

O D E S

BOOK I

I.

Maecenas atavis edite regibus,
 o et praesidium et dulce decus meum :
 sunt quos curriculo pulverem Olympicum
 collegisse iuvat metaque fervidis
 evitata rotis palmaque nobilis
 terrarum dominos evehit ad deos :
 hunc, si mobilium turba Quiritium

In these notes (*p*)=preposited, (*s*)=separated, (*ps*)=preposited and separated, (*pp*)=postposited, (*pps*)=postposited and separated, (P.)=Prolegomena.

I. 1. regibus equals *regiis* (*s*); it is emphatic and predicative i.e. 'sprung from forbears that were royal.' Compare *Odes* 4. 5. 1 *Divis orte bonis* and Cic. *De Off.* 1. 32. 116 (*ad fin.*) *obscuris orti maioribus*. It should be observed that *regibus edite* would scan equally well. Horace, of course, may have desired to avoid three final *s*'s in succession. See too P. 24.

For the intervening vocative see on *Odes* 1. 5. 3.

2. **dulce decus meum**: *decus* stands between the two epithets. See P. 34.

4, 5. **metaque fervidis | evitata rotis**: for the grouping see P. 14.

6. **terrarum** (*p*): lords of *this* world, they feel that they are equals of the heavenly beings (*ad deos* last). The order seems to support the view that *terrarum dominos* belongs to *quos* and not to *deos*. The stress on *terrarum* is not appropriate to the gods; they are rather 'lords of heaven' as Catullus calls them 68. 36. (76) *caelestes pacificasset eros*, or 'lords of the universe' as in Ovid *Ex Ponto* 2. 2. 12 *in rerum dominos movimus arma deos* (for the frequent position of *rerum* see P. 42). In *Ex Ponto* 2. 8. 26 *terrarum dominum quem sua cura facit* Augustus is fittingly called 'lord of this world, while *ib.* 1. 9. 35, 36 *nam tua non alio coluit penetralia ritu | terrarum dominos quam colis ipse deos* does not prove that *terrarum dominos* refers to *deos*, since the lines may mean 'Celsus honoured you no less than you honour these earthly lords (especially the emperor) as if they were gods' (note particularly l. 49 *quem tu pro numine vivus habebas*).

For *evehit ad deos* compare *Odes* 4. 2. 17, and Juvenal 1. 38.

7. **hunc**: note the contrasted persons placed early—*illum* l. 9, *gaudentem* l. 11, *multos* l. 23.

certat tergeminis tollere honoribus ;
illum, si proprio condidit horreo
quicquid de Libycis verritur areis. 10
gaudentem patrios findere sarculo
agros Attalicis condicionibus
numquam demoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare ;
luctantem Icaris fluctibus Africum 15
mercator metuens otium et oppidi
laudat rura sui: mox reficit rates
quassas, indocilis pauperiem pati.

7, 8. **mobilium** (*ps*) equals ‘*though* fickle, they yet give him *all three* offices,’ *tergeminis* (*ps*). But the order *mobilium turba Quiritium* is frequent (see P. 19 and 20a); and so is the grouping *tergeminis tollere honoribus* (see P. 21).

9. **proprio** (*ps*) i.e. all his own, not shared in partnership nor owned by the government. Compare *privatis* *Odes* 2. 15. 15, *meis* *Odes* 3. 16. 27, *Epod.* 1. 26, and *suis* *Epod.* 2. 3. But see too P. 21.

10. **Libycis** (*ps*): the corn comes, not from his own estate, but from *Africa*; also see P. 21.

11. **patrios** (*ps*): this man delights in his *ancestral* farm, however small. Contrast *Libycis...areis* of l. 10, and see on *proprio* l. 9 above.

12. **Attalicis** (*p*): the generic adjective is often, as one would expect, pre-positive. See P. 37.

14. **Myrtoum**: perhaps the worst sea in the Mediterranean (cp. *Odes* 4. 5. 9, 10), off Cape Malia, enough to frighten an experienced sailor, much more a novice. One need not be a confirmed believer in Porphyryon’s *speciem pro genere ponit*. See on *Odes* 1. 35. 7.

