, Hours, Days, Months, and Years of Life, and how inconsiderable is the Sum total?

DAC.

18. *Nec regna vini.*] The Reader may find a large Account of the Customs observed by the Romans at their Entertainments, in the Notes on the seventh Ode of the second Book.

CARMEN V. *Ad PYRRHAM.*

QUIS multâ gracilis te puer in rosâ
 Perfusus liquidis urget odoribus
 Grato, Pyrrha, sub antro ?

Cui flavam religas comam,
 Simplex munditiis ? Heu, quoties fidem
 Mutatosque Deos flebit, & aspera

Nigris æquora ventis
 Emirabitur insolens,

Qui nunc te fruitur credulus aureâ;
 Qui semper vacuum, semper amabilem

Sperat, nescius auræ
 Fallacis ! miseri, quibus

Intentata

In the two first Editions of this Work, the Translation of this Ode was taken from Milton. The Merit of it hath been much disputed ; but surely Milton only could preserve the Spirit of Horace in almost a verbal Translation. The Design of this Work does not require so much Exactness, because the Notes may explain the Difficulties, or more largely endeavour to express the Beauties of the Original, where the Translation fails.

These little Odes are better Proofs of the Manner and Genius of our Author, than those, which have a real Greatness in the Subject, capable of raising the Soul of a Poet. There is in this Ode only one Thought, and that extremely simple and natural ; yet the Expressions are so beautiful, and the Words so happily chosen, that we may be bold to say there is not a more finished Piece among his Works.

DAC.

Ver. 1. *Puer.*] The Romans used this Word, without regard to any particular Age. It was only a Word of of Tendernefs, as in Virgil, *Ne pueri ! ne tanta animis asu-escite bella*, where he speaks of Cæsar and Pompey. DAC.

(33)
ODE V. To PYRRHA.

WHILE liquid Odours round him breathe,
What Youth, the rosy Bower beneath,
Now courts thee to be kind ?
Pyrrha, for whose unwary Heart
Do you, thus drest with careless Art,
Your yellow Tresses bind ?
How often shall th' unpractis'd Youth
Of alter'd Gods, and injur'd Truth
With Tears, alas ! complain ?
How soon behold with wondering Eyes
The blackning Winds tempestuous rise,
And scowl along the Main ?
While by his easy Faith betray'd,
He now enjoys thee, golden Maid,
Thus amiable and kind ;
He fondly hopes that you shall prove
Thus ever vacant to his Love,
Nor heeds the faithless Wind.

Unhappy

12. *Miseri quibus intentata nites.*] This Passage must be explained in View to the Metaphor, which Horace continues to the End of the Ode, and *nitere* is to be applied equally to the Beauty of Pyrrha, and to the Ocean. DAC.

Intentata nites. Me tabulâ sacer

Votivâ paries indicat uvida

Suspendisse potenti

15

Vestimenta maris Deo.

CARMEN

13. *Me tabula sacer.*] When the Poet tells us, that he was shipwrecked in his Passion for Pyrrha, he alludes to a Custom among the Romans of offering some votive Tablet or Picture to the God, by whose Power they thought themselves preserved. In these Pictures the Storm, and Circumstances of their Escape, were represented; and ruined Mariners frequently carried them to excite Compassion and Charity, at the same time describing in Songs the Particulars of their Story. TORR.

15. *Potenti Deo.*] *Powerful to save.* Translated by Milton, the *stern* God of Sea.

Unhappy They, to whom, untry'd,
You shine, alas! in Beauty's Pride;

While I, now safe on Shore,
Will consecrate the pictur'd Storm,
And all my grateful Vows perform
To Neptune's saving Power.

CARMEN VI. *Ad* MARCUM VIPSANIUM
AGRIPPAM.

SCRIBERIS Vario fortis & hostium
Victor, Mæonii carminis alite,
Quam rem cumque ferox navibus, aut equis
Miles te duce gesserit.

Nos, Agrippa, neque hæc dicere, nec gravem
Pelidæ stomachum cedere nescii,
Nec cursus duplicis per mare Ulyssæi,
Nec sævam Pelopis domum

Conamur,

Agrippa probably had reproached our Poet for never mentioning him in his Verses, and his Excuses are made in such a manner, as to become a bold and delicate Flattery. Mr. Sanadon thinks, that he designed to justify his Silence with regard to other great Men, who had distinguished themselves in the late Wars; that Octavius is only named, as if, through profound Respect, he only dared to name him; that we have but the Out-Lines of Agrippa's Character, for it demands nothing less than a second Homer to paint him in his full Dignity; that the other Generals are represented, as it were, in a Groupe, under allegorical Personages, chosen among the Heroes of the Trojan War; and that except we view the Ode in this Light, it will appear a confused Medley of Praises, without Coherence or Beauty. Thus the Panegyric of Agrippa is followed by that of Achilles and Ulysses; next is represented the Ruin of the House of Pelops: Octavius then makes his Appearance: Agrippa returns a second Time, and Mars, Merion and Diomed close the military Procession. Allegory alone, says this ingenious Critic, can collect into one Point of View so many different and distant Parts. However, we shall find, that he has pushed his allegorical Scheme a little too far, and that it is not necessary to hazard all his Conjectures, and Applications of History.

Octavius having shut the Temple of Janus, and triumphed three Days, received divine Honours by a Decree of the Senate, from whence we may fix the Date of this Ode in the Year 725.

Verf.

ODE VI. TO AGRIPPA.

VARIUS, who soars with Homer's Wing,
 Shall brave Agrippa's Conquests sing,
 Whate'er, inspir'd by his Command,
 The Soldier dar'd on Sea or Land.
 But we nor tempt with feeble Art
 Achilles' unrelenting Heart,
 Nor sage Ulysses in our Lays
 Pursues his wandering through the Seas,
 Nor ours in Tragic Strains to tell
 How Pelops' cruel Offspring fell.

The

Verf. 2. *Mæonii carminis alite.*] Poets were frequently compared to Swans, from their being sacred to Apollo, and from a vulgar Errour of their singing. Horace often uses the Comparison. *Multa Dirceum levat aura cycnum. Album mutor in alitem.* It may be worth observing, that the learned and ingenious Dr. Atterbury reads *æmulo*.

3. *Navibus.*] Agrippa gained the Victory in two Sea-fights. The first against Pompey's Lieutenants, the second against Pompey himself, besides the Share he had in the Battle of Actium.

6. *Pelidæ.*] Asinius Pollio, according to Mr. Sanadon's Allegory, is represented under the Person of the inexorable Achilles. He had rendered himself formidable to Octavius, by sternly refusing to join with him in the Civil Wars, and by that Refusal had probably suspended the Fate of Antony. The Reader may find his Character in the Notes on the fifteenth Ode of this Book, and in the first Ode of the second Book.

7. *Duplicis.*] This Epithet has been usually understood, as if Horace designed to express the *πολύτροπος* and *πολύμητις* in Homer's Character of Ulysses, which Words, according to Mr. Sanadon, signify a Man who hath proved a Variety of Adventures. *Qui versatus est per multiplicem dissimilemque Fortunam.* But *duplex* will hardly bear the Interpretation

Conamur, tenues grandia : dum pudor,
Imbellisque lyræ Musa potens vetat 10

Laudes egregii Cæsaris, & tuas

Culpâ deterere ingeni.

Quis Martem tunicâ tectum adamantinâ

Dignè scripserit ? aut pulvere Troïco

Nigrum Merionen ? aut ope Palladis 15

Tydidem superis parem ?

Nos convivia, nos prælia virginum

Sectis in juvenes unguibus acrium

Cantamus, vacui, sive quid urimur,

Non præter solitum leves. 20

CARMEN

dolosus or *fallax*; nor have the Latin Authors ever used it in that Sense. *Duplex pro doloso non videtur satis Latinum*—Vossius. Perhaps the Poet intended his appearing through the whole *Odyssey* in two Characters; or, if the Expression may be allowed, in a double Character, such as a Prince and a Beggar, &c.

Mr. Sanadon, in Support of his allegorical Scheme, applies *duplicis Ulyssæi* to Agrippa and Messala, who had commanded the Fleets of Octavius in the Wars of Sicily and Actium. But, although we should allow *duplex Ulysses* to signify two Ulysses, Agrippa seems to be, not without Confusion, introduced in an allegorical Character, when the Poet speaks to him personally in the same Strophe.

8. *Pelopis domum*.] Ancient dramatic Writers were much obliged to the Family of Pelops for the many Fables, with which it supplied them; but Horace particularly seems to mean the Tragedy of *Thyestes* written by Varius, which Quintilian says, might be compared to any of the Grecian Stage. In the first Strophe Varius is called the Rival of Homer, in the second he alone is represented capable of describing the Anger of Achilles, or the wandering of Ulysses, in Proof of this Rivalship, and of his Success in Epic Poetry. Thus far Mr. Sanadon's Allegory seems unnecessary, by which he hazardously applies the criminal Passion of *Ægysthus* and *Clytemnestra* to the Story of Antony and Cleopatra.

11. *Egregii Cæsaris*.] *Egregious* was a Word always used in

The Muse, who rules the peaceful Lyre,
Forbids me boldly to aspire

To thine or sacred Cæsar's Fame,
And hurt with feeble Song the Theme.

Who can describe the God of Fight

In Adamantine Armour bright,

Or Merion on the Trojan Shore

With Dust, how glorious ! cover'd o'er,

Or Diomed, by Pallas' Aid,

To warring Gods an Equal made ?

But whether loving, whether free,

With all our usual Levity,

Untaught to raise the martial String,

Of Feasts, and Virgin Fights we sing ;

Of Maids, who when bold Love assails,

Fierce in their Anger---pare their Nails.

ODE

in a religious Sense, and applied to Things set apart and consecrated to the Gods ; from thence the Title was given to Kings, as if they were in a peculiar manner the Favourites of Heaven.

DAC.

13. *Martem.*] Mr. Sanadon believes that the three Persons, designed here under the Characters of Mars, Merion and Diomed, are Statilius Taurus, Marcus Titius, and Mæcnas. But the Poet, by comparing Statilius Taurus to the God of War, has given him such a Superiority, as must have been equally disagreeable and injurious both to Mæcnas and Agrippa. Horace might better have proportioned his poetical Flattery, by acknowledging the Divinity of Augustus in that of Mars ; by describing the military Glory of Agrippa under the Character of Merion, and giving to Mæcnas the Praise of Wisdom, by comparing him to Diomed, an Equal even to the Gods by the Favour of Minerva. Thus the Allegory appears just, and is well maintained.

18. *Sectis in juvenes.*] While the Poet, with his usual Modesty, disclaims the warlike Muse, yet he pleasantly alludes to the Actions of Heroes in the Virgin-Battles, which he sings. Battles indeed (but not of too much Blood) in which the desperate Fair-one pares her Nails, that she may not scratch her Lover too severely.

CRUQU.

CARMEN VII. *Ad MUNATIUM PLANCUM.*

L Audabunt alii claram Rhodon, aut Mitylenen,
 Aut Ephesum, bimarifve Corinthi
 Moenia, vel Baccho Thebas, vel Apolline Delphos,
 Insignes, aut Theffala Tempe.
 Sunt, quibus unum opus est intactæ Palladis arces 5.
 Carmine perpetuo celebrare, &

Undique

Translated by Dr. DUNKIN.

This Ode is properly only a Fragment, and Mr. Dacier suspected with Reason, that it wanted some Lines to render it perfect. After a long and pompous Description of all the finest Cities and Countries of Greece, we could little expect to see the Poet give the Preference to his Seat at Tibur, in a light imperfect Description of three Lines; or that he should leave his Subject at once, when really he was only beginning it. The antient Grammarians, sensible of this Defect, have very unhappily endeavoured to find a Remedy for it, by joining, to this Fragment, another Ode. *Albus ut obscuro, &c.* merely because Tibur is mentioned in it, and the Measures are the same.

In the first Ode, the Poet prefers a Village of Italy to all the Countries of Greece, and it was probably written in Gratitude to Mæcenas, who had given him a Piece of Land there. In the second he writes to a Friend, who was under Apprehension of some public Disgrace, which he advises him

ODE VII. To MUNATIUS PLANCUS.

LET other Poets, in harmonious Lays,
 Immortal Rhodes or Mitylene praise,
 Or Ephesus, or Corinth's towery Pride,
 Girt by the rolling Main on either Side;
 Or Thebes or Delphos, for their Gods renown'd,
 Or Tempe's Plains with flowery Honours crown'd.

There are, who sing in everlasting Strains
 The Towers, where Wisdom's Virgin-Goddeſs reigns,

And

him to bear with a true Epicurean Spirit. There are ſome very antient Manuscripts which divide them, with this Title to the ſecond, *Exhortatio ad bene vivendum ad Plancum*; beſides, by uniting them, there will be ſome Repetitions, which are not uſual to Horace. *Perpetuo carmine* and *perpetuo, uda pomaria* and *uda tempora*. SAN.

5. *Palladis arces*.] This Reading, inſtead of *urbem*, is authoriſed by an excellent Manuscript at Oxford, beſides ſeveral others conſulted by Lambinus. The Expreſſion is in itſelf perfectly juſt; for although there were many Deities worſhipped at Athens, yet the Citadel was ſolely under the Protection of Minerva. *Urbem colantes Deos, præſidemque arcis Minervam*. Liv. L. 31. C. 30. SAN.

We may add to this Criticiſm, that almoſt all Citadels were ſacred to this Goddeſs, according to Catullus, *Diſa tenens in ſummiſ urbibus arces*. Euſtathius makes the ſame Remark upon a Line of Homer, which ſays, that Minerva's Temple was in the Trojan Citadel.

Undique decerptam fronti præponere olivam.

Plurimus in Junonis honorem

Aptum dicit equis Argos, ditésque Mycenæ.

Me nec tam patiens Lacedæmon,

10

Nec tam Larissæ percussit campus opimæ,

Quàm domus Albunæ resonantis,

Et præceps Anio, & Tiburni lucus, & uda

Mobilibus pomaria rivis.

* * * * *

Albus

7. *Undique decerptam fronti præponere olivam.*] This Reading is found in all antient Manuscripts and Impressions, until the Time of Erasmus, who, on his own single Authority, ventured to alter the Text. The Sense of Horace is, that the Poets, who wrote in Praise of Minerva, endeavoured to gain the poetical Crown of Olive, even on a Subject, which every Writer had attempted. *Ex argumento undiquaque exhaustio coronam sibi poeticam querere.* Nor is this Expression, *præponere olivam fronti*, either hard or uncommon. Horace himself says in the same Sense, *prætexere frondes*; and Lucretius, *Insignemque meo capiti petere inde coronam*, &c. BENT.

Besides, Poets had different Crowns, according to the different Subjects, on which they wrote. A Crown of Olive was particularly given to those, who wrote in Honour of Pallas, or the Citadel of Athens.

10. *Patiens Lacedæmon.*] The Poet gives this Epithet to Lacedæmon for the Severity of her Laws and Discipline. Thus Petronius pleasantly says, *Et ego quidem tres plagas Spartana nobilitate concoxi*; and Plautus, *Laconas imi subsellii viros Plagipatidas*.

11. *Percussit.*] The Antients expressed the Actions and Effects of our Passions by Words, which signified striking, as *percutere*, *ferire*, and modern Languages have many Expressions of the same kind. DAC.

12. *Quam domus Albunæ.*] The Source of Rivers and Fountains was properly the House of the Divinity, who presided there. Besides, the Towns and Houses, that had the same Name as the Rivers or Fountains, on which they were situated,

And ceaseless toiling court the trite Reward
 Of Olive, pluck'd by every vulgar Bard.
 For Juno's Fame, th' unnumber'd, tuneful Throng
 With rich Mycenæ grace their favourite Song,
 And Argos boast, of pregnant Glebe to feed
 The warlike Horse, and animate the Breed :
 But me, nor patient Lacedæmon charms,
 Nor fair Larissa with such Transport warms,
 As pure Albunea's far-resounding Source,
 And rapid Anio, headlong in his Course,
 Or Tibur, fenc'd by Groves from solar Beams,
 And fruitful Orchards bath'd by ductile Streams.

* * * * *
 * * * * *

As

situated, were called by the Antients, *The Houses of the Rivers*. Thus Horace calls his House at Tibur, *The House of Albunea*, from its Situation near that Fountain. These Remarks may make us understand a Line in Virgil, which has given much Trouble to the Interpreters. The River Tiber says of Rome,

Hic mihi magna domus celsis caput urbibus exit.

I will have an House here, which shall be the Capital of the World.

DAC.

The Lake of Albunea is much visited for the small Islands, that float on its Surface. The same Sort of sulphureous Concretions, that form these little Islands, add from Time to Time to the solid Concretions on the Sides ; so that but a small Part of the Lake appears at present, and probably in Time it will be wholly hid. A great Way round it, the Earth sounds hollow under your Feet, which shews, that you tread only on the Crust, that covers the Lake. This is probably what Horace alludes to, in calling it *Domus Albuneæ resonantis*. Had it been spoken of a running Stream, *resonantis* might have had another Sense, but as it is said of a still Lake, I think it can be accounted for no other Way than this, and this accounts for it very strongly and fully.

MR. SPENCE'S Polymetis.

Albus ut obscuro deterget nubila cœlo 15

Sæpe notus ; neque parturit imbres

Perpetuò ; sic tu sapiens finire memento

Tristitiam, vitæque labores

Molli, Plance, mero ; seu te fulgentia signis

Castra tenent : seu densa tenebit 20

Tiburis umbra tui. Teucer Salamina patrémque

Quum fugeret, tamen uda Lyæo

Tempora populeâ fertur vinxisse coronâ,

Sic tristes affatus amicos.

Quò nos cumque feret melior fortuna parente, 25

Ibimus, ô focii, comitésque :

Nil

15. *Albus ut obscuro.*] The second Ode, which begins here, is addressed to Munatius Plancus, who from his natural Inconstancy, and having, in an unhandsome Manner, quitted the Party of Antony, was very justly suspected by Augustus, nor was employed by him in the Battle of Actium. In this Apprehension of Disgrace, the Poet advises him to allay his Anxiety with the Chearfulness of Wine.

The Philosophy of Epicurus in the Hand of Horace is an universal Remedy. It fortifies the Mind in Disgrace, it dissipates our Cares, and cures Superstition. It is a constant Refuge from the Cold of Winter, and the Heat of Summer ; the Pains of Sicknefs, and the Terrors of Death.

Albus Notus.] *Leuconotus*, the South-South-East Wind. The Greeks called this Wind λευκος, and the Latins *albus*, because it was generally serene, and without Clouds. The Poet says, *sæpe deterget nubila*, and his Reasoning lies thus : As the Wind drives away the Clouds, so should Wine disperse the Cares of Life. He again uses this Thought in his Ode to Valgius upon a like Occasion. SAN.

19. *Molli mero.*] *Wine, which softens the Sorrows of the Soul.* This Advice was probably not disagreeable to Plancus, who was very expensive in his Pleasures. Célius Rufus gives this Account of him in a Letter to Cicero, *Plancus tuus magna*

As Notus often, when the Welkin lowers;
Sweeps off the Clouds, nor teems perpetual Showers,
So let thy Wisdom, free from anxious Strife,
In mellow Wine dissolve the Cares of Life,
Whether the Camp with Banners bright display'd,
Or Tibur holds thee in its thick-wrought Shade:

When Teucer from his Sire and Country fled,
With Poplar Wreaths the Hero crown'd his Head,
Reeking with Wine, and thus his Friends address'd,
Deep Sorrow brooding in each anxious Breast;
Bold let us follow through the foamy Tides,
Where Fortune, better than a Father, guides;

Avaunt

magno congiario donatus à Cæsare, nec beatus, nec bene instructus est. He was a Man of great Abilities, and had enjoyed all the Triumphs, Honours and Employments in the Republic: yet his moral Character is infamous and odious. After the Death of Cæsar, he followed the Cause of Liberty and Brutus. He afterwards engaged himself, more than once, both to Octavius and Antony. And when he last quitted the Party of Antony, he spoke of him in the Senate with so much Cruelty, that Coponius, with an honest Indignation,—*Multa mehercule fecit Antonius pridie quam tu illum relinqueres.* I dare say, that Anthony did many villainous, infamous Things the Day before you left him. SAN.

Seu te fulgentia signis.] By these Words it appears, that Plancus was not yet determined, whether he should follow Augustus, or retire to his Country-Seat: and as we do not find his Name among the Commanders at the Battle of Actium, it is probable he was left in Italy. SAN.

23. *Tempora populeâ.*] As Horace seems to be the Inventor of this little Piece of History, he might name the Poplar indifferently for any Tree, since in their Feasts the Antients formed their Crowns of the first Branches they found. But perhaps the Poet names the Poplar particularly, because they, who sacrificed to Bacchus, and celebrated the Bacchanalia, were usually crowned with Leaves of that Tree. DAC.

Nil desperandum Teucro duce, & auspice Teucro ;

Certus enim promisit Apollo

Ambiguam tellure novâ Salamina futuram.

O fortes pejorâque passi

30

Mecum sæpe viri, nunc vino pellite curas :

Cras ingens iterabimus æquor.

CAR-

27. *Auspice Teucro.*] Although the Greeks consulted the Flight of Birds, yet they did not use their *Auspicia* in the Roman Manner. Teucer speaks here according to the Custom of the Romans, who never undertook any considerable Design without consulting the Gods.

DAC.

Doctor Bently affirms that the Latins never say *Auspice illo*, *Auspice Casare*, and that the Word *Auspex* is always applied to a God. He therefore boldly alters the Text, and reads *Auspice Phæbo*. Mr. Cuninghame, with an equal Spirit of Criticism, and equally against the Faith of Manuscripts, changes *Auspice* for *Obfide*, which indeed seems to have been the Reading of the Scholiast, who renders it *Sponsore*. Mr. Sanadon follows Mr. Cuninghame, and gives him abundant Honour for the Correction ; yet in his Preface he acknowledges that Mr. Dacier has well proved against Doctor Bentley (and indeed against his own Notes upon this Ode) that the Latins have applied *Auspex* to a Person, who might be neither God nor Augur, as in this Instance, where Ovid speaks to Germanicus Cæsar,

Auspice te felix totus ut eat annus,

Yet he asserts, that they never apply *Dux* and *Auspex* to the same Person, in the same Action. But this is little better than trifling.

29. *Ambiguam.*] Which shall be so like the Salamis we have left, in Glory and Grandeur, that it shall be difficult to distinguish them. Thus in another Place, *Solutis crinibus, ambiguoque vultu*. Teucer afterwards bails the City Salamis in Cyprus.

SAN.

Avaunt Despair, when Teucer calls to Fame,
The fame your Augur, and your Guide the same.
Another Salamis, in foreign Clime,
With rival Pride shall raise her Head sublime;
So Phœbus nods; ye Sons of Valour true,
Full often try'd in Deeds of deadlier Hue,
To-day with Wine drive every Care away,
To-morrow tempt again the boundless Sea.

ODE

CARMEN VIII. *Ad LYDIAM.*

LYDIA, dic, per omnes
Te Deos oro, Sybarin
Cur properas amando

Perdere ? cur apricum
Oderit campum, patiens
Pulveris atque solis ?

Cur neque militaris
Inter æquales equitat,
Gallica nec lupatis

Temperat

Some People, prejudiced in Favour of the Usages wherein they were educated, will certainly think, says Mr. Sanadon, that I have made here an unpardonable Innovation. I have broken the Distichs, which compose this Ode, and distributed them into Strophes, in which the third Verse is perfectly equal to the first; *Cur properas amando* containing exactly the same Number and the same Quality of Measures with *Lydia, dic, per omnes*. As to the second Verse, I shall only quote this Example of Terentianus Maurus, *syllabam sex posse dari*, which is in nothing different from *te Deos oro Sybarin*. Horace and Terentianus have imitated the Grecian Poets, Eupolis, Aristophanes, and Euphorion, who have left us many Pieces of this Form. Thus the Alteration is authorised by both Greek and Latin Poetry, whereas it is impossible to find an Instance of any Ode like what is printed in the common Editions.

The Design of this Ode is not to reproach Sybaris with Effeminacy, or his Love of Pleasure; but it seems to be written either in Resentment or Jealousy with Regard to Lydia, who kept him disguised in a female Dress. DAC.

Vers. 3. *Amando*.] May have a passive Signification. By being

ODE VIII. To LYDIA.

TELL me, Lydia, prithee tell,
Ah ! why, by loving him too well,

Why you hasten to destroy

Young Sybaris, too amorous Boy ?

Why does he hate the sunny Plain,

While he can Sun or Dust sustain ?

Why no more, with martial Pride,

Amidst the youthful Battle ride,

And the Gallic Steed command

With bitted Curb and forming Hand ?

More

being beloved. As in Virgil ; *Uritque videndo scemina*. Instances of this Kind are frequent in the best Authors, yet the Antithesis is stronger by taking *amando* in an active Sense. *She destroys by loving him*.

7. *Cur neque militaris*.] The Poet here means the Mock-fights on Horseback, which were brought from Troy to Italy by Ascanius, and revived by Augustus. *Trojæ ludum edidit frequentissimè, majorum minorumque puerorum delectu, prisca, decorique moris existimans claræ stirpis indolem sic notescere*. Suet. de Auguf.

DAC.

9. *Gallica temperat ora*.] This Expression is extremely bold, and requires the Word *equorum* to be understood. The Horses of Gaul were much esteemed by the Romans, and their Bits are here called *lupata, a lupinis dentibus, qui inæquales sunt, unde etiam eorum morsus vehementer obest*. CRUQ.

Temperat ora frænis?

10

Cur timet flavum Tiberim

Tangere? Cur olivum

Sanguine viperino

Cautiùs vitat, neque jam

Livida gestat armis

15

Brachia, sæpè disco,

Sæpè trans finem jaculo

Nobilis expedito?

Quid latet, ut marinæ

Filiùm dicunt Thetidos

Sub lacrymosa Trojæ

20

Funera; ne virilis

Cultus in cædem & Lycias

Proriperet catervas?

CARMEN

11. *Tiberim tangere.*] The Roman Youth threw themselves into the Tiber after their Exercises in the Campus Martius, and thought that such hardy Discipline would strengthen them to bear the Fatigues of War. ANCIENT SCHOL.

12. *Cur olivum.*] When the Tarquins were expelled by Brutus, their Lands between the Tiber and Rome were consecrated to Mars, and called by his Name. Here the Roman Citizens assembled for their Election of Magistrates; the Youth performed their Exercises; and young People of both Sexes used to walk in an Evening. Catullus with great Beauty, and Boldness of Expression, says of himself—*Ego Gymnasii fui flos, & decus olei.*

15. *Armis.*] Instruments, which were proper for the Exercises in the Campus Martius, such as Quoits, Javelins, &c. are by the Poet called *Arma*. Thus Virgil calls Instruments of Husbandry by the same Name. DAC.

Livida gestat brachia.] However singular this Expression may seem, yet it means no more than *gerere* or *habere brachia*. To have his Arms soiled and livid with the Weight of Instruments used in their Exercises. SAN.

16.

More than Viper's baleful Blood
 Why does he fear the yellow Flood,
 Why detest the Wrestler's Oil,
 While firm to bear the manly Toil?
 Where are now the livid Scars
 Of sportive, nor inglorious, Wars,
 When for the Quoit, with Vigour thrown
 Beyond the Mark, his Fame was known?
 Tell us, why this fond Disguise,
 In which like Thetis' Son he lies,
 Ere unhappy Troy had shed
 Her funeral Sorrows for the Dead,
 Left a manly Dress should fire
 His Soul to War, and Carnage dire.

ODE

16. *Disco.*] The Discus was a kind of Quoit very large and heavy, made of Wood or Stone, but more commonly of Iron or Brass. It was almost round, and somewhat thicker in the Middle than at the Edges. It was thrown by the sole Force of the Arm.

SAN.

23. *In cædem & Lycias.*] *In cædem Lyciarum catervarum.* A Manner of speaking very usual among the Poets, when they divide in Expression, what is united in Idea. Thus in the first Ode, *Otium & oppidi laudat rura sui.*

SAN.

CARMEN IX. *Ad* THALIARCHUM.

VIDES ut altâ stet nive candidum
 Soracte, nec jam sustineant onus
 Sylvæ laborantes, gelûque
 Flumina confisterint acuto.

Diffolve frigus, ligna super foco
 Largè reponens; atque benignius
 Deprome quadrimum Sabinâ,
 O Thaliarche, merum diotâ.

Permitte Divis cætera; qui simul
 Stravere ventos æquore fervido
 Depræliantes, nec cupressi,
 Nec veteres agitantur orni.

Quid

Horace in this Ode sets forth all his Epicurean Philosophy, and so constant is he to his Principles, that the different Ages of Man, and the various Seasons of the Year; the Freshness of Spring, and Heat of Summer; the Ripeness of Autumn and Coldness of Winter, have their several Engagements to Pleasure. This Ode was probably written at a Country-Seat of Thaliarchus near the Mountain Soracte in Tuscany, six and twenty Miles from Rome. DAC.

Verf. 1. *Stet nive candidum.*] *Conslet* *nive* as if the whole Mountain were an Heap of Snow. When Virgil says, *Stat pulvere cælum*; and *stant lumina flamma*, He would represent to us, A Sky of Dust, and Eyes of Fire. DAC.

6. *Benignius deprome quadrimum.*] Mr. Dacier affirms very confidently, that Horace, in Purity of Stile, should have written *largius* after *largè*; and although the Critic might be contradicted by the Usage of the best Authors, yet Mr. Cuninghame, probably from this Assertion, has altered the Text, and reads *benignior*. Perhaps *benignius* should agree with *merum*, and signify *Wine grown mellow with Age, and kinder to the Toper*.

9. Per-

ODE IX. To THALIARCHUS.

BEHOLD Soracte's airy Height,
 See how it stands an Heap of Snow;
 Behold the Winter's hoary Weight
 Oppress the labouring Woods below;
 And, by the Season's icy Hand
 Congeal'd, the lazy Rivers stand.

Now melt away the Winter's Cold,
 And larger pile the chearful Fire;
 Bring down the Vintage four-year-old,
 Whose mellow'd Heat can Mirth inspire;
 Then to the Guardian Powers divine
 Careless the rest of Life resign:

For when the warring Winds arise,
 And o'er the fervid Ocean sweep,
 They speak---and lo! the Tempest dies
 On the smooth Bosom of the Deep;
 Unshaken stands the aged Grove,
 And feels the Providence of Jove.

To-

9. *Permitte Divis cetera.*] Some Commentators have found in these Lines an Air of Epicurean Ridicule upon the Doctrine of the Stoics, who asserted a divine Providence even in Events most inconsiderable. They think the Poet has raised his Style with an affected Pomp of Expression, to render his Ridicule more strong. *That when the Gods have commanded the Raging of the Winds to cease, all the wonderful Effect of their Power shall be, that the Woods shall stand unshaken.* On the contrary, there seems to be something just and noble in the Thought, when taken in a moral Sense, and which might naturally raise this Greatness of Expression; *That when the Gods have appeased the Winds, not a Leaf shall fall to the Ground; and even Trees decayed and sapless with Age, shall stand unshaken.* Such is the Care and Power of Providence.

Quid sit futurum cras, fuge quærere; &

Quem fors dicum cumque dabit, lucro

Appone; nec dulces amores

15

Sperne, puer, neque tu choreas,

Donec virenti canities abest

Morosa. Nunc & campus, & aræ,

Lenésque sub noctem susurri

Compositâ repetantur horâ :

20

Nunc & latentis proditor intimo

Gratus puellæ risus ab angulo,

Pignúsque dereptum lacertis,

Aut digito malè pertinaci.

CARMEN

15. *Appone.*] *Ponere* and *Apponere* were Terms used in Arithmetic by the Romans. DAC.

19. *Susurri.*] This Word is formed from an Imitation of the Sound in whispering, as in Greek $\Psi\psi\upsilon\pi\iota\zeta\omega$, in Italian *Bisbiglio*, in French *Chucheter*, and in English *Whisper*.

21. *Nunc.*] *Nunc* in this Strophe must refer to *donec*; while Thaliarchus was yet in the Vigour of Youth; for these Entertainments were very little proper for the Season of the Year, in which the Ode was written. SAN.

22. *Gratus puellæ risus.*] There is a beautiful Description of this Kind in Corn. Gallus, which may be the best Note upon Horace.

*Erubuit vultus ipsa puella meos;
Et nunc subridens latebras fugitiva petebat,
Non tamen effugiens tota latere volens:
Sed magis ex aliqua cupiebat parte videri,
Lætior hoc multò quòd male tecta foret.*

At Sight of Me, deep-blush'd the lovely Maid,
Then side-long laugh'd, and flying sought the Shade;
The Shade she sought, yet luring in her Flight
Wou'd fain be lost—not wholly to my Sight;
But rather wish'd to have some Part reveal'd,
Nor meanly joy'd to lie so ill-conceal'd.

D.

To-morrow with its Cares despise,
And make the present Hour your own,
Be swift to catch it as it flies,
And score it up as clearly won ;
Nor let your Youth disdain to prove
The Joys of Dancing, and of Love.

Beneath the grateful Evening-Shade,
The public Walks, the public Park,
An Affignation sweetly made
With gentle Whispers in the Dark,
While Age morose thy Vigour spares,
Be these thy Pleasures, these thy Cares.

The Laugh, that from the Corner flies,
The sportive Fair-one shall betray ;
Then boldly snatch the joyful Prize ;
A Ring or Bracelet tear away,
While She, not too severely coy,
Struggling shall yield the willing Toy.

CARMEN X. *Ad MERCURIUM Hymnus.*

MERCURI, facunde nepos Atlantis,
 Qui feros cultus hominum recentum
 Voce formâsti catus, & decoræ
 More palæstræ :
 Te canam magni Jovis, & Deorum
 Nuntium, curvæque lyræ parentem ;
 Callidum, quidquid placuit, jocososo
 Condere furto,

Te,

This Ode was probably written for a Feast of Mercury ; yet there is nothing extraordinary in it, excepting an Elegance of Expression ; a Flowing and Harmony of Numbers. We have in it all the honourable Titles of Mercury. He is represented as fashioning the first Race of Men, and cultivating their Understandings, by the Study of Sciences most proper to soften their natural Fierceness ; while he forms their Bodies by Exercises, most capable of giving Strength and Grace. Such is the Power of Eloquence ; such the Effect of Wrestling.

SAN.

Verf. 3. *Catus.*] Some of the Antients have interpreted *catus*, by *sapiens*. Varro condemns this Explication, and assures us it is a Sabine Word, which signifies *insinuating*. This seems to be its proper Meaning here, as it is the principal Character of true Eloquence.

Decoræ more palæstræ.] Horace calls the Customs and Exercises of the Palestræ, *decoræ*, because they formed the Body to Ease and Gracefulness. Thus Virgil ; *Membra decora juventæ*, where he speaks of Mercury as God of the Palestræ.

DAC.

5. *Jovis & Deorum nuntium.*] The Quality of Messenger of the Gods, was honourable to Mercury, nor less advantageous to Mankind, as it maintained a Kind of religious Correspondence between Heaven and Earth.

SAN.

6. *Curvæque lyræ parentem.*] Mercury is instrumental not only to the Instruction, but to the Pleasures of Mankind. He is called the Parent of the Lyre, because having found the Shell

ODE X. *Hymn to MERCURY.*

THOU God of Wit (from Atlas sprung)
 Who by persuasive Power of Tongue,
 And graceful Exercise refin'd
 The savage Race of human Kind;
 Hail, winged Messenger of Jove,
 And all th' immortal Powers above,
 Sweet Parent of the bending Lyre,
 Thy Praise shall all its Sounds inspire.
 Artful and cunning to conceal
 Whate'er in sportive Theft you steal;

When

Shell of a Tortoise, and fitted Strings to it, he first formed
 an Idea of that Kind of Music. From hence *Testudo* signi-
 fied a Lyre, and Lyric Poets were particularly stiled *Viri*
Mercuriales; as living under the peculiar Protection of this
 Deity. SAN.

7. *Jocosò condere furto.*] Mr. Dacier unluckily remarks,
 that as Mercury was the God of Merchants, he became,
 from thence, the God of Thieves. True it is, that the
 Phœnicians, the greatest Merchants of the Heathen World,
 were always remarkable for a Dexterity in Trade beyond
 the Simplicity of fair Dealing. But that this Deity might
 not be fatigued with Business, he was assisted by a Goddess,
 called Laverna, to whom Prayers were address'd for Success in
 Thefts and Cheating.

— *Pulchra Laverna,*
Da mihi fallere, da justum sanctumque videri.

Beauteous Laverna, my Petition hear,
 Let me with Truth and Sanctity appear;
 Oh! give me to deceive.

8. *Condere furto.*] This Character of Mercury, which seems
 only a Matter of Diversion, yet is beneficial to Mankind,
 by teaching them a proper Vigilance in the Care of their
 Goods. SAN.

Te, boves olim nisi reddidisses

Per dolum amotas, puerum minaci

10

Voce dum terret, viduus pharetrâ

Risit Apollo.

Quin & Atridas, duce te, superbos

Ilio dives Priamus relictâ,

Theſſaloſque ignes, & iniqua Trojæ

15

Caſtra ſefellit.

Tu pias lætis animas reponis

Sedibus, virgâque levem coërces

Aureâ turbam, ſuperis Deorum

Gratus, & imis.

CARMEN

9. *Te boves.*] Theſe Inſtances of innocent Theft, which the Poet calls *jocoſum furtum*, were performed at different Times, but by uniting them, he has given his Subject an Air of Pleaſantry and Vivacity, which extremely enlivens it.

SAN.

13. *Quin & Atridas.*] The Poet here preſents us a Scene for War, which has a very agreeable Effect after the Gaiety of the firſt Strophes. To make the Oppoſition more ſtrong, the Lines are raiſed with a good deal of Pomp.

SAN.

14. *Ilio relictâ.*] The Latins uſe *Ilium* in the neuter, and *Ilios* in the feminine Gender. Horace in another Ode ſays, *Ilios vexata*, where the Copyiſts could not change the Termination of the Epithet, without altering the Meaſure of the Verſe, and were therefore obliged not to miſtake. This Correction is taken from Mr. Cunningham, and it has been received by Mr. Sanadon.

Dives Priamus.] There is a particular Beauty in this Epithet, as it ſhews Priam going with all his Wealth to ranſom the Body of Heſtor.

DAC.

17. *Tu pias.*] The Ode could not end more happily, than by ſhewing Mercury in his religious Miniſtry. This God ſeems to have been particularly invented for the Happineſs of human Kind. He forms both their Minds and Bodies; he raiſes them to the Knowledge of the Gods; he invents the innocent Pleaſures of Life; he aſſiſts them in their Diſtreſſes, and continues his Benefits to them, even after Death, by conducting the Souls of the Good to the Happineſs of Heaven. For this Reaſon, we ſometimes find his Name in ancient Epitaphs.

SAN.

When from the God, who gilds the Pole,
Even yet a Boy his Herds you stole,
With angry Voice the threatening Power
Bad thee thy fraudulent Prey restore,
But of his Quiver too beguil'd,
Pleas'd with the Theft Apollo smil'd.

You were the wealthy Priam's Guide
When safe from Agamemnon's Pride,
Through hostile Camps, which round him spread
Their watchful Fires, his Way he sped.
Unspotted Spirits you consign
To blissful Seats and Joys divine,
And powerful with thy golden Wand
The light, unbodied Croud command ;
Thus grateful does thy Office prove
To Gods below and Gods above.

ODE

CARMEN XI. *Ad LEUCONOEN.*

TU ne quæsieris (scire nefas) quem mihi, quem tibi
 Finem Dî dederint, Leuconœ, neu Babylonios
 Tentâris numeros, Ut melius, quidquid erit, pati!
 Seu plures hyemes, seu tribuit Jupiter ultimam,
 Quæ nunc oppositis debilitat pumicibus mare
 Tyrrhenum; sapias, vina liques, & spatio brevi
 Spem longam refecēs. Dum loquimur, fugerit invida
 Ætas. Carpe diem, quàm minimum credula postero.

CARMEN

This Ode has much good Sense in it to persuade us, that all the Arts of Fortune-telling are a ridiculous, vain Imposture, and that true Wisdom consists in our Enjoyment of the present Hour, without too much Anxiety for the future.

SAN.

Verf. 1. *Scire nefas.*] All the Sciences of Astrology and Fortune-telling were forbidden, and considered as impious by the Heathens; but the Words mean also that Impossibility of knowing the future Events of Life, and the Folly of tormenting ourselves to discover what is impenetrable to all our Inquiries.

CRUQ.

2. *Leuconœ.*] In some Manuscripts this Ode is addressed *Ad Leuconoen meretricem*, and it is much disputed whether it be a real Name.

Neu Babylonios.] The Babylonians were infatuated with judicial Astrology, and made use of astronomical Tables to calculate the fortunate or unfortunate Days of Life. These Tables the Poet calls *Numeros*.

3. *Ut melius.*] The Construction is remarkable, *ut melius est, quanto melius est pati quidquid erit!* How much better is it to bear whatsoever shall happen, than to depend upon the idle Productions of Astrologers!

SAN.

5. *Quæ nunc.*] A Member of the Academy of *Belles Lettres* has an ingenious Criticism on this Passage. He imagines that Leuconœ had a Country-Seat among the Villas on the Coasts of Campania, where we know how expensive the wealthy Citizens of Rome were in their Buildings. From hence this Description of Winter will appear with greater

Strength

ODE XI. To LEUCONOE.

STRIVE not, Leuconoë, to pry
 Into the sacred Will of Fate,
 Nor impious Magic vainly try,
 To know our Lives' uncertain Date.

Whether th' indulgent Power divine
 Hath many Seasons yet in Store,
 Or this the latest Winter thine,
 Which breaks its Waves against the Shore,

Thy Life with wiser Arts be crown'd,
 Thy philter'd Wines abundant pour ;
 The lengthen'd Hope with Prudence bound
 Proportion'd to the flying Hour :

Even while we talk in careless Ease,
 Our envious Minutes wing their Flight ;
 Instant the fleeting Pleasure seize,
 Nor trust to-morrow's doubtful Light.

Strength and Beauty, when the Poet tells Leuconoë, that this, perhaps, may be the last Year she shall enjoy in an House, which she hath built for Pleasure and for Vanity. This Criticism is strongly supported by the Word *oppositis*, which seems to mean some artificial Mounds to break the Force and Violence of the Sea. However the Lines are of no mean Beauty, although this ingenious Conjecture should not appear perfectly just.

6. *Vina liques.*] The Antients used to philtrate their Wines to render them more soft and smooth. CRUQU.

8. *Carpe diem.*] The Days of Life are here compared to Flowers, which are as short in their Duration, as they are pleasing to the Sense. The poetical Advice is to pluck them, before their Beauty and their Bloom be withered.

CARMEN XII. *Hymnus ad JOVEM.*

QUEM virum, aut heroa, lyrâ, vel acri
 Tibiâ fumes celebrare Clio?
 Quem Deum? cujus recinet jocosa
 Nomen imago,

A u

The Images of this Ode are great and noble, the Expressions bold and sublime, the Versification chaste and harmonious. The principal Beauty of it consists in the Boldness of the Designing, and the Art with which it is supported.

The Poem opens with the Praises of Jupiter, and the Gods who were descended from him. The Heroes (who are all Romans) are next introduced with the particular Strokes, which distinguish their Characters, and the Praise of Augustus concludes the Ode.

We may here observe two great Excellencies, which are not frequently found together: An Exactness of Method, and an animated Variety. There appears, at first View, only a simple Account of Gods and Heroes; but there is such an Abundance of Apostrophes, Interrogations, Suspensions, Metaphors, Comparisons, Descriptions, and Images; indeed all the richest Figures of Eloquence and Poetry, that the cold, methodical Account of Persons and Things disappears under the Pomp of Ornaments, with which it is clothed. Nor does the Poet only openly rank Augustus next to the greatest Characters of Antiquity, but seems to point out the Gods and Heroes as Examples worthy of his Imitation in the Wisdom and Justice of governing; in Fortitude and Firmness of Soul; in Courage and Temperance; in Severity of Manners, and Love of our Country. If we do

not

ODE XII. *Hymn to JOVE.*

WHAT Man, what Hero, on the tuneful Lyre,
Or sharp-ton'd Flute, will Clio chuse to raise
Deathless to Fame? What God? whose hallow'd Name
The sportive Image of the Voice

Shall

not consider the Ode in this View, it becomes a less affecting Piece of Flattery, and an artless numbering the greatest Gods of Heaven, and the most shining Characters among Men.

SAN.

