

of the Greek *ἄγνός*; the combination is to be pronounced like *ui* in *huic, cui*; *levis* (literally *smooth*, and so *beardless*) is applied to Apollo as being always young.

29. spiritum: as in ii. 16. 38, *spiritum Graiae tenuem Camenae*. **Phoebus, Phoebus**: cf. ii. 17. 10, for the repetition.

31. virginum primae puerique: the boys and maidens who sang the *Carmen Saeculare*. See *Carm. Saec.*, 'Occasion of the Hymn,' p. 158.

33. Dæiæ dææ: Diana. **tutela**: i.e. objects of care. The word is in apposition with *primæ* and *pueri*. **fugacis**: for the force, see on ii. 13. 40, *timidos lyncas*.

34. cohibentis: with *dææ*.

35. Lesbium pedem: i.e. the Sapphic and Adonic metre, in which the *Carmen Saeculare* was composed.

36. pollicis ictum: the beat of my finger.

37. rite: duly, with proper ceremony.

38. crescentem facie: of the waxing moon.

39. prosperam frugum: 'ripeners of crops' (Bryce); for the genitive, see Introd. § 37. a. **celerem volvere**: Introd. § 41. c; cf. i. 15. 18, *celerem sequi*. **pronos**: i.e. swiftly passing.

41. iam: with *nupta*. **dis amicum**: dear to the gods; for this force of *amicus*, cf. i. 28. 1, *Musis amicus*.

42. saeculo: see *Carm. Saec.*, 'Occasion of the Hymn,' p. 158. **lucæ = dies**; the celebration of the secular games lasted three days and three nights.

43. reddidi: rendered, i.e. performed. **docilis modorum**: trained in the measures; Introd. § 37. a.

44. vatis: for the force of the word, see on i. 1. 35.

ODE VII.

1. graminā campis arboribusque comæ: chiasmic arrangement.

2. comæ: foliage, by a common figure; cf. i. 21. 5.

3. mutat terra vices: *Earth is going through her changes*; *vices* is accusative of 'result produced.' **decreascentia**: the emphasis of the clause rests on this word. Horace means, 'the rivers are now subsiding in their channels as they flow past their banks'; hitherto, swollen by the melting of the winter snow upon the mountains, they had overflowed their banks; cf. the picture in iv. 12. 3, *nec fluvii strepunt hiberna nixæ turgidi*.

5. *Gratia cum geminis sororibus*: see on iii. 21. 22.

7. *immortalia ne speres*: the clause is object of *monet*; *immortalia* is here equivalent to *immortalitatem*, i.e. immortal life here on earth.

9. ff. Note the variety with which the advent of the different seasons is described. *zephyris*: i.e. under their influence.

10. *simul* = *simul atque*.

12. *iners*: i.e. unproductive; cf. the similar force of *piger* in i. 22. 17, *pigris campis*.

13. *damna caelestia*: their losses in the sky. *celeris lunae*: the swiftly changing moons.

14. *nos*: as contrasted with *lunae*.

15. *Tullus dives*: the special significance of *dives* as applied to *Tullus* is obscure. Many scholars regard it as corrupt.

17. *an*: whether; for this use of *an*, cf. ii. 4. 13, *nescias an. hodiernae summae*: to to-day's sum, i.e. to the number of days that thou now countest.

19. *amico animo*: to thy own soul or self; *amicus* here seems an imitation of the Greek *φίλος*, lit. 'dear,' but often used as a possessive pronoun.

20. *dederis, occideris* (21): the quantity of the *i* is unusual. In the perfect subjunctive the *i* of the 2d singular was originally long; hence the occasional reminiscence of the *i* would occasion us no surprise in subjunctive forms. But *dederis* and *occideris* are here future perfects, in which the *i* of the termination was historically short. We can only say that the future perfect here (as occasionally elsewhere) follows the analogy of the perfect subjunctive.

21. *splendida arbitria*: his imposing verdict; *arbitria* for *iudicia* (poetic plural). *Minos*: traditionally represented as a judge of shades in the lower world.

23. *Torquāte*: apparently the same person who is addressed in *Epist.* i. 5, where, as here, allusion is made to his eminence as an orator. *gens*: the *Manlii Torquati* were a famous family, and the *Torquatus* here mentioned may have belonged to the *Manlian gens*.

25. *Diana*: the virgin goddess would naturally favor the chaste *Hippolytus*. *pudicum Hippolytum*: his refusal of the advances of his step-mother, *Phaedra*, wife of *Theseus*, cost him his death. According to one account, he was restored to life by *Aesculapius*. *Horace*, following the more ancient tradition, represents him as permanently confined to the underworld.

26. *liberat*: *release*.

27. *Lethaea vincula* = *vincula mortis*. *caro Pirithoo*: the friendship of Theseus and Pirithous was proverbial. For Pirithous's crime, see on iii. 4. 79, where, as here, Horace follows the tradition that Pirithous's imprisonment in the lower world was perpetual. Another account represents Pirithous as released by Hercules. *Pirithoo* is dative of reference.

ODE VIII.

1. *Donarem*: apodosis of the contrary-to-fact condition contained in *divite me* (line 5), which is equivalent to *si essem dives*. *pateras, aera, tripodas*: an apparent reminiscence of a passage in Pindar's *Isthmian Odes*, i. 18, where bowls, bronze vessels, and tripods are enumerated as prizes in the Greek games; the *paterae* were made of gold or other precious metals; the tripods usually of bronze. *commodus*: *willingly, generously*.

2. *Censorine*: C. Marcius Censorinus, consul in 8 B.C.

4. *neque pessuma*: *nor the meanest*; litotes for 'the choicest.'

5. *ferres*: *shouldst thou receive*. *divite me scilicet artium*: that is, of course (*scilicet*), if I were rich in works of art; for the genitive with *divite*, see *Intro.* § 37. *a*.

6. *Parrhasius, Scopas*: Parrhasius (flourished 400 B.C.) was the most famous painter of his time. In his contest with Zeuxis, "the picture of Zeuxis represented a bunch of grapes, so naturally painted that the birds flew at the picture to eat the fruit; upon which the artist, confident in this proof of his success, called upon his rival no longer to delay to draw aside the curtain and show his picture; but the picture of Parrhasius was the curtain itself, which Zeuxis had mistaken for real drapery. On discovering his error, Zeuxis yielded the palm to Parrhasius, saying that he himself had deceived birds, but Parrhasius an artist" (*Smith's Classical Dictionary*). Scopas, of Paros (flourished 395-350 B.C.), was a distinguished sculptor. Among his best-known works was the group representing the destruction of Niobe's children. *protulit*: *produced*.

7. *hic*: Scopas. *saxo* = *marmore*. *ille*: Parrhasius.

8. *ponere*: *to execute*.

9. *haec vis*: *this store, viz. of treasures*.

10. *res*: *estate*. *est egens* = *eget*.

11. *gaudes carminibus, carmina possumus, etc.*: effective chiasmus, designed to emphasize the notion contained in *carminibus*.