For the two adjectives *Myrtoum pavidus* followed by the two nouns in chiasmic order see P. 10, and for the collocation of the adjectives see *Odes* 1. 5. 9.

mare: single word after the verb, as so often in Livy.

15. **Icaris** (*p*): again the sea is the dangerous Aegean. See too P. 10.

16, 17. **otium et oppidi**: a Roman reads this as ‘retirement and town’; for though *oppidi* is genitive, he feels it to be object of *laudat* until *rura* is reached; see P. 38, and P. 20 a.

sui (*s*): the word probably has emphasis; it is an emphatic afterthought (see P. 53)—‘this is his own, his native land.’ So he thinks on the stormy waters, but soon...

18. **quassas** standing alone at the commencement of the line has stress (see on *Odes* 4. 9. 26). The participle is concessive—‘although the storm, now forgotten, had shattered them.’

ODES I, I

3

est qui nec veteris pocula Massici
 nec partem solido demere de die 20
 spernit, nunc viridi membra sub arbuto
 stratus, nunc ad aquae lene caput sacrae.
 multos castra iuvant et lituo tubae
 permixtus sonitus bellaque matribus
 detestata. manet sub Iove frigido 25
 venator tenerae coniugis immemor,
 seu visa est catulis cerva fidelibus,
 seu rupit teretis Marsus aper plagas.
 me doctarum hederæ præmia frontium

19. **veteris** (*ps*): Massic wine is good, but *old* Massic better. See also P. 20β.

20. **partem solido** i.e. 'part from whole' (*solidus* δλος); hence the order of artificial antithesis e.g. *unus omnia* etc. For *solido demere de die* see P. 21.

21. **spernit**: the verb should have stress; see on *Odes* 4. 9. 26.

viridi (*ps*) i.e. 'under the greenery (of the arbutus)'; see P. 27, and on *Odes* 4. 8. 33.

22. **stratus**: stretched idly; an important part of the picture; hence the stress. See on *Odes* 4. 9. 26.

ad aquae lene caput sacrae: for the order see P. 18. It is only a slight extension of the frequent type *aquae caput sacrae* (see on P. 20 a); but a Roman would read the words as they come—'near water gently springing (*caput*) at the shrine; for springs were sacred and had their shrine and altar.

23. **multos castra**: see P. 51 and on l. 7 above.

23, 24. **lituo tubae | permixtus sonitus**: the normal prose order would be *permixtus lituo sonitus tubae* (see P. 48), or *permixtus lituo tubae sonitus*. Horace wishes us to hear both instruments early, as if we had *lituus tubaque*, with *permixtus sonitus* in apposition. Compare *Odes* 4. 1. 22. For *permixtus* (*ps*), the confusion (of sound) see P. 26, and for *tubae permixtus sonitus* see P. 49.

25. **manet**: comes first with stress—he stays on and on.

26. **tenerae** (*ps*): because she is delicate he ought to have remembered her. Compare *Odes* 1. 21. 1.

coniugis: the word lies between *venator* and *immemor* according to rule (see on *Odes* 1. 7. 29); but, in any case, objective genitives tend to be pre-positive (see P. 39).

27. **fidelibus** (*s*): because they have faithfully remained, they have seen the quarry.

28. **teretis Marsus aper plagas**: for the grouping see on P. 10. The adjective *teretis* goes closely with *rupit* and may mean either 'because slender,' or 'though strong.'

29. **me**: for its position see P. 51, and compare l. 30 *me...nemus* (*secernit*).

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

II.

Iam satis terris nivis atque dirae
 grandinis misit pater et rubente
 dextera sacras iaculatus arces
 terruit urbem,

me doctarum: the collocation makes a Roman read thus—‘I am among the poets, I, as poet, have the ivy, a poet’s reward.’

doctarum hederæ præmia frontium: a pretty chiasmic grouping; compare *Odes* 3. 9. 14 *Thurini Calais filius Ornyti*. If we look upon the appositional *præmia* as equivalent to an adjective we have the grouping of P. 15.