Verf. 1. *Quem virum.*] The Poet in the Execution hath changed the Order, which he propos'd in the Invocation. He begins with the Praises of the Gods, as more striking and affecting, that He may regularly proceed to those of Augustus, which are more interesting, and for which the Ode was principally written. Horace hath imitated the second Olympic of Pindar, which begins thus :

Ἀναξίφορμιγγες ὕμνοι
Τίνα Θεόν, τίν' Ἡρώα,
Τίναδ' ἄνδρα κελαδῆσομεν;

What God, ye Hymns, that rule the Lyre,
What Hero, warm'd with heavenly Fire,
Or on the many-sounding String
What matchless Mortal shall we sing?

D.

The Order in Horace is more beautiful, as it is more natural.

4. *Imago.*] The Greeks and Latins called Echo, *The Image*; and the Hebrews, *The Daughter of the Voice*. ΔΑΣ.

Aut in umbrosis Heliconis oris,

5

Aut super Pindo, gelidove in Hæmo ;

Unde vocalem temerè infecutæ

Orphea sylvæ,

Arte maternâ rapidos morantem

Fluminum lapsus, celeresque ventos,

10

Blandum & auritas fidibus canoris

Ducere quercus.

Quid prius dicam solitis Parentis

Laudibus ; qui res hominum, ac Deorum,

Qui mare, ac terras, variisque mundum

15

Temperat horis ?

Unde nil majus generatur ipso ;

Nec viget quidquam simile, aut secundum ;

Proximos illi tamen occupavit

Pallas honores.

20

Præliis audax neque te filebo

Liber ; & sævis inimica virgo

Belluis ; nec te, metuende certâ

Phœbe sagittâ.

Dicam

- 7. *Vocalem.*] These Lines are a beautiful Instance, how happily a Description may be introduced, when with a seeming Irregularity and poetical Wildness it relieves the Heaviness of a Narration, and awakens the Attention of the Reader.

SAN.

17. *Unde nil majus generatur.*] The Poet is not here reasoning, in a philosophical Manner, on the Nature of the Godhead, but in the Language of Poetry asserts, that Minerva is justly possessed of the next Honours to her Father. Nor is she compared to Juno, or to her Uncle Neptune (who were certainly her Superiors in the Mythology of the Ancients) but to all the Children of Jupiter, to Bacchus, Apollo, Diana, Hercules, Castor and Pollux, who are the only Gods mentioned in the Ode.

The Poet thinks it raises the Glory of Jupiter, that He had

Shall through the Shades of Helicon resound,
 On Pindus, or on Hæmus, ever cool,
 From whence the Forests in Confusion wild
 To vocal Orpheus urg'd their Way;
 Who by his Mother's Art, harmonious Muse,
 With soft Delay could stop the falling Streams,
 And winged Winds; with Strings of Concert sweet
 Powerful the listening Oaks to lead.
 Claims not th' eternal Sire his wonted Praise?
 Awful who reigns o'er Gods and Men supreme,
 Who Sea and Earth---this universal Globe
 With grateful Change of Seasons rules;
 From whom no Being of superiour Power,
 Nothing of equal, second Glory, springs,
 Yet first of all his Progeny divine
 Immortal Honours Pallas claims:
 God of the Vine in Deeds of Valour bold,
 Fair Virgin-Huntress of the savage Race,
 And Phœbus, dreadful with unerring Dart,
 Nor will I not your Praise proclaim.

Alcides*

had never produced any Being, equal to his own Power, because the Fates had declared, if he indulged his Passion for the Goddess Thetis, he should beget a Son, who should turn him out of Heaven, as he had dethroned his Father Saturn.

*Namque senex Thetidi Proteus, Dea, dixerat, undæ,
 Concipe: mater eris juveni, qui fortibus actis
 Asta patris vincet, majorque videbitur illo.
 Ergo, ne quidquam mundus Jove majus haberet,
 Quamvis haud tepidos sub pectore senserat ignes,
 Jupiter æquoræ Thetidis connubia vitat.*

OVID. BENT.

66 Q. HORATII FLACCI CARMINUM Lib. I.

Dicam & Alciden, puerosque Ledæ, 25
Hunc equis, illum superare pugnīs
Nobilem ; quorum simul alba nautis
Stella refulsit,

Defluit faxis agitatus humor ;
Concidunt venti, fugiuntque nubes ; 30
Et minax (sic Dī voluere) ponto
Unda recumbit.

Romulum post hos prius, an quietum
Pompilī regnum memorem, an superbos
Tarquinī fasces, dubito, an Catonis 35
Nobile lethum.

Regulum, & Scauros, animæque magnæ
Prodigum, Pœno superante, Paulum,
Gratus insigni referam Camenâ,
Fabriciūque. 40

Hunc,

For hoary Proteus raptur'd sung—Conceive
A Son, bright Goddess of the briny Wave ;
In dauntless Deeds thine Offspring shall aspire,
In dauntless Deeds superiour to his Sire :
Then, lest the World a better Choice approve,
A greater Monarch than Imperial Jove,
The God, though glowing with no feeble Flame,
Avoids the Nuptials of the Sea-born Dame. D.

33. *Romulum post hos.*] We have in the following Lines the most distinguished Characters of the Roman Story. The Poet is doubtful whether he shall give the Preference in Fame to Romulus, who founded the Monarchy of Rome ; to Numa, who confirmed it by the Arts of Peace ; to Tarquinius Priscus, who having conquered the People of Etruria, introduced the Usage of the Fasces, which added such Lustre and Majesty to the Empire ; or to Cato, who died in Defence of Liberty, in Opposition to a single Magistrate. Nor should we be surpris'd, that Horace mentions the Defenders of Liberty

Alcides' Labours, and fair Leda's Twins,
 Fam'd for the rapid Race; for Wrestling fam'd,
 Shall grace my Song; soon as whose Star benign
 Through the fierce Tempest shines serene,
 Swift from the Rocks down foams the broken Surge,
 Hush'd fall the Winds, the driving Clouds disperse,
 And all the threatening Waves, so will the Gods,
 Smooth sink upon the peaceful Deep.
 Here stops the Song, doubtful whom next to praise,
 Or Romulus, or Numa's peaceful Reign,
 The haughty Ensigns of Tarquinius' Throne,
 Or Cato, glorious in his Fall.
 Grateful in higher Tone the Muse shall sing
 The Fate of Regulus, the Scaurian Race,
 And Paulus, 'midst the Waste of Cannæ's Field,
 How greatly ! prodigal of Life.

Form'd

berty with so much Honour : Virgil hath done the same in the sixth Book of his *Æneid* ; and Cremutius Cordus, reciting his Works to Augustus, called Brutus and Cassius. The last of the Romans. It seems to have been an established Maxim of that Emperor, to indulge to the People a Freedom of expressing in general their Sentiments concerning Liberty, that they might be less sensible of the Slavery, which was falling upon them.

SAN.

If we could venture with Mr. Cuninghame and Sanadon to read *Junii fasces*, instead of *Tarquini fasces*, the Opposition of Characters in this Strophe would appear with greater Strength and Beauty. We should then see the two great Founders of the Roman Monarchy opposed to the two most zealous Assertors of Republican Government : Brutus, who opened the Age of Liberty, by the Expulsion of the Kings ; and Cato, who by a voluntary Death determined not to survive that Liberty, which he saw was on the Point of expiring under the Usurpation of Cæsar.

Hunc, & incomtis Curium capillis

Utilem bello tulit, & Camillum

Sæva paupertas, & avitus apto

Cum lare fundus.

Crescit occulto velut arbor ævo

45

Fama Marcelli. Micat inter omnes

Julium fidus, velut inter ignes

Luna minores.

Gentis

41. *Incomitis capillis.*] *With Hair uncombed.* The ancient Romans did not cut their Hair, as appears by their Statues. Ticinus Menas in the Year 454 introduced the first Barbers from Sicily, who carried with them all the Refinements of their Art, such as perfuming the Hair, and curling it with hot Irons, called *calamistræ*. But these were Arts, which Curius disdained, as proper only to inspire Sentiments of Luxury and Effeminacy. DAC.

42. *Tulit.*] It was a Custom among the Romans to lay their new-born Infants on the Ground, and if the Father took them up, he was engaged to maintain and educate them. From this Custom, and the Phrase used in it, *Tollere puerum*, the Poet hath taken this Expression, as if Poverty had educated Curius and Camillus as her Children. DAC.

Apto cum Lare.] It was a frequent Saying of Curius, that He was a pernicious Citizen, who was not contented with seven Acres of Land. From hence the Poet says, his House was proportioned to the Extent of his Lands, nor larger than his Estate. DAC.

46. *Fama Marcelli.*] Marcellus had been five Times Consul, and at the Battle of Nola convinced the Romans, that if Hannibal were not yet conquered, at least he was not invincible. He was called *the Sword of the Roman People*, but nothing raises his Character so much as that Exclamation of Hannibal; *Papæ! quid hoc homine facias, qui nec bonam nec malam fortunam ferre potest. Solus nec victor finit nos quiescere, nec quiescit ipse victus.* Liv. Lib. 27. C. 14.

If we understand these Words to have been applied to Marcellus (who was Nephew, Son-in-law, and adopted Son to Augustus) we shall find a very beautiful Opposition of Characters. The Praises of Marcellus are indeed finely imagined, but they are thrown into the Shade, and dis-

Form'd by the Hand of Penury severe
 In Dwellings, suited to their small Demaine,
 Fabricius, Curius, and Camillus rose ;
 To Deeds of martial Glory rose.
 Marcellus, like a youthful Tree, of Growth
 Insensible, high shoots his spreading Fame,
 And like the Moon, the feebler Fires among,
 Conspicuous shines the Julian Star.

Saturnian

guised under Figures and Comparisons. They are only Hopes and Promises of his future Glory. On the contrary, those of Augustus appear in their strongest Light, and are already real and perfect. Marcellus is compared to a young Tree, and to a Star in the Night, but Augustus is almost equalled to Jove himself.

Horace says that the Glory of the first Marcellus, which was almost lost in a Length of Time, now began to take new Life, and to increase in his Descendant. Young Marcellus is compared to a Tree, arising from the illustrious Stock of the Person who routed Hannibal, and from thence transplanted into the Julian Family. There, by another beautiful Image, he becomes a Star, whose Lustre outshines the Brightness of all the Roman Houses, as the Moon is superior to all the Lights of Heaven. He inherits the Name and Glory of the great Marcellus ; He supports the Reputation and Honour of his Ancestor, while at the same Time He shews himself worthy of being the Successor of Augustus. Thus the Poem rises from the Dead to the Living, from Marcellus to Augustus, with an easy and spirited Transition.

In a Prose Translation, the Sense and Connexion will lie thus. The Glory of the ancient Marcellus, far from being darkened by a Length of Time, gains new Lustre in one of his Descendants, as a young Tree rises by insensible Degrees to its full Strength and Proportion. This new Light of the Julian Family shines among the noblest Houses of Rome, as does the Moon among the Stars. SAN.

Although the Critic hath wrote these Notes with a great deal of Art, yet there seems a Refinement in them, not very natural to the Simplicity of Horace ; besides, that two Images so very different in Kind cannot easily be applied to the same Person. Marcellus was indeed the Delight of the

Gentis humanæ pater atque custos,
 Orte Saturno, tibi cura magni 50
 Cæsaris fatis data : tu secundo

Cæsare regnes.

Ille seu Parthos Latio imminentes
 Egerit iusto domitos triumpho :
 Sive subjectos Orientis oræ 55

Seras & Indos :

Te minor latum reget æquus orbem :

Tu gravi curru quatiens Olympum,

Tu parum castis inimica mittes

Fulmina lucis.

CARMEN

Roman People, and the Favourite of Augustus, yet we might justly expect to find the Character of Julius Cæsar, among the Heroes of the Roman Story : and the *Julium sidus* may naturally mean that Emperor, whether we consider the Expression in a poetical or an historical Light. Thus he rises in true, real Glory, and shines, without a Metaphor, in the Appearance of his own Star, which was seen during seven Nights after his Death, and was believed to have been appointed for his Dwelling, as soon as he was received into the Number of the Gods. Thus the Poem rises more naturally from the Dead to the Living, and with no less Compliment to Augustus.

53. *Parthos Latio imminentes.*] It hath been already observed, that our Poet takes all Opportunities of animating Augustus to revenge the Death of Crassus, and to recover the Glory of the Roman Arms by subduing the Parthians, who were continually making IncurSIONS into the Provinces of the Republic.

55. *Orientis oræ.*] It is not easy to say how *oris* hath taken Possession of almost all Editions of our Author. It does not appear in the Manuscripts ; it multiplies the Letter *s*, of which the Repetition is already too frequent, and causes a disagreeable Hissing.

56. *Te minor.*] The Poem ends, as it began, with the Praises of Jupiter. The Conclusion is finely imagined, and all the Decencies of Character are preserved in it. The Poet, in the Epicurean Philosophy, makes the Gods themselves

Saturnian Jove, Parent and Guardian God
Of human Race, to Thee the Fates assign
The Care of Cæsar's Reign; to thine alone
Inferiour let his Empire rise;
Whether the Parthian's formidable Powers,
Or farthest India's oriental Sons
With suppliant Pride, beneath his Triumph fall,
Wide o'er a willing World shall He
Contented reign, and to thy Throne shall bend
Submissive. Thou in thy tremendous Car
Shalt shake Olympus' Head, and at our Groves,
Polluted, hurl thy dreadful Bolts.

selves depend upon the Destinies; by which the Antients understood a kind of mechanical Necessity, producing successively all the Changes of the Universe. These Destinies had commissioned Jupiter to be the Tutelary God of Augustus, but when that Prince shall have subdued all the Nations of the Earth, yet he shall still acknowledge the Superiority of Jupiter, and contented with the Government of the World shall leave to Jove the Power of Thunder. SAN.

CARMEN XIII. *Ad LYDIAM.*

QUUM tu, Lydia, Telephi
 Cervicem roseam, & cerea Telephi
 Laudas brachia, væ, meum
 Fervens difficili bile tumet jecur.
 Tunc nec mens mihi, nec color 5
 Certâ sede manet; humor & in genas
 Furtim labitur, arguens
 Quàm lentis penitus macerer ignibus.
 Uror, seu tibi candidos
 Turpârunt humeros immodicæ mero 10
 Rixæ; sive puer furens
 Impressit memorem dente labris notam.
 Non, si me satis audias,
 Speres perpetuum, dulcia barbarè
 Lædentem osculâ, quæ Venus 15
 Quintâ parte sui nectaris imbuît.
 Felices ter, & ampliùs,
 Quos irrupta tenet copula; nec malis
 Divulsus querimoniis,
 Supremâ citiùs solvet amor die. 20

CARMEN

It is probable by this Ode that Horace had quarrelled with Lydia for commending his Rival Telephus, nor do we find that he was very successful in his Desire of being reconciled, until he had equally provoked her Jealousy by his Passion for Chloe. Od. ix. B. 3.

2. *Cervicem roseam.*] We find this Epithet in Virgil, *Et avertens rosea cervice refulsit.* The Latins used the Words *purpureus* and *roseus* to express any kind of Lustre in a beautiful Object, without particular Regard to the Colour. Horace calls the Swans of Venus *purpureos olores*, and Albino-vanus *Purpureâ sub nive terra latet.* *Brachia purpureâ candidiora nive.*

ODE X. *To* LYDIA.

A H ! when on Telephus his Charms,
 His rosy Neck, and waxen Arms,
 My Lydia's Praise unceasing dwells,
 What gloomy Spleen my Bosom swells ?
 On my pale Cheek the Colour dies,
 My Reason in Confusion flies,
 And the down-stealing Tear betrays
 The lingering Flame that inward preys.
 I burn, when in Excess of Wine
 He soils those snowy Arms of thine,
 Or on thy Lips the fierce-fond Boy
 Marks with his Teeth the furious Joy.

If yet my Voice can reach your Ear,
 Hope not to find the Youth sincere,
 Cruel who hurts the fragrant Kifs,
 Which Venus bathes with nectar'd Blifs.
 Thrice happy They, in pure Delights
 Whom Love with mutual Bonds unites,
 Unbroken by Complaints or Strife
 Even to the latest Hours of Life.

CARMEN XIV. *Ad* REMPUBLICAM.

O Navis ! referent in mare te novi
 Fluctus ? O ! quid agis ? fortiter occupa
 Portum. Nónne vides, ut
 Nudum remigio latus,
 Et malus celeri saucius Africo, 5
 Antennæque gemunt ; ac sinè funibus
 Vix durare carinæ
 Possint imperiosius
 Æquor ?

In the Year 725 Augustus consulted his Favourites Mæcenas and Agrippa, whether he should resign the sovereign Authority. We have in Dion a Speech of Mæcenas upon that Occasion, in which the Allegory of a Ship and the Republic is so strongly maintained, and hath something so extremely like this Ode, that probably the Poet took his Design from thence as a Compliment to his illustrious Patron.

In the Year 727 Augustus began his seventh Consulship, with a Request to the Senate, that they would discharge him from an Office, which his Infirmities could no longer support. This Discourse was formed with a great deal of Artifice, and that Artifice made it succeed. The Senators granted every thing he wished for, by denying every thing he had proposed ; so that Augustus saw himself agreeably forced to hold that Power, which he was so much afraid of losing, and thus more strongly enslaved the Republic by a specious Offer of Liberty. In the Interval of these two Events (the Consultation of Octavius with his Favourites, and his Declaration to the Senate) Horace wrote this Ode, in which he endeavours to persuade the Romans not to suffer

ODE XIV. *To the* REPUBLIC.

ILL-fated Vessel ! shall the Waves again
 Tempestuous bear thee to the faithless Main ?
 What would thy Madness, thus with Storins to sport ?
 Ah ! yet with Caution keep the friendly Port.
 Behold thy naked Decks ; the Southern Blast,
 Hark ! how it whistles through thy rending Mast !
 Nor without Ropes thy Keel can longer brave
 The rushing Fury of th' imperious Wave :

Torn

fer that Prince to abandon the Government of the Empire. However, several Senators (either deceived by the seeming Inclination of Octavius, or willing to believe Him) being very earnest to establish the Republican Government, He was obliged to chuse such Persons as he knew would support his Designs before he made this pretended Resignation. Yet the Historian remarks, that although the Suffrages were unanimous, there was a great Diversity of Sentiments. SAN.

Verf. 1. *Novi fluctus.*] The continual and dangerous Agitation of the Waves is finely compared to the violent Movements of a civil War, which was at that Time but a Year and half ended. SAN.

2. *Quid agis ?*] Several of the Senators would gladly have the Republican Government restored, while others thought the Good of the State required a single Master. The Choice was difficult and delicate. SAN.

Fortiter occupa portum.] This Port was the Tranquillity, which was rising under the Government of Octavius.

8. *Imperiosius æquor ?*] The Beauty of this Epithet particularly

Æquor? Non tibi sunt integra lintea;

Non Dî, quos iterum pressa voces malo.

10

Quamvis Pontica pinus,

Sylvæ filia nobilis,

Jactes & genus, & nomen inutile;

Nil pictis timidus navita puppibus

Fidit. Tu, nisi ventis

15

Debes ludibrium, cave.

Nupër

cularly consists in its being a very natural Image of the Ambition of the Great, who would certainly have overturned the Republic, if not restrained by the Authority of Octavius.

SAN.

10. *Non Dî.*] In the plain Sense of the Words, these Deities were the Gods, whose Statues were placed on the Stern of the Ship, which, being broken by the Tempests, had lost its Tutelary Divinities. But in the figurative Sense of the Words, we may understand Octavius himself, or the Guardian Gods of Rome, who had supported him in all his Enterprizes, and who would be offended if he were suffered to quit the Government.

SAN.

11. *Pontica pinus.*] The Timber of the Pontic Wood was extremely hard and durable; yet the Poet says, that the Vessel had been so shaken by the late Tempest, that she ought not to be too confident of her Strength, although she once grew in the Forests of Pontus. Thus he insinuates to the Romans, that although the Republic seemed firm and unshaken to those, who inclined to a popular Government, yet this pretended Strength could not preserve her from the Misfortune which threatened her, if Octavius abandoned her to their Guidance.

SAN.

14. *Pictis puppibus.*] Besides the Statues of the Gods, the Sterns

Sterns

Torn are thy Sails, thy Guardian Gods are lost,
 Whom you might call in future Tempests tost.
 What though majestic in your Pride you stood
 A noble Daughter of the Pontic Wood,
 You now may vainly boast an empty Name,
 Or Birth conspicuous in the Rolls of Fame.
 The Mariner, when Storms around him rise,
 No longer on a painted Stern relies.
 Ah ! yet take heed, lest these new Tempests sweep,
 In sportive Rage, thy Glories to the Deep.

Thou

Sterns of their Ships were adorned with Paintings, and other Ornaments, which the Greeks called in general *Acrofolia*, and the Latins *Aplustria*. DAC.

These Words seem to have somewhat an Air of a moral Sentiment ; *That the Paintings, with which a Ship is adorned, are very little Security against a Storm, or very little Encouragement to a frightened Mariner.* Horace hath already told the Romans, that they ought not to be too confident of their Strength, and he adds, that they should have but little Dependence upon the Opulence of the Republic. Luxury and Extravagance are in a State, what Paintings and Statues are in a Ship. These vain Ornaments are as little Security to a State, when threatened with War, as to a Vessel, when menaced with Tempests, or as to a Mariner, who sails in her. SAN.

Timidus navita.] Dion tells us, that some of the Senators thought themselves happy under the Government of Octavius, and were afraid of a Republican Government, as subject to popular Disorders and Tumults.

Nuper sollicitum quæ mihi tædium,
Nunc desiderium, curaque non levis;

Interfusa nitentes

Vites æquora Cycladas.

20

CARMEN

17. *Nuper sollicitum.*] The Poet expresses by *sollicitum tædium*, that Sorrow and Anxiety, which he felt when he was engaged in the Party of Brutus. This Anxiety arose not only from an Uncertainty of the Event, but from the Fatigues of the War, the Misunderstanding of the Commanders, the Weakness of the Troops, and Inexperience of the Officers. But as soon as he had enjoyed the Security and Happiness of the Government of Augustus, he regrets, with the utmost Tenderness and Affection, those Blessings, which the Republic was in Danger of losing by another civil War. This he expresses by the Words, *Desiderium, curaque non levis.*

TORR.

19. *Interfusa nitentes.*] The Poet still pursues the Allegory, and under the Idea of a tempestuous Sea represents the Dangers, which the Republic might justly fear, if Octavius were suffered to resign the Government. *Nitentes* means *quævis nitentes*, and figures to us the flattering Hopes, which the Senate conceived, if they could get the Government into their Hands. The Cyclades are a Number of Islands in the Ægean Sea, bounded with white Rocks, that make an agreeable Appearance at a Distance. Horace in another Place calls them *fulgentes Cycladas*.

TORR. SAN.

It was necessary to enlarge these Notes, because many learned Commentators understand the Ode in a plain, historical Manner. But if an Authority of Names ought to have any Weight, the Judgement of Quintilian is equal to the greatest. *Allegoria, quam inversionem interpretamur, aliud verbis, aliud sensu ostendit; ac etiam interim contrarium.* Prius, ut O navis! referent in mare te novi fluctus? O! quid agis? Fortiter occupa portum. Totusque etiam ille Horatii locus, quo navim pro republica, fluctus & tempestates pro bellis civilibus, portum pro pace & concordia dicit. Quin. L. 8. C. 6.

Thou late my deep Anxiety and Fear,
And now my fond Desire and tender Care,
Ah! yet take heed, avoid those fatal Seas,
Which roll among the shining Cyclades.

O D E

CARMEN XV. NEREI *Vaticinium.*

PASTOR quum traheret per freta navibus
 Idæis Helenen perfidus hospitam;
 Ingrato celeres obruit otio
 Ventos, ut caneret fera

Nereus

In the Year 722 Antony set Sail with a a numerous Fleet from Ægypt to Peloponnesus, intending to pass over into Italy with Cleopatra, and make his Country the Scene of a second civil War. Enflamed with a violent Passion for that Princess, aspiring to nothing less than making her Mistress of the Universe, and supported by the Forces of the East, he declared War against Octavius. Horace therefore in a noble, and poetical Allegory, represents to Antony the fatal Effects of such a Conduct, by proposing to him the Example of Paris, and the ruinous Consequences, which attended his Passion for Helen.

We are assured by Torrentius, that the best and most ancient Manuscript he had seen, gave this Title to the Ode, *Ad Alexandrum Paridem, sub cujus Persona exponit imminientia bella*, from whence it appears, that the allegorical Manner of explaining it is at least of ancient Date. Nor indeed could there be a more exact Resemblance of Characters, than between Antony and Paris; Cleopatra and Helen. Antony and Paris were both famous for Luxury and Effeminacy, and by a fatal Passion for two foreign Queens brought a bloody and destructive War on their Country, which ended not but with their own Ruin.

Dion tells us, that in the Year 722, there was an open Rupture between Octavius and Antony, who had repudiated Octavia: that Octavius reproached him with his Amour with Cleopatra, and his giving to Her and to her Family the richest Countries in the East: that many illustrious Romans had deserted the Party of Antony, because they were persuaded, he intended to bestow the City of Rome to Cleopatra, and remove the Seat of the Empire to Ægypt. The Historian

ODE XV. *The Prophecy of NEREUS.*

WHEN the perfidious Shepherd bore
 The Spartan Dame to Asia's Shore,
 Nereus the rapid Winds oppress'd,
 And calm'd them to unwilling Rest,

That

rian farther says, that although Octavius were determined to declare War against Cleopatra, yet he was unwilling to mention Antony by Name, that he might not exasperate those, who were engaged in his Party, or that he might make him the Aggressor, by thus obliging him to take Arms against his Country in Defence of an Ægyptian Woman.

SAN.

Verf. 1. *Pastor.*] The Exactness of the Comparison appears even in the first Word. Paris was by the Greeks and Latins called *the Shepherd*, because he was educated among Shepherds on Mount Ida. Antony was one of the Luperci, the Priests of Pan, the God of Shepherds.

SAN.

Traheret.] Paris did not go directly from Lacedæmon to Troy, but in an Apprehension of being pursued sailed to Cyprus, Phœnicia and Ægypt. Thus Antony in his Passage from Alexandria to Peloponnesus carried another Helen through the same Seas. This Criticism gives us all the Force of the Word *traheret*, which signifies *lenta navigatione circumduceret*.

TORR.

2. *Perfidus.*] This Epithet agrees equally with the natural and allegorical Sense. Paris had perfidiously stolen a foreign Princess from the Court of her Husband, who had received him, with all the Regards of Hospitality. Antony with equal Perfidy broke his Faith to Octavia by his Engagements to a foreign Queen.

SAN.

3. *Ingrato.*] It is customary among the Poets, that all Nature keeps Silence, when the Voice of a God is heard;

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G

and

Nereus fata. Malâ ducis avi domum, 5
 Quam multo repetet Græcia milite
 Conjurata tuas rumpere nuptias,
 Et regnum Priami vetus.

Eheu, quantus equis, quantus adest viris
 Sudor! Quanta moves funera Dardanæ 10
 Genti! Jam galeam Pallas, & ægida,
 Currusque, & rabiem parat.

Nequicquam, Veneris præsidio ferox,
 Pectus cæsariem, gratæque fœminis
 Imbelli citharâ carmina divides: 15
 Nequicquam, thalamo graves

Haestas,

and here the Winds are silent in Respect to Nereus, although that God had no particular Power over them. As this Calm was contrary to the Designs and Inclination of the Ravisher, Mr. Sanadon thinks *ingrato* ought to be applied to Paris, not to the Winds. The two Words *obruit otio* give us an Image of the late Agitation of the Waves, and the Calm which succeeded; the first shews the Power of Nereus, the other the Obedience of the Winds. HEINSIUS. SAN.

5. *Malâ avi.*] There is a remarkable Beauty in the Transition, by which the Poet passes at once from the Narration to the Speech of Nereus. It would have been languid and feeble to have it introduced with—*Thus he spoke.* DAC.

Ducis domum.] Antony intended to carry Cleopatra to Rome, as Paris carried Helen to Troy. SAN.

7. *Conjurata.*] The Grecian Princes assembled at Aulis, where they formed the Design of the Siege of Troy to revenge the Rape of Helen. The Words *nuptiæ* and *nubere* are sometimes equivocally understood, and are here used (at least by a God) in a very improper Sense for the criminal Loves of Paris and Helen. An ancient Author, quoted by Cicero, pleasantly calls them *nuptias innuptas.* SAN.

8. *Regnum Priami.*] The Empire of the Trojans, and the Nuptials of Paris, represent the Marriage of Antony in Egypt, while Rome, like Greece, is rising to revenge the Dishonour. SAN.

11. *Jam galeam Pallas.*] In the Spirit of Poetry, the future Ruin of Troy is here described, as if it were already present. The

That he might sing the dreadful Fate,
Which should the guilty Lovers wait.

Fatal to Priam's antient Sway
You bear th' ill-omen'd Fair away,
For soon shall Greece in Arms arise
Deep-sworn to break thy nuptial Ties.
What Toils do Men and Horse sustain !
What Carnage loads the Dardan Plain !
Pallas prepares the bounding Car,
The Shield and Helm and Rage of War.

Though proud of Venus' guardian Care,
In vain you comb your flowing Hair ;
In vain you sweep th' unwarlike String
And tender Airs to Females sing ;
For though the Dart may harmless prove
(The Dart, that frights the Bed of Love)

Though

The Goddess of Wisdom and War is very happily introduced. Octavia had given sufficient Proof of her Wisdom in the Negotiations of the Triumvirate, and she now appears in all the Terroures of War, while the whole Western World is arming in her Quarrel.

SAN.

13. *Veneris præsidio.*] Cleopatra is here represented under the Character of Venus. The Court of that Princess was the very Dwelling of Luxury and Pleasure, where Antony plunged himself into the most infamous Excesses. From hence the Poet raises a just and natural Allusion without doing Violence to History. Pallas was the Guardian of Menelaus, as Venus was the Protectress of Paris. *Æqua Venus Teucris, Pallas iniqua fuit.* Thus Octavia supported Cæsar, as Cleopatra appeared in Defence of Antony.

SAN.

15. *Imbelli cithara.*] There is here a strong Resemblance of Characters. Plutarch tells us, that Antony lived at Samos in the last Excesses of Luxury, amidst the Delights of Songs and Music, while the World around him was terrified with Apprehensions of a civil War. *Quum universus orbis gemitibus lamentisque creparet, una per multos dies insula tibiis & cantu personabat, ubi referta erant theatra certantibus choris.*

Haſtas, & calami ſpicula Cnoſſii
Vitabis, ſtrepitumque, & celerem ſequi
Ajacem; tamen, heu ſerus! adulteros

Crines pulvere collines. 20
Non Laërtiaden, exitium tuæ
Gentis, non Pylum Neſtora respicis?
Urgent impavidi te Salaminii

Teucer, te Sthenelus ſciens
Pugnæ; ſive opus eſt imperitare equis, 25
Non auriga piger. Merionen quoque
Noſces. Ecce furit te reperire atrox.

Tydidēs melior patre;
Quem tu, cervus uti vallis in alterâ
Viſum parte lupum graminis immemor 30
Sublimi fugies mollis anhelitu,
Non hoc pollicitus tuæ.

Iracunda

Hinc navigavit Athenas, ubi de integro effudit ſe in ludos & ſpectacula.

Carmina divides.] This Manner of ſpeaking hath given great Pain to the Interpreters, and Mr. Dacier confeſſes he is not ſatisfied with any of their Conjectures. Whether it means any particular Diviſions in Muſic, or that a fine Voice, and an Inſtrument ſkilfully touched, can equally charm a whole Company as well as the Performers, is yet uncertain among the Commentators.

17. *Calami ſpicula Cnoſſii.*] It is probable, from this Expreſſion, that the Cretans, who were excellent Archers, inſtead of Arrows made uſe of a kind of hard, ſlender, pointed Reeds, which grew in the Sands of their Iſland. Thus Ovid; *Nec Gortiniaco calamus levis exit ab arcu.* SAN.

28. *Tydidēs melior patre.*] The Grecian Princes, who are named in theſe Lines, repreſent Octavius and the Commanders of his Army. Perhaps Tydeus and Diomed were deſigned for Julius Cæſar and Octavius, who was his adopted Son. The Compariſon indeed doth not want Flattery, but it is the Flattery of a Poet to the Maſter of the World.

SAN.

Though you escape the Noise of Fight,
Nor Ajax can o'ertake thy Flight,
Yet shalt Thou, infamous of Lust,
Soil those adulterous Hairs in Dust.

Look back and see, with furious Pace
That Ruin of the Trojan Race
Ulysses comes ; and sage in Years
Fam'd Nestor, hoary Chief, appears :
Intrepid Teucer sweeps the Field,
And Sthenelus, in Battle skill'd ;
Or skill'd to guide with steady Rein,
And pour his Chariot o'er the Plain.
Undaunted Merion shalt Thou feel,
While Diomed with furious Steel,
In Arms superiour to his Sire,
Burns after Thee with martial Fire.
As when a Stag at Distance spies
A prowling Wolf, aghast he flies,
Of Pasture heedless, so shall you
High-panting fly when they pursue.
Not such the Promises you made,
Which Helen's easy Heart betray'd.

Achilles'

31. *Sublimi anhelitu.*] They, who are panting for Breath,
are apt to raise their Heads, that they may breathe more
freely. SAN.

32. *Non hoc pollicitus tu e.*] Ovid has preserved these Pro-
mises in his Epistle of Paris to Helen,

*Finge tamen, si vis, ingens consurgere bellum,
Et mihi sunt vires, & mea tela notent.
Nec plus Atrides animi Menelaus habebit,
Quàm Paris, aut armis antefendus erit.*

But grant the Trumpet should to Battle sound,
I too have Courage, and my Weapons wound.
A greater Soul not Menelaus warms,
Nor shines he more amid the Rage of Arms.

D.

Iracunda diem proferet Ilio
 Matronisque Phrygum classis Achilleï,
 Post certas hyemes uret Achaius 35
 Ignis Pergameas domos.

C A R -

33. *Iracunda classis.*] Asinius Pollio was not only a Man of Letters, but possessed, in an eminent Degree, the Arts of Policy and War. When the Dictator was killed, he commanded the Legions in Gaul, and after the Battle of Pharsalia carried on the War against Sextus Pompeius. Antony took pains to gain to his Party a Person of such Importance, who afterwards became one of his firmest Supports. He intrusted him intirely with his Interests at the Conference of Brundisium in the Year 714, in which he displayed all his Talents for Negotiation. In the following Year he had the Honours of a Triumph for his Dalmatian Expedition, and afterwards continued in Italy, affecting a Kind of Neutrality between the contending Parties. As this Conduct gave Octavius great Uneasiness, he made him several advantageous Offers, and desired that he would accompany him to Actium. Pollio fiercely returned this Answer; I have rendered some considerable Services to Antony, and my Obligations to him are well known. Let me not be engaged in your Quarrel; the Victory shall determine who must be my future Master. *Mea in Antonium majora merita sunt, illius in me beneficia notiora; itaque discrimini vestro me subtraham, & ero præda victoris.* VELL. PATERCULUS. This Answer was very little satisfactory to Octavius, who was apprehensive, that Pollio designed, when the two Fleets were at Sea, to put himself at the Head of Antony's Party in Italy, and to raise a powerful Diversion in his Favour. This indeed never happened, but Appearances were strong enough to form the Allegory, in which, under the Character of Achilles, Pollio for some Time delayed the Fate of Antony, by the Apprehensions, which he raised in Augustus.

S A N.

36. *Ignis Pergameas domos.*] This Reading is found in some very ancient Manuscripts; the Measure of the Verse requires it; Mr. Cuninghame and Sanadon have published it in their Editions.

Achilles' Fleet with short Delay

Vengeful protracts the fatal Day,

But when ten rolling Years expire,

Thy Troy shall blaze in Grecian Fire.

G 4

ODE

CARMEN XVI. *Ad TYNDARIDEM.*

O Matre pulcrâ filia pulcrior,
 Quem criminosis cumque voles modum
 Pones iambis ; five flammâ,
 Sive mari libet Adriano.

Non Liber æquè, non adytis quatit
 Mentem sacerdotum incola Pythius,

Non Dindymene, non acuta

Si geminant Corybantes æra
 Tristes ut iræ ; quas neque Noricus
 Deterret ensis, nec mare naufragum,

Nec sævus ignis, nec tremendo

Jupiter ipse ruens tumultu.

Fertur Prometheus addere principi

Limo coactus particulam undique

Defectam, & infani leonis

Vim stomacho apposuisse nostro.

Iræ

This Ode in some ancient Manuscripts has this Inscription, *Palinodia Gratidiæ ad Tyndaridem amicam*. Horace had written, when he was young, some severe Verses on Gratidia, but being now in love with her Daughter, he gives them to her Resentment with a Submission, which has perhaps more Poetry than Sincerity. It is formed in very loose, superficial Terms, with a Common-Place upon the Effects of Anger, which seems to be raised with an affected Pomp of Style. But whether his Repentance was false or real, we find in the next Ode, that it was not unsuccessful.

Verf. 2. *Criminosis*.] *Crimen* in the best Authors frequently signifies *Reproach* and *Slander*.

5. *Non Liber*.] There is a very sensible Confusion in the usual Reading of these Lines, by dividing Cybele from the Corybantes,

ODE XVI. To TYNDARIS.

O Tyndaris, whose blooming Beauty warms
 The kindling Soul beyond thy Mother's Charms,
 Give to my bold Lampoons what Fate you please,
 To wasting Flames condemn'd, or angry Seas.
 Yet oh! remember, nor the God of Wine,
 Nor Pythian Phœbus from his inmost Shrine,
 Nor Dindymene, nor her Priests possess,
 Can with their sounding Cymbals shake the Breast,
 Like furious Anger in its gloomy Vein,
 Which neither temper'd Sword, nor raging Main,
 Nor Fire wide-wasting, nor tumultuous Jove,
 Rushing in baleful Thunders from above,
 Can tame to Fear. Thus sings the Poet's Lay,----
 Prometheus to inform his nobler Clay
 Their various Passions chose from every Beast,
 And fir'd with Lyon-Rage the human Breast.

From

Corybantes, and twice mentioning her Priests. The Transposition of the Word Dindymene corrects the Disorders in the Language and Sense of the Poet, which probably arose from a Mistake of the first Transcribers.

SAN.

8. *Si geminant.*] Nor Bacchus, nor Apollo, nor Cybele, nor her Priests, although they doubly beat their sounding Cymbals, can shake the Soul, as does the Power of Anger. If we read *Sic geminant*, with the common Editions, the Construction must sadly break the Sense. *Corybantes non sic geminant acuta æra, ut tristes iræ geminant acuta æra.* The Expression *geminare æra*, is the same with *æra repercutere*, or as Lucretius expresseth it, *æra æribus pulsare*, and Statius *gemina æra sonant*. The Glory of this Correction, in Mr. Sanadon's Language, is due to Rodellius.

Iræ Thyestæ exitio gravi

Stravere; & altis urbibus ultimæ

Stetere causæ, cur perirent

Funditus, imprimerétque muris

20

Hostile aratrum exercitus insolens.

Compesce mentem: me quoque pectoris

Tentavit in dulci juvenia

Fervor, & in celeres iambos

Misit furentem: nunc ego mitibus

25

Mutare quæro tristia, dum mihi

Fias recantatis amica

Opprobriis, animúmque reddas.

CARMEN

20. *Imprimerétque muris.*] It was a Custom among the Romans to drive a Plow over the Walls of a City, which they destroyed, to signify that the Ground, upon which it stood, should be for ever employed in Agriculture. TORR.

24. *Celeres iambos.*] The Poet calls this Kind of Verse *swift*, or *rapid*, because the first Syllable of each Foot was short, by which the Cadence was quicker. From this Rapidity it seemed most natural to express the violent Spirit of Satire. SAN.

From Anger dire the Tragic Horrors rose,
Which crush'd Thyestes with a Weight of Woes;
From hence proud Cities date their utter Falls,
When, insolent in Ruin, o'er their Walls
The wrathful Soldier drags the hostile Plow,
That haughty Mark of total Overthrow.

Me too the Heat of Youth to Madness fir'd,
And with Iambic rapid Rage inspir'd:
But now repentant shall the Muse again
To softer Numbers tune her melting Strain,
So Thou recall thy Taunts, thy Wrath controul,
Resume thy Love, and give me back my Soul.

ODE

CARMEN XVII. *Ad TYNDARIDEM.*

VELOX amœnum sæpe Lucretilem
Mutat Lycæo Faunus, & igneam
Defendit æstatem capellis

Usque meis, pluviosque ventos.

Impune tutum per nemus arbutos

Quærunt latentes, & thyma devæ

Olentis uxores mariti;

Nec virides metuunt colubras,

Nec Martiales hoeduleæ lupos;

Utrumque dolci, Tyndari, fistulâ

Valles, & Usticæ cubantis

Levia personuere saxa.

Dî me tuentur: Dîs pietas mea,

Et musa cordi est. Hic tibi copia

Manabit ad plenum benigno

Ruris honorum opulenta cornu.

Hic

The Beauties of Language in this Ode are of no mean Character. *Igneam defendit æstatem capellis, pluviosque ventos. Olentis uxores mariti. Martiales lupos. Usticæ cubantis. Ruris honorum. Laborantes in uno. Male dispari. Vitreamque Circen.* Some of these Expressions are too bold for our Language. The rest the Translator hath endeavoured to preserve.

Horace having by the last Ode made his Peace with Tyndaris, now invites her to his Country-Seat, and offers her a Retirement and Security from the Brutality of Cyrus, who had treated her with an unmanly Rudeness and Cruelty.

CRUQ.

7. *Olentis*

ODE XVII. To TYNDARIS.

PAN from Arcadia's Heights descends
 To visit oft my rural Seat,
 And here my tender Goats defends
 From rainy Winds, and Summer's fiery Heat ;

For when the Vales, wide-spreading round,
 The sloping Hills, and polish'd Rocks
 With his harmonious Pipe resound,
 In fearless Safety graze my wandering Flocks ;

In Safety, through the woody Brake,
 The latent Shrubs and Thyme explore,
 Nor longer dread the speckled Snake,
 And tremble at the martial Wolf no more.

Their Poet to the Gods is dear,
 They love my Piety and Muse,
 And all our rural Honours here
 Their flowery Wealth around Thee shall diffuse.

Here

7. *Olentis uxores mariti.*] This is one of the Beauties peculiar to the Greek and Latin Tongues, which can never be preserved in a Translation. *The Wives of the fetid Husband* were an Expression, perhaps, hardly decent in English Poetry. Such is the Genius of Languages.

9. *Martiales lupos.*] Wolves were consecrated to Mars, and under his Protection, because they lived upon Spoil and Rapine.

Torr.

Hic in reductâ valle, Caniculæ

Vitabis æstus, & fide Teiâ

Dices laborantes in uno

Penelopen, vitreâmq; Circen.

20

Hic innocentis pocula Lesbii

Duces sub umbrâ; nec Semeleïus

Cum Marte confundet Thyoneus

Prælia; nec metues protervum

Suspecta Cyrum, ne malè dispari

25

Incontinentes injiciat manus,

Et scindat hærentem coronam

Crinibus, Immeritâmq; vestem.

CARMEN

18. *Fide Teiâ.*] As Tyndaris is distinguished by her Love of Music and Poetry, this Ode must have been extremely suited to her Taste. There is not only a natural Elegance in it; the Images and Expressions are not only lively, and beautiful, but the Poet seems to point out the Story of Ulysses, as a Subject proper to inspire her with the tenderest Sentiments. He seems to direct her in the Manner of composing a Song, by an Opposition of Penelope's Chastity to the Frailty of Circe. Such is the Meaning of the Word *vitrea*, by which the glassy Frailty of the Mistress is compared (if we may use the Expression) to the adamantine Constancy of the Wife. In another Place Horace writes, *Vitrea forma*, and Pub. Sirus, *Vitrea fortuna*.

RODEL. SAN.

Mr. Barnes, in his Edition of Anacreon, fancies that Tyndaris was famous for singing an Ode of that Poet upon this Subject, of which he laments the Loss.

Ulysses is thus described by Ovid :

Non formosus erat, sed erat facundus Ulysses,

Et tamen æquoreas torisit amore Deas.

For Eloquence, not Beauty, was he fam'd,

And yet with Love the sea-born Nymphs inflam'd.

21. *Innocentis Lesbii.*] In Athenæus this Wine is called *ὄναριον*, *vinulum*, the little Wine, to which Bacchus gave *ἀτίθειαν*, an Innocence and Immunity from Drunkenness.

LAMB.

Here shall You tune Anacreon's Lyre

Beneath a shady Mountain's Brow,
To sing frail Circe's guilty Fire,
And chaste Penelope's unbroken Vow.

Far from the burning Dog-Star's Rage

Here shall You quaff our harmless Wine;
Nor here shall Mars intemperate wage
Rude War with Him, who rules the jovial Vin

Nor Cyrus' bold Suspicions fear;

Not on thy Softness shall he lay
His desperate Hand, thy Clothes to tear,
Or brutal snatch thy festal Crown away.

ODE

CARMEN XVIII. *Ad VARUM.*

NULLA M, Vare, sacrâ vite priùs severis arborem
 Circa mite solum Tiburis, & moenia Catili;
 Siccis omnia nam dura Deus proposuit; neque
 Mordaces aliter diffugiunt sollicitudines.

Quis post vina gravem militiam, aut pauperiem crepat? 5

Quis non te potiùs, Bacche pater, téque decens Venus?

At ne quis modici transfiliat munera Liberi,

Centaurea monet cum Lapithis rixa super mero

Debellata: monet Sithoniis non levis Evius,

Quum fas atque nefas, exiguo fine, libidinum 10

Discernunt avidi. Non ego te, candide Bassareu,

Invitum quatiàm; nec variis obsita frondibus

Sub

This Ode is an Imitation of one written by Alcæus upon the same Subject, and in the same Kind of Verse. The first Line is almost an exact Translation.

Μηδὲν ἄλλο φυτεύσης πρότερον δένδρεον ἀμπέλῳ.

It is remarkable, that the Poet begins with great Calmness to describe the fatal Consequences, which attend our Excesses in Wine. He then suddenly falls into a poetical Disorder, which seems almost natural to his Subject, and which breaks forth into stronger Ideas, figurative Expressions, and a Style broken and unconnected. Thus the Difference of the two Characters, which divide this Ode, is not the meanest of its Beauties; and the Transition from one to the other is natural and well-conducted.

DAC. SAN.

Verf. 3. *Proposuit.*] The God proposeth to us a Choice of the last Importance. *We must drink, or resolve to bear all the Anxieties of Life.* Ὅταν Βάχχος εἰσέλθῃ ἔνδοσι μέριμναι. When Bacchus enters, our Cares are asleep. ANACREON.

11. *Avidi.*] *Immoderate, insatiable.* The Thracians in their Debauches know not any other Bounds to their Desires, than their Passions, which usually make little Difference be-

tween

ODE XVIII. To VARUS.

ROUND Catilus' Walls, or in Tibur's rich Soil,
 To plant the glad Vine be my Varus' first Toil;
 For God hath propos'd to the Wretch, who's athirst,
 To drink, or with Heart-gnawing Cares to be curst.
 Of War, or of Want, who e'er prates o'er his Wine?
 For 'tis thine, Father Bacchus; bright Venus, 'tis thine,
 To charm all his Cares; yet that no one may pass
 The Freedom and Mirth of a temperate Glass,
 Let us think on the Lapithæ's Quarrels so dire,
 And the Thracians, whom Wine can to Madness inspire:
 Infatiate of Liquor when glow their full Veins,
 No Distinction of Vice, or of Virtue remains.

Great God of the Vine, who dost Candour approve,
 I ne'er will thy Statues profanely remove;
 I ne'er will thy Rites, so mysterious, betray
 To the broad-glaring Eye of the Tale-telling Day.

Oh!

tween Good and Evil. *Quia sunt avidi, ideo fas atque nefas discernunt exiguo sine libidine.*

SAN.

[Non ego te, Bassareu, &c.] This poetical Sally is admirable; yet, sudden as it is, does not transport the Poet out of his Subject. He proposes to practise that Moderation, which he recommends to others, and intreats the God not to abandon him to the Vices, with which he afflicts them, who profane his Benefits by a sacrilegious Abuse of them. SAN.

12. *Quatiam.*] This Word is metaphorically taken from a Custom of the Ancients, who in their festival Days removed the Statues of their Gods from the Place, in which they usually stood, and carried them in Procession. This they called *commovere sacra*.

Variis obsita frondibus.] This Expression is likewise taken from a Custom, observed in the Feasts of Bacchus and Ceres. When they carried the Statues of these Deities in Procession,

Sub divum rapiam. Sæva tene cum Berecynthio
Cornu tympana, quæ subsequitur cæcus amor fui,
Et tollens vacuum plùs nimio gloria verticem, 15
Arcanique fides prodiga, pellucidior vitro.

CARMEN

they carried Baskets also covered with Vine-Leaves and Ivy. The following Words *sub divum rapere* do not mean to discover or open these Baskets, but to take them out of their Chappels, and carry them in Procession. This will appear to be the Sense by explaining the Allegory. *They, who drink with Moderation, are like the Persons, who celebrate, without Trouble or Noise, some little Feast of Bacchus; on the contrary, They, who drink to Excess, may be compared to the Bacchanals, who celebrate the grand triennial Festival, and at the first Sound of the Timbrels and Cornets hurry away the sacred Baskets and Statues of the Gods out of their Temples, and as if they were inspired carry them to the Mountains, where they commit all Kinds of Extravagance.*

DAC.

13. *Sæva tene.*] Horace in a Kind of poetical Rapture fancies he beholds the God ready to give the Signal, whose Sound should inspire his Votaries with Madness.

*Ubi audito stimulant Trieterica Baccho
Orgia.*

VIRG.

As the Timbrels and Cornets, which were sounded in the Festivals of Bacchus, were likewise used in the Feasts of Cybele, Horace calls them Berecynthian, from the Name of a Mountain in Phrygia, where that Goddess was worshipped.

SAN.

It may not perhaps be disagreeable to shew how two other great Poets, Lucretius and Catullus, have written upon the same Subject, and described these Feasts of Bacchus.

*Tympana tenta sonant palmis, & cymbala circum
Concava, raucisonoque minantur cornua cantu,
Et Phrygio stimulat numero cava tibia mentes,
Telaque præportant violenti signa furoris.*

LUCRET.

The Timbrels beaten by their Hands resound,
And hollow Cymbals fill the Void around;
The threatening Horn its hoarser Music winds,
The Pipe with Phrygian Measure stings their Minds;
And now the Rout with Violence engage,
Protend their Weapons, and express their Rage, D.
— *Lymphata*

Oh ! stop the loud Cymbal, the Cornet's Alarms,
 Whose Sound, when the Bacchanal's Bosom it warms,
 Arouses Self-love, by Blindness misled,
 And Vanity, lifting aloft the light Head,
 And Honour, of prodigal Spirit, that shows,
 Transparent as Glass, all the Secrets it knows.

— *Lymphata mente furebant,
 Evox bacchantes, Evox capita infectentes.
 — Pars tecta quatiebant cuspide Thyrsos.
 Pars obscura cavis celebrabant Orgia cistis,
 Orgia, quæ frustra cupiunt audire profani.
 Plangebant alii proceris tympana palmis,
 Aut tereti tenues tinnitus ætæ ciebant,
 Multi raucisonis efflabant cornua bombis,
 Barbaraque horribili stridebat tibia cantu.*

CATUL.

The sprightly Train in frantic Mirth incline
 Their Heads inspir'd; and hail the Power divine.
 The Rites begun, some shook the mystic Rod
 And Ivy Wreath, dread Ensign of the God.
 Some far, far distant from the Croud profane
 In dark Retreats renew'd their Orgic Strain.
 Others the Timbrels beat in Peals profound,
 Or gently breathe the shriller Trumpet-Sound,
 While Horns in hoarse resounding Blasts conspire,
 And barbarous Pipes affright the jarring Quire. D.

16. *Pellucidior vitro.*] In Allusion to the white, transparent Robe with which the Statues of this Goddess were clothed; thus in another Ode *albo velata panno.*

CARMEN XIX. *De GLYCERA.*

MA TER sæva Cupidinum,
Thebanæque jubet me Semeles puer,
Et lasciva Licentia

Finitis animum reddere amoribus.

Urit me Glyceræ nitor

Splendentis Pario marmore purius :

Urit grata protervitas,

Et vultus nimium lubricus aspici.

In me tota ruens Venus

Cyprum deferuit ; nec patitur Scythas,

10

Et versis animosum equis

Parthum dicere ; nec quæ nihil attinent.

Hic

There is something very pretty in the Manner with which the Poet renews his Addresses to a forsaken Mistress, by telling Her that three Deities, Venus, Bacchus, and Licentia, had commanded him to love her again.

Verf. 1. *Mater sæva Cupidinum.*] *The Cruel Mother of the Loves.* The Heathens were very little exact in the Genealogy and Fables of their Gods. Plato says there were two Goddesses called Venus, one Old, the other Young. Ovid calls Venus *geminorum mater Amorum*. Pausanias gives her three Sons, Love, Pleasure, and Desire ; and in Lucian, she tells Paris, that she has two fine Children, Pleasure and Love.

6. *Splendentis Pario.*] This Idea seems to have been taken from some ancient Statue, so bright, as that the Eye could not look upon it long and steadily. Pliny mentions a Hecate in the Temple of Diana at Ephesus, and says, the Priests advised the People to be cautious of looking at it too earnestly ; so strong was the Lustre of the Marble, *tanta marmoris radiatio est*.

SPENCE POLYMETIS.

7. *Urit*

ODE XIX. On GLYCERA.

VENUS, who gave the Cupids Birth,
 And the resistless God of Wine,
 With the gay Power of wanton Mirth,
 Now bid my Heart its Peace resign ;
 Again for Glycera I burn,
 And all my long-forgotten Flames return.

As Parian Marble pure and bright
 The shining Maid my Bosom warms ;
 Her Face, too dazzling for the Sight,
 Her sweet coquetting---how it charms !
 Whole Venus, rushing through my Veins,
 No longer in her favourite Cyprus reigns ;

No longer suffers me to write
 Of Scythian, fierce in martial Deed,
 Or Parthian urging in his Flight
 The Battle with reverted Steed ;
 Such Themes she will no more approve,
 Nor aught that sounds impertinent to Love.

Here

7. *Urit grata protervitas.*] Perhaps there are not Words in the English Tongue, which can give the full Beauty of this Expression. There is a Passage not unlike it in Petronius Arbiter ; *Oculorum quoque mobilis petulantia.*

Hic vivum mihi cespitem, hinc

Verbenas, pueri, ponite, thuraque

Bimi cum paterâ meri :

Maectatâ veniet lenior hostiâ.

15

CARMEN

15. *Bimi meri.*] When the Poet determines to drink a sober, chearful Bottle with Thaliarchus, He calls for four-year-old Wine, that was mellowed with Age; but in a Sacrifice to Venus, the Wine must be of newer and more heady Spirit, as more suitable to the Temper of the Goddess.

16. *Maectatâ.*] In the first and purest Ages of the World, Fruits, Flowers, and Herbs were offered in Sacrifices to the Gods. The Romans preserved this innocent Piety only in Regard to Venus, whom they worshipped as the Goddess and Parent of Life, *Genitrix*, and therefore thought it impious to offer her any living Victim. Other Nations sacrificed to her a Pidgeon, a Sow, and an Heifer.

Lenior.] The Commentators are much divided in their Conjectures, whether this Epithet should be applied to Venus or Glycera. In the Beginning of the Ode Horace seems to complain of the wanton Cruelty *protervitas* of Glycera, and it is perhaps a Wish fitter for a Poet, that his Mistress should grow kind and gratify his Passion, than that the Goddess should coldly teach him to get the better of it.

Here let the living Altar rise,

Adorn'd with every Herb and Flower ;

Here flame the Incense to the Skies,

And purest Wine's Libation pour ;

Due Honours to the Goddess paid,

Soft sinks to willing Love the yielding Maid.

H 4

O D E

CARMEN XX. *Ad MÆCENATEM.*

VILE potabis modicis Sabinum
 Cantharis, Græcâ quod ego ipse testa
 Conditum levi; datus in theatro
 Quum tibi plausus,
 Clare Mæcenas eques, ut paterni
 Fluminis ripæ, simul & jocosa
 Redderet laudes tibi Vaticani
 Montis imago,

Cæcubam,

Whatever Pleasures Horace found in his Country-Seat, it was very ill situated for a Poet, who was by no means an Enemy to a Glass of good Wine. He therefore tells his illustrious Guest, who was used to the richest Wines of Greece and Italy, that he had none but of the Sabine Growth, and seems to make the frank Confession, that Mæcenas might either be contented with what he found, or rather that he should bring better from Rome.

SAN.

Verf. 1. *Modicis cantharis.*] The Poet doth not mean, that Mæcenas shall drink out of small Cups, but rather that he shall drink but little *modice potabit* although his Cups be large. The Cantharus was properly the Cup of Bacchus, from whence we may believe it was not a small one; and Virgil calls that of Silenus *gravis*. We must explain the Words *modicis cantharis* by the *vile Sabinum*, to which the best Invitation was that of drinking it soberly. *Bibes cantharis sed modicis.*

SAN.

2. *Græcâ testâ.*] The Ancients put their Wine into earthen Vessels, and as they sent from Greece to Italy none but of the most exquisite Kinds, the Poet says, he had racked his Sabine Wine into a Grecian Cask, that he might correct the bad Qualities of it.

SAN.

3. *Levi.*] When the Antients filled their Casks, they closed them with Wax, Pitch, Gum, or Plaister, and although the Sabine Wine was by no means worthy of so much Care, yet

as

ODE XX. To MÆCENAS.

A Poet's Beverage, humbly cheap
 (Should great Mæcenas be my Guest)
 The Vintage of the Sabine Grape,
 But yet in sober Cups, shall crown the Feast:

'Twas rack'd into a Grecian Cask,
 Its rougher Juice to melt away,
 I seal'd it too---a pleasing Task!
 With annual Joy to mark the glorious Day,

When in applausive Shouts thy Name
 Spread from the Theatre around,
 Floating on thy own Tiber's Stream,
 And Echo, playful Nymph, return'd the Sound.

From

as Mæcenas at that Time had received some remarkable Applause in the Theatre, the Poet preserved on his Vessels the Remembrance of a Day so glorious to his Patron. This little Circumstance hath in it something extremely delicate and artful.

SAN.

5. *Clare eques.*] This Reading is authorised by an antient Manuscript, and by one of the first Editions. The Expression is stronger than the usual *chare eques*, and more suitable to the Pomp, with which the Poet mentions this Applause of the Roman People.

BENT.

Paterni fluminis.] It seems as if Horace could not find a more glorious Epithet for the Tiber than this, which calls it, the River of Mæcenas his Ancestors. They came originally from Etruria, where the Tiber hath its Source.

SAN.

Cæcubam, & prælo domitam Caleno

Tu bibes uvam: mea nec Falernæ

10

Temperant vites, neque Formiani

Pocula colles.

CARMEN

9. *Cæcubam.*] Martial has given us a Character of the Cæcubian Wine, and a beautiful Description of the Vintage:

Cæcuba Fundanis generosa coquuntur Amyclis,

Vitis & in media nata palude viret.

Lib. 13. Epigram. 115.

Cæcubian Wine in fam'd Amyclæ flows,

Amidst a Lake the blooming Vintage glows.

10. *Tu bibes uvam.*] The Sense of these Lines, as far as the Poet hath expressed it, lies thus, *My Wine is very bad, however you shall drink the richest Juice of the Grape, but remember I have it not.* Is not this indirectly to tell Mæcenas, if he intended to drink good Wine he must bring it with him? There is the same poetical Invitation to Torquatus in the Epistles.

SAN.

From the Cæcubian Vintage preſt

For you ſhall flow the racy Wine;

But ah! my meagre Cup's unbleſt

With the rich Formian, or Falernian Vine,

O D E

7 108 9

CARMEN XXII. *Ad* ARISTIUM FUSCUM.

INTEGER vitæ, scelerisque purus
 Non eget Mauri jaculis, neque arcu,
 Nec venenatis gravidâ sagittis,
 Fusce, pharetrâ ;

Sive per Syrtes iter æstuosas,
 Sive facturus per inhospitalem
 Caucasum, vel quæ loca fabulosus
 Lambit Hydaspes :

Namque me sylvâ lupus in Sabinâ,
 Dum meam canto Lalagen, & ultra
 Terminum curis vagor expeditis,
 Fugit inermem :

Quale portentum neque militaris
 Daunia in latis alit æsculetis ;
 Nec Jubæ tellus generat, leonum
 Arida nutrix.

Pone

The Reader may find the Twenty-first Ode in the Carmen
 Seculare.

Although the Poet seems to have been in Love with La-
 lage, yet he had too much Friendship for Aristius to be his
 Rival. He therefore begins this Ode with a Profession of
 his Innocence, and Integrity of Manners, to convince Aris-
 tius that he ought not to be jealous even while He is praising
 his Mistress.

DAC.

Verf. 1. *Integer vitæ.*] The first Cause, to which the Poet
 attributes his Preservation, is the Innocence and Integrity
 of his Life ; and he is of too careless and unaffected a Cha-
 racter to be suspected of Insincerity, whatever were his Epi-
 curean Principles. With the worst speculative Opinions a
 Man may be morally honest and virtuous.

ODE XXII. To ARISTIUS FUSCUS.

THE Man, who knows not guilty Fear,
 Nor wants the Bow nor pointed Spear,
 Nor needs, while innocent of Heart,
 The Quiver teeming with the poison'd Dart,

Whether through Lybia's burning Sands
 His Journey leads, or Scythia's Lands,
 Inhospitable Waste of Snows !
 Or where the fabulous Hydaspes flows :

For musing on my lovely Maid
 While careless in the Woods I stray'd,
 A Wolf — how dreadful — cross'd my Way,
 Yet fled — he fled from his defenceless Prey :

No Beast of such portentous Size
 In warlike Daunia's Forests lies,
 Nor such the tawny Lion reigns
 Fierce on his native Afric's thirsty Plains.

Place

3. *Venenatis sagittis.*] The Africans were obliged to poison their Arrows, to defend them from the wild Beasts, with which their Country was infested. This Poison was a Mixture of Viper's and human Blood, and Pliny tells us it was incurable. DAC.

11. *Curis expeditis.*] Lambinus says he has taken this Reading upon the Faith and Authority of all the ancient Copies, except the Faernian. Torrentius, Cuninghame, and Sanadon have received it as a more poetical and elegant Expression than the usual *curis expeditis*. *O Quid solutis est beatius curis.* CATULL.

Pone me pigris ubi nulla campis

Arbor æstivâ recreatur aurâ;

Quod latus mundi nebulæ, malûsque

Jupiter urget :

20

Pone sub curru nimiùm propinqui

Solis, in terrâ domibus negatâ;

Dulce ridentem Lalagen amabo;

Dulce loquentem.

CARMEN

23. *Dulce ridentem, dulce loquentem.*] These Words are a Translation of two very beautiful Lines in an Ode of Sappho, which is rendered into English by Mr. Philips with all the Spirit of the Original;

Place me, where never Summer Breeze
 Unbinds the Glebe, or warms the Trees ;
 Where ever-lowering Clouds appear,
 And angry Jove deforms th' inclement Year :

Place me beneath the burning Ray,
 Where rolls the rapid Car of Day ;
 Love and the Nymph shall charm my Toils,
 The Nymph, who sweetly speaks, and sweetly smiles.

ODE

CARMEN XXIII. *Ad* CHLOEN.

VITAS hinnulo me similis, Chloë,
 Quærenti pavidam montibus aviis
 Matrem, non finè vano

Aurarum & sylvæ metu :

Nam, seu mobilibus vepriis inhorruit

Ad ventum foliis, seu virides rubum

Dimovere lacertæ,

Et corde, & genibus tremit :

Atqui non ego te, tigris ut aspera,

Gætulûsve leo, frangere persequor.

Tandem define matrem

Tempestiva sequi viro.

CARMEN

Translated by Dr. DUNKIN.

Verf. 5. *Vepriis inhorruit.*] The Trembling of the Leaves is prettily expressed by the Word *Horroure*, *inhorruit* ; an Expression however too bold for a Translation.

We have a very pretty Imitation of these Lines in Spencer :

Like as a Hind —————

Yet flies away of her own Feet appear'd ;
 And every Leaf, that shaketh with the least
 Murmur of Wind, her Terrour hath encreast.

11. *Matrem sequi.*] In Greece and Italy the young Women lived in the House with their Mothers, nor appeared abroad until they were married.

DAG.

ODE XXIII. To CHLOE.

CHLOE flies me like a Fawn,
Which through some sequester'd Lawn
Panting seeks the Mother-Deer,
Not without a Panic Fear
Of the gentle-breathing Breeze,
And the Motion of the Trees.
If the curling Leaves but shake,
If a Lizard stir the Brake,
Frighted it begins to freeze
Trembling both at Heart and Knees.
But not like a Tyger dire,
Nor a Lion fraught with Ire,
I pursue my lovely Game
To destroy thy tender Frame.
Haste thee, leave thy Mother's Arms,
Ripe for Love are all thy Charms.

VOL. I.

ODE

CARMEN XXIV. *Ad VIRGILIUM.*

QUIS desiderio sit pudor, aut modus
 Tam chari capitis? Præcipe lugubres
 Cantus, Melpomene, cui liquidam pater

Vocem cum citharâ dedit.

Ergo Quinctilium perpetuus sopor
 Urget! cui Pudor & Justitiæ foror
 Incorrupta Fides, nudâque Veritas,

Quando ullum inveniet parem?
 Multis ille quidem flebilis occidit:
 Nulli flebilior quàm tibi, Virgili.

Sed frustra pius, heu! non ita creditum,

Poscis Quinctilium Deos.

Quid?

There is something very artful, and yet very natural, in the Opening of this Ode. The Design of the Poet is to comfort Virgil for the Death of their common Friend; but instead of directly opposing his Grief he encourages him to indulge it even to Excess. He sets the Virtues of Quinctilius in their strongest Light, and joins with Virgil in his Sorrows for the Loss of a Person so extraordinary. A direct Opposition of Reason and Comfort is an Insult to the Afflicted. We must seem to feel their Sorrow, and make it our own, before we pretend to find a Remedy for it.

Verf. 5. *Ergo Quinctilium.*] Quinctilius, to whom this amiable Character is given, is mentioned in the Art of Poetry with all the Honour that can be given to a Critic of Sincerity and Candour; and as Virgil was in a particular manner anxious for his poetical Reputation, he must have been sensibly afflicted by the Loss of so valuable and useful a Friend.

This.

ODE XXIV. To VIRGIL.

WHY should we stop the tender Tear !
Why blush to weep for one so dear ?

Thou Muse of melting Voice and Lyre,

Do thou the mournful Song inspire.

Quinctilius --- sunk to endless Rest,

With Death's eternal Sleep oppress !

Oh ! when shall Faith, of Soul sincere,

Of Justice pure the Sister fair,

And Modesty, unspotted Maid,

And Truth in artless Guise array'd,

Among the Race of human Kind

An Equal to Quinctilius find ?

How did the good, the virtuous mourn,

And pour their Sorrows o'er his Urn ?

But, Virgil, thine the loudest Strain,

Yet all thy pious Grief is vain.

In vain do you the Gods implore

Thy lov'd Quinctilius to restore,

Whom on far other Terms they gave,

By Nature fated to the Grave.

What

This Concern, this Tendernefs, the Poet hath exprest by the Word *Pius*, and surely our Piety may very justly be applied to a sincere and tender Friendship, than which this World hath not a greater Blessing. *Amicum perdere est dam-
norum maximum.*

DAC. SAN.

Quid ? si Threicio blandiùs Orpheo

Auditam moderere arboribus fidem ;

Non vanæ redeat sanguis imagini,

15

Quam virgâ semel horridâ,

Non lenis precibus fata recludere,

Nigro compulerit Mercurius gregi.

Durum : sed levius fit patientiâ,

Quidquid corrigere est nefas.

20

CARMEN

15. *Non vanæ.*] The Theology of the Ancients taught, that when a Man was dead, his Soul or the spiritual Part of him went to Heaven ; that his Body continued in the Earth ; and his Image, or Shadow went to Hell. The Image was a corporeal Part of the Soul, a Kind of subtle Body, with which it was clothed. *Species corporea quæ non potest tangi, sicut ventus* Virgil hath expressed it, *Tenuem sine corpore vitam cavâ sub imagine formæ.* SAN.

19. *Levius fit.*] Publius Sirus calls Patience the Asylum of Affliction. *Miseriarum portus est patientia.*

What though you can the Lyre command,
And sweep its Tones with softer Hand
Than Orpheus, whose harmonious Song
Once drew the listening Trees along,
Yet ne'er returns the vital Heat
The shadowy Form to animate;
For when the Ghost-compelling God
Forms his black Troops with horrid Rod,
He will not, lenient to the Breath
Of Prayer, unbar the Gates of Death.
'Tis hard : but Patience must endure,
And sooth the Woes it cannot cure.

CARMEN XXV. *Ad* LYDIAM.

PARCIUS jūctas quatiunt fenestras
 Ictibus crebris juvenes protervi;

Nec tibi somnos adimunt, amátque

Janua limen,

Quæ prius multum faciles movebat

Cardines. Audis minùs, & minùs jam,

ME TUO longas pereunte noctes,

Lydia dormis?

Invicem mœchos anus arrogantes

Flebis, in solo levis angiportu,

Thracio bacchante magis sub inter-

lunia vento;

Quum

Translated by Dr. DUNKIN.

Vers. 1. *Parcius jūctas.*] In Italy, as in Greece, the young People, who went to see their Mistresses at Night, carried with them Torches to burn their Doors, or Bars to break them open, and in this Sense the Poet hath used the Word *Quatiunt*, which was a Term for battering a Town. In the 26th Ode of the third Book he consecrates to Venus this Kind of midnight Arms:

*Nunc arma, defunctumque bella
 Barbiton hic paries habebit,
 Lævum marinæ qui Veneris latus
 Custodit. Hic, hic ponite lucida
 Funalia, & vèctes, & arcus
 Oppositis foribus minaces.*

But

ODE XXV. To LYDIA.

THE wanton Herd of Rakes profess
 Thy Windows rarely now molest
 With midnight Raps, or break thy Rest
 With Riot.

The Door, that kindly once could move
 The plyant Hinge, begins to love
 Its Threshhold, and no more shall prove
 Unquiet.

Now less and less assail thine Ear
 These Plaints, "Ah sleepest thou my Dear,
 "While I whole Nights thy True-love here
 "Am dying?"

You in your Turn shall weep the Taunts
 Of young and insolent Gallants,
 In some dark Alley's Midnight Haunts
 Late plying : While

But now crown'd with Conquest I hang up my Arms,
 And Harp, that campaign'd it in midnight Alarms ;
 Here fix on this Wall, here my Ensigns of Wars,
 By the Statue of Venus, my Torches and Bars,
 And Arrows, that threaten'd, by Cupid their Liege
 War, War on all Doors, that dare hold out a Siege.

7. ME TUO.] The Songs in these Serenades were by
 the Greeks called *παρὰ λανσιθύρα*, because they were sung
 before Doors that were shut.

10. *Levis.*] Loosely and lightly dressed.

11. *Thracio bacchante magis.*] *Vehementius furente, flante.*
 Between an old and new Moon the Wind is usually most
 I 4 tempestuous.

Quum tibi flagrans amor, & libido,

Quæ solet matres furiare equorum,

Sæviet circa jecur ulcerosum,

15

Non finè questu,

Læta quòd pubes hederâ yirenti

Gaudeat, pullâ magis atque myrto;

Aridas frondes hyemis sodali

Dedicet Hebro.

20

CARMEN

tempestuous. *Interluniorum dies tempestatibus plenos, & navigantibus quàm maximè metuendos, non solum peritiæ ratio, sed etiam vulgi usus intelligit.*

DAC. BENT.

19. *Aridas frondes hiemis sodali dedicet.*] The Sense and Interpretation of these Words depends on the two former Lines, Young Men, says the Poet, are more pleased *magis gaudent* with Trees which are always green, such as Myrtle and Ivy; but despise dry and withered Leaves. Myrtle is of two Colours, white and black. This last Kind is equally an Emblem of Youth, as it is black when in its greatest Vigour, and preserveth its Colour through the Winter. BENT.

20. *Dedicet Hebro.*] Heber is a River of Thrace, which the Antients considered as the Habitation of Winter. From thence the Crowns, which were worn in Honour of a Mistress, who is now in the Winter of her Age, are here dedicated to the Companion of that cold and cheerless Season.

TORR,

While raging Tempests chill the Skies,
And burning Lust (such Lust as tries
The madding Dams of Horses) fries

Thy Liver,

Our Youth, regardless of thy Frown,
Their Heads with fresher Wreaths shall crown,
And fling thy wither'd Garlands down

The River.

ODE

CARMEN XXVI. *Ad MUSAM.*

MUSIS amicus, tristitiam & metus
Tradam protervis in mare Creticum
Portare ventis ; quis sub Arcto

Rex gelidæ metuatur oræ,
Quid Tiridaten terreat, unicè
Securus. O quæ fontibus integris
Gaudes, apricos nocte flores,
Nocte meo Lamiaë coronam,

5

Pimplei

Verf. 1. *Musis amicus.*] When Poets talk with so much Rapture of their Conversation with the Muses, none but a Poet can understand them. But we may believe (at least if we were allowed to judge from the poetical Manner of living) that Poetry can efface the Remembrance of past Misfortunes ; soften the Anguish of present Evils, and disperse all Apprehension and Terrours of Futurity ; or, as Horace expresseth it, give them to the Winds and Waves.

Quid Tiridaten.] In the Year 719 the Parthians expelled Phraates for his Cruelty, and set Tiridates upon the Throne. In 724 Phraates was restored by the Scythians ; and Tiridates, being obliged to fly, carried with him the Son of Phraates to Octavius, who was then in Syria. That Prince, delighted with having the Son of the greatest Enemy of the Republic in his Power, carried him to Rome, and permitted Tiridates to remain in Syria ; who being impatient to recover his Throne solicited Augustus for Succours. In 731 Phraates sent an Embassy to Rome with an Offer of restoring the Roman Eagles, which were taken in the Defeat of Crassus, to Augustus, if he would send his Son and Tiridates to him. Augustus made the Report to the Senate, who remitted to Him the Decision of the Affair. He granted the Ambassadors the first Part of their Demand, but kept Tiridates at Rome, and promised to entertain him in a Manner suitable to his Dignity.

This Ode was written when the Affair was depending, and we may judge how Tiridates must have been alarmed, while
he

ODE XXVI. *To his MUSE.*

WHILE in the Muse's Friendship blest,
Nor Fears nor Grief disturb my Breast;
Bear them, ye vagrant Winds, away,
And drown them in the Cretan Sea.
Careless am I, or who shall reign
The Tyrant of the frozen Plain,
Or with what anxious Fear oppress
Heaves Tiridates' panting Breast.
Sweet Muse, who lov'st the Virgin Spring,
Hither thy sunny Flowrets bring,
And let thy richest Chaplet shed
Its Fragrance round my Lamia's Head,

For

he was afraid of being sent to Phraates, from whom he could expect nothing but Tortures and Death. SAN.

6. *O quæ fontibus integris.*] There seems to be something here imperfect in the Sentiment. *Fountains and Crowns of Flowers* are very distant Images, and the Poet with more Justice, both in Regard to the Sense and Expression, might have said, *O ye Muses, who delight in Meadows, whose Flowers were never yet gathered, weave a Crown for my Lamia's Head.* Lucretius hath used these Images with more Exactness:

— *Juvat integros accedere fontes
Atque haurire, juvatque novos decerpere flores.*

DAC. SAN.

— My Muse, transported while she sings,
Delights to quaff the yet untasted Springs,
And pluck the virgin Flowers.

D.

Lamiæ.] Ælius Lamia was a Roman Knight, whose Character is thus drawn by Cicero: *Vir summo splendore, summâ gratiâ; nullo prorsus plus homine delector.* DAC.

Coronam.] The Poets frequently call their Works *Crowns*, which they put on the Heads of them whom they praise; and in the next Line Horace calls them *Honores*. This last is an Expression of Pindar. MURETIUS.

Pimplei dulcis : nil finè te mei

Possunt honores. Hunc fidibus novis,

10

Hunc Lesbio sacrare plectro

Téque, tuasque decet sorores.

CARMEN

10. *Fidibus novis.*] When the Poets intended to sing any Thing extraordinary they used to change the Strings of their Lyres.

DAC.

*Ημεῖς αὖτις νῦν ἀπασαν
καὶ τὴν λύρην ἄλλαν
καὶ γὰρ μὲν ἤδον ἄλλαν
Ἡρακλῆος.

ANAC.

Then the lovesome Lyre I strung,
And Herculean Labours sung.

However, this *Changing the Strings of the Lyre* seems rather a poetical, metaphorical Expression for the Change of the Subject.

Pollio & ipse facit nova carmina.

For nought avails the Poet's Praise,
Unless the Muse inspire his Lays.
Now string the tuneful Lyre again,
Let all thy Sisters raise the Strain,
And consecrate to deathless Fame
My lov'd, my Lamia's honour'd Name.

O D E

CARMEN XXVII. *Ad SODALES.*

NATIS in usum lætitiæ scyphis
Pugnare, Thracum est. Tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.

Vino & lucernis Medus acinaces

5

Immane quantum discrepat ! Impium

Lenite clamorem, sodales,

Et cubito remanete presso.

Vultis severi me quoque sumere

Partem Falerni ? Dicat Opuntia

10

Frater Megillæ, quo beatus

Vulnere, quâ pereat sagittâ.

Cessat

Horace was at an Entertainment where a Dispute began to enflame some of the Company already heated with Wine. Instead of endeavouring to restore Peace by grave Advice and sober Reasoning, he makes them a gay Proposal of drowning all Quarrels in a Bumper. It was chearfully received, and probably the Success of it made the Poet think it worthy of being the Subject of an Ode. SAN.

Verf. 3. *Verecundumque.*] The Commentators are greatly divided about the Reading and Sense of this Epithet, because Bacchus in another Ode is called *in-verecundus*. But we may say, that this God seemed to have two different Characters, and to be either an Encourager or an Enemy to Excess, according to the different Temper of his Worshippers. In the eighteenth Ode he is called *modicus* temperate, and a Lover of Candour; and as in that Ode he is offended by the Intemperance of his Votaries; as all the Vices of Wine seem to be the Effects of his Anger, so He is represented here with the same Character of Modesty and Temperance,

ODE XXVII. *To his COMPANIONS.*

WITH Glasses, made for gay Delight,
 'Tis Thracian, savage Rage to fight.
 With such intemperate, bloody Fray
 Fright not the modest God away.
 Monstrous ! to see the Dagger shine
 Amid the chearful Joys of Wine.
 Here bid this impious Clamour cease,
 And press the social Couch in Peace.
 Say, shall I drink this heady Wine
 Preft from the rough Falernian Vine?
 Instant, let yonder Youth impart
 The tender Story of his Heart,
 By what dear Wound he blifsful dies,
 And whence the gentle Arrow flies.

What !

and it is impious to affront him with Noise and Quarrels. In the eleventh Epode he is called *inverecundus*, because he there encourages the Poet to tell a Secret, which his Modesty would have concealed. Mr. Cuninghame and Mr. Sanadon read *verecundi*, but surely the Text seems to have been very causelessly altered.

9. *Seweri Falerni*.] Athenæus tells us there were two Kinds of Falernian Wine; one, strong and heady; the other, smooth and sweet. The Poet therefore offers to drink a Cup of the stronger Kind, though he knew the Strength of it, to shew at what Expence he would recover the Good-humour of the Company.

11. *Megillæ, quo beatus*.] The Antients used to cast Lots to determine the Order, in which the Guests should give their Toasts. But Horace, that he may divert the Company, calls to Megilla's Brother with an Air of Pleasantry, and bids him name his Mistress without the usual Forms.

BOND.

Cessat voluntas? non alià bibam

Mercede. Quæ te cunque domat Venus,

Non erubescendis adurit

15

Ignibus, ingenuoque semper

Amore peccas. Quidquid habes, age,

Depone tutis auribus---Ah miser,

Quantà laboras in Charybdi!

Digne puer meliore flammâ.

20

Quæ faga, quis te solvere Theſſalis

Magus venenis, quis poterit Deus?

Vix illigatum te triformi

Pegasus expediat Chimæra.

CARMEN

17. *Ingenueque amore peccas.*] You never are in love but with a Woman of Family. They, who had an Intrigue with a Slave, were branded with the Name of *Ancillarioli*, as Men of fordid and infamous Passions. Such Passions as the Poet here calls *erubescendi ignes*.

LAMB. BENT.

22. *Theſſalis venenis.*] *Venenum* does not always signify *Poison*, and it is here used for the Juice of magical Herbs, proper to correct the Malignity of Poison. It is a figurative Manner of Expression to insinuate to Megilla's Brother, that he had need of extraordinary Virtue to resist the fatal Passion in which he was engaged.

SAN.

What! does the bashful Boy deny?

Then if I drink it let me die.

Who-e'er she be, a generous Flame

Can never know the Blush of Shame.

Thy Breast no slavish Venus fires,

But fair, ingenuous Love inspires.

Then safely whisper in my Ear,

For all such Trusts are sacred here.

Ah! worthy of a better Flame!

Unhappy Youth! is She the Dame?

Ah luckless Youth! how art Thou lost,

In what a Sea of Troubles tost!

What Drugs, what Witchcraft, or what Charms,

What God can free thee from her Arms?

Scarce Pegasus can disengage

Thy Heart from this Chimæra's Rage.

CARMEN XXVIII. NAUTA. ARCHYTÆ

UMBRA.

NAUTA.

TE maris & terræ, numeróque carentis arenæ
 Mensorem cohibent, Archyta,
 Pulveris exigui prope litus parva Matinum
 Munera; nec quidquam tibi prodest
 Aërias tentasse domos, animóque rotundum
 Percurrisse polum, morituro.

ARCHYTÆ UMBRA.

Occidit & Pelôpis genitor, conviva Deorum,
 Tithonúsque remotus in auras,
 Et Jovis arcanis Minos admissus.

NAUTA.

It might, perhaps, be an Amusement to read the various Conjectures of the Commentators on the Occasion of this Ode. Each of them advancing his own Opinion, and exposing that of others, in the true Spirit of guessing, while all are equally doubtful and uncertain. What appears in the Ode itself is, that the Poet in a Dialogue between a Mariner and Archytas (a great Philosopher, Astronomer, and Geometrician of Tarentum) ridicules the Doctrine of Pythagoras in the Transmigration of Souls, and recommends the Care of burying the Dead.

2. *Vers. 2. Mensorem.*] There is a fine Ridicule in saying Archytas could number the Sands of the Sea, because the Pythagoreans asserted, that all Things consisted of Numbers.

TORR.

They called the Number Ten *sacred*, because it included all other Numbers.

3. *Pulveris exigui munera.*] The Antients believed that the Souls, whose Bodies were left unburied, were not permitted to pass over the River Styx, but wandered an hundred Years on its Banks. In allusion to this Opinion, Horace says, *Parva munera pulveris exigui cohibent te, retinent tuam umbram ab Elysiis campis.* A little Present of Dust detains You; that

is,

ODE XXVIII. *A MARINER and the GHOST of ARCHYTAS.*

MARINER.

ARCHYTAS, what avails thy nice Survey
Of Ocean's countless Sands, of Earth and Sea?
In vain thy mighty Spirit once could soar
To Orbs celestial, and their Course explore:
If here, upon the tempest-beaten Strand,
You lie confin'd, 'till some more liberal Hand
Shall strow the pious Dust in funeral Rite,
And wing Thee to the boundless Realms of Light.

GHOST.

Even He, who did with Gods the Banquet share,
Tithonus, rais'd to breathe celestial Air,
And Minos, Jove's own Counsellor of State,
All These have yielded to the Power of Fate.

MARI-

is, You are detained from the Elysian Fields for Want of a little Present of Dust. We must understand *Munera tibi deficientia, tibi negata. quibus indiges.* However singular this Manner of Expression may appear, yet there are Examples of it in all Languages.

DAC.

8. *Tithonusque remotus in auras.*] Archytas says, that all Mankind must follow the common Lot of their Mortality; that Tantalus and Minos are dead, although one had entertained the Gods at his Table, and the other had been Confident of Jupiter. As he mentions Tithonus between them, and says, that He is dead (for *occidit* is equally applied to each of them) the Justness of Thought requires, that some Prerogative, some Title, which might naturally defend him from the Power of Death, should be given to Him, as well as to the Others. If then we understand *remotus in auras*, that Tithonus had been carried by Aurora into Heaven, according to the Fable, it will form such a Character of Him, as that we might expect He should have been preserved from Death, by the Favour of the Goddesses.

BENT.

NAUTA.

Habéntque

Tartara Panthoïden, iterum Orco
 Demissum ; quamvis clypeo Trojana refixo
 Tempora testatus, nihil ultra
 Nervos, atque cutem morti concesserat atræ ;

ARCHYTÆ UMBRA.

Judice te, non sordidus auctor
 Naturæ, verique. Sed omnes una manet nox,
 Et calcanda semel via lethi.
 Dant alios Furæ torvo spectacula Marti ;
 Exitio est avidum mare nautis.
 Mistæ senum ac juvenum densantur funera : nullum
 Sæva caput Proserpina fugit.

20

Me

9. *Habéntque.*] By dividing the Dialogue to the proper Speakers, we have a new Stroke of Pleasantry in the Character of the Mariner. He begins insulting Archytas with his unbounded Knowledge, since all that Knowledge was to end in Death. The Philosopher comforts himself with a Reflection, that not only Mortals were subject to the Power of Fate, but even Heroes and Demi-gods, Tantalus, Tithonus, Minos. The Mariner with much Vivacity interrupts him, *Even your own Pythagoras is dead, iterum orco demissum.* Sensible of this cruel Pleasantry, and jealous, even in Death, of his great Master's Honour, Archytas gravely replies, It is true, Pythagoras was deceived in his Doctrine of Transmigration, yet even you must acknowledge him a great moral and natural Philosopher.

10. *Iterum Orco demissum.*] Euphorbus was killed by Menelaus, and Pythagoras by his Fellow-Citizens, so that Archytas ought now to be perfectly undeceived in his Opinion, that our Bodies alone are subject to Death.

11. *Clypeo refixo.*] *Figere* and *refigere* are Terms borrowed from the Roman Law. When a Law was publicly set up, and proposed to the People, They made use of the Word *figere* ; when it was taken down, They used the Terms *refigere legem*.

DAC.

14. *Judice*

MARINER.

Even your own Sage, whose monumental Shield,
 Borne through the Terrours of the Trojan Field,
 Prov'd that alone the mouldering Body dies,
 And Souls immortal from our Ashes rise,
 Even he a second Time resign'd his Breath
 Sent headlong to the gloomy Realms of Death,

GHOST.

Not meanly skill'd, even by your own Applause,
 In moral Truth, and Nature's secret Laws.

One endless Night for whole Mankind remains,
 And once we all must tread the shadowy Plains.
 In horrid Pomp of War the Soldier dies;
 The Sailor in the greedy Ocean lies;
 Thus Age and Youth promiscuous crowd the Tomb;
 No mortal Head can shun th' impending Doom.

When

14. *Judice te.*] As the Doctrine of Pythagoras was the reigning Philosophy of Greece (which is 'the Scene of this Ode) Archytas appeals to the Judgement of this Voyager, and supposes, that He could not be ignorant how great an Author Pythagoras was both in natural and moral Philosophy. Horace gives to Morality the Name of *True*, because they, who study the Nature of moral Actions, and the Distinctions between Vice and Virtue, have no other Aim than Truth.

LE FEVRE.

18. *Avidum mare.*] The common Editions, that read *avidis*, make Archytas, against all Rules of Decency, causelessly affront this Mariner, even while he is asking a Favour of him. Besides, *avidum* appears in all the Manuscripts of Torrentius and Doctor Bentley, and in some very ancient Editions. It is the Reading of the Scholiast, and a common, poetical Epithet for the Sea.

20. *Proserpina fugit.*] In Allusion to a Superstition of the Ancients, who believed that no Person could die, until Proserpine, or Atropos had cut off a Lock of their Hair. This Ceremony was considered as a Kind of First-fruits consecrated to Pluto.

TORR.

Me quoque devexi rapidus comes Orionis

Illyricis Notus obruit undis.

At tu, nauta, vagæ ne parce malignus arenæ

Ossibus, & capiti inhumato

Particulam dare. Sic, quodcumque minabitur Euris 25

Fluctibus Hesperiiis, Venusinæ

Plectantur sylvæ, te sospite; multæque merces,

Unde potest, tibi defluat æquo

Ab Jove, Neptunoque sacri custode Tarenti.

Negligis immeritis nocituram

Postmodo te natis fraudem committere forsan. 30

Débita jura, vicésque superbæ

Te maneant ipsum: precibus non linquar inultis,

Téque piacula nulla resolvent.

Quanquam festinas, non est mora longa, licebit 35

Injecto ter pulvere curras.