30. **superis** (*s*): perhaps = the gods of heaven above, i.e. the realm of poetic fancy; not the materialistic *deos* of l. 6, anthropomorphic, endowed with human passions—pride and love of power. But see P. 21.

gelidum (*g*): the coolness (of the glade); see P. 27. The characteristic feature of the *nemus* is coolness, for *nemus* properly means the small open space in which the altar stood, surrounded by trees (*lucus*).

31. **Nympharum:** the word is logical subject and prepares us by its position for the antithesis Satyrs. A Roman reads the line thus: ‘Nymphs lightly with Satyrs dancing.’ The Nymphs dance lightly though they have awkward Satyrs for partners. Here there are two complements to *leves... chori*, and one complement (*Nympharum*) is placed outside; see P. 48.

32. **populo:** last, with some stress. Horace *odit profanum volgus*.

tibias, preceding the subject, prepares us for the chiasmic *barbiton*. The *tibiae* accompany choral odes; the *barbitos* accompanies songs for a private circle.

34. **Lesboum** (*l*): the order recalls to mind the names of great lyrists such as Alcaeus and Sappho. The stress is echoed in *lyricis* (*l*) of l. 35.

35. **lyricis** (*l*): if you rank me as a mere writer of lyrics (contrast an epic), I shall be more than satisfied.

36. **sublimi** (*s*): contrast *demisso*. Horace means that instead of being bowed down with shame because he cannot emulate the massive power of a Vergil or a Homer, he lifts up his head aloft in pride at being classed among lyrists.

II. 1. **satis...nivis:** for the separation of the partitive genitive compare

ODES I, 1–2 5

terrui gentis, grave ne rediret 5
 saeculum Pyrrhae nova monstra questae,
 omne cum Proteus pecus egit altos
 visere montis,
 piscium et summa genus haesit ulmo,
 nota quae sedes fuerat columbis, 10
 et superiecto pavidae natarunt
 aequore dammae.

Odes 1. 3. 37, 1. 35. 35, *Epod.* 7. 3, 4, 15. 12, and see note on *Epod.* 1. 21. This separation is almost the rule in Livy e.g. 1. 12. 1, 3. 49. 8, 3. 58. 8, 4. 53. 13, 21. 8. 5, etc. and 34. 2. 1, 6. 3, 12. 3, 14. 5, 29. 6, etc.

1, 2. **dirae** (*ps*): the terror (of hail); see P. 27 and note on *Odes* 2. 14. 23. But the adjective may be ἀπὸ κovouῶ, with both *nivis* and *grandinis*; see P. 33.

2. **pater** goes, by *coniunctio*, with *misit* and *terrui*; hence its position.

rubente (*ps*): i.e. red flash (of hand); see P. 26.

3. **sacras** (*ps*) equals ‘though sacred to himself.’ Compare *Odes* 1. 12. 60 *fulmina lucis*. But see also P. 21.

4. **urbem** placed after the verb, with stress, in contrast to *gentis*, itself after its verb. The antithesis is Rome and the empire.

5. **grave** (*ps*): the position of *grave* makes it quasi-internal with *rediret*, i.e. ‘lest a noxious return should be of Pyrrha’s age.’ The adjective *gravis* is frequently used of recurring (note *rediret*) seasons of unhealthy or noxious kind. The regular phrase for the unwholesome part of the year is *grave tempus*, with *grave* prepositive; compare Livy 3. 6. 2 *grave tempus*, 3. 8. 1 *gravioze tempore anni iam circumacto* and *passim*. See also note on *Odes* 2. 14. 23.

6. **nova** i.e. unheard of, horrible; see on *Epod.* 16. 30. This adjective is almost always prepositive as in *novus homo*. Compare *Odes* 1. 14. 1, etc., but contrast *Odes* 1. 7. 29, 1. 26. 10, 3. 4. 12, 3. 25. 3, 4. 4. 16, 4. 12. 19.