CARMEN

21. *Devexi.*] Which declines to its setting. The rising and setting of this Constellation are usually attended with Storms. Virgil calls it *aquosum* and *nimbosum*. TORR.

24. *Ossibus & capiti.*] It does not appear, that any Earth had been already thrown on the Body of Archytas; therefore Scaliger has without Reason criticised this Passage, as some of the Commentators have without Necessity endeavoured to justify the Poet, upon a false Supposition. SAN.

27. *Plectantur sylvæ.*] The Ancients believed, that the Guilt and Impiety of Mankind certainly brought down the Vengeance of the Gods, in Storms and Tempests; but that their Course might be altered, and directed, where they should be least mischeivous.

30. *Negligis.*] You do not fear to commit. You are careless in committing. The Manner of Expression is remarkable. DAC.

34. *Téque piacula.*] *Piaculum* signifies both the Crime, and the Sacrifice by which it was expiated. The Antients were persuaded, that nothing could turn away the Effects of an Imprecation made by a Person unjustly treated. *Desigi diris detestationibus nemo non metuit.* PLIN. SAN.

36. *Injecto*

When sets Orion's Star, the Winds, that sweep
 The raging Waves, o'erwhelm'd me in the Deep:
 Nor Thou, my Friend, refuse with impious Hand
 A little Portion of this wandering Sand
 To these my poor Remains; so may the Storm
 Rage o'er the Woods, nor Ocean's Face deform:
 May gracious Jove with Wealth thy Toils repay,
 And Neptune guard Thee through the watry Way.

Thy guiltless Race this bold Neglect shall mourn,
 And Thou shalt feel the just Returns of Scorn.
 My Curses shall pursue the guilty Deed,
 And all, in vain, thy richest Victims bleed.
 Whate'er thy Haste, oh! let my Prayer prevail,
 Thrice strow the Sand, then hoist the flying Sail.

36. *Injeto ter pulvere.*] It was sufficient for all the Rites of Sepulture, that Dust should be thrice thrown upon an unburied Body. This Kind of Burial is by Quintilian called *collatitia sepultura*. It was an Act of Religion so indispensable, that no Person could be excused, and even the Pontifices, who were forbidden to approach or look upon a dead Body, yet were obliged to perform this Duty. *Quum Pontificibus nefas esset cadaver videre, tamen magis nefas visum fuerit, si insepultum relinquerent.* Servius on the sixth Book of the *Aeneid*. Thus among the Jews the High Priest was forbidden to approach the Corps even of his Father or Mother, and yet he was obliged to inter any dead Body, which he found in the Road.

TORR. DAC.

CARMEN XXIX. *Ad ICCIUM,*

ICCI, beatis nunc Arabum invides

Gazis, & acrem militiam paras

Non antè devictis Sabææ

Regibus, horribilique Medo

Nectis catenas? Quæ tibi virginum,

Sponso necato, barbara serviet?

Puer quis ex aulâ capillis

Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas

Arcu paterno? quis neget arduis

Pronos relabi posse rivos

Montibus, ac Tiberim reverti;

Quum

In the Year 729 Augustus sent an Army against the Arabians. The Expedition was unsuccessful by an unusual Sickness among the Soldiers. Horace, with a good deal of Pleasantry, ridicules Iccius for leaving the quiet and easy Study of Philosophy to pursue the Dangers and Fatigues of War, while he supposes him to meditate some mighty Proofs of his Courage, and to subdue all Arabia in his first Campaign.

SAN.

Verf. 1. *Beatis Arabum gazis.*] Strabo, who accompanied Ælius Gallus in this Expedition, says he was sent by Augustus against the Sabæans, because that Prince had heard they were a People rich in Gold, Silver, and Spices. Perhaps the Poet intended this Stroke of Satire on the Avarice of Augustus, which was his sole Motive to undertake that War, although he hath artfully and less dangerously applied it to Iccius. *Augustus Ælium Gallum in Sabæos misit, quod audiret ex omni tempore ditissimos esse, qui & auro, & argento, & pretiosis lapidibus aromata permutarent.*

SAN.

3. Non

ODE XXIX. To ICCIUS.

CANST Thou with envious Eye behold
The blest Arabia's treasur'd Gold?

Will Iccius boldly take the Field,

And teach Sabæa's Kings to yield?

Or meditate the dreadful Mede

In Chains triumphantly to lead?

Should You her hapless Lover slay,

What captive Maid shall own thy Sway?

What courtly Youth with essenc'd Hair

Shall at thy Board the Goblet bear,

Skilful with his great Father's Art

To wing with Death the pointed Dart?

Who shall deny, that Streams ascend,

And Tiber's Currents backward bend,

While

3. *Non antè devictis.*] We can understand these Words only of that Part of Arabia called *Sabæa*, for the Romans had carried their Arms into other Parts of that Country under several different Generals. DAC.

5. *Nectis catenis.*] The Poet alludes to a Custom among the Roman Soldiers of carrying with them to Battle, Chains and Ropes, to tie their Prisoners. He hath rais'd the Terror of the Medes by this Epithet of *Horribilis*, while he laughs at the Vanity of Iccius, who propos'd to conquer those Enemies of the Republic, although all his Warfare seems to end in getting some young Maiden to wait on Him (as Heroes of old had Princesses) or some young Man to be his Cup-bearer. DAC. SAN.

10. *Quis neget.*] Erasmus thinks this a proverbial Expression, taken from the Greeks, who said that the Stream rose against its Fountain, when any Thing seem'd to contradict the common Course of Nature.

Quum tu coëmtos undique nobiles

Libros Panæti, Socraticam & domum

Mutare loricis Iberis, .XXX adO

Pollicitus meliora, tendis ?

CARMEN

13. *Quum tu coëmtos.*] For a last Stroke of Pleasantry, Horace represents the Metamorphosis of this Scholar into a Warrior, and brings him out of his philosophical Cabinet in the terrible Equipage of a Soldier. SAN.

14. *Socraticum domum*.] Horace calls the Seat of Socrates *Socraticum domum*; thus the Schools of all the Philosophers, such as Plato, Xenophon, and other Academicians, were called *Familia*.

While you have all our Hopes betray'd ;

You, that far other Promise made ;

When all thy Volumes, learned Store !

The Treasures of Socratic Lore,

Once bought at mighty Price, in vain,

Are sent to purchase Arms in Spain ?

CARMEN XXX. *Ad VENEREM.*

O VENUS, regina Cnidi, Paphique,
 Sperne dilectam Cypron, & vocantis
 Thure te multo Glyceræ decoram
 Transfer in ædem.

Fervidus tecum Puer, & solutis
 Gratia zonis, properentque Nymphæ,
 Et parum comis sine te Juventas,
 Mercuriusque.

5

CARMEN

The Versification and Images of this little Ode are beautiful and harmonious; nor is it possible to have given Venus a more gallant, as well as modest Retinue. We may conjecture, not without Probability, that it was written when Horace was about six and forty Years of Age. SAN.

Verf. 4. *In ædem.*] The Commentators dispute with a great deal of Learning, whether Glycera invites the Goddess to her own House, or to a Chapel particularly dedicated to her; and although the Debate be of such Importance, it is not yet decided.

5. *Solutis Gratia zonis.*] The Graces were the most amiable Divinities of the Heathen Mythology. They presided over Benefits, and the Gratitude due to them; they bestowed Liberality, Wisdom and Eloquence; they dispensed that Gaiety of Humour, that Easiness of Manners, and all those amiable Qualities, which render Society delightful and pleasurable. They alone could give that certain Happiness of Manner, which we all can understand, yet no one is able to express; which often supplies the Place of real Merit, and without which Merit itself is imperfect. To temper the Vivacity of Cupid, the Graces are here made his Companions, and appear with their Garments flowing and ungirded, to show that the Festival should be celebrated with the greatest Modesty and Discretion. SAN.

7. *Juventas.*

ODE XXX. To VENUS.

QUEEN of Beauty, Queen of Smiles,
 Leave, oh ! leave thy favourite Isles :
 A Temple rises to thy Fame,
 Where Glycera invokes thy Name,
 And bids the fragrant Incense flame.

With Thee bring thy love-warm Son,
 The Graces bring with flowing Zone,
 The Nymphs, and jocund Mercury,
 And smiling Youth, who without Thee
 Is nought but savage Liberty.

ODE

7. *Juventas.*] Young People, who behaved themselves indecently, were turned out of this Festival ; but the Poet means, in general, that Youth is savage and rude, if it be not softened and refined by Love.

SAN.

8. *Mercuriusque.*] As Mercury was the God of Eloquence and Wit, he was a Companion very fit to enliven the Gaiety of such a Conversation.

DAC.

Plutarch tells us Mercury was usually placed next to Venus, because the Pleasures of Love consist chiefly in Conversation.

CARMEN. XXXI. *Ad APOLLINEM.*

QUID dedicatum poscit Apollinem
Vates? quid orat, de paterâ novum

Fundens liquorem? non opimas

Sardiniaë fegetes feracis:

Non æstuosæ grata Calabriaë

Armenta: non aurum, aut ebur Indicum:

Non rura, quæ Liris quietâ

Mordet aquâ, taciturnus amnis.

Premant Calenam falce, quibus dedit

Fortuna, vitem; dives & aureis

10

Mercator exficcet culullis

Vina Syrâ reparata merce,

Dis

We have in this Ode a Fund of Morality sufficient to prove the Vanity of our Desires, and the Worthlessness of what we usually call Business. Reason and Nature know but few Necessities, while Avarice and Ambition are for ever finding out imaginary Wants.

In the Year 726 Octavius dedicated to Apollo a Library and Temple in his Palace on Mount Palatine, which having been struck with Lightning the Augurs said the God demanded, that it should be consecrated to him. Horace was then thirty-nine Years old.

SAN.

Verf. 1. *Dedicatum Apollinem.*] Mr Dacier fancies there is something particularly noble in the Opening of this Ode,
by

ODE XXXI. To APOLLO.

WHEN at Apollo's hallow'd Shrine
The Poet hails the Power divine,

What is the Blessing he implores

While he the first Libation pours ?

He nor desires the swelling Grain,

That yellows o'er Sardinia's Plain ;

Nor the fair Herds that lowing feed

On warm Calabria's flowery Mead ;

Nor Ivory of spotless Shine,

Nor Gold forth-flaming from its Mine ;

Nor the rich Fields, that Liris laves,

And eats away with silent Waves.

Let others quaff the racy Wine

To whom kind Fortune gives the Vine ;

The

by supposing that Apollo speaks to the Poet, and asks him what Request he hath to make to Him on this solemn Occasion.

2. *Novum liquorem.*] Wine, which was now the first Time poured out in Libations made in this new Temple. *Vinum, per quod nova instaurabatur precatio.* ANCIENT SCHOLIAST.

9. *Calenam falce vitem.*] Dr. Bentley hath sufficiently shewed the Necessity of this Correction, and Mr. Cuninghame has received it into the Text. The Expression is more natural, and the Epithet better placed.

Dîs carus ipfis, quippe ter, & quater

Anno revifens æquor Atlanticum

Impune. Me pascunt olivæ,

15

Me cichorea, levéſque malvæ.

Frui paratis & valido mihi,

Latoë, dones ; ac, precor, integrâ

Cum mente, nec turpem ſenectam

Degere, nec citharâ carentem.

CARMEN

15. *Me pascunt.*] When the Poet hath deſcribed a Croud of Votaries, who fatigue the God with their Petitions, he now prefers his own Prayer, in which his Wiſhes are bounded by good Senſe and Modeſty. He leaves to others the Views of an imaginary Happineſs, and wiſely aſks for the real Bleſſings, which he is capable of enjoying. O ye Gods, ſays a wiſe Heathen, deny us what we aſk, if it ſhall be hurtful to us, and grant us whatever ſhall be profitable for us, even though we do not aſk it.

16. *Leves Malvæ.*] Eaſy of Diſeſtion, and which lighten the Stomach.

BOND.

19. *Nec turpem ſenectam.*] An honourable old Age is a Proof that our Youth was ſpent in the Practice of Virtue. The Conſtruction of the Words is remarkable, *degere ſenectam non turpem*. As in Virgil, where he ſpeaks of the Horſe,

— *Abde domo, nec turpi ignoſce ſenectæ ;*

We muſt conſtrue it,

Abde domo, & ignoſce ſenectæ non turpi.

DAC.

The Golden Goblet let Him drain,
Who venturous plows th' Atlantic Main,
Blest with three safe Returns a Year,
For He to every God is dear.

To me boon Nature frankly yields
Her wholesome Sallad from the Fields,
Nor ask I more than Sense and Health
Still to enjoy my present Wealth.
From Age and all its Weakness free,
O Son of Jove, preserv'd by Thee,
Give me to strike the tuncful Lyre,
And Thou my latest Song inspire.

VOL. I.

L

ODE

CARMEN XXXII. *Ad LYRAM.*

POSCIMUR. Si quid vacui sub umbrâ
 Lufimus tecum, quod & hunc in annum
 Vivat, & plures, age, dic Latinum,

Barbite, carmen ;

Lesbio primùm modulate civi ;

Qui ferox bello, tamen inter arma,

Sive jactatam religârat udo

Litore navim ;

Liberum,

Augustus commanded Horace to write the *Carmen Seculare*. *Horatio seculare carmen componendum Augustus injunxit.* SUET. The Poet, justly sensible of an Honour, which declared him the first Lyric Poet of his Age, in this Ode invokes his Lyre to inspire him with something worthy of such a Mark of Distinction, and which might deserve the Care and Regard of Posterity, *Quod & hunc in annum vivat & plures.*

HAMELIUS. SAN.

It is true, this is only a Conjecture, and incapable of Proof ; yet it throws a particular Beauty over the Ode ; and we shall find, in the following Remarks, that it does not want Probability.

Verf. 1. *Poscimur.*] Lambinus says, that this Reading appears in almost all the Manuscripts. Doctor Bentley asserts the contrary. Mr. Dacier assures us, although we read *Poscimur* we must construe it in an Active Sense, and that all Authors have Instances of this Kind. This Assertion requires some Proof. Mr. Sanadon has taken some Quotations from Doctor Bentley, in which the Verb *poscor* must necessarily be understood in a Passive Sense, and then concludes that Horace might have used it in the same Manner. Torrensius thinks *poscimur* too bold for a poetical Petition to his Lyre.

Such are too frequently the Differences among Commentators, not in Opinion only, but in their Assertion of Facts. If we receive the present Reading, we may observe a Vivacity

Liberum, & Musas, Venerémque, & illi

Semper hærentem Puerum canebat,

10

Et Lycum, nigris oculis, nigróque

Crine decorum.

O decus Phœbi, & dapibus supremi

Grata testudo Jovis, ô laborum

Dulce lenimen, mihi cunque salve

15

Rite vocanti.

CAR-

Utrumque sacro digna silentio

Mirantur umbræ dicere; sed magis

Pugnas, & exactos tyrannos

Densum humeris bibit aure vulgus. Lib. 2. Ode 13.

Thus when They strike the golden Lyre

The Ghosts the solemn Sounds admire;

But when Alcæus lifts the Strain

To Kings expell'd, and Tyrants slain,

In thicker Crouds the shadowy Throng

Drink deeper down the martial Song.

7. *Religârat.*] This Verb has two Significations entirely opposite, and which may be construed either *to set Sail*, or *to cast Anchor*. The Sense here must determine us to the latter Meaning of the Word, as the Poet opposes the Noise and Tumult of Battle to the Calm and Repose after a Storm.

SAN.

11. *Lycum nigris oculis.*] Black Eyes and black Hair were Beauties among the Greeks and Romans. Anacreon desires, that his favourite Mistress may be painted with black Hair, and Catullus tells a Girl she is not handsome, because she has not black Eyes.

13. *O decus Phœbi.*] The Hymn sung at the secular Games, was consecrated to the tutelar Divinities of the Roman Empire, from whence the Poet invokes a Lyre that was the Glory of Apollo, and the Delight of Jupiter in his Feasts.

SAN.

Wine and the Muses were his Theme,
And Venus, Laughter-loving Dame,

With Cupid, ever by her Side,
And Lycus, form'd in Beauty's Pride,

With his Hair of jetty Dye,
And the black Lustre of his Eye.

Charming Shell, Apollo's Love,
How pleasing to the Feasts of Jove !

Hear thy Poet's solemn Prayer,
Thou Softner of each anxious Care.

16. *Rite.*] This was a religious Term, which marked the Ceremonies prescribed for all exterior Worship of the Gods. The using it here in a solemn Invocation of the Lyre may open to us the Design of the Ode, and we may find it twice used in the *Carmen seculare* in the same Sense. SAN.

L 3

O D E

CARMEN XXXIII. *Ad ALBIUM TIBULLUM.*

A LBI, ne doleas plus nimio, memor
Immitis Glyceræ, neu miserabiles
Decantes elegos, cur tibi junior

Læsâ præniteat fide.

Insignem tenui fronte Lycorida

Cyri torret amor : Cyrus in asperam

Declinat Pholoën ; sed prius Appulis

Jungentur capreæ lupis,

Quam

Mr. Dacier, by a Mistake, which runs through his whole Translation, asserts that Tibullus was but twenty four Years of Age when this Ode was written, and that consequently the Epithet *Junior* must be understood a *new Lover*, not a *younger*. From the same Mistake He tells us, that Tibullus, having ruined his Fortune in idle and vicious Pleasures, was obliged to retire to his Country-Seat, to avoid the Pursuits of his Creditors.

That amiable Character, which Horace gives him in the Epistle, *Albi, sermonum nostrorum candide iudex*, might at least have taught the Critic a little more Caution : And although it may not be easy to fix the Year of the Poet's Birth, yet we may conjecture, with great Probability, that He was born about six hundred and ninety. An ancient Life of this Poet says He was honoured with some military Rewards for his Merit in the War of Aquitaine, when by Mr. Dacier's Account He could be only fifteen Years of Age ; as, by the same Account, He was only twelve Years old at the Battle

of

ODE XXXIII. To ALBIUS TIBULLUS,

NO more in Elegiac Strain
 Of cruel Glycera complain,
 Though she resign her faithless Charms
 To a new Lover's younger Arms.
 The Maid, for lovely Forehead fam'd,
 With Cyrus' Beauties is inflam'd;
 While Pholoë, of haughty Charms,
 The panting Breast of Cyrus warms;
 But Wolves and Goats shall sooner prove
 The Pleasures of forbidden Love,

Than

of Actium. He had early engaged Himself in the Cause of Liberty, and continued in that unfortunate Party with great Firmness, for which his Fortune was by Augustus divided among his Soldiers. Thus the Critic, by a Train of Mistakes, not only misleads his Readers, but has injuriously treated an amiable and virtuous Character.

Verf. 5. *Tenui fronte.*] The Greeks and Latins thought a low Forehead a great Beauty. *Frons brevis atque modus breviter fit naribus uncis.* MART. And Petronius in the Description of Circe *Frons minima*. This Taste was so general, as that the Ladies used to hide Part of their Foreheads with Bandages, which Arnobius calls *nimbos*. *Inminuerent frontes nimbis.*

DAC.

Quàm turpi Pholoë peccet adultero.

Sic visum Veneri, cui placet impares

10

Formas, atque animos sub juga aënea

Sævo mittere cum joco.

Ipsum me melior quum pcteret Venus,

Gratâ detinuit compede Myrtale

Libertina, fretis acrior Adriæ

Curvantis Calabros sinus.

CARMEN

10. *Sic visum Veneri.*] Servius remarks upon a Passage in Virgil, that when the Ancients could not perceive the Reason or Justice of any extraordinary Action, They used to account for it, by saying it was the Will of the Gods. This Accusation of the Gods has a kind of Respect in it, which can alone preserve it from being blasphemous.

Than she her Virgin Honour stain,
And not the filthy Rake disdain.

So Venus wills, whose Power controuls
The fond Affections of our Souls;
With sportive Cruelty she binds
Unequal Forms, unequal Minds.
Thus, when a better Mistress strove
To warm my youthful Breast to Love,
Yet could a Slave-born Maid detain
My willing Heart in pleasing Chain,
Though fiercer She, than Waves that roar
Winding the rough Calabrian Shore,

ODE

CARMEN XXXIV.

PARCUS Deorum cultor, & infrequens,

Infanientis dum sapientiæ

Consultus erro; nunc retrorsum

Vela dare, atque iterare cursus

Egor

Translated by Dr. DUNKIN.

The Commentators are much divided about the Design and Intention of this Ode; whether the Poet hath made a sincere Recantation of the Epicurean Philosophy, or whether He laughs at the Stoics by a pretended Conversion to their Doctrine. The last Opinion is supported by the following Reasons.

If Horace really abjured the Sect of Epicurus, it must have been in the last ten Years of his Life, as appears by the fourth Epistle of the first Book; and as it was a frequent Argument against Atheists, that although Clouds are naturally the Cause of Thunder, yet it is sometimes heard in a clear Sky, Horace must have early known an Instance of this Kind of Reasoning, as well as the Stoical Conclusion drawn from it. But, besides the Weakness of the Reason which he gives for changing his religious Principles, it is a little extraordinary, that we should not have any other the least Proof of this Conversion in his whole Works.

Verf. 1. *Parcus Deorum cultor.*] The Epicureans only conformed to the outward Ceremonies of religious Worship, which They thought the Credulity of the People had established. This superficial kind of Devotion the Poet hath expressed by the Word *parcus*.

SAN.

Infrequens.] There is in this Epithet a remarkable Beauty, which the Translation hath endeavoured to preserve. It is a Metaphor taken from a Soldier, who deserts from his Colours. *Infrequens appellabatur miles qui abest, absuit, & à signis.*—

ODE XXXIV.

A Fugitive from Heaven and Prayer,
 I mock'd at all religious Fear,
 Deep-scienced in the mazy Lore
 Of mad Philosophy ; but now
 Hoist Sail, and back my Voyage plow
 To that blest Harbour, which I left before.

For

2. *Insanientis sapientiæ.*] *Wisdom in the very Act of running mad.* According to the Stoics the System of Epicurus was *Folly and Madness*: According to the Epicureans it deserved the Title of *Wisdom*. Horace hath pleasantly put these two Words together, which seem naturally to destroy each other, and, with an Equivocation, that keeps the Reader in Suspence, makes use of the Word *Sapientiæ*, which either signifies *Wisdom* or *Philosophy*. An Epicurean may understand it in the first Sense, and a Stoic in the second. SAN.

4. *Iterare cursus relectos.*] This metaphorical Expression is taken from a Traveller, who hath mistaken one Road for another, and returns immediately to the Spot from whence his Wandering began. *Relectos cursus iterare*, is, *relegendo cursus iterare*.

*Utque ope virginea nullis iterata priorum
 Janua difficilis filo est inventa relecto.*

OVID. METAM.

Cursus relictus is not Latin ; Heinsius, Dr. Bentley and Mr. Sanadon assure us, that we may say *cursum intermittere*, *cursum desinere*, but never *cursum relinquere* ; that it is a manner of speaking absolutely improper and without Example ; and that if we receive the usual Reading, we are obliged to prove that Horace had been once a Stoic, and had forsaken the Doctrines of that Philosophy, to which He now returns.

Cogor relectos ; namque Diespiter 5

Igni corusco nubila dividens

Plerumque, per purum tonantes

Egit equos, volucremque currum ;

Quo bruta tellus, & vaga flumina,

Quo Styx, & invisi horrida Tænari 10

Sedes, Atlanteúsque finis,

Concutitur. Valet ima summis

Mutare, & insignem attenuat Deus,

Obscura promens : hinc apicem rapax

Fortuna cum stridore acuto 15

Sustulit, hinc posuisse gaudet.

CARMEN 7

5. *Namque Diespiter.*] A Stoic might suppose, that the Strength of his Conviction furnished the Poet with Images so noble, with Cadences so pompous, and Expressions so animated. Yet the Weakness of the single Reason, which he gives for his Conversion, may justly make us suspect, that He hath raised these Strophes with so much Magnificence, only to impose upon the Stoics by an affected Recantation of his Epicurean Errours.

Diespiter signifies *Diei pater*, as Jupiter is put for *Jovis pater*, and *Marspiter* for *Mars pater*. SAN.

7. *Plerumque per purum.*] *I who was formerly an Epicurean, am now obliged to confess the Being of a God ; for I lately heard the Thunder rolling in a clear, unclouded Sky, per purum, which usually, plerumque, proceeds from natural Causes, when the Firmament is covered with Clouds.* By placing a Comma after *plerumque*, the sense and Connexion are plain.

BANGIUS. BENT.

12. *Valet ima summis.*] The Poet here throws off the Mask of Stoicism, and appears an open, undisguised Epicurean. He acknowledges the Being of the Gods, and owns their Power, but for fear of giving too much Trouble to their Indolence, He abandons all Events to Fortune, whose good Pleasure and sovereign Authority govern all things here below. DAC. SAN.

A Writer of critical Observations on Shakespear writes thus : When Horace was at Athens he imbibed the Principles of the Stoic Philosophy : At the breaking out of the Civil Wars he joined himself to Brutus, who gave him the Command

For lo! that awful heavenly Sire,
 Who frequent cleaves the Clouds with Fire,
 Parent of Day, immortal Jove!
 Late through the floating Fields of Air,
 The Face of Heaven serene and fair,
 His thundering Steeds and winged Chariot drove;

When, at the bursting of his Flames,
 The ponderous Earth and vagrant Streams,
 Infernal Styx, the dire Abode
 Of hateful Tænarus profound,
 And Atlas to his utmost Bound,
 Trembled beneath the Terroures of the God.

The Hand of Jove can crush the Proud
 Down to the meanest of the Croud,
 And raise the lowest in his stead;
 But rapid Fortune pulls him down,
 And snatches his imperial Crown,
 To place, not fix it, on another's Head.

O D E

mand of a Roman Legion. His Fortune being ruined, he went to the Court of Augustus, turned Rake, Atheist, and Poet. Afterwards he grew sober, and a Stoic Philosopher again.

Where this Gentleman's critical Sagacity hath found these curious Anecdotes of our Poet's Religion, is perhaps impossible to know. The World hath long enjoyed the good-natured Opinion, that he was an honest Man, and, as he expresses it, a Friend to Virtue and her Friends. With regard to his Religion, it is little less than an Outrage to human Reason to think him an Atheist.

14. *Obscura.*] The Critics agree that Horace, in Purity of Style, should have written *obscurum* after *insignem*. Doctor Bentley reads *insigne*, and Mr. Sanadon thinks it one of the happiest Corrections in Mr. Cuninghame, that he hath set *insignia* in grammatical Opposition to *obscura*. If the Reader approve of this last Correction, he must allow the poetical Licence of making *insignia* three Syllables, of which there are several Instances in the Poets.

CARMEN XXXV. *Ad* FORTUNAM.

O Diva, gratum quæ regis Antium,
 Præsens vel imo tollere de gradu
 Mortale corpus, vel superbos
 Vertere funeribus triumphos:
 Te pauper ambit sollicitâ prece
 Ruris colonus: te dominam æquoris,
 Quicumque Bithynâ laceffit
 Carpathium pelagus carinâ:
 Te Dacus asper, te profugi Scythæ,
 Urbésque, gentésque, & Latium ferox,
 Regúmque matres barbarorum, &
 Purpurei metuunt tyranni.
 Injurioso ne pede proruas
 Stantem columnam; neu populus fremens
 Ad arma cessantes, ad arma
 Concitet, imperiúmque frangat.

Te

The Subject of this Ode is perfectly noble, well designed, and well executed. Its Versification is flowing and harmonious, its Expression bold and sublime.

In the Year 719 Augustus was on his March to Britain, but was recalled by a Revolt of the Dalmatians. In 727, having ended the civil Wars by the Defeat of Antony, He again resolved to turn his Arms against that Island, but was satisfied with an Embassy from thence, and a Promise of Obedience to any Conditions, which He pleased to impose upon Them. These Conditions not being well observed, He was determined to make the Britons feel the Effects of his

ODE XXXV. To FORTUNE.

GODDESS, whom Antium, beauteous Town, obeys,
 Whose various Will with instant Power, can raise
 Frail Mortals from the Depths of low Despair,
 Or change proud Triumphs to the funeral Tear ;

Thee the poor Farmer, who with ceaseless Pain
 Labours the Soil ; Thee, Mistress of the Main,
 The Sailor, who with fearless Spirit dares
 The rising Tempest, courts with anxious Prayers :

Thee the rough Dacian, Thee the vagrant Band
 Of field-born Scythians, Latium's warlike Land,
 Cities and Nations, Mother-Queens revere,
 And purple Tyranny beholds with Fear.

Nor in thy Rage with Foot destructive spurn
 This standing Pillar and its Strength o'erturn ;
 Nor let the Nations rise in bold Uproar,
 From Peace arise to break th' imperial Power.

With

his Displeasure, yet was again obliged to employ the Forces
 of the Republic in suppressing an Insurrection of the Salassi,
 Cantabri and Asturii. SAN.

It is indifferent upon which of these Occasions this Ode
 was written, and it is impossible to determine with any Ex-
 actness.

13. *Injurioso.*] These two Strophes will appear with a very
 different

Te semper anteit sæva necessitas,

Clavos trabales, & cuneos manu

Gestans ahenâ ; nec severus

Uncus abest, liquidúmve plumbum.

20

Te spes, & albo rara fides colit

Velata panno ; nec comitem abnegat,

Utcumque mutatâ potentes

Veste domos inimica linquis.

At

different Sense according to the Manner of Pointing. If we make a full Stop at *metuunt*, the first Strophe can only express the Fears, with which Kings and Nations regard the Power of Fortune ; and the second will be turned into a Prayer for the Roman State, which is naturally represented by a Column, raised and strengthened by the Victories of Augustus, yet liable to be shaken and overturned by Revolts and Insurrections in the Absence of that Prince. If we read the Passage with the usual Pointing, the Word *metuunt* must refer to the Column and Empire of each particular King, Nation, and Country. But, besides that it would be more elegant, Horatian Latin, to say *metuunt ne proruas*, rather than *metuunt te, ne proruas*, there seems to be some Hardness in the Expression, if we apply the standing Pillar to so many different Nations, particularly to the vagrant Scythians, who can very hardly be said to fear, that the Nations should rise to break their Empire.

If the Translator could have ventured so bold an Alteration, he would have printed this Strophe after *Partibus, Oceanoque rubro*. We should then have the Character and Description of Fortune in one, unbroken Length, and each Strophe would begin with some new Instance of her Power. The Prayer to the Goddess would then be regularly continued, and end very happily with a Petition for confirming the Grandeur of the Roman State, and its Preservation from any future Insurrections of the Nations, which it had subdued, and which were now at Peace, *ad arma cessantes*.

This

With solemn Pace and firm, in awful State
Before Thee stalks inexorable Fate,
And grasps impalling Nails and Wedges dread,
The Hook tormentous, and the melted Lead :

Thee Hope and Honour, now, alas, how rare!
With white enrob'd, attend with duteous Care,
When from the Palace of the Great you fly
In angry Mood, and Garb of Misery.

Not

This last Reflexion would better introduce the Remembrance of the Civil War, the Miseries and Crimes, which it produced, and the Prayer which concludes the Ode.

17. *Sæva necessitas.*] Mr. Dacier imagines that these Lines are a Description of a Picture in Antium, or rather of one drawn by the Hand of the Poet, whom he doth not doubt to be an excellent Painter. The Conjecture is indeed a Compliment to our favourite Author, yet a little difficult of Proof.

The Retinue of Fortune is well chosen. Necessity goes before Her, because there is nothing capable of resisting her Power. Hope is made her Companion, because Fortune is the Refuge of the Miserable, and Fidelity never leaves Her, because a true Friend is equally constant to bad, as to good Fortune.

SAN.

22. *Nec comitem abnegat.*] This Passage hath some Difficulty. Fortunes never leaves any Person. When she is favourable, the Poet represents her under the Idea of a Woman finely dressed, who fills her House with Happiness and Abundance; but when she changes her Temper, she is represented as changing her Dress, and leaving the House to Destruction and Misery. Thus she still continues a Companion, even to them whom she hath rendered miserable.

DAC.

This seems to be rather a literal Construction of the Words, than the poetical Meaning of the Author, who, by Fortune's changing her Dress, alludes to the Habits of Mourning worn by People in Affliction.

At vulgus infidum, & meretrix retro

25

Perjura cedit: diffugiunt cadis

Cum sæce siccatis amici,

Ferre jugum pariter dolosi.

Serves iturum Cæsarem in ultimos

Orbis Britannos, & juvenum recens

30

Examen, Eois timendum

Partibus, Oceanóque rubro.

Eheu! cicatricum & sceleris pudet,

Fratrumque. Quid nos dura refugimus

Ætas? Quid intactum nefasti

35

Liquimus? Unde manum juvenus

Metu Deorum continuit? Quibus

Pepercit aris? O utinam novâ

Incude diffingas retusum in

Massagetæ, Arabasque ferrum.

CARMEN

26. *Diffugiunt cadis.*] This Image, taken from the Lees of Wine, hath something extremely below the Dignity of this Ode; and however beautiful the next Idea may be, in which a false Friend is said to refuse to bear the Yoke of Life, yet there seems to be something faulty in joining two Comparisons together so very different in kind. The best Latin Authors, especially the Poets, are but too careless in this respect. *Multi quum initium à tempestate sumserint, incendio aut ruina finiunt.* QUIN. DAC. SAN.

31. *Eois timendum.*] In the End of the Year 727, Elius Gallus marched with an Army to succeed Cornelius in the Government of Egypt, and as He wanted a Fleet for his Expedition against the Arabians, he ordered a Number of Ships to be built in the Ports of the Red Sea. As this Army alarmed all the Countries of the East, so the Romans had the greatest Expectations that it would revenge all the Insults, which the Republic had received from the Parthians.

There are a great many wise Conjectures which attempt to account for the Name of the Red Sea, and probably those of greatest Learning have least Truth. Thus of the White Sea,

Sea,

Not such the Croud of light Companions prove,
 Nor the false Mistress of a wanton Love,
 Faithless who wait the lowest Dregs to drain,
 Nor Friendship's equal Yoke with Strength sustain,

Propitious guard the Prince, who bold explores
 His venturous Way to farthest Britain's Shores!
 Our new-rai'd Troops be thy peculiar Care,
 Who dreadful to the East our Banners bear.

Alas! the shameless Scars! the guilty Deeds,
 When by a Brother's Hand a Brother bleeds!
 What Crimes have we, an iron Age, not dar'd?
 Through Reverence of Gods what Altar spar'd?

Oh! that our Swords with civil Gore distain'd,
 And in the Sight of Gods and Men profan'd —
 Oh forge again, dread Queen, the temper'd Steel,
 And let our Foes the pointed Vengeance feel.

O D E

Sea, the Blue Sea, the Black Sea, the Green Sea, &c. where Chance or Fancy, or some particular Event hath produced these Names, which have furnished such abundant Matter of Erudition to Critics.

SAN.

33. *Eheu! cicatricum.*] The Poet artfully laments the Calamities of the Civil War, from which Augustus had relieved the Commonwealth, and to which it might be again exposed by his Absence.

SAN.

38. *O utinam.*] Horace prays to Fortune, that she would forge again the Swords, which had been stained with the Blood of the Romans in the Civil War, that they might be employed against the Enemies of the Republic. While they were polluted with Civil Blood, they must be Objects of Hatred and Aversion to the Gods.

DAC.

CARMEN XXXVI.

ET thure, & fidibus juvat
Placare, & vituli sanguine debito
Custodes Numidæ Deos;

Qui nunc, Hesperia sopes ab ultimâ,
Caris multa fodalibus,

Nulli plura tamen dividit oscula,
Quàm dulci Lamiaë, memor

Actæ non alio rege puertiaë,
Mutatæque simul togæ.

Cressâ ne careat pulchra dies nota; 10

Neu promptæ modus amphoræ,

Neu morem in Salium fit requies pedum;

Neu

It is probable that this Ode was written in the Year 730, when Numida returned with Augustus from the War of Spain; and we may judge with how much Tendernefs Horace loved his Friends, when he celebrated their Return with Sacrifices, Dances and Songs.

Verf. 2. *Placare.*] Although Numida was returned, yet his Friends ought still to fear the Anger of the Gods until they had performed their Vows, and offered the Sacrifice they had promised.

9. *Mutatæque simul togæ.*] The Greeks and Latins called the Tutors of their Children *Kings*, or *Governors*. At the Age of seventeen their Youth put on the Toga, and were no longer under a Tutor's Power. The Toga was a large Mantle, worn over the Tunica, and different in Length, Colour and Ornaments, according to the Fortune or Profession of the Wearer.

10. *Cressâ*

ODE XXXVI.

WITH Incense heap the sacred Fire,
And bolder strike the willing Lyre.

Now let the Heifer's votive Blood
Pour to the Gods its purple Flood;
Those guardian Gods, from farthest Spain
Who send our Numida again.
A thousand Kisses now He gives,
A thousand Kisses He receives,
But Lamia most his Friendship proves,
Lamia with Tenderness he loves.
At School their youthful Love began,
Where they together rose to Man.
With happiest Marks the Day shall shine,
Nor want th' abundant Joy of Wine;
Like Salian Priests the Dance we'll lead,
And many a mazy Measure tread.

Now

10. *Crescā ne careat.*] As Chalk was found in great Abundance in Crete, the Ancients used to say proverbially a *Cretan Mark* for any Mark of Joy and Happiness; on the contrary, their unlucky Days were said to be marked with black.

Cretā, an carbone notandi.

Hor.

Ille prius Cretā, mox hæc carbone notasti.

Perf.

LAMB.

Neu multi Damalis meri

Bassum Threiciâ vincat amysside;

Neu desint epulis rosæ,

15

Neu vivax apium, neu breve lilium.

Omnes in Damalin putres

Deponent oculos; nec Damalis novo

Divelletur adultero,

Lascivis hederis ambitiosior,

20

CARMEN

13. *Multi Damalis meri.*] The ancient Romans had such an Abhorrence of a Woman's drinking to Excess, that the Laws of the twelve Tables permitted an Husband to punish his Wife with Death, who was guilty of that Crime. *Uxorem temulentam marito puniendi occidendive jus potestasque esto.* SAN.

Torrentius thinks that Damalis intended *ut mulierum est mos* to spare her Lover Numida in this drinking Match, and that therefore the Challenge is formed between her and Bassus, who is encouraged to attack this Mistress of the Feast.

14. *Threiciâ amysside.*] This Term is Greek, and signifies a Custom among the Thracians of drinking a certain Measure of Wine without closing the Lips or taking Breath. LAMB.

16. *Vivax apium.*] A kind of wild Parsley, of a beautiful Verdure, which preserves its Freshness a long Time, from whence the Poet calls it *vivax*. SAN.

17. *Putres oculos.*] The Eye by Excess of Wine is loose and flowing, or almost dissolved and broken. As Love has the same Effect, Anacreon desires a Painter to draw the Eyes of his Mistress, like those of Venus, *flowing in Moisture.* *Ille est in Venerem putris.* PERF.

TURNER.

Now let the Thracian Goblet foam,
Nor in the breathless Draught o'ercome
Shall Bassus yield his boasted Name
To Damalis of tipling Fame.
Here let the Rose and Lilly shed
Their short-liv'd Bloom ; let Parsley spread
Its living Verdure o'er the Feast,
And crown with mingled Sweets the Guest :
On Damalis each amorous Boy
Shall gaze with Eyes that flow with Joy,
While she, as curls the Ivy-Plant,
Shall twine luxuriant round her new Gallant.

M 4

ODE

CARMEN XXXVII. *Ad* SODALES.

NUNC est bibendum, nunc pede libero
Pulsanda tellus ; nunc Saliaribus

Ornare pulvinar Deorum

Tempus erat dapibus, sodales.

Antehac nefas depromere Cæcubam

Cellis avitis, dum Capitolio

Regina dementes ruinas,

Funus & imperio parabat,

Contaminato

Translated by Dr. DUNKIN.

The Death of Cleopatra put an End to the War between Octavius and Antony. Horace composed six Odes upon this Subject, and although this be the last, yet it is not the least beautiful. As if the Success of Octavius had given him new Strength, the Poet and Hero are equally triumphant. The Character of Cleopatra is perfectly finished, and her Death represented in very natural and lively Colours. All her Passions are in violent Motion ; her Ambition is Drunkenness ; her Love is Madness ; and her Courage is Despair ; while the Soul of the Poet seems to be animated with all her Transports, which break forth into a Grandeur of Sentiments, a Boldness of Figures, and an Energy of Expression.

We may observe in this Ode (as in all the others which were written on the Subject of the Civil Wars) a constant Tendernefs and Care for the Person of Antony. He raised the whole East in Arms against Octavius, and his Death had now delivered that Prince from a dangerous Rival, and put an End to a War, which had laid waste the Republic so many Years. Yet all the Indignation of the Poet falls upon Cleopatra,

ODE XXXVII. *To his COMPANIONS.*

NOW let the Bowl with Wine be crown'd,
 Now lighter dance the mazy Round,
 And let the sacred Couch be stor'd
 With the rich Dainties of a Salian Board.

Sooner to draw the mellow'd Wine
 Prest from the rich Cæcubian Vine
 Were impious Mirth, while yet elate
 The Queen breath'd Ruin to the Roman State.

Surrounded

Cleopatra, and her Death alone is propos'd as an Object of the public Joy.

TORR. SAN.

Besides the prudential Reasons of not offending the Party of Antony, which must have been still very powerful in Rome, Horace might possibly have known that unhappy Roman, and was too generous to insult his Reputation after his Death.

Verf. 1. *Nunc est bibendum.*] Instead of losing himself in puerile Descriptions of the public Joy, the Poet passeth at once to the Causes from whence it rose. The boundless Projects of Cleopatra; those Alarms, which she caused through the whole Empire; the Ruin of her Fortune, and the melancholly Catastrophe of her Death, are the Objects, that animate the Scene, and fix our Attention. SAN.

2. *Nunc Saliaribus.*] Upon any Event advantageous to the State, the Romans ordered public Prayers in the Temples, and invited the Gods to Banquets of the greatest Magnificence. The Expression of Horace is perfectly exact; all the Ornaments of the Entertainment were a Compliment to the Gods, but the Profit belonged to their Priests. SAN.

Contaminato cum grege turpium

Morbo virorum; quidlibet impotens

10

Sperare, fortunâque dulci

Ebria; sed minuit furorem

Vix una sospes navis ab ignibus;

Mentémque lymphatam Mareotico

Redegit in veros timores

15

Cæsar, ab Italiâ volantem

Remis adurgens (accipiter velut

Molles columbas, aut leporem citus

Venator in campis nivalis

Æmoniz) daret ut catenis

20

Fatale monstrum; quæ generosiùs

Perire quærens, nec muliebriter

Expavit ensen, nec latentes

Classe citæ reparavit oras.

abstracting

Ausa

13. *Ab ignibus.*] The Fleet of Antony, even after his Flight, made such an obstinate Resistance, as obliged Augustus to send for Fire from his Camp to destroy it. DAC.

15. *Veros timores.*] Horace says, that continual feasting and drinking, had disordered Cleopatra's Understanding even to Madness, and these *veros timores* are put in strong Opposition to *quidlibet impotens sperare*. Her Hopes were vain, but all her Fears were real. SAN.

16. *Ab Italiâ volantem.*] Cleopatra left Egypt with a numerous and formidable Fleet, and sailed, as to a certain Conquest, towards Italy, which, from being an Object of her Hopes, was now become a Scene of Terrour, from which She fled, in the greatest Disorder, with all the Speed of Sails and Oars. SAN.

20. *Daret ut catenis.*] Octavius had given particular Directions to Proculeius and Epaphroditus to take Cleopatra alive, that He might make Himself Master of her Treasures, and have the Glory of leading her in Triumph. Justly sensible

fible

Surrounded by a tainted Train
Of Men effeminate, obscene,
She rav'd of Empire — nothing less —
Vast in her Hopes, and giddy with Success.

But, hardly rescu'd from the Flames,
One lonely Ship her Fury tames;
While Cæsar with impelling Oar
Pursued her flying from the Latian Shore :

Her, with Ægyptian Wine inspir'd,
With the full Draught to Madness fir'd,
Augustus sober'd into Tears,
And turn'd her Visions into real Fears.

As darting sudden from above
The Hawk attacks a tender Dove :
Or sweeping Huntsman drives the Hare
O'er wide Æmonia's icy Desarts drear ;

So Cæsar through the Billows prest
To lead in Chains the fatal Pest :
But she a nobler Fate explor'd,
Nor Woman-like beheld the deathful Sword.

Unmov'd

sible of this Ignominy, She had reserv'd a Dagger for her last Extremities, and when She saw Proculeius enter, she rais'd it to stab herself, but He dexterously wrenched it from her.

LAMB.

21. *Monstrum; quæ.*] This manner of speaking is not without Examples in the best Authors. *Ubi est scelus, qui me perdidit?* TERENT. *Duo importuna prodigia, quos egestas, &c.* CICERO. where the Adjective is applied to the Person, rather than to the Substantive.

SAN.

Ausa & jacentem visere regiam 25

Vultu sereno fortis, & asperas 30

Tractare serpentes, ut atrum

Corpore combiberet venenum,

Deliberatâ morte ferocior :

Sævis Liburnis scilicet invidens, 30

Privata deduci superbo

Non humilis mulier triumpho.

CARMEN

25. *Jacentem regiam.*] It would contradict the Faith of History to construe *jacentem* lying in Ruins, *dirutam* or *destru-ctam*. In Purity of Style it may signify *mæstam*, *desolatam*, *desperatam*. SAN.

26. *Asperas.*] This Word, taken in the Sense of *exacer-batas*, *asperatas*, forms a very beautiful Image, and exactly agreeable to History; for Plutarch tells us, that She pro-voked the Asp to greater Fury by pricking it with a golden Spindle. *Aspidem perhibent fuso aureo ipsam laceffentis & sti-mulantis arripuisse Cleopatæ brachium.* SAN.

Thus died the most beautiful and most ambitious Princess in the World, at the Age of thirty eight Years, of which She reigned seventeen. With her fell the Egyptian Mo-narchy, which had subsisted two hundred, fourscore, and fourteen Years, under thirteen Kings of the Family of the Lagidæ. SAN.

30. *Sævis Liburnis.*] The Poet mentions these Vessels, not only because they were particularly serviceable in gaining the Victory, but in Compliment to his Patron Mæcenas, who commanded that Squadron. SAN.

Unmov'd she saw her State destroy'd,
 Her Palace now a lonely Void,
 Nor with her profligated Host
 For Succour fled to some far distant Coast.

With fearless Hand she dar'd to grasp
 The Writings of the wrathful Asp,
 And suck the Poison through her Veins,
 Resolv'd on Death, and fiercer from its Pains ;

Then scorning to be led the Boast
 Of mighty Cæsar's naval Host,
 And arm'd with more than mortal Spleen,
 Defrauds a Triumph, and expires a Queen.

ODE

CARMEN XXXVIII. *Ad PUERUM.*

PERSICOS odi, puer, apparatus :

Displicent nexæ philyrâ coronæ :

Mitte sectari, rosa quo locorum

Sera moretur.

Simplici myrto nihil allabores

Sedulus curæ : neque te ministrum

Dedecet myrtus, neque me sub arcâ

Vite bibentem.

Q. HORATII

This little Piece hath nothing remarkable either in the Subject or the Composition. It is rather a Song, than an Ode ; and yet the Genius and Manner of a great Master appears in the smallest Works. We find here an Expression easy and natural, Verses flowing and harmonious, and a little Stroke of Pleasantry, which very happily ends the Song. Horace had probably invited some of his Friends to Supper, and his Slave was making an extraordinary Preparation for their Entertainment. But our Poet, in his Epicurean Wisdom, declares that Pleasures more simple and less extravagant were better suited to his Taste.

Verf. 3. *Rosa sera.*] They, who were more soft and delicate, thought themselves very little elegant, unless their Luxury changed the whole Year ; unless they had Winter-Roses floating in their Cups. *Delicati illi & fluentes parum se lautos putabant, nisi luxuria vertisset annum, nisi hybernæ poculis rosæ innataissent.*

PACAT.

6. *Sedulus curæ.*] The Elegance of this Reading, which Mr. Cuninghame hath restored from an antient Manuscript, had escaped the common Grammarians and Copyists. They believed they were obliged to read *curo* with Regard to Horace, or *cura* with Relation to his Slave.

SAN.

7. *Dedecet myrtus.*] The Ancients used to crown their Heads with Myrtle in their Feasts, not only because it was sacred to Venus, but because they thought it dispelled the Vapours of their Wine.

LAMB.

ODE XXXVIII. *To his SLAVE.*

I TELL thee, Boy, that I detest
 The Grandeur of a Persian Feast,
 Nor for Me the Linden's Rind
 Shall the flowery Chaplet bind;
 Then search not where the curious Rose
 Beyond his Season loitering grows,
 But beneath the mantling Vine
 While I quaff the flowing Wine,
 The Myrtle's Wreath shall crown our Brows,
 While You shall wait and I carouze.

THE

Q. HORATII FLACCI
CARMINUM
LIBER SECUNDUS.

CARMEN I. *Ad ASINIUM POLLIONEM.*

MOTUM ex Metello consule civicum,
Bellique causas, & vitia & modos,
Ludumque Fortunæ, gravesque
Principum amicitias, & arma

Nondum

Translated by Dr. DUNKIN.

Pollio since the Year 715 lived in a private Manner at Rome, and in his Retirement had written several Tragedies, which, in the Judgement of Horace and Virgil, had equalled the Stage of Rome to that of Athens. But a Work better meriting his whole Strength and Attention was an History of the Civil Wars. It was already far advanced when the Poet wrote this Ode, and being apprehensive lest that Applause, which Pollio received from the Stage, might interrupt an History so interesting to the Republic, He urges him in the strongest Manner to continue it, yet tells him at the same Time, how delicate and dangerous a Work he had undertaken. Mr. Dacier believes that this Ode was written in the Year 714, two Years after the Battle of Philippi, when Pollio was Consul. Yet it is very little reasonable that He should have Leisure in the very Action of the Perusian War, the Treaty of Brundisium, and the Business of his Consulship, to write either Histories or Tragedies. And as Pollio was actually then in Arms against Octavius to hinder his Passage over the Alps, it must have been a very poetical Indiscretion in Horace to write to Him with so much Friendship and Esteem. Besides, Octavius was the Year before so powerful in Rome, that he obliged Lucius Antonius the

Consul,

THE SECOND
B O O K
OF THE
ODES of HORACE.

ODE I. To ASINIUS POLLIO.

OF warm Commotions, wrathful Jars,
The growing Seeds of civil Wars;
Of double Fortune's cruel Games,
The specious Means, the private Aims,
And fatal Friendships of the guilty Great,
Alas ! how fatal to the Roman State !

Of

Consul, and Brother of the Triumvir, to leave it ; nor is it probable, that he would have suffered Pollio to exercise an Office of so much Power, while he was openly engaged in the Party of Antony. The War of Perusium ended in Spring 714; and Dion writes that Antony, whom Pollio had joined, did not return to Italy until the Month of July the same Year; and as the Peace of Brundisium, concluded by the Interposition of Coccius, Mæcenas, and Pollio, was not perfected until September, Pollio's Consulship could have continued but a short Time, and consequently he could have but little Leisure for writing. If then we fix the Date of this Ode in the Year 725, when the civil War was ended by the Death of Antony, we shall allow Pollio a sufficient Time for his History, and we may with more Probability suppose, that he undertook such a Work as an Amusement in his Retirement from public Affairs.

SAN.

Verf. 2 *Vitia & modos.*] These two Words bear a very different Sense. The first shews the Consequences and Effects of the civil War; The second explains the Conduct and Circumstances of it.

SAN.

4. *Gravæsque Principum amicitias.*] Velleius, speaking of

Nondum expiatis uncta cruoribus, 5

Periculosa plenum opus aleæ

Tractas, & incedis per ignes

Suppositos cineri doloso :

Paulum severæ Musa tragoediæ

Desit theatris : mox, ubi publicas 10

Res ordinâris, grande munus

Cecropio repetes cothurno,

Infigne

the first Triumvirate, gives the full Idea of this Epithet graves. *Inter Cæsarem, Pompeium, & Crassum inita Potentiæ societas, quæ Urbi, Orbique terrarum, nec minùs diversoque tempore ipsis exitiabilis fuerit.* The same might be said of the second Triumvirate, according to an Expression of Cato; *It was not their Enmity, but their Friendship, that was fatal to the Republic.*

SAN.

5. *Nondum expiatis.*] Horace here means the Ceremonies of Expiation with which the Pontiff used to purify the People when polluted with the Blood of their Fellow-Citizens. They appeared in Arms in the Campus Martius; The Ceremony was called *Armilustrium*, and the Sacrifice *Solitaurilia*.

TURNEB.

6. *Periculosa opus.*] This and the two following Lines represent to Pollio his Danger in attempting a Work of so much Importance in the Subject, and so much Delicacy in the Manner of treating it. The Faith of History was to be preserved, yet without offending Augustus, or disobliging the many Families, who had been deeply engaged in the civil War. These two Expressions, by which the Poet would represent this political Danger, *a Work of dangerous Dye, and walking through Fires*, seem to have been proverbially used in the Roman Language. *Facta est alea. Ultimam experiri aleam.*

*Infelix, properas ultima nosse mala,
Et miser ignotos vestigia ferre per ignes.*

Propert.

SAN. DAC.

9. *Severæ*

Of mighty Legions late subdu'd,
 And Arms with Latian Blood imbru'd,
 Yet unaton'd (a Labour vast !
 Doubtful the Dye, and dire the Cast !)
 You treat adventurous, and incautious tread
 On Fires, with faithless Embers overspread :

Retard a while thy glowing Vein,
 Nor swell the solemn, tragic Scene ;
 And when thy sage, historic Cares
 Have form'd the Train of Rome's Affairs,
 With lofty Rapture re-inflam'd, infuse
 Heroic Thoughts, and wake the buskin'd Muse :

O

9. *Severæ Musa tragædiæ.*] Besides the political Danger of writing such an History, the real Difficulty of executing it happily required Pollio's whole Art and Penetration ; his utmost Diligence and Care. The Poet therefore advises Him to quit all other Studies ; to forget the Muse who presides over Tragedy, and to give himself entirely to this *grande munus*. But when he shall have ordered ; when he shall have formed the public Affairs by finishing their History, let him then return to the Applause of the Theatre ; to that Kind of Writing in which he had so much Success. SAN.

10. *Publicas res ordinâris.*] The ancient Scholiasts understand *ordinâris* for *scripseris*, and although the Word be not very common in this Acceptation, yet Horace, a great Imitator of the Greeks, hath taken from them an Expression, that signifies the Composition and Order of the different Matters which enter into a learned Work. ΣΥΝΤΑΞΙΣ signifies to write a Book, as *σύνταγμα*, a Book or Volume. BENT.

Another Argument, of great Authority to confirm this Sense of the Ode, is an ancient Manuscript, quoted by Turnebus and Scaliger, with this Title : *Ad Asinium Pollionem, virum consularem, ut intermissis tragædiis, belli ci-vilis describat historiam.*

Insigne mœstis præsidium reis,

Et consulenti Pollio curiæ ;

Cui laurus æternos honores 15

Dalmatio peperit triumpho.

Jam nunc minaci murmure cornuum

Perstringis aures : jam litui strepunt :

Jam fulgor armorum fugaces

Terret equos, equitumque vultus. 20

Videre magnos jam videor duces

Non indecoro pulvere fordidos,

Et cuncta terrarum subacta,

Præter atrocem animum Catonis. Juno,

16. *Dalmatio triumpho.*] Appian tells us, that Antony sent an Army against the Parthinæans, a People of Illyria, who made frequent Incurſions into Macedonia. *Exercitum miſit in Parthinæos, gentem Illyricam, Macedoniam incurſare ſolitos.* Dion writes, that Pollio by ſome Battles appeaſed an Inſurrection in Epidaurus, a City of the Parthinæans. *Eodem tempore apud Epidaurios (Parthinæorum urbs eſt Epidaurus) tumultum coortum Pollio, factis aliquot præliis, compeſcuit.* The Marble Tables, upon which the Romans preſerved the Memory of their Triumphs, have this Inſcription; Pollio, the Proconſul, in the Year — triumphed the twenty-fifth Day of October for his Conqueſt of the Parthinæans. *Caius Aſinius Cneij Pollio proconſul anno — ex Parthinæis octavo calendæ Novembres.*

Theſe three Paſſages naturally give Light to each other, and the laſt ſays expreſſly, that Pollio was Proconſul when he triumphed for this Expedition. It is true that the Year of this Triumph is effaced in the Inſcription; but it is clearly marked in the Lines which immediately precede, where it is ſaid, that Lucius Marcius Cenſorinus was Conſul. His Conſulſhip fell upon the Year 715, which Dion has marked for the Year of Pollio's Triumph, and conſequently an Ode, which mentions his Triumph, could not have been compoſed while he was Conſul.

SAN.

It was neceſſary to aſcertain the Time of Pollio's Triumph, and to prove it was after his Conſulſhip, becauſe ſome Commentators ſay, the Ode waſ written during his Continuance in that Office, and from thence conclude, that the Expreſſions

Ordinare

O Pollio, Thou the great Defence
Of sad, impleaded Innocence,
On whom, to weigh the grand Debate,
In deep Consult the Father's wait ;
For whom the Triumphs o'er Dalmatia spread
Unfading Honours round thy laurel'd Head.

Lo ! now the Clarion's Voice I hear,
Its threatning Murmurs pierce mine Ear ;
And in thy Lines with brazen Breath
The Trumpet sounds the Charge of Death ;
Now, now the Flash of brandish'd Arms affright
The flying Steed, and marrs the Rider's Sight !

Panting with Terrour I survey
The martial Host in dread Array,
The Chiefs, how valiant and how just !
Defil'd with not inglorious Dust,
And all the World in Chains but Cato see
Of Soul unshock'd, and savage to be free.

Imperial

Ordinare res publicas, and *consulenti curiæ præsidium*, mean his ordering the Affairs of the Republic as her chief Magistrate, and directing the Counsels of the Senate as her Consul. The first of these Expressions hath been already explained ; the other might have been a Compliment to any Senator of Eloquence and Dignity.

21. *Videre magnos*.] The Authority of the Manuscripts appears in Favour of the usual Reading *audire*, but Reason requires *videre*. Horace is not here speaking of any Orders given by the Generals, nor of any Harangues made to the Soldiers, but with a bold, poetical Spirit describing their Actions, and Actions are the proper Objects of Sight, not of Hearing. The Correction was made by Beroaldus, and appeared so necessary, that Dr. Bentley, Mr. Cuningham, and Sanadon, have received it.

24. *Atrocem animum*.] All the Praises, which this Republican

Juno, & Deorum quisquis amicior 25
Afris, inultâ cesserat impotens

Tellure, victorum nepotes

Rettulit inferias Jugurthæ.

Quis non Latino sanguine pinguior

Campus sepulcris impia prælia 30

Testatur, auditumque Medis

Hesperiaë sonitum ruinæ ?

Qui gurgēs ? Ecquæ flumina lugubris

Ignara belli ? Quod mare Dauniaë

Non decoloravere cædes ? 35

Quæ caret ora cruore nostro ?

Sed

lican Hero hath received from different Authors, are not equal to this single Character, that Cæsar found it easier to subdue the whole World, than the inflexible Spirit of Cato. Virgil, in the same Sense, says *virtus ferox*, and Silius Italicus *atrox virtus*. BOND.

25. *Juno, & Deorum.*] Horace here leaves the History of Pollio, and without any Connexion with the former Part of the Ode, throws himself into such Reflections as he knew could not be disagreeable to Augustus. With his usual Address upon this delicate Subject, he avoids the true Causes of the civil Wars, and ascribes them, not to the Ambition of Cæsar, but to the Vengeance of the Gods. DAC.

28. *Rettulit inferias.*] The Word *rettulit* is here taken in the same Sense as in the Proverb *par pari referre*, and *inferias* alludes to a Custom of the Antients, who sacrificed a Number of Prisoners upon the Tombs of their Generals. This Custom at length appeared so barbarous to the Roman People, that they were contented with the less cruel Fights of their Gladiators, who were called *Buſtuarij*, from their fighting before the Sepulchres of the Dead. TORR.

29. *Quis non Latino sanguine.*] The Poet no longer confines himself to the Quarrel between Cæsar and Pompey, but

Imperial Juno, fraught with Ire,
And all the partial Gods of Tyre,
Who, feeble to revenge her Cries,
Retreated to their native Skies,
Have in the Victor's bleeding Race repaid
Jugurtha's Ruin, and appeas'd his Shade.

What Plain, by Mortals travers'd o'er,
Is not enrich'd with Roman Gore?
Unnumber'd Sepulchres record
The deathful Harvest of the Sword,
And proud Hesperia rushing into Thrall,
While distant Parthia heard the cumberous Fall.

What Gulph, what rapid River flows
Unconscious of our wasteful Woes?
What rolling Sea's unfathom'd Tide
Have not the Daunian Slaughters dy'd?
What Coast, encircled by the briny Flood,
Boasts not the shameful Tribute of our Blood?

But

but exposes in general the melancholy Effects of the whole civil War. The Images of these two Strophes are very nobly spirited; Rivers and Gulphs appear animated and enlivened; and Italy is represented as a vast Body, the Fall of which is heard to Nations most distant. SAN. DAC.

30. *Impia praelia.*] All Wars among Fellow-Citizens are impious, as they tend to the Destruction of their Country; but the Poet has been careful that the Epithet should not offend Octavius, since he has not marked upon which Party this Impiety lay, and hath been particularly cautious not to name the second Triumvirate. SAN.

Sed ne relictis, Musa procax, jocis,

Cææ retractes munera næniæ :

Mecum Dionæo sub antro

Quære modos leviori plectro, 40

CARMEN

37. *Sed ne relictis.*] The Poet stops here very happily. He could not enter into a Detail of the Actions of the second Triumvirate, without touching upon Things, which might displease Augustus; and perhaps he would thus insinuate to Pollio, how much Caution was necessary in writing the History he had undertaken. SAN.

38. *Cææ retractes munera næniæ.*] *Næniæ* is an Hebrew or Syriac Word, which properly signifies the Song that was sung at Funerals by the Mourners. But, by *Næniæ* in this Passage, the Poet intends the Goddess *Næniæ*, who presided over Tears, Lamentations, and Funerals. He bids the Muse be cautious not to attempt the Office of the melancholy Cean Goddess, and by this Goddess he means the Muse, who inspired Simonides with Verses so tender and affecting, that Catullus calls them *the Tears of Simonides*.

Mæsius lacrymis Simonideis. DAC.

39. *Dionæo sub antro.*] Although Dione were the Mother of Venus, yet Venus herself is called by that Name. The Poet therefore invites his Muse into the Cave of Venus, there to sing of Love and Gallantry in a Tone less elevated, *leviori plectro*, and forbids her to imitate the plaintive Strains of Simonides. LAMB.

But Thou, my Muse, to whom belong
 The sportive Jest, and jocund Song,
 Beyond thy Province cease to stray,
 Nor vain revive the plaintive Lay :
 Seek humbler Measures, indolently laid
 With Me beneath some Love-sequester'd Shade.

CARMEN II. *Ad CRISPUM SALLUSTIUM.*

NULLUS argento color est avaris
Abdito terris; inimice lamnae,
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius ævo,
Notus in fratres animi paterni :
Illum aget pennâ metuente solvi
Fama superstes.

5

Latius

The mention of Phraates in this Ode might have directed us to the Date of it, but Dion and Justin differ in their Accounts in what Year that Tyrant was restored to the Throne of Parthia. Justin fixes his Restoration in the Year 728, when Augustus was in Spain. *Quum magno tempore finitimas civitates Phraates fatigasset, Scytharum maxime auxilio in regnum restituitur, & Tiridates ad Cæsarem in Hispania bellum tunc temporis gerentem profugit.* This Account makes the Banishment of Phraates to have continued ten Years, since he was driven out of Parthia soon after his Victory over Antony, the Glory of which had inspired him with insupportable Cruelty and Pride. *Qua victoria insolentior redditus, quum multa crudeliter confuleret, in exilium a populo suo pellitur.*

Dion tells the Story differently. When Augustus was in his Eastern Expedition in the Year 724, Tiridates fled to him for Succours against Phraates, who at the same time sent an Embassy to him. *Tiridates victus in Syriam confugit, Phraates victor legatos ad Cæsarem misit.* It is true, Justin speaks upon the Faith of Trogus Pompeius, who was Contemporary with Augustus; but Justin hath only abridged his History, and is, in general, sufficiently perplexed in his Accounts of Parthia. On the contrary, Dion hath digested his Facts according to their Years from the public Acts; a Method in which he could not easily mistake. We can therefore only conclude with Certainty, that this Ode was written between the Years seven hundred and twenty-four, and thirty-two. All beyond this is guessing.

Mr. Dacier gives this Ode an Air of Satire, as if Horace intended to cure Sallust of his Prodigality, by disengaging him

ODE II. *To CRISPUS SALLUSTIUS.*

GOLD hath no Lustre of its own,
It shines by temperate Use alone,
And when in Earth it hoarded lies
My Sallust can the Mass despise.

With never-failing Wing shall Fame
To latest Ages bear the Name
Of Proculeius, who could prove
A Father, in a Brother's Love.

By

him from his excessive Expences, and to fortify him, by the Power of Examples, against Avarice and Ambition. Nothing appears in the Ode to support this Criticism; History formally contradicts it; and Horace had too much Art to treat the second Favourite of Augustus in so familiar a manner.

Sallust was a Courtier of a philosophical Character. Contented with the Rank in which he was born, like a faithful Follower of Epicurus, he knew how to join an open, unbounded Luxury to a laborious Care of the public Affairs; and the Poet, in setting forth the Maxims of Epicurean Philosophy, seems indirectly to applaud the Person, who could thus bound his Desires, and enjoy with Honour the considerable Fortune his Uncle had raised. SAN.

Verf. 5. *Proculeius*] Had two Brothers, Terentius and Licinius. Terentius was designed Consul in the Year seven hundred and thirty, but died before he could enter upon his Office. Licinius unfortunately engaged himself in a Conspiracy against Augustus, nor could all the Interest of his Brother Proculeius and Mæcenæ, who had married their Sister Terentia, preserve him from Banishment. An old Commentator relates a particular Story, which greatly enlightens this Passage. He says, that Proculeius divided his Patrimony with his Brothers, whose Fortunes were ruined in the civil Wars.

But besides this noble Instance of Generosity, the Character of Proculeius is perfectly amiable. He was a great Lover of Men of Letters, whom he supported by his Credit, and animated by his Bounty.

Nor

Latiùs regnes avidum domando

Spiritum, quàm si Libyam remotis

10

Gadibus jungas, & uterque Pœnus

Serviat uni.

Crescit indulgens sibi dirus hydrops,

Nec sitim pellit, nisi causa morbi

Fugerit venis, & aquosus albo

15

Corpore languor,

Redditum Cyri folio Phraaten,

Diffidens plebi, numero beatorum

Eximit Virtus; populumque falsis

Dedocet uti

20

Vocibus, regnum, & diadema tutum

Deferens uni, propriamque laurum,

Quisquis ingentes oculo irretorto

Spectat acervos,

CARMEN

Nor was he less remarkable for his constant Fidelity to Augustus, who had once some Intentions of making him his Son-in-Law; yet the Poet thinks it more glorious for him to be recommended to Posterity by this noble Instance of Brother's Love, than by being a Favourite and Confident of the Master of the World. DAC. SAN.

13. *Crescit indulgens.*] The Antients frequently compared the covetous and ambitious to Persons afflicted with a Dropsy. Water only irritates the Thirst of the one, as Honours and Riches provoke the insatiable Appetite of the other. Indeed great Fortunes rather enlarge, than fill our Desires. DAC.

18. *Numero beatorum.*] Horace alludes to an Expression very frequent among the People, who usually called those Persons *happy*, who were greatly rich. *Beatus est qui multa bona possidet.* VARRO. Virtue, says the Poet, never talks the Language of the Vulgar, and gives the Title of happy to him alone, who can despise the Wealth, which others possess. DAC.

By Virtue's Precepts to controul
 The thirsty Cravings of the Sou.
 Is over wider Realms to reign,
 Unenvied Monarch, than if Spain .
 You could to distant Lybia join,
 And both the Carthages were thine.

The Dropsy, by Indulgence nurs'd,
 Pursues us with increasing Thirst,
 Till Art expels the Cause, and drains
 The watry Languor from our Veins.
 True Virtue can the Croud unteach
 Their false, mistaken Forms of Speech ;
 Virtue, to Crouds a Foe profess,
 Disdains to number with the Blest
 Phraates, by his Slaves ador'd,
 And to the Parthian Crown restor'd,
 But gives the Diadem, the Throne,
 And laurel Wreath to Him alone,
 Who can a treasur'd Mass of Gold
 With firm, undazzled Eye behold.

O D E

19. *Virtus.*] Philosophy, which is here called Virtue, instructs us to reconcile our Passions with Reason, and our Pleasure with Duty; but the Croud, in a false Use of Words, disguise the real Nature of Things by mistaken Names. *Fraudare, rapere, falsis nominibus imperium appellant.* Tac. DAC.

23. *Oculo irretorto.*] The Man, who can look directly upon an Heap of Gold, without being obliged to turn away his Eyes, or being dazzled with its Splendour, is, in the Language of Virtue, the only King. Such is an Eagle's Eye, which can look directly *oculo irretorto* at the Sun. LAMB.

CARMEN III. *Ad Q. DELLIIUM.*

ÆQUAM memento rebus in arduis
 Servare mentem, non secus in bonis

Ab insolenti temperatam

Lætitia, moriture Delli,

Seu mœstus omni tempore vixeris,

Seu te in remoto gramine per dies

Festos reclinatum beâris

Interiore notâ Falerni ;

Quâ

Dellius was a true Picture of Inconstancy. After Cæsar's Death he changed his Party four Times in the Space of Twelve Years, from whence Messala used pleasantly to call him *desultorem bellorum civilium*, in Allusion to a Custom of the ancient Cavalry, who had two Horses, and vaulted from one to the other, as they were tired. The Peace, that succeeded the civil Wars, gave him an Opportunity of establishing his Affairs, which must naturally have been greatly disordered by so many Changes. At this time Horace wrote this Ode, in which he instructs him in the purest Maxims of Epicurean Philosophy.

The Soul and Body, in the Opinion of Epicurus, were two Parts, composed of the same Matter, which ought to unite, in the Harmony and Agreement of their Pleasures, for the Happiness of Man. Horace therefore, after advising Dellius to possess his Soul in Tranquillity by the Moderation of his Passions, allows him to indulge his Senses with innocent Diversions. This is all that an Epicurean can reasonably say, according to his own Principles.

SAN.

Verf.

ODE III. To DELLIUS.

IN arduous Hours an equal Mind maintain,
 Nor let your Spirit rise too high,
 Though Fortune kindly change the Scene,
 Alas ! my Dellius, Thou wert born to die,

Whether your Life in Sadness pass,
 Or wing'd with Pleasure glide away ;
 Whether, reclining on the Grass,
 You blest with choicer Wine the festal Day,

Where

Verf. 1. *Æquam.*] Virtue finds Dangers and Difficulties in all extremes of Life. Prosperity exalterh us too high ; Adversity depresseth us too low. The last Effort therefore of Reason is to support us equally between Presumption and Despair ; nor is any Reflection more capable of producing this Equality of Soul, than the Thoughts of Death, which shall one Day put an End to all the Changes of Fortune. Such a Reflection may furnish us with Motives of Patience in our Affliction, and of Moderation in our Pleasures. SAN.

4. *Moriture Delli.*] The whole Beauty and Force of this Strophe consists in the single Word *moriture*, which is not only an Epithet, but a Reason to confirm the Poet's Advice. DAC.

8. *Interiore notâ Falerni.*] The Romans marked upon every Cask the Growth and Vintage of their Wines, and as they were laid in every Year, the oldest must have been deepest in the Cellar. We may likewise understand some choicer Wine, kept for a particular Occasion of Mirth and Pleasure.

OLD COM. LAMB.

Quà pinus ingens, albaque populus

Umbram hospitalem consociare amant

10

Ramis, & obliquo laborat

Lympha fugax trepidare rivo :

Huc vina, & unguenta, & nimium brevis

Flores amœnos ferre jube rosæ ;

Dum res, & ætas, & fororum

15

Fila trium patiuntur atræ.

Cedes coëm̃tis saltibus, & domo;

Villâque, flavus quam Tiberis lavit,

Cedes ; & extructis in altum

Divitiis potietur hæres.

20

Divesne

9. *Albaque populus.*] The poplar Leaf is white below, and of a deep green above, whence Virgil calls it *bicolor*. The Mythologists give a pleasant Reason for it. Hercules having descended to Hell crowned with Poplar, his Sweat withered the Leaves on one Side, and the Smoke blackened the other.

SAN.

12. *Lympha fugax.*] Here Lambinus cries out, Horace is wonderful, I had almost said divine, in his Epithets. How happy is the Word *trepidare* to signify the Course of a Rivulet, which flows *tremule* & *trepide*, which *laborat trepidare*, flows with Pain and Labour, and Murmuring!

13. *Et nimium brevis flores rosæ.*] The following beautiful Epigram has been translated as the best Comment upon our Author :

Quam longa una dies, ætas tam longa rosarum,

Quas pubescentes juncta senecta premit.

Quam mddo nascentem rutilus conspexit Eous,

Hanc rediens sero vespere vidit anum.

Mark

Where the pale Poplar and the Pine
Expel th' inhospitable Beam ;

Where in kind Shades their Branches twine,
And toils, obliquely swift, the purling Stream.

There pour your Wines, your Odours shed,

Bring forth the rosy, short-liv'd Flower,

While Fate yet spins thy mortal Thread,

While Youth and Fortune give th' indulgent Hour.

Your purchas'd Woods, your House of State,

Your Villa, wash'd by Tiber's Wave,

You must, my Dellius, yield to Fate,

And to your Heir these high-pil'd Treasures leave.

Though

Mark one Day's Reign, so long the lovely Rose,
In Virgin Pride, with living Purple glows,
And, as it triumphs, hastens to its Doom,
While Age united nips the blushing Bloom :
That, which the Sun beheld in rich Array,
Breathing fresh Fragrance to the new-born Day,
At his Return declines the haggard Head,
Its Beauties blasted, and its Glories dead.

D.

15.] *Res.*] Three Things invite Dellius to pursue the
Poet's Advice ; *Res*, his present State of Fortune, which
was happily improved since his submitting to Augustus after
the Battle of Actium ; *Ætas*, his Age, which was now in
its greatest Vigour ; *Fila trium sororum*, his Health, which
promised him a Number of Years, while the Fates yet spin
the black and fatal Thread of Life.

SAM.

Divesne, prisco & natus ab Inacho,
Nil interest, an pauper, & infimâ

De gente sub dio moreris,

Victima nil miserantis Orci.

Omnes eodẽm cogimur : omnium 25

Versatur urnâ, seriùs, ociùs

Sors exiturâ, & nos in æternum

Exilium impositura cymbæ.

CARMEN

25. *Omnium versatur urna.*] As it was customary among the Ancients to decide Affairs of utmost consequence by Lot, they feigned, that the Names of all Mankind were written upon Billets, and thrown into an Urn, which was perpetually in Motion; and that they, whose Billets were first drawn, should die first.

DAC.

Though you could boast a Monarch's Birth,
 Though Wealth unbounded round Thee flows,
 Though poor, and sprung from vulgar Earth,
 No Pity for his Victim Pluto knows,

For all must tread the Paths of Fate,
 And ever shakes the mortal Urn,
 Whose Lot embarks us, soon or late,
 On Charon's Boat, ah ! never to return,

CARMEN IV. *Ad XANTHIAM PHOCEUM.*

NE fit ancillæ tibi amor pudori,
 Xanthia Phoceu : prius insolentem
 Serva Briseis niveo colore

Movit Achillem.

Movit Ajacem Telamone natum
 Forma captivæ dominum Tecmessæ :
 Arsit Atrides medio in triumpho

Virgine rapta ;

Barbaræ postquam cecidere turmæ
 Theffalo victore, & ademptus Hector
 Tradidit fessis leviora tolli

Pergama Graiis.

Nescias an te generum beati
 Phyllidis flavæ decorent parentes :
 Regium certè genus, ac Penates
 Mœret iniquos.

Crede

Horace, with an Air of Irony and Pleasantry, encourages Phoceus to indulge his Passion for his slave. It hath been already remarked, that Lovers of this kind were called *Ancillarioli* ; We have the Term in Martial, with another of the same Character.

*Ancillariolum tua te vocat uxor, & ipsa
 Leticariola est ; estis, Alauda, pares.*

Verf. 3. *Niveo colore.*] Dares Phrygius hath left us the following Picture of Briseis. *Briseidam formosam, alta statura, candidam, capillo flavo, & molli, superciliis junctis, oculis venustis, corpore æquali, blandam, affabilem, verecundam, animo simplici, piam.* Briseis was beautiful, tall, fair-complexioned ; her Hair yellow and delicate ; her Eye-brows joined ; her Eyes modestly sweet ; and her whole Person exactly proportioned. She was gentle, affable, modest, simple of Manners,

ODE IV. To XANTHIAS PHOCEUS.

BLUSH not, my Phoeus, though a Dame
 Of servile State thy Breast enflame;
 A Slave could stern Achilles move,
 And bend his haughty Soul to Love:
 Ajax, invincible in Arms,
 Was captiv'd by his Captive's Charms:
 Atrides, midst his Triumphs mourn'd,
 And for a ravish'd Virgin burn'd,
 What Time, the fierce Barbarian Bands
 Fell by Peleides' conquering Hands,
 And Troy (her Hector swept away)
 Became to Greece an easier Prey.

Who knows, when Phyllis is your Bride,
 To what fine Folk you'll be allied?
 Her Parents dear, of gentle Race,
 Shall not their Son-in-law disgrace.
 She sprung from Kings, or nothing less,
 And weeps the Family's Distress.

Think

ners, and pious. He hath also given this Description of Cassandra: *Mediocri statura, ore rotundo, rufam, oculis micantibus*. Cassandra was of middle Stature, Her Mouth little and round, Her Complexion ruddy, Her Eyes sparkling.

13. *Nescias*.] Horace here answers an Objection, that all the Slaves he had named were Daughters of Kings; that the greatest Princes might therefore have loved them without Shame, and that these Examples could not authorise Phoeus in his Love for Phyllis, who was probably of an obscure Family. DAC.

15. *Regium genus*.] These Words must be construed in the Nominative Case, and do not depend upon *mæret*. As the

Crede non illam tibi de scelestâ
 Plebe delectam; neque sic fidelem,
 Sic lucro averfam, potuisse nasci

Matre pudendâ.

20

Brachia, & vultum, teretesque furas
 Integer laudo: fuge suspicari,
 Cujus octavum trepidavit ætas
 Claudere lustrum.

CARMEN

Romans had subdued all the Kingdoms of the World, Horace would insinuate that Phyllis might possibly be some conquered Monarch's Daughter. When Nero had resolved to marry Acte, he suborned two Consular Persons to swear, that she was of a Family Royal. *Acten libertam paulum abfuit quin iusto matrimonio sibi conjungeret, submissis Consularibus viris qui regio genere octam pejerarent.* SUEt.

17. *Scelestâ plebe.*] *Scelestus* here signifies miserable, calamitous. *Scelestiorem ego annum argento sænori nullum unquam vidi.* PLAUT. One of the Gates of Rome was called *scelestata*, or unfortunate. HEINS. DAC.

Think not that such a charming She
Can of the fordid Vulgar be ;
To shameless, prostituted Earth,
Think not that Phyllis owes her Birth,
Who with such Firmness could disdain
The Force and Flattery of Gain.

Yet, after all, believe me, Friend,
I can with Innocence commend
Her blooming Face, her snowy Arms,
Her taper Leg, and all her Charms,
For trembling on to forty Years
My Age forbids all jealous Fears.

CARMEN V.

NONDUM subacta ferre jugum valet
Cervice; nondum munia comparis

Æquare, nec tauri ruentis

In Venerem tolerare pondus.

Circa virentes est animus tuæ

Campos juvencæ, nunc fluviis gravem

Solantis æstum, nunc in udo

Ludere cum vitulis salicto

Prægestientis. Tolle cupidinem

Immitis uvæ: jam tibi lividos

Distinguet Autumnus racemos

Purpureo varius colore.

Jam

The twenty-second Ode of the first Book to Fuscus Ariftius commends the Beauties of Lalage, and if we believe with Mr. Dacier, that this is the same Lalage, it will be a Proof, that the Odes of Horace, in general, are not ranged in that Order, in which they were written. She is here represented as too young for Marriage, and her Lover is advised to wait until he may with more Decency pay his Adresses to her.

Verf. 5. *Circa virentes est.*] Horace hath again given us the same Image in the eleventh Ode of the third Book.

*Quæ, velut latis equa trima campis,
Ludit exultim, metuitque tangi,
Nuptiarum expers, & adhuc protervo
Cruda marito.*

Who, like a Filley o'er the Field
With playful Spirit bounds, and fears to yield
To Hand of gentlest Touch, or prove,
Wild as she is, the Joys of wedded Love.

9. Præ.

ODE V.

SEE, thy Heifer's yet unbroke
 To the Labours of the Yoke,
 Nor hath Strength enough to prove
 Such impetuous Weight of Love.
 Round the Fields her Fancy strays,
 O'er the Mead she sportive plays,
 Or beneath the fultry Beam
 Cools her in the passing Stream,
 Or with frisking Steerlings young
 Sports the fallow Groves among.

Do not then commit a Rape
 On the crude, unmellow'd Grape :
 Autumn soon, of various Dyes,
 Shall with kinder Warmth arise,
 Bid the livid Clusters glow,
 And a riper Purple show.

Time

9. *Prægestientis.*] The Word *gestio* is properly applied to Animals, that express their Desires by their Motions; *Prægestire* is a stronger Expression of the Passions. LAMB.

10. *Jam tibi lividos distinguet Autumnus.*] It may be necessary to put these Words into their grammatical Order. *Autumnus varius jam distinguet tibi lividos racemos colore purpureo.* The various Autumn shall soon paint for you those Clusters, which are yet green and livid. Autumn is called *various* from the Variety of its Fruits. TORR.

Jam te sequetur (currit enim ferox
 Ætas, & illi, quos tibi demserit,

Apponet annos) jam protervâ

15

Fronte petet Lalage maritum ;

Dilecta, quantum non Pholoë fugax,

Non Chloris, albo sic humero nitens,

Ut pura nocturno renidet

Luna mari, Cnidiufve Gyges ;

20

Quem si puellarum infereres choro,

Mirè sagaces falleret hospites

Discrimen obscurum, solutis

Crinibus, ambiguoque vultu.

CARMEN

18. *Albo sic humero nitens.*] Ladies in Rome, of more than usual Gallantry, used to dress themselves in such a Manner, that their Shoulders appeared. The Translator hath ventured to change the Expression, as it could not easily be understood by an English Reader.

24. *Discrimen obscurum, ambiguoque vultu.*] The three following beautiful Passages do Honour to our Author, as they seem to be Imitations of this Line.

— *cujus manantia fletu*

Ora puellares faciunt incerta capilli.

JUVEN.

Beneath whose Virgin Locks, while flowing Tears
 Bedew his Cheek, a doubtful Face appears.

Talis erat cultu facies, quam dicere vere

Virgineam in puero, puerilem in virgine posses.

OVID.

Of either Sex, each various Grace

You might behold with Joy,

And well might seem the lovely Face

Boyish in Girl, or girlish in a Boy.

Dum dubitat Natura marem, faceretne puellam,

Factus es, ô pulcher, pæne puella puer.

AUSON.

While Nature doubtful stands

A Male, or Female to compose,

Beneath her forming Hands

Almost a Girl the beauteous Boy arose.

Time to Her shall count each Day,
Which from You it takes away;
Lalage, with forward Charms,
Soon shall rush into your Arms;
Pholoë, the flying Fair,
Shall not then with Her compare;
Nor the Maid of Bosom bright,
Like the Moon's unspotted Light,
O'er the Waves, with silver Rays,
When the floating Lustre plays:
Nor the Cnidian fair and young,
Who, the Virgin Choir among,
Might deceive, in female Guise,
Strangers, though extremely wise,
With the Difference between
Sexes hardly to be seen,
And his Hair of flowing Grace,
And his boyish, girlish Face.

CARMEN VI. *Ad* SEPTIMIUM.

SEPTIMI, Gades aditure mecum, &
 Cantabrum indoctum juga ferre nostra, &
 Barbaras Syrtes, ubi Maura semper
 Æstuat unda;

Tibur

Septimius, in his Professions of Friendship to Horace, assured him, that he would run all future Hazards of his Fortune, and that nothing should ever separate them again. The Poet declares to Him, that tired of the Fatigues of War, he now only wished to pass the Remainder of his Days in Tranquillity, either at his own Seat near Tibur, or with Septimius at Tarentum.

SAN.

Verf. 1. *Septimi, Gades aditure mecum.*] Septimius, according to the old Scholiast, was a Roman Knight. He attended Tiberius in his Eastern Expedition in 731, and we may believe he was well esteemed by Augustus, since he is mentioned with Regard by Him in a Letter to Horace. *Tui qualem habeam memoriam poteris ex Septimio nostro audire; nam incidit ut coram illo fieret a me mentio tui.* This Expression *Gades aditure*, is only a warm, poetical Manner of saying, no Toils or Dangers should divide their Friendship. Catullus, Ovid and Propertius have Instances of this Language; and Horace in the same Style promises to attend Mæcenas, when he went with Octavius to the War against Antony.

If

ODE VI. To SEPTIMIUS.

SEPTIMIUS, who hast vow'd to go,
 With Horace even to farthest Spain,
 Or see the fierce Cantabrian Foe,
 Untaught to bear the Roman Chain,
 Or the barbaric Syrts, with mad Recoil
 Where Mauritanian Billows ceaseless boil;

May

If the Poet had written this Ode with a real Intention of going with Septimius to Spain, and following Augustus in his Expedition against the Cantabrians, why does he mention Cales, and the Syrts of Afric? This was a very indirect Road from Rome to Cantabria, which is distant from Cales the whole Length of Spain, and yet more distant from the Quick-Sands of Africa. Mr. Dacier, who appears in single Opposition to all the Commentators, says, that Horace speaks here upon the Faith of History, which informs us, that Augustus was obliged to send a Fleet against the Cantabrians, from whence the Poet very justly mentions Cales. Yet when Augustus left Rome, he did not propose going to Spain, but was recalled, from his intended Expedition against the Britons, by a Revolt of the Cantabrians. Horace therefore could not possibly suppose he should be obliged to go in Person to subdue that People, or even to send a Fleet against them.

SAN.

Tibur Argeo positum colono 5

Sit meæ sedes utinam senectæ ;

Sit modus lasso maris, & viarum,

Militiæque :

Unde si Parcæ prohibent iniquæ, 10

Dulce pellitis ovibus Galefi

Flumen, & regnata petam Laconi

Rura Phalanto.

Ille terrarum mihi præter omnes

Angulus ridet ; ubi non Hymetto

Mella decedunt, viridique certat 15

Bacca Venafro ;

Ver ubi longum, tepidasque præbet

Jupiter brumas, & amicus Aulon

Fertili Baccho minimùm Falernis

Invidet uvis. 20

Ille

7. *Sit modus lasso maris.*] The Poet says in general, that whether he should be obliged to travel by Sea or Land, or to bear Arms again, he wishes that Tibur may be the Retreat of his old Age. He had not only served under Brutus, but attended Mæcenas to the second Congress at Brundisium, and through all the War of Sicily. These violent Motions were by no means agreeable to his Humour and Complexion. He was a Poet, a Philosopher, and of a Constitution too delicate to bear such Fatigues. SAN.

10. *Pellitis ovibus.*] The Sheep of Tarentum, and Attica had a Wool so fine, that they were covered with Skins to preserve it from the Inclemency of the Weather. Pliny says, these Coverings were brought from Arabia. CRUQ.

18. *Fertili Baccho.*] It is probable that Aulon was a little Hill, near Tarentum, famous for its Vines. It is mentioned by Martial as equally remarkable for its Wool.

Nobilis

May Tibur to my latest Hours
 Afford a kind and calm Retreat;
 Tibur, beneath whose lofty Towers
 The Grecians fix'd their blissful Seat;
 There may my Labours end, my Wandering cease,
 There all my Toils of Warfare rest in Peace.

But should the partial Fates refuse
 That purer Air to let me breathe,
 Galefus, gentle Stream, I'll chuse,
 Where Flocks of richest Fleeces bathe:
 Phalantus there his rural Sceptre sway'd,
 Uncertain Offspring of a Spartan Maid.

No Spot so joyous smiles to Me
 Of this wide Globe's extended Shores;
 Where nor the Labours of the Bee
 Yield to Hymettus' golden Stores,
 Nor the green Berry of Venafran Soil
 Swells with a riper Flood of fragrant Oil.

There Jove his kindest Gifts bestows,
 There joys to crown the fertile Plains,
 With genial Warmth the Winter glows,
 And Spring with lengthen'd Honours reigns,
 Nor Aulon, friendly to the cluster'd Vine,
 Envies the Vintage of Falernian Wine.