7. **omne** (*s*): Proteus could not leave even part of his flock below.

altos (*ps*): not merely ‘high mountains,’ but, predicative, ‘to the top of the mountains’—ἐς ἄκρα τὰ ὄρη—or ‘to the heights (of the mountains)’; see P. 27 and also P. 21.

9. **piscium** (*ps*): the order prepares us for the antithesis *columbis*; but *piscium* also equals *piscarium*, and the grouping is then that of ll. 11, 12 below; see P. 7 and 12. Moreover *piscium* is logical subject; see on P. 38.

ulmo: see on *Odes* 1. 1. 14 *ad fin.*

10. **nota** (*ps*): the tree was so high that it had been a *well-known* landmark, white with doves.

columbis: last, in antithesis to *piscium* l. 9 above.

11, 12. **superiecto pavidae natarunt | aequore dammae**: for this important grouping see P. 7.

vidimus flavum Tiberim retortis
 litore Etrusco violenter undis
 ire deiectum monumenta regis
 templaque Vestae,
 Iliae dum se nimium querenti
 iactat ultorem, vagus et sinistra
 labitur ripa Iove non probante u-
 xorius amnis.

13. **vidimus**: the verb in this emphatic position equals ἐφορᾶν i.e. 'we have lived to see.' Compare Livy *Pref.* § 5, 1. 46. 8, 6. 34. 10, 21. 53. 5, 34. 7. 5.

flavum (*φ*): yellow and therefore flooded. So *Odes* 1. 8. 8 *cur timet flavum* (*φ*) *Tiberim tangere*, and 2. 3. 18 *villaque flavus quam Tiberis lavit* (see note *ad loc.*). In Vergil *Aen.* 7. 31, as in Ovid *Met.* 14. 447, *flava* seems to refer to the yellow sand stirred up by the swirl and deposited at the mouth of the river. At *Aen.* 9. 816 *flavo* is postposed and *may be* a mere standing epithet: but there is a variant *vasto*, and Vergil would hardly call Tiber *caeruleus* (*Aen.* 8. 64) if *flavus* were the conventional epithet. At *Catal.* 13 (5), 23 the reading is uncertain, but, if *flavum* be read, the context suggests muddy water. The colour of the Tiber is said to vary largely with the colour of the sky. In *Il Piacere*, d'Annunzio, describing a fine May morning in Rome, writes *sul ponte apparve il Tevere lucido*.

14. **violenter** is separated from *retortis* to emphasize the strength and violence of the flood; perhaps, also, it may be felt adjectively with *undis* cp. Livy's *deinceps reges*, etc.

17. **Iliae dum se**: characteristic early grouping of case relations. Compare Cicero *T.D.* 5. 39. 115 *Polyphemum; Homerus...cum ariete colloquentem facit*; Livy *Pref.* § 9 *ad illa mihi pro se quisque intendat animum*. Note especially *Odes* 1. 22. 9 *me silva lupus*, and add 1. 2. 47, 1. 3. 1, 1. 4. 7, 8, 1. 5. 1, 1. 6. 17, 1. 7. 21 (cp. on 1. 8. 2), 1. 10. 9, 1. 10. 13, 1. 13. 1, 1. 15. 11, 1. 15. 29, 1. 17. 14, 1. 17. 22, 23, 1. 23. 1, 1. 23. 9, 1. 25. 7, 1. 25. 9, 1. 26. 9, 1. 27. 14, 1. 28. 9, 1. 29. 5, 1. 33. 3, 4, 1. 35. 5, 1. 35. 9, 1. 35. 21, 1. 35. 36, 1. 37. 6, 7, 2. 3. 6, 2. 4. 17, 2. 6. 21, 2. 7. 13, 2. 8. 21, 2. 16. 33, 2. 17. 13, 2. 17. 22, 2. 19. 21, 2. 20. 17, 3. 2. 6, 3. 3. 13, 3. 3. 33, 3. 3. 41, 3. 4. 9, 3. 5. 18, 3. 5. 21, 3. 6. 5, 3. 6. 41, 3. 7. 18, 3. 9. 9, 3. 11. 42, 3. 21. 14, 3. 21. 21, 3. 29. 25, 4. 2. 27, 4. 4. 4, 4. 5. 9, 4. 9. 30, 4. 12. 22, 4. 15. 1, *Epod.* 10. 5, 12. 16, 17, 17. 42.