That

*Nobilis & lanis & felix vitibus Aulon
 Det pretiosa tibi vellera, vina mihi.*

Fam'd for its Wool, and happy in its Vines,
 Yours be its Fleeces, and be mine its Wines.

Horace

Ille te mecum locus, & beatæ

Postulant arces : ibi tu calentem

Debitâ sparges lacrymâ favillam

Vatis amici.

CARMEN

Horace says *fertili Baccho*, Tibullus *Bacchi cura Falernus ager*, and Propertius *Bacche, soles Phœbo fertilis esse tus*. TORR.

23. *Debitâ sparges.*] The Poet here requires the last Office of Friendship from Septimius, that He would sprinkle his Ashes with a Tear. These Words CUM LACRYMIS POSUIT are frequently found in ancient Epitaphs, and in the Urn a little Bottle filled with Tears.

Nos viles animæ, inhumata infletaque turba. TORR.

Favillam.] Horace, more strongly to mark the Friendship of Septimius, says, that he shall perform this last pious Office, before his Ashes shall be cold; while they shall be yet glowing from the funeral Pile. DAC.

That happy Place, that sweet Retreat,
The charming Hills that round it rise,
Your latest Hours and mine await,
And when at length your Horace dies,
There the deep Sigh thy Poet-Friend shall mourn,
And pious Tears bedew his glowing Urn.

CARMEN VII. *Ad POMPEIUM VARUM.*

O Sæpe mecum tempus in ultimum
 Deducte, Bruto militiæ duce,
 Quis te redonavit Quiritem
 Dîs patriis, Italoque cœlo,
 Pompei, meorum prime fodalium? 5
 Cum quo morantem sæpe diem mero
 Fregi, coronatus nitentes
 Malobathro Syrio capillos.
 Tecum Philippos, & celerem fugam
 Sensi, relicta non bene parmula; 10
 Quum fracta virtus, & minaces
 Turpe! solum tetigere mento.

Sed

When a Peace was concluded in the Year 715 between Sextus Pompeius and the Triumvirate, a general Amnesty was granted to all, who had followed the Party of Pompey. This seemed to Varus a favourable Occasion of quitting the Profession of Arms, and returning to Rome, when probably this Ode was written. Horace was then twenty-six Years of Age.

MASSON.

Vers. 1. *Sæpe.*] This Passage is of Importance, with regard to the Life of Horace. Brutus took with him from Athens, eight or nine Months after Cæsar's Death, a Number of young Gentlemen, who were willing to follow his Fortunes in the Cause of Liberty. Our Poet then began his Warfare. He continued two Years under the Command of that great Man, and we may believe with some Merit, since he was raised to the Tribuneship of a Legion.

3. *Quis te redonavit.*] This is not an Interrogation proceeding from Ignorance or Uncertainty. It is a kind of Exclamation; an Expression vivid and natural, arising from the Joy, which Horace feels at Sight of a Friend from whom he had been many Years separated by the Misfortunes of the

the

ODE VII. *To POMPEIUS VARUS.*

VARUS, in early Youth belov'd,
 In War's extremest Dangers prov'd,
 Our daring Host when Brutus led,
 And in the Cause of Freedom bled,
 To Rome, and all her Guardian Powers,
 What happy Chance my Friend restores,
 With whom I've cheer'd the tedious Day,
 And drank its loitering Hours away,
 Profuse of Sweets while Syria shed
 Her liquid Odours on my Head?

With Thee I saw Philippi's Plain,
 Its fatal Rout, a fearful Scene!
 And dropp'd, alas! th' inglorious Shield,
 Where Valour's self was forc'd to yield,
 Where foil'd in Dust the vanquish'd lay,
 And breath'd th' indignant Soul away.

But

the Times. *Quis te redonavit, quis te casus restituit! quam felici tandem fato restitutus fuisti!* SAN.

5. *Pompei.*] We do not find, that the Family of Pompey ever took the Surname of Varus. Mr. Sanadon therefore believes the Ode ought to be inscribed to Pompeius Grosphus, to whom Horace writes another Ode, *Otium Divos*, &c. and whom he mentions in his Epistle to Iccius.

7. *Fregi diem.*] See the Notes on *nec partem solido demere de die*. First Ode.

Coronatus nitentes malobathro capillos.] The Use of Crowns and Essences was first introduced into the Roman Entertainments by the Ladies. DAC.

10. *Parmulū.*] There is something ingenuous in the Poet's recording this Instance of his own Cowardice, which possibly might never have been known to Posterity. Archilochus, Alcæus, and Demosthenes, are Examples of the same Ingenuity

Sed me per hostes Mercurius celer

Denso paventem sustulit aëre :

Te rursus in bellum reforbens.

15

Unda fretis tulit æstuosis.

Ergo obligatam redde Jovi dapem ;

Longaque fessum militiâ latus

Depone sub lauru meâ ; neu

Parce cadis tibi destinatis.

20

Oblivioso

genuity of Spirit. Next to true Courage, says a French Commander, nothing is more brave than a Confession of Cowardice.

SAN.

When the Athenians routed the Lesbians, they found the Arms of Alcæus on the Field of Battle, and dedicated them to Minerva, as a glorious Monument of their Victory. A Circumstance, which Alcæus took care not to forget in the Verses, which he made on his Misfortune.

11. *Fraſta virtus.*] The Poet, by doing Justice to the Vanquished, pays the highest Compliment to their Conquerors ; and in reality the better Troops were on the Side of Brutus and Cassius, although Fortune declared for Octavius and Antony. Florus speaking of this Battle—*Sed quanto efficacior est Fortuna quam Virtus !*

DAC.

Virtue among the ancient Romans usually signified Valour, as among the modern Romans it means a Knowledge of the politer Arts, Poetry, Music, Painting, and Statuary. Some Commentators would here apply the Word to the moral Character of Brutus, but perhaps the Poet dare not thus describe the Person, whom he was obliged to call the Murderer of Cæsar. Besides, Valour may be overcome, but Virtue never can.

Minaces.] After the Battle of Philippi, in which Brutus routed the Forces of Octavius, his Soldiers demanded, in a mutinous Manner, to be led against the Enemy. They complained, that They were confined within their Camp, when the Forces of Octavius, broken by their late Defeat, and oppressed by Famine, might easily be conquered. Bru-

tus

But me, when dying with my Fear,
Through warring Hosts, enwrap'd in Air.
Swift did the God of Wit convey;
While Thee, wild War's tempestuous Sea,
Reforbing, hurried far from Shore,
And to new Scenes of Slaughter bore.

To Jove thy votive Offering pay,
And here beneath my Laurels lay
Thy Limbs, from Toils of Warfare free,
Nor spare the Casks reserv'd for Thee,

But

tus at last fatally gave way to their Impatience and Temerity, for which the Poet gives them the Epithet *minaces*.

12. *Turpe!*] By dividing *turpe* from *solum*, to which it is usually joined as an Epithet, and by a different Manner of Pointing, we give it the Force of an Exclamation. *Et minaces turpe! solum tetigere mento.* SAN.

13. *Sed me per hostes, &c.*] Horace here alludes to the Battles of Homer, where Heroes are frequently carried off from Danger by their guardian Gods; and as Mercury presided over Arts and Sciences, particularly over Lyric Poetry, the Poet hath here chosen him for his Protector. CRUQ. LAMB.

15. *Te rursus.*] The French Critics imagine that Varus, after the Battle of Philippi, embarked on board the Fleets either of Domitius or Murcus, who continued the War under the younger Pompey against Octavius and Anthony. Thus by a conjectural Piece of History, incapable of Proof, they destroy the Beauty of a Metaphor, which very naturally represents Pompey carried out by the Tide into the main Ocean of War.

17. *Dapem.*] *Dapis* was properly a Sacrifice which was yearly offered to Jupiter, from thence called *Dapalis*. It was afterwards understood of all Kinds of Sacrifices and Festivals.

DAC.

18. *Fessum longâ militiâ.*] Five Years, in a Party always unfortunate, might well seem a tedious and fatiguing Warfare; at least such an Expression is very natural in a Poet of an indolent, unactive Complexion.

SAN.

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.

CARMEN

25. *Arbitrum bibendi.*] Cicero says with a good deal of Pleasantry of Verres, *This Prætor, so severe of Manners, so diligent in his Office, who never obeyed the Laws of the Roman People, yet never violated the Laws of Drinking.*

The Romans in their Entertainments usually appointed a Person, whom they called King, with a Power to regulate the Feast, and govern the Guests. His Office was decided by the best Cast on the Dice, which was called *Venus* or *Venerius Jactus*, or *Basilicus*. The Games of this Kind were the *Ludi talorum* and *Ludi tesserarum*, for the *Aleæ* were forbidden by Law. *Venus* was the fortunate Cast in both Games, but with this Difference, that with the *Tali* all the Dice were to rise in different Numbers, but with the *Tesseræ* the Winner was to throw three Sixes. If we enquire why the Cast of Sixes was called *Venus*, the skilful in theological Arithmetic, says Mr. Dacier, inform us, that the World having been perfectly finished the Sixth Day, the Number Six was from thence esteemed fortunate and happy, and was even called *κόσμος*, or *World*.

Lipsius hath collected fifteen Laws of the Roman Entertainments, of which the following are most remarkable :

Vinum purum putum puer infundito.

A summo ad imum more majorum bibunto.

Decem cyathi summa potio sunt.

Musis nonum, decimum Apollini libanto.

Dominam si quis habessit indicium facito.

Rixæ, clamor, contentio ad Tibracas

Ablegantur ; eorum vicem carmen,

Aliudve quid Musæum proferunto.

Unmix'd

But joyous fill the polish'd Bowl,
 With Wine oblivious chear thy Soul,
 And from the breathing Phials pour
 Of essenc'd Sweets a larger Shower.

But who the Wreath unfading weaves
 Of Parsly or of Myrtle-Leaves ?

To whom shall Beauty's Queen assign
 To reign the Monarch of our Wine ?

For Thracian-like I'll drink to day,

And deeply Bacchus it away.

Our Transports for a Friend restor'd,

Should even to Madness shake the Board.

Unmix'd be our Wine, and pure let it flow,
 As our Fathers ordain'd, from the High to the Low.

Let our Bumpers, while jovial we give out the Toast

In gay Compotation, be ten at the most ;

The Ninth to the Muses in Order must follow,

The Tenth a Libation be made to Apollo.

If any one harbours a Nymph in his Breast ;

Let him name the fair Tyrant, who robs him of Rest ;

Let Quarrels, and Clamour, and vile Disputation

In Banishment endless be sent to the Thracian ;

While here in their Stead, in our Good-fellow Matches

Carousing melodious, we sing merry Catches. D.

27. *Bacchabor.*] The Greeks have many Examples of Verbs formed from proper Names, Ἀιγυπλιῶσαι to grow black like an Ægyptian, Φοιβάζειν and Βαχχίζειν, to be inspired by Phœbus, and Bacchus ; thus the Latins have formed the Verbs Græcari and Bacchari. But if the Translation hath been too bold in imitating Beauties not natural to the English Tongue, the Fault may be corrected by reading *riot* or *revel* instead of Bacchus.

CARMEN VIII. *Ad BARINEN.*

ULLA si juris tibi pejerati
 Pœna, Barine, nocuisset unquam;
 Dente si nigro fieres, vel uno
 Turpior ungui;
 Crederem: sed tu, simul obligâsti
 Perfidum votis caput, enitescis
 Pulchrior multo, juvenumque prodis
 Publica cura.
 Expedit matris cineres opertos
 Fallere, ac toto taciturna noctis
 Signa cum cœlo, gelidâque divos
 Morte carentes.

Ridet

The Gallantry of this Ode is of a very particular Kind. The Poet pays such Compliments to Barine's Beauty, as are almost worth a Woman's Perjury to deserve: especially when every new Instance of deceiving gives a new Charm.

Verſ. 1. *Ulla si juris.*] The Ancients believed that a Lye was always attended with some immediate Punishment, the Loss of a Tooth, a Blister on the Tongue, &c.

Esse Deos credamne? fides jurata fefellit,

Et facies illi, quæ fuit ante, manet.

Quam longos habuit, nondum perjura, capillos,

Tam longos, postquam Numina læsit, habet. OVID.

DAC.

Can there be Gods? The perjur'd Fair-one swore,
 Yet looks as lovely, as She look'd before.
 Long flow'd the careless Tresses of her Hair,
 While yet she shone as innocent as fair;
 Long flow the Tresses of the Wanton now,
 And sport as Trophies of her broken Vow.

D.

5. Sed

ODE VIII. To BARINE.

IF e'er th' insulted Powers had shed
 The slightest Vengeance on thy Head,
 If but a Nail or Tooth of Thee
 Were blacken'd by thy Perjury,
 Again thy Falshood might deceive,
 And I the faithless Vow believe.
 But when, Perfidious, you engage
 To meet high Heaven's vindictive Rage,
 You rise, with heighten'd Lustre fair,
 Of all our Youth the public Care.
 It thrives with Thee to be forsworn
 By thy dead Mother's hallow'd Urn :
 By Heaven, and all the Stars, that roll
 In silent Circuit round the Pole ;
 By Heaven, and every nightly Sign,
 By every deathless Power divine ;

For

5. *Sed tu, simul obligâsti.*] They, who made either Oaths or Promises, submitted themselves tacitly to the Pains and Curses, which ought to fall upon their Heads if They swore falsely, or did not perform their Promises. They were called *voti rei*, or *voto damnati*, and their Heads, in the Language of Horace, were devoted to the Vengeance of the Gods, if they did not perform their Vows. DAC.

9. *Expedit.*] Perhaps these four Lines are an Explanation of Barine's Oath, and we find in Propertius almost the Form of it,

*Ossa tibi juro per matris, & ossa parentis ;
 Si fallo, cinis heu ! sit mihi uterque gravis.*

DAC.

Ridet hoc, inquam, Venus ipsa; rident
Simplices Nymphæ; ferus & Cupido,
Semper ardentes acuens sagittas

15

Cote cruentâ.

Adde, quòd pubes tibi crescit omnis;
Servitus crescit nova; nec priores
Impiæ tectum dominæ relinquunt

Sæpe minati.

20

Te suis matres metuunt juvenis;
Te fenes parci, miseræque nuper
Virgines nuptæ, tua ne retardet
Aura maritos.

CARMEN

13. *Ridet.*] Venus, Cupid, and the Nymphs, are not the only Deities, who laugh at the Perjuries of Lovers. Jupiter himself is equally good-natur'd, and Plato gives a very whimsical Reason for it. The Pleasures, says he, are Infants incapable of Understanding and Judgement, therefore not liable to Punishment for Perjury or Breach of Promise. From hence came the Proverb *Aphrodisium Juramentum*, a Lover's Oath.

16. *Cote cruentâ.*] Anacreon says, when Vulcan forges the Arrows of Love, Venus dips their Points into Honey, but that Cupid afterwards tempers and hardens them with Gall. This Image of the God sharpening his Arrows on a Whetstone wet with Blood, instead of Oil or Water, hath something very pleasantly terrible. There is a very fine Picture of it at Chantilli, a Seat of the great Prince of Condé.

The Translation hath endeavoured to open the Thought of Horace by carrying it a little farther than he hath expressed it. Cupid wets his Whetstone with the Blood of some Unfortunate, who was slain by Barine's Cruelty, and sharpens his Arrows for the Death of some future Lovers.

For Venus laughs at all thy Wiles,
The gentle Nymphs behold with Smiles,
And, with the Blood of some poor Swain,
By thy perfidious Beauty slain,
Fierce Cupid whets his burning Darts,
For Thee to wound new Lovers' Hearts.

Thy Train of Slaves grows every Day,
Infants are rising to thy Sway,
And They, who swore to break thy Chain,
Yet haunt those impious Doors again.
Thee Mothers for their Striplings fear,
The Father trembles for his Heir,
And weeping stands the Virgin-Bride,
In Hymen's Fetters newly tied,
Lest you detain, with brighter Charms,
Her perjur'd Husband from her Arms.

CARMEN IX. *Ad VALGIUM.*

NON semper imbres nubibus hispidos
Manant in agros ; aut mare Caspium

Vexant inæquales procellæ

Usque ; nec Armeniis in oris,

Amice Valgi, stat glacies iners

Menfes per omnes ; aut Aquilonibus

Querceta Gargani laborant,

Et foliis viduantur orni.

Tu semper urges flebilibus modis

Myſten ademptum ; nec tibi Veſpero

Surgente decedunt amores,

Nec rapidum fugiente ſolem.

5

10

At

To know how to comfort the Afflicted is a Talent which few People poſſeſs, while every one is willing to make Trial of his Skill. But indeed it were better, in Loſſes that are without Remedy, to talk to the Heart than to the Underſtanding ; for Motives of Conſolation, which are moſt natural and obvious, are frequently more ſucceſſful, than the graveſt Maxims of Morality, and the moſt curious Refinements of Reaſon. Such is the Method of Horace in comforting a Father, afflicted for the Death of a Son whom he tenderly loved. He does not condemn his Grief, but propoſes to him to ſtop the Continuance of it, or at leaſt to ſuſpend its Courſe.

It is not difficult to aſcertain the Date of this Ode. The two laſt Strophanes ſhew that it was written in 734, the Year after Auguſtus his Armenian Expedition.

SAN.

Verſ. 3. *Inæquales procellæ.*] Our lateſt Accounts of this Sea deſcribe it as extremely tempeſtuous and inconstant ; expoſed on every Side to Storms, without Harbours for Shipping ; and navigable only from the End of April to the Beginning of October. Horace therefore ſpeaks with his uſual Exactneſs, and characteriſes the Caſpian Sea.

SAN.

4. *Armeniis in oris.*] Armenia is ſurrounded with Mountains continually covered with Snow. The Nature of the Soil,

ODE IX. To VALGIUS.

NOR everlasting Rain deforms
 The squalid Fields, nor endless Storms,
 Inconstant, vex the Caspian Main,
 Nor on Armenia's frozen Plain
 The loitering Snow unmelting lies,
 Nor, loud when Northern Winds arise,
 The labouring Forests bend the Head,
 Nor yet their leafy Honours shed :
 But you in ceaseless Tears complain,
 And still indulge this weeping Strain.
 When Vesper lifts his Evening Ray,
 Or flies the rapid Beam of Day,
 The Death of Mystes fills your Eyes,
 And bids the tender Passion rise.

Not

Soil, which is impregnated with Salt, contributes to the Coldness of the Climate, nor is it uncommon to see Frost and Snow there in the Month of June.

SAN.

5. *Glacies iners.*] Mr. Sanadon frequently blames Horace for an inharmonious flowing of his Lines, and a disagreeable chiming of his Words. He quarrels with him in this Ode for a Length of Consonants, *Glacies iners menses per omnes*, which he would not forgive even in a Poet of these Days.

Such Remarks very often shew a manly and spirited Carelessness in a Writer, and perhaps a cold and delicate Exactness in a Critic. Will it be too bold to say, that Horace might have intended by this very Length of Consonants to image to us a dull, unactive, lifeless Weight of Snow; for such is the Meaning of the Word *iners*? There is in Terence a beautiful Instance of this kind, which it is impossible to read without feeling a sort of Tedioufness in the Words.

Tædet harum quotidianarum formarum.

9. *Urges flebilibus modis Mysten.*] Valgius continually pursues (such is the Force of the Verb *urgere*) with lamentable Elegies the Death of Mystes; a Name, which signifies con-
 secrated

At non ter ævo functus amabilem

Ploravit omnes Antilochum senex

Annos ; nec impubem parentes

15

Troilon, aut Phrygiæ sorores

Flevere semper. Desine mollium

Tandem querelarum ; ac potius nova

Canemus Augusti tropæa

Cæsaris ; & rigidum Niphaten,

20

Medumque flumen gentibus additum

Victis, minores volvere vortices,

Intrâque præscriptum Gelonos

Exiguus equitare campis.

CARMEN

secrated or initiated, for probably the Son of Valgius was dedicated to some God, and this was his domestic Name.

CRUQ.

10. *Nec tibi Vespero.*] This Star hath different Names, according to its different Employments. It is called Lucifer in the Morning, and is represented as a Boy sitting on a white Horse, *albo Lucifer exit clarus equo*. His Employment was to awake Aurora, *Lucifer ignes evocet Auroræ*, and as he was the brightest of all the heavenly Host of Stars, so he was the last that left the Skies, *cæloque novissimus exit*.

In the Evening he is mounted on an Horse of a darker Colour, *fusco equo*, and is represented with a melancholy, gloomy Aspect, *vultum ferrugine Lucifer sparsus erat*. He now changes his Name, and is generally called Hesperus.

If better Thou belong not to the Dawn,
Sure Pledge of rising Day. MILTON.

SPENCE'S Polymetis.

18. *Ac potius nova.*] This Expedition of Augustus was the most glorious of his whole Life. He not only made the Roman Name revered to the utmost Bounds of Asia and Africa, by imposing Conditions of Peace upon the Indians and Æthiopians : He not only confirmed the Repose of the Empire, by establishing in Greece, Sicily, and Asia Minor, a stable and uniform Government, by dividing Armenia, Cilicia, and Arabia, in Favour of Princes attached to the Interest of the Republic,

Not for his Son the Grecian Sage,
 Renown'd for thrice the mortal Age :
 Not for their youthful Brother dead
 Such Sorrows Priam's Daughter's shed.
 At length these weak Complaints give o'er,
 Indulge th' unmanly Grief no more,
 But let us bolder sweep the String,
 And Cæsar's new-rai'd Trophies sing ;
 Or sing Niphates' freezing Flood,
 And Medus, with his Realms, subdued ;
 Whose Waves are taught with humbler Pride
 Smoother to roll their lessening Tide,
 And Scythians, who reluctant yield,
 Nor pour their Squadrons o'er the Field.

Republic, but humbled the Pride of the Parthians, by obliging Phraates to restore the Roman Eagles and Prisoners taken thirty Years before, and to pull down the Trophies that Orodes had erected for the Defeat of Crassus. To perpetuate the Memory of this Success, he struck a Medal with this Inscription *PRO SIGNIS RECEPTIS*. SAN.

21. *Medumque flumen.*] By the River Medus Horace means the Parthians, as he would distinguish the Armenians by Niphates. The first of these Rivers divided the Empires of the Romans and Parthians, and it appears by Plutarch, that Horace in calling it *Medus* hath only given us its ancient Name. *Euphrates dictus est primum Medus*. Probably the Tigris is here called Niphates, as it rises out of a Mountain of that Name. SAN.

CARMEN X. *Ad LICINIUM MURENAM.*

RECTIUS vives, Licini, neque altum
Semper urgendo ; neque, dum procellas

Cautus horrescis, nimum premendo

Litus iniquum.

Auream quisquis mediocritatem

Diligit, tutus caret obsoleti

Sordibus tecti, caret invidenda

Sobrius aula.

Sævius ventis agitur ingens

Pinus : excelsæ graviore casu

Decidunt turres ; feriuntque summos

Fulgura montes.

Sperat

Licinius was a young Man of an ardent, restless, and ambitious Spirit. He had ruined his Fortune in the Civil Wars, when his Brother Proculeius, with an uncommon Generosity, divided his Patrimony with him and Terentius. But a State of Dependence and Mediocrity was by no means suited to his Humour, and having engaged himself in a Conspiracy against Augustus, he was banished, and afterwards put to Death, notwithstanding all the Interest of Proculeius, and Mæcenæ, who had married his Sister Terentia.

Horace, who knew his Temper, lays down some general Rules for his Conduct, but without any Application, which could either disoblige or injure him. The Sentiments of this Ode are entirely moral, but enlivened by different Metaphors, and animated by different Comparisons ; for if Morality be not treated with Art and Spirit, it will disgust by its Dryness, or grow tedious by its Length.

Verf. 9. *Sævius.*] This Correction, which consists in a

single

ODE X. To LICINIUS MURENA.

L ICINIUS, would You live with Ease,
Tempt not too far the boundless Seas,
And when You hear the Tempest roar,
Press not too near th' unequal Shore.

The Man, within the golden Mean,
Who can his boldest Wish contain,
Securely views the ruin'd Cell
Where sordid Want and Sorrow dwell,
And in himself serenely great,
Declines an envied Room of State.

When high in Air the Pine ascends
To every ruder Blast it bends :
The Palace from its airy Height
Falls tumbling down with heavier Weight,
And when from Heaven the Lightning flies,
It blasts the Hills, which proudest rise.

Who

Single Letter, is taken from an Edition published in the Year 1701, and Mr. Cuninghame hath proposed it in his Notes without condemning it. The Poet both in Justness of Sentiment and Expression should say, *Sævius ventis agitatur pinus*, after having said, *excelsæ gravius turres decidunt*, and *fulgura summos feriunt montes*. SAN.

12. *Fulgura*.] This Reading is found in almost all the ancient Manuscripts, and St. Jerom has thrice quoted this Passage, and always with the Word *Fulgura*. From *Fulgur* is formed *Fulguritus*, *Thunder-struck*. LAMB. BENT. CUN.

Sperat infestis, metuit secundis

Alteram sortem bene præparatum

Pectus. Informes hyemes reducit

15

Jupiter ; idem

Summovet. Non, si malè nunc, & olim

Sic erit. Quondam citharæ tacentem

Suscitat Musam, neque semper arcum

Tendit Apollo.

20

Rebus angustis animosus, atque

Fortis appare : sapienter idem

Contrahes vento nimum secundo

Turgida vela.

CARMEN

13. *Metuit secundis.*] Good Fortune, says Publius Sirus, is of a glassy Nature, bright and brittle. *Fortuna vitrea est ; tunc, quum splendet, frangitur.*

15. *Informes hyemes.*] This Epithet is bold and uncommon. Winter makes the Face of Nature ugly and deformed. SAN.

19. *Suscitat Musam.*] Horace is not here speaking of any particular Muse, or of the Muses in general. He represents Apollo holding in one Hand the Instrument of his Displeasure, in the other the Symbol of his Good-humour. *Musa citharæ* is a poetical Expression for the Lyre itself, as *Musa tragædiæ* signifies Tragedy. BENT.

21. *Animosus atque fortis.*] The Poet very justly joins these Epithets together. The first marks only the Disposition of the Soul ; the second means those Actions, which arise from that Disposition ; or in other Words, Courage and Fortitude.

DAC.

Who e'er enjoys th' untroubled Breast,
With Virtue's tranquil Wisdom blest,
With Hope the gloomy Hour can chear,
And temper Happiness with Fear.
If Jove the Winter's Horrors bring,
Great Jove restores the genial Spring;
Then let us not of Fate complain,
For soon shall change the gloomy Scene.
Apollo sometimes can inspire
The silent Muse, and wake the Lyre :
The deathful Bow not always plies,
Th' unerring Dart not always flies.
When Fortune, various Goddess, lowers,
Collect your Strength, exert your Powers,
But, when she breathes a kinder Gale,
Wisely contract your swelling Sail.

CARMEN XI. *Ad* QUINTIUM HIRPINUM.

QUID bellicosus Cantaber, & Scythes,
 Hirpine Quinti, cogitet, Adriâ
 Divisus objecto, remittas
 Quærere : neu trepides in usum
 Poscentis ævi pauca. Fugit retro 5
 Levis juventas & decor, aridâ
 Pellente lascivos Amores
 Canitie, facilemque Somnum.
 Non semper idem floribus est honor
 Vernis : neque uno Luna rubens nitet 10
 Vultu. Quid æternis minorem
 Consiliis animum fatigas ?
 Cur

The Design of this Ode is well supported. The Opening is serious, but the Scene grows lively by Degrees, and the two Actors at the End are seated in a rural Arbour near a River's Side calling for Wine and Music. SAN.

Verf. 1. *Cantaber, & Scythes.*] The Commentators have thrown away a great deal of Learning to fix the Date of this Ode. They first suppose it was written when the Cantabrians and Scythians were actually in Arms against the Republic, and then labour to prove it by History, and to reconcile the different Revolts of those Nations to the same Time.

The Words of Horace do not necessarily mean, that the War was yet begun. The Word *cogitet* rather implies the Designs of these People, than their being really in Action. The Poet only advises his Friend not to torment himself with distant or visionary Terrours either for his own, or for the public Welfare. *Quid bellicosus Cantaber & Scythes cogitet, remittas quærere: neu trepides in usum poscentis ævi pauca:* This Language doth not necessarily mean, that these People were actually in Arms, but that their Fidelity could be little depended upon, and that some new Revolt might be soon expected.

Wc

ODE XI. To QUINTIUS HIRPINUS.

BE not anxious, Friend, to know
 What the fierce Cantabrian Foe,
 What intends the Scythian's Pride,
 Far from Us whom Seas divide.
 Tremble not with vain Desires,
 Few the Things which Life requires
 Youth with rapid Swiftneſs flies,
 Beauty's Luſtre quickly dies,
 Wither'd Age drives far away
 Gentle Sleep, and amorous Play.
 When in vernal Bloom they glow
 Flowers their gayeſt Honours ſhow,
 Nor the Moon with equal Grace
 Always liſts her ruddy Face.
 Thus while Nature's Works decay,
 Buſy Mortal, prithee ſay,
 Why do you fatigue the Mind,
 Not for endleſs Schemes deſign'd ?

Thus

We can only pronounce with Certainty, from the eighth and fifteenth Lines, that the Ode was written when Horace and Quintius were largely paſt their Youth. SAN.

5. *Fugit retro levis juventas.*] This general Reflection ſerves to prove the Senſe of the Ode, as it appears in the laſt Note. Life, for its real Happineſs, requires very little more than Neceſſaries, and the Shortneſs of it breaks all our Schemes. The Picture of dry and withered Age chasing away Youth, the Loves, and Sleep, is delicate and natural Imagery. SAN.

9. *Non ſemper idem floribus.*] Nothing is leſs durable than Flowers in Spring; nothing more changeable than the Moon; yet theſe are the beſt Images of human Life. Why then ſhould Creatures, by Nature formed to Mortality, fatigue them-

Cur non sub altâ vel platano, vel hâc
Pinu jacentes sic temere, & rosâ

Canos odorati capillos,

15

Dum licet, Assyriâque nardo

Potamus uncti ? Dissipat Evius

Curas edaces. Quis puer ociùs

Restinguet ardentis Falerni

Pocula prætereunte lymphâ ?

20

Quis devium scortum eliciet domo

Lyden ? eburnâ, dic age, cum lyrâ

Maturet, incomtam Lacænæ

More comam religata nodum,

CARMEN

themselves with endless and uncertain Projects ? From these grand Principles a chearful Enjoyment of the present Hour is a Conclusion not unworthy of an Epicurean Moralist.

TOR. SAN.

18. *Quis puer.*] The Poet's Invitation instantly passes into Action. These Vivacities are usual to him, especially when he proposes a Party of Pleasure.

21. *Quis devium.*] There are almost as many different Opinions upon this Strophe, as there are different Commentators. They have enquired, with very grave and learned Curiosity, into the Meaning of almost every Word, and yet have left the Sense uncertain, although not undetermined.

Torrentius, for the Honour of Horace, asserts, from the Word *elicit* (which shews that some Art was necessary to the Invitation) that Lyde was no common Prostitute. To which Remark, her being at home adds no inconsiderable Strength. *Scortum* is a coarse Name for a Woman of the most infamous Character, and Lyde seems to be sent for to the present Entertainment more for her Music, than her Beauty.

But a Difficulty of more Moment arises with regard to Lyde's Dress. Horace desires Her to tie her Hair carelessly like the Lacedæmonian Ladies, whom Virgil describes with Hair loose and flowing in the Wind.

Mr. Dacier reconciles the two Poets by assuring us, that Virgil describes a Spartan Maid, and Horace means a Spartan Matron ; that in Greece, and particularly in Lacedæmon, the

Thus beneath this lofty Shade,
Thus in careless Freedom laid,
While Assyrian Essence sheds
Liquid Fragrance on our Heads,
While we lie with Roses crown'd,
Let the chearful Bowl go round :
Bacchus can our Cares controul,
Cares that prey upon the Soul.

Who shall from the passing Stream
Quench our Wine's Falernian Flame ;
Who the vagrant Wanton bring,
Mistress of the Lyric String,
With her flowing Tresses tied,
Careless like a Spartan Bride.

the young Women had their Hair loose, and their Heads uncovered ; which were Fashions forbidden to the Spartan Matrons. Plato thus accounts for the Custom ; that the young Maidens of Lacedæmon were taught all the manly Exercises of hunting, wrestling, &c. but the Wives were confined to their domestic Affairs. Yet there was probably some better Reason for a Custom, which not only prevailed in Greece in general, but was received by the Romans. Their common Women were obliged to tie their Hair, when they appeared in Public, to distinguish them from Women of Virtue.

CARMEN XII. *Ad MÆCENATEM,*

NOLIS longa feræ bella Numantiæ
 Nec durum Annibalem, nec Siculum mare,
 Pœno purpureum sanguine, mollibus
 Aptari citharæ modis ;
 Nec sævos Lapithas, & nimium mero
 Hylæum ; domitosque Herculeâ manu
 Telluris juvenes, unde periculum
 Fulgens contremuit domus

5

Saturni

The Subject of this Ode is almost the same as that of two others, *Scriberis Vario* and *Pindarum quisquis*, but the Conduct is different. There is not here any Allegory, and the Reasons, with which the Poet excuses Himself for not writing of Wars and Conquests, are more natural and more enlarged. It appears by the eleventh Verse, that the Ode was written before the Year 725, and they, who are fond of guessing, may naturally assign any following Year. SAN.

Verf. 1. *Feræ Numantiæ.*] Numantia is here called *feræ* for the Fierceness of its Inhabitants, who chose to destroy themselves by Sword, and Fire, and Poison, rather than yield to the Roman People. DAC.

2. *Durum.*] Doctor Bentley, Mr. Cuningham, and Sanadon, have received this Epithet instead of *durum*. It is found in the greater Number of Copies, and in some of the first Editions. It makes an Opposition to *mollibus*, that is not disagreeable, and Virgil uses the Expression *Scipiadas duos bello*.

3. *Mollibus modis.*] The Poet does not mean, as some Commentators understand him, that grave or tragic Subjects do not agree with Lyric Poetry. This Assertion were absolutely false, and the Odes of Pindar and Horace are a Proof of the contrary. He only says, that his own Lyre has no other Sounds, but what are proper for Love, and that it refuses all Subjects of Grandeur and Sublimity.

Mr. Dacier and some other Commentators believe, that this Ode was written upon the Marriage of Mæcenas with Terentia. If this were true, the Poet very ill excuses himself

ODE XII. To MÆCENAS.

NUMANTIA's Wars, for Years maintain'd,
 Or Hannibal's vindictive Ire,
 Or Seas with Punic Gore distain'd,
 Suit not the Softness of my feeble Lyre ;

Nor the fierce Broils and savage Mirth
 Of Centaurs deep with Wine imbru'd ;
 Nor the gigantic Sons of Earth
 By Force Herculean gloriously subdu'd :

That Earth-born Race, with dire Alarms
 Who shook the starry Spheres above,
 And impious dar'd with horrid Arms
 Boldly defy th' Omnipotence of Jove.

You

self upon Account of his Amours, for not attempting an Ode upon the Conquests and Triumphs of Octavius, when at the same Time he presses Mæcenas to write an History of them. Terentia was at least as good an Excuse, as any of the Poet's Mistresses.

SAN.

5. *Nec sævos Lapithas.*] Mr. Dacier is astonished, that none of the Commentators have discovered the Allegory, under which Horace compares the civil War, in which Brutus and Cassius were conquered by Augustus, to the War in which the Giants were subdued by Hercules ; and again to the Quarrel of the Lapithæ, in which Hylæus so naturally represents Antony in his Excesses of Wine and Luxury with Cleopatra. But, besides the Confusion of comparing these Generals first to the Lapithæ, and immediately afterwards to the Giants, the Poet always treats them with more Respect and Decency. He had served under Brutus, and he lived in too much Friendship with the Son of Antony, who was now well esteemed by Augustus, to compare his Father with the drunken Hylæus.

SAN.

8. *Contremuit.*] The Construction *contremiscere periculum* is very

Saturni veteris : tuque pedestribus

Dices historiis prælia Cæsaris,

10

Mæcenas, meliùs, ductaque per vias

Regum colla minantium.

Me dulces dominæ Musa Licymniæ

Cantus, me voluit dicere lucidum

Fulgentes oculos, & bene mutuis

15

Fidum pectus amoribus ;

Quam

very unusual. Virgil hath an Expression of the same Kind, *sonitumque pedum, vocemque tremisco.* SAN.

9. *Tuque pedestribus.*] It appears, by the Testimony of Servius, that Mæcenas wrote the Life of Augustus, and Pliny quotes some Passages from it. But, whether he were then engaged in the Work, or only designing it, Horace hath taken a very delicate Manner of flattering both Augustus and Mæcenas. *I am only capable of singing the Wars of Numan-tium, of Hannibal, or the fabulous Battles of the Giants, if Love would permit me to attempt such Kinds of Subjects ; but nothing less than Mæcenas can hope to celebrate the Conquests of Augustus ; as if they were superiour to all the Wonders of History or Fable.* We may again observe, that while Horace excuses himself, upon Account of his Amours, from attempting such a Work, he must with a very bad Grace have proposed it to Mæcenas at the Time of his Engagements with Terentia.

SAN.

Pedestribus historiis.] Horace uses the Expressions *Musa pedestris* and *Sermo pedestris* for a Style simple and natural. Here he opposeth Poetry to History, which, if we may be allowed such an Expression, walks on Foot, and never rises above the Earth. The Style of History ought to be strong, yet common ; its Diction chaste and flowing ; modest even in its Ornaments, it avoids whatever hath an Appearance of Affectation. But Poetry, and especially Lyric Poetry, soars into the Clouds ; its Sentiments are noble, its Turns bold, its Expressions figurative ; Nature is always seen, but Nature in her richest Dress.

TORR. SAN.

You in historic Prose shall tell
 The mighty Power of Cæsar's War;
 How Kings beneath his Battle fell,
 And drag'd indignant his triumphal Car.

Licymnia's Voice, Licymnia's Eye,
 Bright-darting its resplendent Ray,
 Her Breast, where Love and Friendship lie,
 The Muse commands me sing in softer Lay;

In

12. *Minantium.*] This Epithet, which represents the Kings, whom Augustus had subdued, still preserving the Terroures and Threats of Liberty even in Chains, is no mean Honour to their Conqueror. TORR.

13. *Licymniæ.*] Deep and learned are the Disputes of the Commentators, whether we ought to read *Licina* or *Licymnia*, whether it be a real or a feigned Name, and lastly whether She was Mistress to Mæcenas or the Poet. Mr. Dacier, who declares for *Licina*, tells us, that the Grecian Historians read either *Licinius*, or *Licinnius*, from whence Horace hath taken the Liberty of lengthening the second Syllable. But the Manner of the Greeks and Romans in writing and pronouncing their Words was vastly different; nor can the Grecians be sufficient Directors for measuring and writing a Language to which they were Strangers; and although They frequently spell the same Word differently, yet the Latin Poets very seldom alter their Quantities. Besides, the two Historians, in whose Works alone we find the Name in Dispute, before the Augustan Age, always write *Licinnios*, not *Licinius*. It is true it appears differently in Writers since that Time, but they cannot be of any Authority.

Whether it be a real or feigned Name, is difficult to determine; but the Scholiast Acron is surely mistaken when he says, that Horace always uses uncertain, for certain Names, as *me dulces dominæ Mæsa Liciniæ, pro Terentia*. It must either
be

Quam nec ferre pedem dedecuit choris,

Nec certare joco, nec dare brachia

Ludentem nitidis virginibus, sacro

Dianæ celebris die,

20

Num tu, quæ tenuit dives Achæmenes,

Aut pinguis Phrygiæ Mygdonias opes

Permutare velis crine Licymniæ,

Plenas aut Arabum domos ?

Dum

be an Error of the Transcribers, or Acron, must contradict himself, in saying *Licina* was an uncertain Name for *Terentia*, when indeed it was her adopted, Family-Name. It was not unusual among the Latin Poets to disguise the Names of the Persons, whom they described, under Words of the same Syllables and Measures, by which, and by the Character in general, They might easily be known. But Doctor Bentley sufficiently proves, that the Scholiast is mistaken in another Instance of this Kind, and at the same Time assures us, that the greatest Number and oldest Manuscripts read *Licymniæ*.

The Reasoning of the Poet, the Conduct and Decencies of the Ode, alone determine whether *Licymnia* was the Mistress of Horace or *Mæcenæ*. If we suppose her *Mæcenæ*'s Mistress, the Poet's Reasoning lies thus: *You alone, O Mæcenæ, are capable of writing the Victories of Augustus. You love Terentia; I love her also. The Possession of her Beauties appears to You more valuable, than all the Riches of the World; while the Muse commands me to sing those Beauties, and forsake all other Subjects.*

In good Truth, if we suppose *Mæcenæ* in Love with *Terentia*, and ready to marry her, the Poet could, with very little Decency, lay upon him the Labour of writing the Conquests of Augustus, while he holds himself excused for his own lighter Amours; and surely it was a very careless Indiscretion to talk of his Patron's Mistress, in such tender, passionate Language, as makes it difficult to distinguish the Poet from the Lover.

SAN.

In Raillery the sportive Jest,
 Graceful her Step in dancing charms,
 When playful at Diana's Feast
 To the bright Virgin Choir she winds her Arms.

Say, shall the Wealth by Kings possess'd,
 Or the rich Diadems They wear,
 Or all the Treasures of the East,
 Purchase one Lock of my Licymnia's Hair?

While

17. *Quam nec ferre pedem.*] Licymnia was perhaps a Woman of Distinction, whose Birth and Fortune might entitle her to the Honour of dancing at Diana's Festival; or, if Licymnia were a real Name, She was perhaps a Daughter of Julius Licymnius, who was a Freedman of Julius Cæsar, and by Augustus made Governor of Gaul. SAN.

18. *Certare joco.*] By the Word *certare* the Poet alludes to a Custom among the Greeks and Romans of disputing the Prize of Raillery on their festival Days. It appears by a Passage in Aristophanes, that the Victors in these Disputes were publicly crowned by the Greeks.

Nec dare brachia ludentem.] The Verb *ludere* is by the best Authors used for dancing, and the Expression *dare brachia* may in general signify the Motion and winding of their Arms, or joining their Hands in dancing round the Altar of the Goddesses. TORR. DAC. SAN.

The Commentators pass lightly over this Stanza, without considering, that if their Signification of *ludentem* be just, Licymnia is twice in the same Sentence represented dancing. What this Play was, in which She is described giving her Arms to the Virgins at Diana's Festival, is not easy to know. The Translator acknowledges, he does not understand the Passage, and has therefore translated it very loosely.

23. *Permutare velis crine Licymniæ.*] Did you, Mæcenas, know like me the Beauties of Licymnia, surely You would be charmed like me, nor exchange one Lock of her Hair for all the Treasures of Kings. Thus in the Translation of the last Line,
 and

Dum flagrantia detorquet ad oscula

25

Cervicem, aut facili sævitiâ negat,

Quæ poscente magis gaudeat eripi,

Interdum rapere occupet.

CARMEN

and wishes You would snatch, &c. Such is the Language of Lovers in all Ages, who believe, that if others could discover the same Charms as they imagined in their Mistresses, they must feel them with the same Transport. The Poets are full of such Expressions, which do not necessarily mean, as Mr. Dacier understands them, that Licymnia was the Mistress of Mæcnas.

SAN.

25. *Dum flagrantia detorquet.*] However warm this Description may appear, yet there is nothing in it indecent or immodest: and if Mr. Sanadon had thought fit to translate the Strophe, he would have found another Argument to prove that Licymnia was the Poet's Mistress. For it must have been as indecent in Mæcnas to have admitted Horace to be Witness of such Instances of his Passion for Terentia, as it would have been impertinent in the Poet to break in upon the Privacies of his Patron.

While now her bending Neck she plies
Backward to meet the burning Kifs,
Then with an easy Cruelty denies,
And wishes you would snatch, not ask the Blifs.

CARMEN XIII.

ILLE & nefasto te posuit die,
 (Quicunque) primum, & sacrilegâ manu
 Produxit, arbos, in nepotum
 Perniciem, opprobriumque pagi;

Illum

It may be worth observing, that there is no Subject, however trivial or inconsiderable, which Poetry cannot raise into Grandeur and Dignity. The Fall of a Tree might have alarmed a Writer of Prose, who would coldly have described his Danger; but the Terrors of a poetical Imagination have transported Horace to the very Regions of Death, where he sings the Power of Music and Poetry.

Verf. 1. *Ille & nefasto.*] All the Commentators are agreed in acknowledging the Difficulty of this Sentence. Some endeavour to explain it, some to excuse the Poet, others would alter the Text, and one bolder Critic cuts out the whole Passage without condescending to give a Reason for it. Torrentius imagines, that Horace threw this Perplexity into the Beginning of the Ode, more strongly to express the Disorder and Confusion of the Danger he had escaped; while Dr. Bentley amends the Text, and asserts, that it is impossible to find any Sense in the Passage according to its present Form. Mr. Sanadon, who hath found all Explanations faulty, all Justifications of the Poet insufficient, and all Corrections useless, hath not perhaps succeeded more happily than Others. Mr. Dacier forms the Sentence in this Manner: *O arbor, quicunque te posuit, & produxit, ille te & posuit nefasto die, & sacrilega manu in nepotum perniciem; te, inquam, triste lignum, te caducum in domini caput.* Here Dr. Bentley cries out, *How would Horace curse such senseless Stuff, if he were to rise from the Dead! But wherefore do we delay to vindicate the Poet from such Barbarism of Language? Then read, according to our Edition,*

ILLUM, ô, nefasto te posuit die
 Quicunque primum, &c.

ILLUM

O D E. XIII.

WHOEVER rais'd and planted Thee,
 Unlucky and pernicious Tree,
 In Hour accurs'd with impious Hand
 (Thou Bane and Scandal of my Land)

Well

ILLUM parentis sui
 Fregisse cervicem.

You must here acknowledge, says the Critic, the Genius of Horace. What can be more clear, more harmonious, more spirited? The Repetition of ILLUM argues Indignation, and O adds Force and Acrimony to the Sentence. Mr. Sanadon, with very little less Warmth, asks his Reader, Is there any Thing more natural than his Construction? Is there any Thing here, which requires to be reformed, explained, or excused? He ranges the Words in the following Manner: *Quicumque ille*, that is to say, *quisquis ille* & posuit te primum nefasto die, & sacrilegâ manu produxit . . . illum crediderim, &c.

But if we take away the full Stops, and open the Sentence down to the twelfth Line, perhaps the Construction may not appear so perplexed. *Arbos, qui se statuit agro meo, ille (quicumque fuit) & nefasto te posuit die primum, & sacrilega manu produxit in nepotum perniciem; illum & parentis crediderim fregisse cervicem; ille venena Colcha, &c.*

[*Nefasto die.*] The Romans divided their Days into *Fasti* and *Nefasti*. On the *Nefasti* all Kinds of Work, and all Business of the Forum were forbidden, as appears by a Line in Ovid; *Ille nefastus erit, per quem tria verba silentur*. The three Words, that Ovid means, were the Form with which the Prætor opened his Court: *Do, Dico, Admico*. By the first he declared that he administered Justice; by the second, he pronounced Sentence; and by the third, he gave Possession of the Property in Dispute. But private Superstition added to these a Number of black, ill-omen'd Days, *Dies atri*, upon which any public Calamity had happened.

CRUQU

Illum & parentis crediderim fui 5

Fregisse cervicem & penetralia

Sparfisse nocturno cruore

Hospitis : ille venena Colcha,

Et quidquid usquam concipitur nefas,

Tractavit ; agro qui statuit meo 10

Te triste lignum, te caducum

In domini caput immerentis.

Quid quisque vitet, nunquam homini fatis

Cautum est in horas. Navita Bosporum

Pœnus perhorrescit, neque ultrà 15

Cæca timet aliunde fata.

Miles

Horace may either mean, that the Person, who planted this accursed Tree, had violated a religious Holiday, by working upon it ; or, that he had planted it upon some unfortunate Day.

[*Posuit.*] Mr. Sanadon would persuade us, that Horace hath made use of three Verbs *ponere*, *producere* and *statuere*, which rise above each other, and signify the planting, raising, and transplanting this unfortunate Tree ; that it was planted and raised among the Sabines, and from thence transplanted to the Country-Seat, which Mæcenus had given to Horace ; that in its first Situation it ought to have been the Disgrace of the Village, and was fated to be the Death of some Descendants from him, who planted it ; but in the second, particularly threatened the Life of its Master.

This unlucky Instance of the Critic's Refinement may teach us not to be too curious in finding out Beauties even in a favourite Author ; for, besides the Meaness of the Climax, History hath not been sufficiently careful to inform us of the planting, and transplanting this fatal Tree ; nor is it probable, that the same Person should be destined to the continued Preservation of it, until it was large enough to kill the

Well may I think the Parricide
 In Father's Blood his Soul had dyed,
 Or plung'd his Dagger in the Breast
 Of his deep-slumbering, midnight Guest,
 Or temper'd every baleful Juice,
 Which poisonous Colchian Glebes produce,
 Or if a blacker Crime be known,
 That Crime the Wretch had made his own,
 Who on my harmless Grounds and me
 Bestow'd Thee, luckless, falling Tree.

While Dangers hourly round us rise
 No Caution guards us from Surprise.
 All other Deaths the Sailor dares,
 Who yet the raging Ocean fears ;

The

the Poet with its Fall ; or if we should extend his Curses to three Persons, the Climax becomes very little less than Burlesque.

11. *Caducum*.] Is here used for *casurum*, which should fall upon its Master's Head, as if it had been planted with that Design. Thus Virgil says *juvenis caducus* for *casurus*, or *moriturus*, a Youth, fated to die. This Accident happened the first of March, as appears by the eighth Ode of the third Book.

SAN.

13. *Quid quisque vitet*.] The second Part of the Ode, which begins here, passes very naturally to the useless Precautions of Mankind to avoid Death. The third Part rises from an imaginary View of Pluto's Kingdom, and the Elysian Fields, *furvæ regna Proserpinæ*, and *discretas piorum sedes*, in which the Poet describes the Ghosts with Admiration and Transport listening to the Songs of Sappho and Alcæus.

DAC. SAN.

Miles sagittas, & celerem fugam

Parthi ; catenas Parthus, & Italum

Robur ; sed improvisa lethi

Vis rapuit, rapietque gentes.

20

Quàm pene furvæ regna Proserpinæ,

Et judicantem vidimus Æacum,

Sedesque discretas piorum, &

Æoliis fidibus querentem

Sapphō puellis de popularibus ;

25

Et te sonantem pleniùs aureo,

Alcæe, plectro dura navis,

Dura fugæ mala, dura belli ?

Utrumque sacro digna silentio

Mirantur umbræ dicere ; sed magis

30

Pugnas, & exactos tyrannos

Densum humeris bibit aure vulgus.

Quid

23. *Sedesque piorum.*] The Poet begins to think how near he was visiting the Regions below, and seeing his Lyric Friends ; at the very mentioning of whom he starts out into an enthusiastic Rapture, and forgets every Misfortune of human Life. This is the true Spirit and Genius of Lyric Poetry.

UPTON ON SHAKESPEARE.

25. *Querentem puellis de popularibus.*] Madam Dacier, for the Honour of her Sex, undertakes the Defence of Sappho against the Calumnies with which Posterity had treated her. She believes that the Songs, which the Ghosts heard with so much Pleasure, were those, which Sappho had really composed against the unreasonable Jealousies of her Countrywomen, from which some Writers have treated her Memory with so much Cruelty. But the Manner in which she declares herself publicly and constantly against her Brother Caraxus, who dishonoured himself by his Engagements with the Prostitute Dorica ; and that Veneration, which the Mitylenians preserved for her, even after her Death engraving her Image on their Money, may justly make us suspect that Scandal and Calumny have treated her with their usual Justice, in their Descriptions of the Licentiousness of her Manners.

The Parthian views with deep Dismay,
The Roman Chains, and firm Array ;
The Roman dreads the Parthian Speed,
His flying War, and backward Reed ;
While Death, unheeded, sweeps away
The World, his everlasting Prey.

How near was I those dreary Plains,
Where Pluto's auburn Confort reigns,
Where awful sits the Judge of Hell,
Where pious Spirits blissful dwell,
Where Sappho in melodious Strains
Of cruel Calumny complains,
Alcæus strikes the golden Strings,
And Seas, and Wars, and Exile sings ?
Thus while they tune the various Lyre
The Ghosts the sacred Sounds admire ;
But when Alcæus lifts the Strain
To Deeds of War, and Tyrants slain,
In thicker Crouds the shadowy Throng
Drink deeper down the martial Song.

What

Her Passion for Phaon, extravagant and violent as it was, may be no mean Proof of the Fallhood of the monstrous Vices, with which she is charged.

27. *Alcæe.*] Alcæus was Cotemporary, Countryman, and Friend of Sappho ; he is justly rewarded with a golden *Plectrum* (an Instrument with which they struck the Strings of the Lyre) for that Part of his Works, in which he pursues the Tyrants of his Country. His Style was close, magnificent, and chaste. He is frequently like to Homer, but he descends into Sports and Love, although naturally formed to more exalted Subjects. Such is the Character given him by Quintilian, which confirms the Passage in Horace : *Alcæus in parte operis aureo plectro meritò donatur, qua Tyrannos infectatur. Multum etiam moribus confert, in eloquendo brevis, & magnificus, & diligens, plerumque Homero similis, sed in lusus & amores descendit, majoribus tamen aptior.*

Quid mirum ? ubi illis carminibus stupens

Demittit atras bellua centiceps

Aures, & intorti capillis

35

Eumenidum recreantur angues ?

Quin & Prometheus, & Pelopis parens

Dulci laborem decipitur sono ;

Nec curat Orion leones,

Aut timidos agitare lyncas.

40

CARMEN

Cruquius understands by the golden Plectrum, that golden Liberty which Alcæus had purchased for his Countrymen by expelling their Tyrants.

Navis.] The Poet uses *navis* for *navigatio*, and understands by it all Dangers of the Sea, which Alcæus had experienced.

SAN.

38. *Laborem decipitur.*] Doctor Bentley assures us, that this Reading appears in the greater Number of Copies. Mr. Cuninghame and Sanadon have received it into the Text. *Decipitur* is used in the same Sense as *decipit*, *fallit*. Thus we find *expleri mentem* in Virgil, and *pingitur alvum* in Ovid, and in Horace himself *Qui purgor bilem*, which must all be construed in an active Sense.

39. *Nec curat Orion leones.*] Orion, who had loved hunting when he lived, is here described pursuing the same Sport, when he died. The Antients believed, that the Ghosts of the departed retained the same Passions, as those with which they were animated upon Earth.

What Wonder? When with bending Ears
The Dog of Hell astonish'd hears,
And, in the Furies' Hair entwin'd,
The Snakes with chearful Horrour wind,
While charm'd by the melodious Strain
The tortur'd Ghosts forget their Pain,
Nor Lyon's Rage, nor Lynx's Flight,
Orion's raptur'd Soul delight.

CARMEN XIV. *Ad* POSTUMUM.

EHEU! fugaces, Postume, Postume,
 Labuntur anni; nec pietas moram
 Rugis, & instanti senectæ

Afferet, indomitæque morti.

Non si trecenis, quotquot eunt dies,
 Amice, places illacrymabilem

Plutona tauris; qui ter amplum

Geryonen, Tityonque tristi

Compefcit undâ, fcilicet omnibus,
 Quicunque terræ munere vefcimur,

Enavigandâ; five reges,

Sive inopes erimus coloni.

Fruſtra

In ſome Manuſcripts this Ode appears with the Title *DE SUPERSTITIONE*, againſt Superſtition. Yet Horace endeavours not only to fortify Poſtumus againſt the Fears of Death, but exhorts him to enjoy the good Things of Life with Chearfulneſs and Tranquility. Inſtead of cold Advice, and formal Arguments, all his Reflections upon the Shortneſs of Life, and Certainty of Death, are taken from a Philoſophy very conformable to the Sentiments of Nature, and animated with a Variety, which makes it appear ever new. DAC. SAN.

Verſ. 1. *Poſtume*.] Grammarians have long diſputed whether we ought to write *Poſtumus* or *Poſthumus*. Voſſius aſſures us, that the Ancients always wrote *Poſtumus*, which is confirmed by all Inſcriptions on Medals without Exception. It is equally uncertain to whom this Ode is addreſſed, as at what Time it was written.

SAN.

2. *Labuntur*

ODE XIV. To POSTUMUS.

HOW swiftly glide our flying Years !

Alas ! nor Piety, nor Tears

Can stop the fleeting Day ;

Deep-furrow'd Wrinkles, posting Age,

And Death's unconquerable Rage,

Are Strangers to Delay.

Though every Day a Bull should bleed

To Pluto, bootless were the Deed,

The Monarch tearless reigns,

Where Vultur-tortur'd Tityos lies,

And triple Geryon's monstrous Size

The gloomy Wave detains.

Whoever tastes of earthly Food

Is doom'd to pass the joyless Flood,

And hear the Stygian Roar ;

The sceptred King, who rules the Earth,

The labouring Hind of humbler Birth

Must reach the distant Shore.

The

2. *Labuntur fugaces anni.*] The Poet very happily expresses the Motion of Time, which passeth away without being perceived. The Epithet marks the Rapidity of its Flight, and the Verb shews how imperceptible that Rapidity. The Word

Frustra cruento Marte carebimus,

Fractisque rauci fluctibus Adriæ :

Frustra per Autumnos nocentem

15

Corporibus metuemus Austrum.

Vifendus ater flumine languido

Cocytus errans, & Danaï genus

Infame, damnatusque longi

Sisyphus Æolides laboris.

20

Linquenda tellus, & domus, & placens

Uxor: neque harum, quas colis, arborum

Te, præter invisas cupressos,

Ulla brevem dominum sequetur.

Absumet

Word *labuntur* is properly applied to Rivers, whose Course, however slow it may appear, yet is really swift; as Time is really flying away, even when it seems to stop,

— *fugit quum stare videtur.*

DAC. SAN.

22. *Quas colis arbores.*] The Romans were passionately fond of Trees, and so curious in their Culture of them, that they often watered them, if such an Expression may be allowed, with Wine. The Cypress was sacred to Pluto and Proserpine, and various are the Reasons why it was used in Funerals. Either from a vulgar Errour, that it dies if it be pruned; or because it was useful in preserving a dead Body from Corruption; or, being thrown into the Pile, it corrected the offensive Stench of the burning Carcase. A Branch of it was placed over the Door of the House where any Person died, that the Pontiff might not be polluted by entering into it.

LAMB.

24. *Brevem*

The broken Surge of Adria's Main,
 Hoarse-founding, we avoid in vain,
 And Mars in Blood-stain'd Arms;
 The Southern Blast in vain we fear,
 And Autumn's Life-annoying Air
 With idle Fears alarms;

For all must see Cocytus flow,
 Whose gloomy Water sadly flow,
 Strays through the dreary Soil,
 The guilty Maids, an ill-fam'd Train!
 And, Sisyphus, thy Labours vain
 Condemn'd to endless Toil.

Thy pleasing Comfort must be left,
 And You of Villa's, Lands, bereft,
 Must to the Shades descend;
 The Cypress only, hated Tree!
 Of all thy much-lov'd Groves, shall Thee,
 Its short-liv'd Lord attend.

Then

24. *Brevem dominum.*] Some of the Commentators, knowing that *brevis* hath two Significations, with very learned Subtlety have construed *brevem dominum*, who is confined to a small Space, as if Horace alluded to his Urn. Perhaps, his Expression is not perfectly exact, but, one would think, it required some Art to mistake his Meaning.

Absumet heres Cæcuba dignior

Servata centum clavibus, & mero

Tinget pavimentum superbus,

Pontificum potiore cœnis.

CARMEN

27. *Mero tinget pavimentum superbus.*] In this Strophe the Poet recommends to Postumus a chearful and open Manner of living, by assuring him, that his Heir, more worthy of his Fortune by knowing how to enjoy it, shall in his Pride and Prodigality profusely stain the Floor with his richest Wines. Doctor Bentley would approve of our Reading *pavimentum superbum Pontificum*, for He thinks it a noble Expression to say, *a Floor proud of being stained with Liquor so excellent*, although he allows, that the Weight of Consonants is harsh and disagreeable. And yet this very Expression seems to have something hard, *That a Floor should be proud of the Wine which stains it*; and the Doctor himself rejects it for *superbo*, which is somewhat faulty, as it gives two Epithets to *mero* without raising the Sense. Mr. Sanadon, from a Conjecture of Mr. Cuningham, reads *superbis*, which indeed is not liable to either of these Objections, and yet the Sense is strong, and perfect without it, since nothing can add to the Luxury or Pride of a Pontiff's Feast. If then we read *superbus*, which was first proposed by Barthius, we shall have a new Thought added to the Stanza, and behold the very Action of Pride and Insolence, with which this extravagant Heir lavisheth away his Wine, while the Epithet, thrown to the End of the Period, keeps up the Force and Spirit of the Sense; a Manner of Writing very usual in Horace.

28. *Pontificum potiore cœnis.*] Mr. Dacier is extremely well reconciled to the French Tongue, for not being liable to the Doubts, that perplex the Reader in these Words, which may bear three different Constructions; that this Wine was of greater Price than whole Feasts of the Pontiffs; that it might be better employed in those Feasts; or thirdly, that it was more excellent, than what was drunk at such Entertainments. Mr. Dacier declares for the second, which seems to him to have the Turn of a religious Sentiment, as if this Wine ought to be reserved for the Pontiff's Festival. Mr. Sanadon hath chosen the first Construction; and this Translation takes the last, as it appears most natural and easy. The Words may

Then shall your worthier Heir discharge,
 And set th' imprison'd Casks at large,
 And dye the Floor with Wine,
 So rich and precious, not the Feasts
 Of Pontiffs chear their ravish'd Guests
 With Liquor more divine.

may indeed bear a fourth Meaning; *potiore cænis* by an Ellipsis *potiore in cænis* may signify the best Wine even at a Pontiff's Feast.

Upon Admission of a new Member into their College, a Feast was prepared for the Pontiffs, Augurs, and Vestal Virgins, with most religious Luxury.

CARMEN XV.

JAM pauca aratro jugera regiæ
Moles relinquent ; undique latiùs

Extenta visentur Lucrino

Stagna lacu ; platanusque cœlebs

Evincet ulmos : tum violaria, &

5

Myrtus, & omnis copia narium,

Spargent olivetis odorem,

Fertilibus domino priori.

Tum spissa ramis laurea fervidos

Excludet ictus. Non ita Romuli

10

Præscriptum, & intonsi Catonis

Auspiciis, veterumque normâ.

Privatus

The Poet, in this Ode, opposes the Magnificence and Expence of the present Romans, in their Buildings, Plantations and Gardens, to the Simplicity and Frugality of their Ancestors, by whom the Public Edifices, and Temples of the Gods, were thought the noblest Monuments of true Grandeur, as well as of Piety.

The Wealth, brought into Rome by ravaging and plundering the World, was employed, with a Wantonness almost incredible, in the last Excesses of Extravagance and Luxury. These Excesses vitiated the Minds, corrupted the Understanding, and broke the Resolution of a People, not less glorious for their Spirit of Liberty, than for their Conquest of the World. Thus at length they were debased to a Vileness of Slavery unknown to the Nations, whom they had conquered, and infamous to all Posterity.

Verf. 6. *Copia narium.*] Mr. Sanadon hath very well defended the Beauty of this Expression against Mr. Dacier, who thinks

O D E XV.

IN royal Pride our Buildings rise,
 The useleſs Plough neglected lies;
 Ponds, broad as Lakes, our Fields o'er-ſpread,
 And barren Planes high wave the Head
 Above the Elm, while all around,
 Waſting their Fragrance o'er the Ground
 Where flouriſh'd once the Olive Shade,
 And its rich Maſter's Cares repaid,
 The Violet and Myrtle greets
 The Senſe —— a Luxury of Sweets !
 While vainly would Apollo's Ray
 Through our thick Laurels pour the Day.

Not ſuch were Cato's ſtern Decrees,
 Nor Romulus by Arts like theſe
 In Wiſdom form'd th' imperial Sway,
 And bid th' unwilling World obey.

Though

thinks it too bold, although he approves of an Expreſſion of Herodotus, who calls beautiful Women, *the Diſtempers of the Eye*; and of another Greek Writer, who ſays, *Flowers are the Feaſt of the Sight*. In Cicero we find *copia agri* for the Riches of the Country; and Catullus calls a Goat, the Poiſon of the Noſe, *Crudelem naſorum interſice peſtem*.

10. *Fervidos iclus*.] Other Poets have ſaid, *iclus Phœbi, ſolis, luminis*; but Lyric Poetry permits a greater Boldneſs. They, who would read *æſtus* or *ignes*, enfeeble the Language, and hazard a Correction, which the Text neither authoriſes, nor requires.

SAR.

Privatus illis census erat brevis,

Commune magnum : nulla decempedis

Metata privatis opacam

15

Porticus excipiebat Arcton :

Nec fortuitum spernere cespitem

Leges finebant, oppida publico

Sumtu jubentes, & Deorum

Templa novo decorare saxo.

20

CARMEN

13. *Privatus illis census.*] Valerius Maximus hath given us this glorious Character of the ancient Romans, that every one was earnest to increase the Wealth of his Country, not his own private Fortune ; and chose rather to be poor in a rich State, than to be rich when the Commonwealth was poor. They aimed, says Cicero, at the Praises of Frugality in their domestic Affairs, and of Dignity in all that concerned the Public.

17. *Nec fortuitum cespitem.*] This Expression hath some Difficulty. The Commentators in general understand by it either an hereditary Farm, or the casual Allotment of the conquered Lands. But in this Sense, the Opposition between the Buildings of the modern and ancient Romans, which forms the Beauty of the Ode, is lost. The Translator hopes he hath expressed the natural and unforced Meaning of his Author ; that the first Romans built their Houses of Earth or Brick, nor were they curious in their Situation, while they raised the Temples and public Edifices with Stone.

18. *Oppida publico sumtu.*] In these last Lines we see the principal Design of the Poem, and Horace reflects upon Augustus all the Praises, which he had given to the Laws of the ancient Romans. That Prince had not only rebuilt the public Edifices, which had decayed by Time, or been destroyed by Fire, but raised several Temples to the Gods ; such as those to Mars, the Avenger, to Apollo, to Jupiter, the Thunderer.

DAC.

20. *Novo saxo.*] The Antients called any thing new, which was ornamental and elegant.

TORR.

Though small each personal Estate,
 The public Revenues were great;
 Arcaydes were then by Law confin'd,
 Nor open'd to the Northern Wind:
 The casual Turf, where Fortune pleas'd,
 The private Dwelling humbly rais'd,
 While awful to the Powers divine
 Grateful They built the sacred Shrine,
 And high their public Structures shone,
 Enrich'd with ornamental Stone.

CARMEN XVI. *Ad POMPEIUM GROSPHUM.*

OTIUM divos rogat impotenti
 Prensus Ægæo, simul atra nubes
 Condidit Lunam, neque certa fulgent
 Sidera nautis :
 Otium bello furiosa Thrace,
 Otium Medi pharetrâ decori,
 Grosphæ, non gemmis, neque purpurâ, ve-
 nale, nec auro.
 Non enim gazæ, neque consularis
 Summovet liCTOR miseros tumultus
 Mentis, & Curas laqueata circùm
 Tecta volantes.

Vivitur

When Horace draws the Morals of Epicurus at their Source, it must be confessed, that human Wisdom never produced any System more reasonable. The Pleasure of that Philosopher, a Pleasure abused by Libertinism, and condemned by Ignorance, consisted in a Tranquility of Mind, resulting from the Practice of Virtue. From this Principle are derived all these beautiful Maxims, which our Poet hath dispersed through his whole Works, and which appear particularly in this Ode, where he gives such Counsel to his Friend, as seems to be dictated by Reason itself. After having spoken of the Repose of the Body in the first six Lines, he proposeth, as an Object more worthy of our Desires, the Repose of the Soul ; but the Transition is so lightly marked, that it hath escaped the Commentators. SAN.

Vers. 1. *Otium.*] It were impertinent to desire the Reader to mark the Beauty of this Repetition, by which the Poet would prove, that Repose and Retirement is the general Wish of Mankind, even when they are engaged in their most active, most ambitious Pursuits. Yet it may be worth observing, that other Poets have made use of the same Repetitions,

ODE XVI. To POMPEIUS GROSAPHUS.

WHEN Clouds the Moon's fair Lustre hide,
 No Stars the doubtful Helm to guide;
 The Sailor mid the raging Seas
 Suppliant implores the Gods for Ease;
 For Ease, the warlike Sons of Thrace,
 The Medes, whom shining Quivers grace,
 For Ease, that never can be sold
 For Gems, for Purple, or for Gold.
 For neither Wealth, nor Power controul
 The sickly Tumults of the Soul,
 Or bid the Cares to stand aloof,
 That hover round the vaulted Roof.

Happy

titions, and spoken the same Language. Thus Tibullus five Times repeats the Word Hope, to shew that it is the common Blessing of the Unfortunate: thus he uses the Word Peace as often, to convince us, that it is the most desirable and valuable Enjoyment of human Life. When Ovid would shew the Power of Time, he repeats it not less than six Times; and Catullus, whom perhaps our Poet imitated, hath used *otium* as often in one Strophe.

Impotenti.] The Word *impatenti* appears in some excellent Manuscripts, and we are obliged to Mr. Sanadon for this very happy Alteration of a single Letter. They, who read *in patenti*, give to the Ægean Sea an Epithet, which by no means agrees to it. Far from being open, it is divided and broken by a Number of Islands, *variis freta confita terris*, besides Rocks and Banks of Sand. The Latins use the Word *impotens* in two opposite Senses, as *incanus*, *infractus*, &c. *Mare impotens* is a Sea violently agitated, and Catullus calls this very Sea by the same Epithet *Impotentia freta*.

10. *Summovet.*] One Part of the Lictor's Office, was to

Vivitur parvo bene, cui paternum

Splendet in mensâ tenui salinum ;

Nec leves somnos timor, aut cupido 15

Sordidus aufert.

Quid brevi fortes jaculamur ævo

Multa ? quid terris alio calentes

Sole mutamus ? patriæ quis exul

Se quoque fugit ? 20

Scandit æratas vitiosa naves

Cura ; nec turmas equitum relinquit,

Ocior cervis, & agente nimbos

Ocior Euro.

Lætus in præsens animus, quod ultrà est, 25

Oderit curare, & amara leni

Temperet risu. Nihil est ab omni

Parte beatum.

Abstulit

remove the Croud, and open a Way for the Magistrates ; from whence the Poet hath taken this beautiful Image. *The Licitor may oblige the People to retire, but cannot drive away the Cares and Troubles of the Soul.* The Matrons and Vestal Virgins were not obliged to give way to the Magistrates, lest, under that Pretext, they might be injured or insulted by the Licitors.

DAC.

14. *Splendet salinum.*] Happy the Man, who beholds with Pleasure the plain and simple Furniture which his Father left Him. Salt is by Homer called *Divine*, and by Plato *Beloved by the Gods* ; so holy was it esteemed, that the Ancients thought an Entertainment impious and profane, if it were forgotten, as they believed that some Misfortune would happen to the Person who slept while it was on the Table.

DAC.

17. *Quid brevi fortes.*] This is happily expressed. Our Desires are the Arrows of our Hearts, which we are always aiming beyond the Mark of Life, and, as it were, shooting out of Sight.

SAN.

18. *Terris.*

Happy the Man, whose frugal Board
His Father's Plenty can afford ;
His gentle Sleep nor anxious Fear
Shall drive away, nor fordid Care.

Why do we aim with eager Strife
At Things beyond the Mark of Life ?
Creatures, alas ! whose boasted Power
Is but the Blessing of an Hour !
To Climates, warm'd by other Suns,
In vain the wretched Exile runs ;
Consuming Cares incessant charge
His Flight, and climb his armed Barge ;
Or, though he mount the rapid Steed,
Care follows with unerring Speed,
Far fleeter than the timorous Hind,
Far fleeter than the driving Wind.

He, who can taste without Allay
The present Pleasures of the Day,
Should with an easy, chearful Smile
The Bitterness of Life beguile ;
Should all of future Care detest,
For nothing is completely blest.

Achilles

18. *Terris*.] Mr. Cuninghame hath given us this Alteration of the usual Reading *Terras*, and it is received by Mr. Sanadon. It is more agreeable to the Style of Horace, and renders the Phrase complete, by expressing both Terms of the Change. *Terras* must be understood.

26. *Leni temperat risu*.] We are obliged for this Correction to Doctor Bentley ; all Editions before him read *lato*, which gives a disagreeable Repetition of the same Epithet in two Lines, without adding to the Strength or Beauty of the Sentence.

Abstulit clarum cita mors Achillem :

Longa Tithonum minuit senectus : 39

Et mihi forsan, tibi quod negârit,

Porriget hora.

Te greges centum, Siculæque circùm

Mugiant vaccæ ; tibi tollit hinnitum

Apta quadrigis equa ; te bis Afro 35

Murice tinctæ

Vestiant lanæ : mihi parva rura, &

Spiritum Graiæ tenuem Camœnæ

Parca non mendax dedit, ac malignum

Spernere vulgus. 40

CARMEN

tence. Some Manuscripts read *lento*, which is an Expression without Example, nor easily understood ; besides *lenis* makes a pretty Opposition to *amarus*. SAN.

29. *Abstulit clarum.*] Achilles was famed for his military Glories ; yet he died in Prime of Life. Tithonus was the Favourite of a Goddess, but even her Present of Immortality became a Burthen to him, and after lingering in a miserable old Age, he was changed into a Grasshopper. Such are the Instances, by which Horace would prove, that Mortals never can be completely happy.

Achilles perish'd in his Prime,
Tithon was worn away by Time,
And Fate, with lavish Hand, to Me
May grant what it denies to Thee.

An hundred bleating Flocks are thine,
Around Thee graze thy lowing Kine;
Neighing thy Mares invite the Reins,
Thy Robes the double Purple stains;
To Me, not unindulgent Fate
Bestow'd a rural, calm Retreat,
With Art to tune the Roman Lyre,
To warm the Song with Grecian Fire,
And scorn, in conscious Virtue proud,
The worthless Malice of the Croud.

CARMEN XVII. *Ad MÆCENATEM.*

CUR me querelis exanimas tuis?
Nec Dīs amicum est, nec mihi, te prius

Obire, Mæcnas, mearum

Grande decus, columenque rerum.

Ah! te meæ si partem animæ rapit

Maturior vis, quid moror alteram,

Nec carus æquè, nec superstes

Integer? Ille dies utramque

Ducet ruinam: non ego perfidum

Dixi sacramentum: ibimus, ibimus,

Utcunque præcedes, supremum

Carpere iter comites parati.

Me

Mæcnas, as we are informed by Pliny, laboured from his Infancy under a perpetual Fever, which must necessarily have changed the natural Gaiety of his Temper, especially towards the latter End of his Life. It is probable, that he frequently, and with some Impatience, lamented to his favourite Poet his approaching Death. Horace, justly sensible to his Complainings, in this Ode intreats him to talk no more in such affecting Language; He tells him, that he is determined not to survive him, and proves it to be impossible by the Conformity of their Destinies, particularly those Accidents, by which their Lives had been endangered; from whence He proposes, that They should perform their Sacrifices in Gratitude to the Gods, who had preserved them.

SAN.

Verf. 6. *Maturior vis.*] This Expression seems to mean, that

ODE XVII. To MÆCENAS.

WHY will Mæcenas thus complain,
Why kill me with th' unkindly Strain?

Nor can the Gods, nor I consent
That You, my Life's great Ornament,
Should sink untimely to the Tomb,
While I survive the fatal Doom,

Should You, alas ! be snatch'd away,
Wherefore, ah ! wherefore should I stay,
My Value lost, no longer whole,
And but possessing half my Soul ?
One Day, believe the sacred Oath,
Shall lead the funeral Pomp of Both ;
Chearful to Pluto's dark Abode,
With Thee I'll tread the dreary Road,

Nor

that Mæcenas might naturally live many Years, which could not be justly said of his last Illness, as some Commentators understand it, since he was passed Sixty, when he died. SAN.

9. *Ducet.*] This Word is used to express the Processions either of Triumphs or Funerals. DAC.

10. *Perfidum Sacramentum.*] Horace alludes here to an Oath of Fidelity taken by Soldiers, when they were enlisted, and although there be not a formal Oath expressed, yet it is included in

*Ille dies utramque
Ducet ruinam.* CRUQ. DAC.

Me nec Chimæaræ spiritus igneæ,

Nec, si refurgat, centimanus Gyas,

Divellet unquam ; sic potenti

15

Justitiæ, placitumque Parcis.

Seu Libra, seu me Scorpius aspicit

Formidolosus, pars violentior

Natalis horæ, seu tyrannus

Hesperiae Capricornus undæ :

20

Utrumque nostrum incredibili modo

Consentit astrum. Te Jovis impio

Tutela Saturno refulgens

Eripuit, volucrisque fati

Tardavit

19. *Pars violentior natalis horæ.*] *Pars* here signifies, what the Greeks call *μοῖρα*, that Part of the Sign, which appears above the Horizon at the Moment of Birth ; for every Sign is divided into several Parts, which make as many Horoscopes, by the Poet called *Natales horæ*. We find in other Places of this Author, that he was not over-credulous in the Science of judicial Astrology, and what he says here seems rather an Effect of his Compliance with the Weakness of Mæcnas.

DAC.

21. *Utrumque nostrum incredibili modo.*] To render the Lives and Fortunes of two Persons perfectly equal, and to form an exact Correspondence between them, it was necessary that they should be born at the same Instant. But as Horace was not of the same Age as Mæcnas, he can only say, that there was a great Resemblance, a great Conformity between their Stars ; and that by the most remarkable Events of their Lives, one might be apt to think They were born under the same Constellation. But as it was impossible, that two different Horoscopes could have the same Effect, the Poet expresses that Impossibility by *incredibili modo*.

DAC.

Mr.

Nor fell Chimæra's Breath of Fire,
 Nor hundred-handed Gyas dire,
 Shall ever tear my Friend from Me;
 So Justice and the Fates decree.

Whether fair Libra's kinder Sign,
 Or Scorpius with an Eye malign
 Beheld my Birth (his gloomy Power
 Rules dreadful o'er the natal Hour)
 Or Capricorn, with angry Rays
 Who shines the Tyrant of the Seas,
 With equal Beams our Stars unite,
 And strangely shed their mingled Light.
 Thee, Jove's bright Influence snatch'd away
 From baleful Saturn's impious Ray,

And

Mr. Sanadon remarks, that the Expression in this Line is prosaic and disagreeable.

22. *Impio Saturno refulgens.*] Saturn may be called impious, from that Influence which he was supposed to have upon Persons born under his Constellation, by his inclining them to Vice and Wickedness; or because, when he shone direct upon the Hour of Nativity, the Child was threatened with a sudden Death. From whence perhaps arose the Fable of his devouring his Children: *Refulgens* is a Term in Astrology signifying *shining in direct Opposition*. TORR.

24. *Volucrisque fati.*] If we suppose, that Horace reasons with any Regularity upon the Resemblance between his own and his Patron's Nativity, We must believe that this Danger of Mæcenas was like that of the Poet, sudden, violent, and which must have been mortal, without the Interposition of a God. Cruquius conjectures, that it was either some dangerous Conspiracy, or an Accident in the public Shows.

Tardavit alas ; quum populus frequens 25

Faustum theatris ter crepuit sonum :

Me truncus illapsus cerebro

Sustulerat, nisi Faunus ictum

Dextrâ levâsset, Mercurialium

Custos virorum. Reddere victimas, 30

Ædemque votivam memento :

Nos humilem feriemus agnam.

CARMEN

26. *Faustum.*] All our Editions read *letum*, and the Manuscripts are divided between *letum* and *festum*, which seems to be an Alteration of *faustum*. In this Epithet we have not only the full Meaning of *letum*, but a new Beauty added to the Strophe. We are indebted to Mr. Cuninghame for the Correction, and Mr. Sanadon hath taken it into his Text.

28. *Nisi Faunus ictum.*] Faunus, or Pan, is here commissioned by the Fates to protect our Poet, who in the eighth Ode of the third Book attributes his Preservation to Bacchus. But, besides that his Gratitude might think he was indebted for his Safety to these two Deities, we find by ancient Marbles, and Inscriptions, that Faunus, and Bacchus, were really the same God, who had different Names, according to the different Sacrifices offered to Him. In this Ode Horace proposes to sacrifice a Lamb to Faunus, who might naturally be thought to preside over the Country-Seat, where this Accident happened. In the third Book he offers a Goat to Bacchus, who was in all Times the Guardian of Poets.

DAC.

30. *Victimas.*] *Victima*, properly speaking, means a Sacrifice of larger Beasts, such as Bulls, and *hostia* the less Kind, such as Sheep and Lambs. The Difference between the Sacrifices of Mæcenas and Horace may rise from the Difference between the Patron and the Poet, or that between the Gods to whom they are offered.

DAC. SAN.

And stop'd the rapid Wings of Fate,
 When the full Theatre, elate,
 With joyful Transports hail'd thy Name,
 And thrice uprais'd the loud Acclaim.

A Tree, when falling on my Head,
 Had surely crush'd me to the Dead,
 But Pan, the Poet's Guardian, broke,
 With saving Hand, the destin'd Stroke.
 For Thee, let the rich Victim's Blood
 Pour forth to Jove its purple Flood;
 For Thee, the votive Temple rise;
 For Me an humble Lambkin dies.

ODE

CARMEN XVIII.

NON ebur, neque aureum
Meâ renidet in domo lacunar :

Non trabes Hymettias

Premunt columnas ultimâ recisæ

Africâ : neque Attali

Ignotus heres regiam occupavi :

Nec Laconias mihi

Trahunt honestæ purpuras clientæ :

At

In some Manuscripts this Ode appears with a Title, VARO, from whence Torrentius conjectured, that it was addressed to Quintilius Varus. It is probable, that as Avarice is the Subject of it, some of the Learned might have written, at the Beginning of it, the Word AVARO, the first Letter of which being effaced by Time or Accident, there remained only VARO.

DAC.

Verf. 3. *Non trabes Hymettias.*] This Correction, which is a Conjecture of the learned Mr. Gale, is approved of by Doctor Bentley, and received into the Text by Mr. Cuninghams and Sanadon. These Critics remark against the usual Reading *trabes Hymettie*, that Hymettian Marble was in great Esteem among the Romans, but it does not appear that the Wood of this Mountain was ever thought valuable. Besides, *Beams of Marble* is an extraordinary Expression in the Language of Architecture, nor do the Latins ever say, *trabes lapideæ* or *trabes marmoreæ*. This African Wood was probably the Citron-Tree, of which the first Table, that appeared in Rome, was bought by Cicero for twelve hundred Crowns. This Wood was afterwards used in Building, and Horace in the first Ode of the fourth Book promises, that

Maximus

O D E XVIII.

NO Walls with Ivory inlaid
 Adorn my House; no Colonade
 Proudly supports the Citron Beams,
 Nor rich with Gold my Cielings flames;
 Nor have I, like an Heir unknown,
 Seiz'd upon Attalus his Throne;
 Nor Dames, to happier Fortunes bred,
 Draw down for Me the purple Thread;

Yet

Maximus shall erect a Marble Statue to Venus in a Citron Temple.

Ponet marmoream sub trabe citreâ.

Thou in a Citron Dome shalt stand,
 Form'd by the Sculptor's animating Hand.

5. *Neque Attali ignotus heres,*] The old Commentators and Cruquius imagine, there is a Stroke of Satire here, by which the Poet would insinuate, that the Roman People had fraudulently obtained the Will, in which Attalus made them his Heirs. But this *unknown Heir* was undoubtedly Aristonicus, who, after the Death of Attalus, seized upon the Throne, defeated Licinius Crassus, and being conquered by Perpenna, was carried to Rome, and strangled in Prison by Order of the Senate.

Torr.

8. *Honestæ clientæ.*] This Epithet hath something of Satire in it against the Pride and Insolence of Patrons, who compelled their Clients, of better Condition and Birth, to make Robes for them. The Expression of spinning Purple, instead of Thread, which was dyed with Purple, is remarkably bold.

San.

At fides, & ingenî

Benigna vena est; pauperemque dives 10

Me petit: nihil suprâ

Deos laceſſo, nec potentem amicum

Largiora flagito,

Satis beatus unicus Sabinis.

Truditur dies die, 15

Novæque pergunt interire Lunæ:

Tu secanda marmora

Locas sub ipsum funus, & sepulcri

Immemor, struis domos;

Marisque Baiis obſtrepentis urges 20

Summovere litora,

Parum locuples continente ripâ.

Quid, quòd uſque proximos

Revellis agri terminos, & ultra

Limites clientium 25

Salis avarus? Pellitur paternos

In

10. *Dives me petit.*] *Dives* not only ſignifies *the Rich*, but *Men of Quality*, ſuch as the Poet afterwards calls *Mæcenas*, *potentem amicum*. DAC.

15. *Truditur dies die.*] The Poet begins here, although the Transition and Connexion be not very ſtrongly marked, directly to attack the Manners of his Age, and unites, in the ſame Subject, both their Avarice and Prodigality; for theſe two Paſſions, however oppoſite they may ſeem, are frequently found in the ſame Character. *Alieni appetens, ſui proſuſus*. SAN.

24. *Proximos revellis agri terminos.*] It was one of the Laws of Numa, *Qui terminum exaraſſit, ipſos & boves ſacri ſunto*. If any Man drive his Plow into his Neighbour's Ground, let Him and his Oxen be accuſed. The Greeks and Romans worſhipped a God, whom They called Δία ὅριον, *Jovem Terminalem*, or *Terminum*. There was a Kind of Adoration paid by

Yet with a firm and honest Heart,
 Unknowing or of Fraud or Art,
 A liberal Vein of Genius blest;
 I'm by the Rich and Great carest.
 My Patron's Gift, my Sabine Field
 Shall all its rural Plenty yield,
 And happy in that rural Store;
 Of Heaven and Him I ask no more.

Day presses on the Heels of Day,
 And Moons increase to their Decay;
 But You, with thoughtless Pride elate;
 Unconscious of impending Fate,
 Command the pillar'd Dome to rise;
 When lo! thy Tomb forgotten lies;
 And, though the Waves indignant roar,
 Forward you urge the Baian Shore,
 While Earth's too narrow Bounds in vain
 Thy guilty Progress would restrain.

What can this impious Avarice stay?
 Their sacred Landmarks torn away,
 You plunge into your Neighbour's Grounds,
 And overleap your Client's Bounds.

Helpless

by the Romans to the Stone, or Trunk of a Tree, which divided their Lands. They perfumed it with Essences, crowned it with Flowers, and made Sacrifices round it in the Month of February. Yet all these religious and sacred Rites, the covetous Man profanely and lawlessly violates.

DAC.

26. *Pellitur paternis.*] There is not a Word in these three Lines, which doth not carry a double Sentiment of Compassion for this injured Family, and Indignation against their

In sinu ferens Deos

Et uxor, & vir, fordidosque natos.

Nulla certior tamen

Rapacis Orci sede destinata

30

Aula divitem manet

Herum. Quid ultra tendis? Æqua tellus

Pauperi recluditur,

Regumque pueris; nec satelles Orci

Callidum Promethea

35

Revexit auro captus. Hic superbum

Tantalum, atque Tantali

Genus coercet: hic levare functum

Pauperem laboribus,

Vocatus, atque non vocatus audit.

40

CARMEN

Patron's impious Cruelty. If the Lands of a Neighbour were sacred, much more were those of a Client, whose Interest was by the Roman People esteemed more dear, than that of the nearest Relations. SAN.

29. *Nulla certior tamen.*] The Poet opposes, to the Rapine of this Invader, the total Ruin, which Death shall cause, in leaving him no more, than he leaves to them he hath plundered. SAN.

34. *Satelles Orci.*] Some Commentators think, that Horace means either Charon or Cerberus by this *Guard* or *Centinel of the invisible World*. Others believe, the Description better agrees with Death, who, as Cruquius expresses it, is the Terror of the Living, and who fights for the Grave.

36. *Auro captus.*] The Poet, by Allusion to some Fable of Prometheus, no longer known, insinuates to this avaricious Lord, how useless the Wealth, which he hath purchased by Violence and Rapine, shall prove after Death; for Death to the Poor is the Beginning of their Repose; to the Rich an End of their Pleasures. SAN.

Helpless the Wife and Husband flee,
And in their Arms expell'd by Thee,
Their Household Gods, ador'd in vain,
Their Infants too, a fordid Train.

Yet, destin'd by unerring Fate,
Shall Hell's rapacious Courts await
This wealthy Lord ----

Then whither tend thy wide Dèmaines ?

For Earth impartial entertains

Her various Sons, and in her Breast

Monarchs and Beggars equal rest.

Nor Gold could bribe, nor Art deceive

The gloomy Life-guard of the Grave,

Backward to tread the shadowy Way,

And waft Prometheus into Day.

Yet He, who Tantalus detains,

With all his haughty Race in Chains,

Invok'd or not, the Wretch receives

And from the Toils of Life relieves.

CARMEN XIX. *In* BACCHUM.

BACCHUM in remotis carmina rupibus
Vidi docentem (credite, poſteri)

Nymphasque diſcentes, & aures

Capripedum Satyrorum acutas.

Evœ ! recenti mens trepidat metu ;

5

Plenoque Bacchi pectore turbidum

Lætatur. Evœ ! parce, Liber,

Parce, gravi metuende thyſo.

Fas

This Ode probably was written for ſome Feſtival of Bacchus, and the Poet, with a kind of Bacchanalian Enthuſiaſm, hath impreſſed the Marks of his Divinity upon all Parts of this vaſt Univerſe. Earth, Sea, Hell and Heaven have felt the Effects of his Power.

SAN.

Mr. Sanadon calls this Ode a Dithyrambic, which is eſſentially a drinking Song, or Hymn in Honour of Bacchus. There are, ſays this Critic, two Kinds of Dithyrambics, the *Regular*, formed of a certain Number of Strophen, in which the ſame Verſes conſtantly return in the ſame Order; and the *Irregular*, compoſed of Verſes of different Forms, without any Diſtinction and Order of Strophen. The Word Dithyrambic, according to Bochart, is formed from a Syriac Word, ſignifying *a Perſon twice born*, in Alluſion to the Birth of Bacchus, from whence the Latins call him *bimater*.

Verſ. 1. *Remotis rupibus.*] This Beginning is truly ſublime. It is a Picture capable of alarming and filling the Imagination, by a natural Mixture of the Rural and Majeſtic. The Scene is happily choſen; for the Myſteries of Gods ought to be performed in Places diſtant from the Commerce of profane Mortals.

SAN.

This

ODE XIX. To BACCHUS.

I Saw (let future Times believe)
 The God of Wine his Lectures give,
 Midst Rocks far distant was the Scene ;
 With Ears erect the Satyrs stood,
 And every Goddess of the Wood,
 Listening th' instructive, solemn Strain.

The recent Terrour heaves my Breast,
 Yet with th' inspiring Power possest,
 Tumultuous Joys my Soul have warm'd ;
 Dreadful, who shak'st the Ivy-spear,
 Thy Votary thus prostrate hear,
 And be thy Rage, thy Rage disarm'd.

Give

This Expression *listening the Strain*, is authoris'd by Shakspeare in *Julius Cæsar* ; *And now, Octavius, listen great Things.* And in *Macbeth*, *As they had seen me with these Hangman's Hands listening their Fear.* Thus Milton in his *Comus* : *And listened them a-while.*

7. *Parce.*] The Poet imagines, that he beholds the God raising his Ivy-Spear to strike him, for daring to reveal his awful Mysteries without his Permission. He begs Pardon for his Temerity, and calms his Anger by the most artful Praises. The Ode is divided into three Parts ; the first includes the Benefits, which the God hath bestowed upon Human Kind ; the second shews some Instances of his Vengeance ; and the third describes his Exploits.

BENT. JAN.

Fas pervicaces sit mihi Thyiadas,

Vinique fontem, lactis & uberes

10

Cantare rivos, atque truncis

Lapsa cavis iterare mella :

Fas & beatæ conjugis additum

Stellis honorem, tectaque Penthei

Disjecta non leni ruinâ,

15

Thracis & exitium Lycurgi.

Tu flectis amnes, tu mare barbarum ;

Tu separatis uvidus in jugis

Nodo coërces viperino

Bistonidum finè fraude crines.

20

Tu, quum parentis regna per arduum

Cohors Gigantum scanderet impia,

Rhœtum retorquisti leonis

Unguibus, horribilique malâ :

Quanquam,

9. *Sit mihi.*] This conjectural Reading of Dr. Bentley seems necessary to maintain the Regularity of the Ode, and the Reasoning of the Poet, who from the sixth Line addresses Himself to Bacchus to the End of the Poem. *Fas est* would therefore make a disagreeable Interruption ; nor is it the Language either of Adoration or Fear. Besides, it does not appear natural, that the very Moment, in which the Poet asks Pardon of the God for his Imprudence, he should dare to affront him again by his Presumption. Decency obliges him not to continue his Subject, until he hath asked Leave.

17. *Tu flectis amnes.*] This Apostrophe was absolutely necessary to enliven the Narration of the last eight historical Lines, which must have grown languishing and tedious if longer continued.

DAC.

Give Me to sing, by Thee inspir'd,
Thy Priestesses to Madness fir'd :

Fountains of Wine shall pour along,
And, melting from the hollow Tree,
The golden Treasures of the Bee,
And Streams of Milk shall fill the Song.

Fair Ariadne's Crown shall rise,
And add new Glories to the Skies ;
While I to listening Nations tell,
How impious Pentheus' Palace burn'd,
With hideous Ruin overturn'd,
And how the mad Lycurgus fell.

Indus and Ganges own thy Sway,
Barbaric Seas thy Power obey,
And o'er the pathless Mountain's Height,
(Her Head with horrid Snakes enroll'd,
Which harmless writhe their angry Fold)
Thy raptur'd Priestess speeds her Flight.

When rising fierce in impious Arms,
The Giant-Race with dire Alarms
Affail'd the sacred Realms of Light,
With Lion-Wrath, and dreadful Paw,
With Blood-besmeur'd, and foaming Jaw
You put their horrid Chief to flight.

Quanquam, choreis aptior & jocis 25

Ludoque dictus, non sat idoneus

Pugnæ ferebaris ; sed idem

Pacis eras, mediusque belli.

Te vidit insons Cerberus aureo

Cornu decorum ; leniter atterens 30

Caudam ; & recedentis trilingui

Ore pedes, tetigitque crura.

CARMEN

29. *Aurea cornu decorum.*] Various are the Opinions why Bacchus is thus pictured with Horns ; whether they were imagined a Mark of Power and Divinity ; whether they rose from the Custom of drinking out of Horns, or from his having first ploughed with Bullocks. Mr. Dacier thinks it plain, that the Character of this God is drawn from the History of Moses ; and his Notes on the Ode are a continual Parallel between the sacred and profane History. He assures us, that the Picture of Bacchus, teaching the Nymphs and Satyrs, is manifestly taken from Moses, who delivered his Laws on Mount Sinai ; that when this God is said to subdue Rivers, and particularly the Indian Ocean, we are to acknowledge the Passage of Moses through the Red Sea ; that the Bacchanalians and Bacchus himself are crowned with Serpents, from the Serpent in the Wilderness ; and that the golden Horn of this God, is taken from the Horns, *cornuta jacies*, of Moses.

This last Remark might convince the Critic how weak is the Parallel in general, since the Word, which hath been translated *Horns*, and from which Moses hath been monstrously painted with Horns, in the Original signifies, that Brightness, or Splendour, which shone around his Head, when he descended from the Mountain. But, indeed, these Parallels between the Fables of Heathenism and the Truth of the sacred Writings, whether they be formed from the Likeness of Names, or some Resemblance of Characters, are often indulged in a Wantonness of Imagination, or a Vanity of an odd Kind of Learning. Idolatry had overspread the Face of the Earth from Abraham to Moses, that is, for four hundred Years, the Hebrews alone excepted, when the Fables of Heathenism could not possibly be taken from

For Dancing form'd, for Love and Wit,
You seem'd for War's rude Toils unfit,
And polish'd to each softer Grace :
But dreadful when in Arms You shone,
You made the fatal Art your own,
In War excelling as in Peace.

With golden Horn supremely bright,
You darted round the bending Light,
Far-beaming through the Gloom of Hell :
When Cerberus, with Fear amaz'd,
Forgot his Rage, and fawning gaz'd,
And at thy Feet adoring fell.

from the Books of Moses, since that Lawgiver was not yet in Being. Cadmus and Danaus transported a Phœnician Colony into Greece before the Departure of the Israelites out of Egypt, and surely the Gods, whom they carried with them, could not have been Symbols of Moses. Lastly, as the Jews were a People separated by their Laws from all other Nations, and always despised or hated in proportion as they were known, it is little probable that the Greeks and Romans should take from them the solemnest Mysteries of their Religion. One fatal Consequence may rise from these Kinds of Allusions, as Mr. Sanadon well observes upon another Ode, in which Mr. Dacier again discovers Moses under the Character of Mercury : An Unbeliever may reverse this Reasoning, and say, that our Mysteries have been imagined upon the Superstitions of the Heathens, since we have many Ceremonies, which They used. Thus from the Absurdity of the fabulous System, he may conclude the Falseness of the Christian Religion.

CARMEN XX. *Ad MÆCENATEM.*

NON usitatâ, non tenui ferar
 Pennâ, biformis per liquidum æthera
 Vates ; neque in terris morabor
 Longiùs ; invidiâque major
 Urbes relinquam. Non ego pauperum
 Sanguis parentum, non ego, (quem vocant)
 Dilecte Mæcenas, obibo,
 Nec Stygiâ cohibebor undâ.

5

Jam

Some modern Critics are much offended with the Ancients, for boasting so frequently of having rendered themselves immortal by their Writings. It is acknowledged, that the Manner of praising ourselves requires great Art and Delicacy ; nor would it perhaps succeed with modern Poets. But why should they not be allowed to render the same Justice to themselves, as they do to others ? As it is a Littleness in the Mind, not to know itself, so it is a reputable Courage to show a Conscioufness of those Excellencies, which we are sure we possess. Longinus thinks it necessary, that They, who would rise to the Sublime in Writing, should be filled with a noble Pride, and believe themselves really capable of great Things. For when a Poet represents to Himself the Judgment, which Posterity will form of his Works, and, in the Moments of composing, apprehends that his Performance may not be able to survive him, the Productions of a Soul, whose Views are so short and confined, as that it cannot promise itself the Applause and Esteem of succeeding Ages, must

ODE XX. To MÆCENAS.

WITH strong, unwonted, Wing I rise,
A two-form'd Poet through the Skies.

Far above Envy will I soar,
And tread this worthless Earth no more.
For know, ye Rivals of my Fame,
Though lowly born, a vulgar Name,
I will not condescend to die,
Nor in the Stygian Waters lie.

A

must necessarily prove abortive and imperfect. To say more in Vindication of this, and the last Ode of the next Book, would be really injurious to Horace.

DAC.

Verf. 1. *Non usitatâ.*] A Poet, without Wings, is a Poet without Genius. This unusual Flight of Horace alludes to his Imitation of the Grecian Lyric Writers, and the next Line represents him in the Beginning of his Metamorphosis, half Man and half Bird.

SAN.

6. *Quem vocant.*] *Ut vocant, quem ita vocant,* an Expression in which *rivales* or *inimici* must be understood. They, who read *quem vocas*, find it difficult to prove any reasonable Meaning in the Words. To suppose an Invitation from Mæcenas is ridiculous, and Mr. Dacier's Construction, *Quem vocas dilectum, quem compellas dilecti nomine*, does very little Honour to the Poet's Reasoning. *I am poor, I am your Favourite, however I shall never die:* As if the Favour of Mæcenas were an Hinderance to his Immortality. There is yet a third Manner of construing the Passage, *Dilecte Mæcenas, non ego obibo, quem vocas sanguis pauperum parentum.* This

Construction

Jam jam residunt cruribus asperæ
Pelles; & album mutor in alitem

10

Supernè; nascunturque leves

Per digitos, humerosque plumæ.

Jam Dædaleo ocior Icaro,
Visam gementis litora Bospori,

Syrtesque Gætulas, canorus

15

Ales, Hyperboreosque campos.

Me Colchus, & qui dissimulat metum

Marfæ cohortis; Dacus, & ultimi

Noscent Geloni: me peritus

Discet Iber, Rhodanique potor.

20

Abfint

A

Construction does not indeed separate the Words *dilecte Mæcenæ*, which cannot naturally be divided, but nothing can be more foreign to the Character of Mæcenæ, than to reproach them, whom he honoured with his Friendship, with Baseness of Extraction; a Remark, which Horace makes more than once. The Correction is therefore necessary, since the usual Reading cannot possibly be supported. BENT.

13. *Ocior Icaro.*] Doctor Bentley proposes here another conjectural Reading, *tutior Icaro*, which Mr. Sanadon hath received into the Text, and which, although it appear not absolutely necessary, may well deserve to be mentioned with the Reasons, that support it.

The Wings of Icarus wanted not Swiftness, yet that Swift-ness could not preserve him from falling; nor could the Flight of Horace be more secure, whether he flew more swiftly or slowly than Icarus. Besides, it is difficult to imagine, that the Poet should propose, without any Corrective, such an ill-omened Example, and which his Enemies could so strongly turn against him. A Manuscript of more than eight

A rougher Skin now clothes my Thighs,
 Into a Swan's fair Form I rise,
 And feel the feather'd Plumage shed
 Its Down, and o'er my Shoulders spread.
 Swift as with Dædalean Wing,
 Harmonious Bird, I'll soaring sing,
 And in my Flight, the foamy Shores,
 Where Bosphorus tremendous roars,
 The Regions, bound by Northern Cold,
 And Lybia's burning Sands, behold.
 Then to the learned Sons of Spain.
 To him, who ploughs the Scythian Main,
 To him, who with dissembled Fears,
 Conscious, the Roman Arms reveres,
 To him, who drinks the rapid Rhone,
 Shall Horace, deathless Bard, be known.

My

eight hundred Years, reads *notior*, which shews that the usual Epithet hath been long suspected.

17. *Qui dissimulat metum.*] Mr. Dacier happily remarks, that the Poet here means the Parthians, and thus regularly names six different Nations, as it were, in Opposition to each other; Cholchians and Parthians; Dacians and Scythians; Spaniards and Gauls. It did not seem necessary to load the Translation with proper Names, which would be useless to an English Reader, and which are mentioned in the Original without any Characters or Epithets.

20. *Peritus Iber.*] In the time of Augustus, Learning and the Sciences flourished in Spain, whither they were carried from Asia, and where the Roman Colonies contributed greatly to their Encouragement.

DAC.

Abfint inani funere nēniæ,
 Luctusque turpes ; & querimoniæ
 Compeſce clamorem, ac ſepulchri
 Mitte ſupervacuos honores.

Q. HORATII

22. *Querimoniæ clamorem.*] Theſe two Words are joined by correcting the Punctuation. *Compeſce clamorem* is an Expreſſion too general and uncertain, and by ſeparating *querimoniæ* from *clamorem*, the Poet ſays the ſame thing twice. He collects, in this Strophe, the principal Ceremonies, which the Romans uſed in their Funerals. A Perſon played on the Flute ſome melancholy Airs in the Phrygian Meaſure, and ſung the Praises of the Deceafed. The Mourners filled the Air with Sighs and Groans ; They frequently called upon the Dead by Name, and gave him their laſt Farewel. They made Aſperſions, burned Odours, and concluded the Ceremony with an Entertainment. SAN.

My Friends, the funeral Sorrow spare,
The plaintive Song, and tender Tear ;
Nor let the Voice of Grief profane,
With loud Laments, the solemn Scene ;
Nor o'er your Poet's empty Urn
With useleſs, idle Sorrows mourn.

END OF THE SECOND BOOK.

Q. HORATII FLACCI
CARMINUM
LIBER TERTIUS.

CARMEN I.

REGUM timendorum in proprios greges ;
Reges in ipsos imperium est Jovis,
Clari giganteo triumpho,
Cuncta supercilio moventis:

Est, ut viro vir latius ordinet

Arbusta fulcis ; hic generosior

Descendat in campum petitor ;

Moribus hic, meliorque famâ

Contendat

The Reader may find in the Notes on the Carmen Seculare, for what Reasons, and upon what Authority, the Strophè is displaced, which appears in all Editions, except Mr. Sanadon's, at the Beginning of this Ode.

Horace in this and the next Book shews forth all his poetical Abilities. Poetry itself appears in its native, original Character, employed in celebrating the Power of the Gods, and the Praises of Men ; in supporting the sacred Truths of Religion, and encouraging the Practice of moral Virtue. In this Ode the Poet asserts the Sovereignty of Jupiter, and descending from Him, upon whom they all depend, through the various Degrees of Life, He teaches us, that true Happiness can only be found in a contented and frugal Enjoyment of the Blessings we possess.

Verf.

THE THIRD
BOOK
OF THE
ODES of HORACE.

O D E I.

MONARCHS on Earth their Power extend,
 Monarchs to Jove submissive bend,
 And own the sovereign God,
 With glorious Triumph who subdued
 The Titan Race, gigantic Brood !
 And shakes whole Nature with his Nod.

When rival Candidates contend,
 And to the Field of Mars descend,
 To urge th' ambitious Claim,
 Some of illustrious Birth are proud,
 Some of their Clients' vassal Croud,
 And some of Virtue's Fame.

Others

Verf. 1. *In proprios greges.*] Mr. Dacier very well remarks, that Kings are properly Shepherds, and the People their Flocks ; but however just this Idea may be, it seems not very happily suited with the Grandeur of the Sentiments and Expressions, which raise the Beginning of this Ode. The Word *greges* hath something too low for the Pomp of the Strophe, and by being placed next to *reges*, forms a Sameness of Sound, disagreeable to the Ear. SAN.

5. *Eft, ut.*] Horace here descends to the Conditions of Life, which are most exalted next to that of Kings. Among
 Vol. I. U the

Contendat ; illi turba clientium

Sit major ; æquâ lege Necessitas

10

Sortitur insignes, & imos ;

Omne capax movet urna nomen.

Districtus ensis cui super impiâ

Cervice pendet, non Siculæ dapes

Dulcem elaborabunt saporem ;

15

Non avium, citharæque cantus

Somnum reducent. Somnus agrestium

Lenis virorum non humiles domos

Fastidit, umbrosamque ripam,

Non Zephyris agitata Tempe.

20

Desiderantem

the Romans there was nothing above their first Magistracies ; and the Poet makes a short and just Enumeration of the Qualities, which ought to be considered in the Candidates. Virtue alone should decide in all Elections ; but Riches, Popularity, and Birth, in all Ages and Countries, too frequently corrupt the Suffrages.

Est ut is an Ellipsis, in which we must understand *negotium*. *Est negotium ut ; ita se res habet ut ; evenit, quotidie accidit ;* and the Manner of speaking is perfectly pure, and poetical.

SAN. DAC.

7. *Descendat in campum.*] The Field of Mars, where the popular Assemblies were held for Elections, was in the lowest Ground of Rome, from whence the Poet uses the Word *descendat*.

CRUQ.

13. *Impiâ cervice.*] The Commentators understand these Words of Damocles, yet, as he is charged with no other Crime than that of praising the Happiness of Dionysius, they seem more justly to be applied to the Tyrant Himself,

whom

Others the rural Labour love,
 And joy to plant the spreading Grove,
 The furrow'd Glebe to turn;
 Yet with impartial Hand shall Fate
 Both of the Lowly and the Great
 Shake the capacious Urn.

Behold the Wretch, with conscious Dread,
 In pointed Vengeance o'er his Head
 Who views th' impending Sword;
 Nor Dainties force his pall'd Desire,
 Nor Chaunt of Birds, nor vocal Lyre
 To Him can Sleep afford;

Heart-soothing Sleep, which not disdains
 The rural Cot, and humble Swains,
 And shady River fair;
 Or Tempe's ever-blooming Spring,
 Where Zephyrs wave the balmy Wing,
 And fan the buxom Air.

Who

whom Horace considers in the same Danger to which Dæ-
 mocles was exposed, and under whose Person he describes
 the dangerous and wretched Situation of all Tyrants, amidst
 their Pomp and Appearances of Happiness. DAC.

22. *Tumultuosum mare.*] *Tumultus* properly signifies a Se-
 dition, or civil War, from whence the Poet metaphorically
 calls the Sea tumultuous, or mutinous. DAC.

Desiderantem quod satis est, neque

Tumultuosum sollicitat mare,

Nec sævus Arcturi cadentis

Impetus, aut orientis Hædi :

Non verberatæ grandine vineæ,

25

Fundusque mendax ; arbore nunc aquas

Culpante, nunc torrentia agros

Sidera, nunc hyemes iniquas.

Contracta pisces æquora sentiunt,

Jactis in altum molibus. Huc frequens

30

Cæmenta demittit redemptor

Cum famulis, dominusque terræ

Fastidiosus : sed Timor & Minæ

Scandunt eodem quò dominus ; neque

Decedit æratâ triremi, &

35

Post equitem sedet atra Cura.

Quòd

30. *Jactis in altum molibus.*] *Moles* are the massy Piles, or Stones, which these numerous Undertakers, *frequens redemptor*, throw into the Sea for a Foundation. The Poet in the next Line calls them *cæmenta*. TORR.

35. *Triremi*] Was a Vessel, which had on each Side three Men to each Oar, whatever might be the Number of Oars. Mr. Dacier declares for the Opinion, that the Rowers were placed above each other, and many of the Learned have tried to prove, by mathematical Computations, that such a Form is not absolutely impossible. But whatever Efforts they have made, or in whatever Manner they have disposed the Benches of these Rowers, whether in perpendicular or oblique Ranks, they can never demonstrate a practical Possibility, which may be constant, uniform, and easy ; and without which the whole System is a vain and useless Speculation. SAN.

Who Nature's frugal Dictates hears,
He nor the raging Ocean fears,
Nor Stars of Power malign,
Whether in gloomy Storms they rise,
Or, swift descending through the Skies,
With angry Lustre shine :

Whether his Vines be smit with Hail,
Whether his promis'd Harvests fail,
Perfidious to his Toil ;
Whether his drooping Trees complain
Of angry Winters, chilling Rain,
Or Stars, that burn the Soil.

Not such the haughty Lord, who lays
His deep Foundations in the Seas,
And scorns Earth's narrow Bound ;
The Fish affrighted feel their Waves
Contracted by his numerous Slaves,
Even in the vast Profound.

High though his Structures rise in Air,
Threatning Remorse, and black Despair
This haughty Lord shall find ;
O'ertake his armed Galley's Speed,
And when he mounts the flying Steed,
Sits gloomy Care behind.

Quòd si dolentem nec Phrygius lapis,

Nec purpurarum fidere clarior

Delenit usus, nec Falerna

Vitis, Achæmeniumve costum; 40

Cur invidendis postibus, & novo

Sublime ritu moliar atrium?

Cur valle permutem Sabinâ

Divitias operosiores?

CARMEN

38. *Purpurarum fidere clarior usus.*] The French Commentators think this Manner of Expression, *the Use of Purple, brighter than a Star*, hath a Boldness inexcusable even in Lyric Poetry. The Translation hath a little changed the Comparison by applying the Image to the Purple of the Morning.

42. *Atrium.*] Was properly a great Hall in which the Romans placed the Statues of their Ancestors, received their Clients, and performed all their domestic Business. It is here used for the whole Dwelling.

If Purple, which the Morn outshines,
Or Marble, from the Phrygian Mines,
Though labour'd high with Art,
If Essence, breathing Sweets divine,
Or flowing Bowls of generous Wine,
Ill sooth an anxious Heart,

On Columns, rais'd in modern Style,
Why should I plan the lofty Pile
To rise with envied State?

Why, for a vain, superfluous Store,
Which would encumber me the more,
Resign my Sabine Seat?

CARMEN II. *Ad* AMICOS.

ANGUSTAM, amici, pauperiem pati
 Robustus acri militiâ puer
 Condiscat, & Parthos feroces
 Vexet eques metuendus hastâ ;
 Vitamque sub dio & trepidis agat 5
 In rebus. Illum ex moenibus hosticis
 Matrona bellantis tyranni
 Prospiciens, & adulta virgo,
 Suspiret, cheu ! ne rudis agminum
 Sponsus laceffat regius asperum 10
 Tactu leonem ; quem cruenta
 Per medias rapit ira cædes.

Dulce

The Design of Horace in this Ode is to recommend Fortitude in bearing the Distresses of War ; Virtue in the Pursuit of the Honours of Peace ; and Silence in preserving the Mysteries of Religion. Thus the Ode is composed of three Parts, regularly and naturally connected. We may believe, by the third Line, that it was written before the Conquest of Parthia, but in what particular Year is uncertain. DAC.

Vers. 1. *Angustam pauperiem.*] The Poet is not contented with saying, that Youth should be taught to suffer Want, but strengthens it with an Epithet, *severe Want*. Such was the Discipline of the Romans by which they subdued the World ; but We follow other Maxims, for Luxury and good Cheer dwell in the Camps of our Soldiery. DAC.

ODE II. *To his* FRIENDS.

OUR hardy Youth should learn to bear
 Sharp Want, to rein the warlike Steed,
 To hurl the well-directed Spear
 With pointed Force, and bid the Parthian bleed.

Thus form'd in War's tumultuous Trade
 Through Summer's Heat, or Winter's Cold,
 Some Tyrant's Queen, or blooming Maid,
 Shall from her Walls the martial Youth behold,

Deep-fighting left her royal Spouse,
 Untaught the deathful Sword to wield,
 That Lion, in his Wrath, should rouse,
 Whom furious Rage drives through th' ensanguin'd
 Field.

What

6. *Illum ex mœnibus hosticis.*] This Description is perfectly beautiful, and finely imagined to animate a young Warrior to bear the Fatigues of his Profession. His rising Valour could not appear in a nobler Theatre. It is probable, that the Tyrant here mentioned was the Parthian King, whose Daughter was betrothed to some Prince of that Country; and the Image seems to have been taken from the Passage of Homer, where Helen and the Trojan Dames appear upon the Walls, and view the Grecian Camp. DAC. SAN.

Dulce & decorum est pro patriâ mori.

Mors & fugacem persequitur virum ;

Nec parcit imbellis juventæ

15

Poplitibus, timidove tergo.

Virtus, repulsæ nescia sordidæ, in-

contaminatis fulget honoribus ;

Nec sumit, aut ponit secures

Arbitrio popularis auræ.

20

Virtus, recludens immeritis mori

Coelum, negatâ tentat iter viâ ;

Cœtusque vulgares, & udam

Spernit humum fugiente pennâ.

Est

17. *Virtus.*] Horace begins here the second Part of the Ode, with the Praises of political or moral Virtue, which is ever independent of a capricious, inconstant People, and by its own Strength rises to Places of greatest Eminence. *Rex eris, si recte feceris*, was a Maxim among the Children of Rome in one of their Plays. DAC.

18. *Incontaminatis.*] This Reading appears in several Manuscripts. The Copyists, or perhaps the old Grammarians, surprised to find this Word at the Beginning of an Alcaic Verse, retrenched a Syllable, which they thought too much, and wrote *intaminatis*. Yet they might have spared themselves so rash an Alteration, if they had considered, that the first Syllable of *incontaminatis* must make an Elision with the last of the preceding Verse, which is not without Example, even in Horace ; and that in the Place of a Word, which is pure Latin, they have introduced one, which even contradicts the Sense of this Passage. *Intaminatus* is only to be found in the Glossary of Cyrillus, where it signifies *disstained, polluted*, which is directly contrary to the Poet's Thought. CUN. SAN.

What Joys, what Glories round Him wait,

Who bravely for his Country dies !

While, with dishonest Wounds, shall Fate

Relentless stab the Coward as he flies.

With stainless Lustre Virtue shines,

A base Repulse nor knows, nor fears ;

Asserts her Honours, nor declines,

As the light Air of Crouds uncertain veers ;

To him, who not deserves to die,

She shews the Paths, which Heroes trod,

Then bids Him boldly tempt the Sky,

Spurn off his mortal Clay, and rise a God.

To

22. *Negatâ tentat iter viâ.*] Virtue opens a Way to Heaven for them, who deserve Immortality, which to others is inaccessible. Mr. Dacier understands it of a Passage through the Air, which Nature hath denied to Man, *Pennis non homini datis*, and the Certainty, with which he gives his Opinion, is at least a Reason for mentioning it.

24. *Udam spernit humum.*] Horace calls the Earth, *humid* or *moist*, to shew how Mankind, as it were, sink into it by their Follies and their Passions, from whence they can only hope to rise by some extraordinary Efforts of Virtue. He seems to have had in View a Passage in Plato's *Phædon*, where Socrates says, that this Earth, into which we are plunged, is but a Sediment of that where the Blessed inhabit.

DAC.

The Translator, despairing of being able to make this Epithet intelligible to an English Reader, hath altered the Expression to preserve the Sense. *Spurn off his mortal Clay.*

Est & fideli tuta silentio

25

Merces : vetabo, qui Cereris sacrum

Vulgârit arcana, sub iisdem

Sit trabibus, fragilemque mecum

Solvat phaselum. Sæpe Diespiter

Neglectus incesto addidit integrum :

30

Rarò antecedentem scelestum

Deferuit pede poena claudio.

CARMEN

25. *Est & fideli tuta silentio merces.*] Since the Poet here says, that Silence also shall be rewarded, he ought necessarily to have mentioned some Recompence for the other Virtues, which he has recommended to us. We find, therefore, that the Glory of dying for our Country is the Reward of Valour ; and Immortality the Recompence of political or moral Virtue. Thus we may believe, that there is a Connection in all the Odes of this Poet, although perhaps not easily marked.

DAC.

26. *Cereris sacrum.*] He, who discovered the Mysteries of Ceres, was driven out from the Society of human Kind, and detested as a Wretch unworthy of the common Offices of Humanity. It was thought dangerous to converse with him, lest Jupiter in his Anger should confound the Innocent with the Guilty. The Greeks not only punished with Death the Persons who revealed these Mysteries, but even those who listened to them.

DAC.

To Silence due Rewards we give,

And they, who Mysteries reveal

Beneath my Roof shall never live,

Shall never hoist with me the doubtful Sail.

When Jove in Anger strikes the Blow,

Oft with the Bad the Righteous bleed :

Yet with sure Steps, though lame and slow,

Vengeance o'ertakes the trembling Villain's Speed.

ODE

C A R M E N III.

JUSTUM, ac tenacem propositi virum,
Non civium ardor prava jubentium,

Non vultus instantis tyranni,

Mente quatit solidâ, neque Auster

Dux inquieti turbidus Adriæ,

Nec fulminantis magna manus Jovis :

Si fractus illabatur orbis,

Impavidum ferient ruinæ.

Hâc

The Boldness of Designing, and Singularity of Invention ; the Sublimity of Poetry, and Artifice of Conduct ; the Force of Expression, and Richness of Figures ; the Choice of Sentiments, and Sweetness of Numbers, in this Poem, have compelled the Critics to agree, that it is one of the noblest Odes of Horace. Mr. Sanadon says, that without Contradiction it deserves the first Place in his Works. and the peculiar Character of it is, that it rises above all Expression. Yet we are obliged to Tanaquil Faber alone, for a Knowledge of the Subject of it, without which its Art is lost, its Beauties appear wild and confused, its Conduct is broken and irregular. From whence it is difficult, in Mr. Dacier's Opinion, to say, whether the Poet deserves greater Glory for having written this Ode, or the Critic for having discovered the Beauties of it.

Julius Cæsar, according to Suetonius, had formed a Design of transporting the Seat of Empire to Troy, or Alexandria, after having exhausted Italy of its Treasures and Inhabitants. This was strongly reported a little before the Dictator was put to Death, and as Augustus seemed willing to enter into all the Schemes of his Predecessor, and as Troy was usually esteemed the Seat of the Julian Family, the Romans were apprehensive, that he had resolved to carry this Project into Execution. It is certain, that both Julius Cæsar and Augustus, on many Occasions, shewed a very remarkable Inclination in favour of Troy. The first ordered it to be rebuilt ; the second settled a Colony there, and they both granted it considerable Privileges. Thus the Report concerning

O D E III.

THE Man, in conscious Virtue bold,
 Who dares his secret Purpose hold,
 Unshaken hears the Croud's tumultuous Cries,
 And the impetuous Tyrant's angry Brow defies.

Let the loud Winds, that rule the Seas,
 Tempestuous their wild Horrors raise ;
 Let Jove's dread Arm with Thunders rend the Spheres,
 Beneath the Crush of Worlds undaunted he appears.
 Thus

cerning the Dictator's Intention might naturally make the People attentive to the Actions of his Successor, and their Apprehensions might have engaged the Poet to write this Ode, in which he boldly attempts to dissuade Augustus from his Design, by representing Juno, in a full Assembly of the Gods, threatening the Romans with her Resentment, if they should dare to rebuild the Walls of a City, which had been always an Object of her Displeasure and Revenge.

It is not possible to determine with Certainty, but we may reasonably conjecture, that this Piece was composed when Augustus was in Syria, and consequently not far from Troy, where his Presence might have encouraged the Scheme, and made it more easy of Execution.

Verf. 1. *Iustum ac tenacem.*] The very first Words, which open the Ode with this magnificent Character of Justice and Constancy of Resolution, directly tend, although in a distant Manner, to dissuade Augustus from his intended Purpose. The Change of the imperial Seat must have been made in Violation of both these Virtues ; nor was he compelled to it by the Threats of the People, or by the Power of the Gods.

SAN.

5. *Adriæ.*] The Adriatic is here used for the Ocean in general, since that Sea is not exposed to the South Wind, but to the East-South-East.

DAC.

8. *Ferient.*] Mr. Dacier, in his first Edition of Horace, imagined this Word too weak and feeble to express the Ruins of

of

Hâc arte Pollux, hâc vagus Hercules

Enifus arces attingit igneas :

10

Quos inter Augustus recumbens

Purpureo bibit ore nectâr.

Hâc te merentem, Bacche pater, tuæ

Vexere tigres, indocili jugum

Collo trahentes : hâc Quirinus

15

Martis equis Acheronta fugit ;

Gratum elocutâ consiliantibus

Junone divis : Ilion, Ilion

Fatalis incestusque judex,

Et mulier peregrinâ vertit

20

In

of a falling World ; but afterwards he changed his Opinion, and believed that the Poet might have used it, better to express the Fearlessness and unalterable Tranquility of the just Man. Sanadon agrees with him in this Criticism, and thinks we may more reasonably blame the Verb *illabatur*, which shews rather a smooth and imperceptible Motion, than a rapid and violent Fall. But the Weakness of this Word is supported by the Strength of the whole Strophe, and even the Length of it disposes the Imagination, and gives it time to figure to itself this Crush of Worlds.

10. *Enifus*.] This Reading appears in several Manuscripts, and all the late Commentators have received it. *Innixus* signifies a Person who sustains a great Weight, and hath need of somewhat to support him ; but *enifus* is applied to those, who endeavour to rise by their own Strength.

11. *Quos inter Augustus*.] Divine Honours were decreed to Augustus in the Year 725, and the Poet here appoints him a Seat in Heaven among the Heroes, who were deified for their Resolution and Constancy, to shew that his Statue was placed in Rome with those of Pollux, Hercules, and Bacchus. The Romans painted the Faces of these Statues with Vermilion, from whence Mr. Dacier thinks, that Horace hath taken this Expression, *purpureo ore*. Others understand the Rays of Light, with which the Gods are represented ; yet

more

Thus to the flamy Towers above,
 The vagrant Hero, Son of Jove,
 Upsoar'd with Strength his own, where Cæsar lies,
 And quaffs, with glowing Lips, the Bowls immortal Joys.

Lyæus thus his Tigers broke,
 Fierce and indocile to the Yoke;
 Thus from the gloomy Regions of the Dead,
 On his paternal Steeds, Rome's mighty Founder fled;

When Heaven's great Queen, with Words benign
 Address'd th' assembled Powers divine——

Troy, hated Troy; an Umpire lewd, unjust,
 And a proud foreign Dame, have sunk thee to the Dust,

To

more naturally it seems to mean a Glowing or Brightness, without regard to any particular Colour, for the Word *purpureus* is often thus used by the best Authors; *purpureum mare, purpureos olores, lumine purpureo, lumenque juventæ purpureum.*

17. *Gratum elocutâ.*] The Design of the Ode opens itself in this Strophe. Whether Romulus was killed in Battle, or in the Senate-House, is uncertain; but he is here supposed to be carried to Heaven by his Father Mars, and the Fable, in Mr. Dacier's Opinion, seems to be taken from the Story of Elias. An Assembly of the Gods is called to receive this Founder of the Roman Empire, when Juno rises in Opposition to his Apotheosis, in Apprehension that his Descendents might dare to restore the City of Troy to its ancient Splendour. Her two first Words are a Repetition of the Name of Troy, and a noble Instance of a spirited Indignation, while she disdains to mention either Paris or Helen. One is a foreign Woman; the other a lewd and fatal Judge; in Allusion to his giving the Prize of Beauty to Venus. The Trojans are a perfidious, perjured Race, condemned to the Vengeance of the Gods, from the very Time in which Laomedon broke Faith with Apollo and Neptune, who raised the Walls of Troy. The Fable probably arose from his taking the Treasures out of the Temples of those Gods with a Promise of restoring them; a Promise which he sacrilegiously

In pulverem, ex quo destituit Deos

Mercede pactâ Laomedon, mihi

Castæque damnatum Minervæ,

Cum populo, & duce fraudulento.

Jam nec Lacænæ splendet adulteræ 25

Famosus hospes ; nec Priami domus

Perjura pugnaces Achivos

Hectoreis opibus refringit :

Nostrisque ductum seditionibus

Bellum refedit. Protinus & graves 30

Iras, & invisum nepotem,

Troïca quem peperit sacerdos,

Marti redonabo. Illum ego lucidas

Inire fedes, ducere nectaris

Succos, & adscribi quietis 35

Ordinibus patiar Deorum.

Dum longus inter sæviat Ilion

Romamque pontus ; qualibet exules

In parte regnanto beati.

Dum Priami, Paridisque bustæ 40

Insultet

23. *Damnata.*] *Damnatus* was a Term of the Roman Law, which adjudged an insolvent Debtor to his Creditors ; in which Sense, it is here used to express the Condemnation of the Trojans to the Resentment of Juno and Minerva. DAC.

31. *Invisum nepotem.*] Romulus was the Grandson of Juno by her Son Mars, and detested by the Goddess, because a Trojan Priestess was his Mother. *Nepos* in the time of pure Latinity always signified a Grandson, and Quintilian first used it for a Nephew. SAN.

37. *Dum longus inter sæviat.*] Juno is not contented with saying, that a Length of Ocean shall roll between Troy and Rome, but shall be ever enraged with Storms to hinder all Commerce

To me, and Wisdom's Queen decreed,
 With all thy guilty Race to bleed,
 What Time thy haughty Monarch's perjur'd Sire
 Mock'd the defrauded Gods, and robb'd them of their
 Hire.

The gaudy Guest, of impious Fame,
 No more enjoys th' adulterous Dame;
 Hector no more his faithless Brothers leads
 To break the Grecian Force; no more the Victim bleeds.

Since the long War now sinks to Peace,
 And all our heavenly Factions cease;
 Instant to Mars my Vengeance I resign,
 And here receive his Son, though born of Trojan Line.

Here, with encircling Glories bright,
 Free let him tread the Paths of Light,
 And rank'd among the tranquil Powers divine,
 Drink deep the nectar'd Bowl, and quaff celestial Wine,

From Rome to Troy's detested Shores
 While loud a Length of Ocean roars,
 Unenvied let th' illustrious Exiles reign,
 Where Fate directs their Course, and spreads their wide
 Domain.

On

Commerce between the two Nations: However it is remarkable, that all her Threats are confined to the Trojans, nor ever fall on their Descendants. DAC. SAN.

38. *Qualibet exules regnanto.*] The Queen of the Gods, in sign of Reconciliation, begins to foretel the Romans the most glorious

Insultet armentum, & catulos feræ

Celent inultæ; stet Capitolium

Fulgens, triumphatîsque possit

Romæ ferox dare jura Medis.

Horrenda latè nomen in ultimas

45

Extendat oras, quâ medijs liquor

Secernit Europen ab Afro,

Quâ tumidus rigat arva Nilus :

Aurum irrepertum, & sic meliùs situm,

Quum terra celat, spernere fortior,

50

Quàm cogere humanos in usus,

Omne sacrum rapiente dextrâ.

Quicumque mundo terminus obstitit,

Hunc tangat armis : visere gestiens

Quâ parte debacchentur ignes,

55

Quâ nebulæ, pluviique rores.

Sed

glorious Ages of their Empire, in repeating the Conditions expressed in the former Verses, as if all their Glory depended absolutely on those Conditions. This Turn hath something so truly sublime, that perhaps the Marvellous of Poetry cannot rise higher. *Regnante* is the Style of Laws, and shews the Authority of the Speaker. SAN.

49. *Aurum irrepertum.*] Juno here praises, in a manner perfectly noble, the Virtue of the ancient Romans, who were more truly great by their Contempt of Riches, than by their Conquest of the World. Gold, by Pliny's Account, was not coined in Rome until the Year 647, sixty-two Years after their first Silver Money, from which Time the Republic grew weaker, in Proportion as Avarice banished the ancient Severity of Manners. *Aurum irrepertum*, in the Opinion of Dacier and Sanadon, signifies Gold, which was not originally by Nature intended for the Use of Man, but by the sacrilegious Hand of Avarice compelled into his Service.

On Priam's and th' Adulterer's Urn
While Herds the Dust insulting spurn,
Let the proud Capitol in Glory stand,
And Rome, to triumph'd Medes, give forth her stern
Command.

Let the victorious Voice of Fame
Wide spread the Terrours of her Name,
Where Seas the Continents of Earth divide,
And Nilus bathes the Plain with his prolific Tide.

Let her the golden Mine despise ;
For deep in Earth it better lies,
Than when by Hands profane, from Nature's Store
To human Use compell'd, flows forth the sacred Ore.

Where Nature's utmost Limits end,
Let her triumphant Arts extend ;
Or where the Sun pours down his madding Beams,
Or where the Clouds are dark, and Rain perpetual
streams.

Thus

—— and with impious Hands
Rifled the Bowels of their Mother-Earth
For Treasures, better hid.

54. *Hunc tangat armis.*] This Verb happily shews the Facility with which the Romans conquered the World, and justifies the Criticism upon the Word *ferient*. DAC.

55. *Quâ parte debacchentur.*] It is not in the Power of Language to find a Word more strongly expressive of the raging Heats of the Torrid Zone, and excessive Coldness of the Northern Zone, both which the Ancients believed to be uninhabitable. DAC.

Sed bellicosus fata Quiritibus

Hâc lege dico, ne nimium pii,

Rebusque fidentes, avitæ

Tecta velint reparare Trojæ.

60

Trojæ renascens alite lugubri

Fortuna tristi clade iterabitur,

Ducente victrices catervas

Conjuge me Jovis, & sorore.

Ter si resurgat murus æneus,

65

Auctore Phœbo; ter pereat meis

Excisus Argivis; ter uxor

Capta virum, puerosque ploret.

Non hæc jocosæ conveniunt lyræ.

Quò Musa tendis? desine pervicax

70

Referre sermones Deorum, &

Magna modis tenuare parvis.

[58. *Hâc lege.*] This is the third Time, in two and twenty Lines, that Juno mentions these Conditions, and the Repetition was necessary to shew the real Design of the Poem, without which it might perhaps appear vicious. Yet the Poet hath varied it with great Art, and the last always adds Strength to the former.

SAN.

[*Ne nimium pii.*] The two principal Motives, which made the Romans apprehensive, that Augustus intended to make Troy the Capital of the World, were his Piety and the Confidence of his Power. He was descended from the Trojans by Æneas, and the natural Tenderness for his Ancestors, joined to the flattering Idea of such an ancient Origin, seemed to call him to Troy. The present Conjuncture gave him an Opportunity of executing this Change with the greatest Ease. His Power was raised to its highest Pitch, and confirmed by almost a continual Peace of nine Years, in which he had twice shut the Temple of Janus; and he had now entered the East with two numerous Armies, one of which he commanded in Person, the other was marching towards Asia Minor under the Conduct of Tiberius.

SAN.

Thus let the warlike Romans reign
(So Juno and the Fates ordain)

But on these Terms alone, no more to dare,
Through Piety or Pride, their parent Troy repair;

For Troy rebuilt, ill-omen'd State !
Shall feel the same avenging Fate ;
Again my Grecians shall victorious prove,
By me led on to War, the Sister-Wife of Jove.

Thrice should Apollo raise her Wall,
Thrice shall her brazen Bulwarks fall,
Thrice shall her Matrons feel the Victor's Chain,
Deplore their slaughter'd Sons, deplore their Husbands
slain.

But whither would the Muse aspire ?
Such Themes nor suit the sportive Lyre,
Nor should the Wanton, thus in feeble Strain,
The Councils of the Gods, immortal Themes, profane.

69. *Non hæc jocosæ.*] Horace could not push the Subject farther, without displeasing Augustus ; for it is dangerous to let the Great perceive that we have discovered what they are willing to conceal. He therefore stops short, and ends with a kind of artificial Vanity, which is always pardonable in a Poet.

DAC. SAN.

The END of the FIRST VOLUME.

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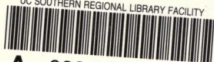
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