For noun (*Iliae*), pronoun (*se*), epithet (*querenti*), epithet (*ultorem*) see P. 16. **nimium** seems to go with both *querenti* and *iactat*.

18. **ultorem, vagus**: why may we not omit the comma at *ultorem* and take *vagus*, as if *vagando*, with *iactat ultorem* i.e. he avenges Iliia by wandering beyond his limits?

sinistra (*ps*): flooding on the *left* bank would affect the forum and interrupt business. But see P. 21.

19. The sentence is grammatically complete at *ripa*; what follows is an emphatic addendum (see on P. 53) i.e. 'though Jove forbade, because his *wife*

ODES I, 2

7

audiet civis acuisse ferrum,
quo graves Persae melius perirent,
audiet pugnas vitio parentum
rara iuventus.

quem vocet divum populus ruentis 25
imperii rebus? prece qua fatigent
virgines sanctae minus audientem
carmina Vestam?

cui dabit partis scelus expiandi
Iuppiter? tandem venias precamur 30
nube candentis umeros amictus,
augur Apollo;

ordered.' Hence *uxorius* is preposited, as if we had *Iove non probante, uxore iubente*.

21–24. **audiet...audiet pugnas...iuventus**: the inverted sentence and the repetition of *audiet* make the verb emphatic—they will hear of these things, but not imitate them.

21. **civis...ferrum**: the separation of *civis* from *ferrum* brings out the point; citizens (i.e. fellow-citizens) should not arm *contra civis*, but *contra Persas*.

22. **graves** (*φ*): the interest lies in the adjective—the pest consisting of Persae; see P. 27, and on *Odes* 2. 14. 23.

If *melius* had been placed next to *quo*, the meaning would have been 'in order that the Persae might more easily perish.' In its present position the construction is *quo* (with which) *melius esset* (it would have been better) *si Persae perirent* (if the Persae had been perishing).

23. **vitio parentum**: the phrase, perhaps, goes with both *pugnas* and *rara*. The civil wars were due to the crimes of their fathers, and so was the reduced population. If Horace had not wished the words *vitio parentum* to be heard with both *pugnas* and *rara*, he would not have abandoned the normal order *rara vitio parentum iuventus*. See P. 49.

24. **rara** (*φ*): the *iuventus* of Rome should have been *frequens*.

25. **quem...divum**: if *divum* be genitive plural, compare l. 1 above for the separation; if accusative, there is slight stress, contrast *hominem*; but see on *prece qua* l. 26.

ruentis (*φ*): the *imperium* should *stare*.

26. **imperii** (*φ*): see P. 38.

prece qua: emphatic for *qua prece*—the people 'call,' the holy Virgins 'pray,' and are instant in prayer; hence *fatigent* comes early. Perhaps *vocet* is brought forward to prepare us for the antithesis. Compare *Odes* 1. 29. 7.

30. **Iuppiter** has stress (see on *Odes* 4. 9. 26) i.e. Great Jupiter.

31. **candentis** (*φ*): the word is preposited to bring it next to the antithetical *nube*.

sive tu mavis, Erycina ridens,
 quam Iocus circum volat et Cupido;
 sive neglectum genus et nepotes 35
 respicis auctor,
 heu nimis longo satiate ludo,
 quem iuvat clamor galeaeque leves,
 acer et Mauri peditis cruentum
 vultus in hostem; 40
 sive mutata iuvenem figura
 ales in terris imitaris, almae
 filius Maiaae, patiens vocari
 Caesaris ultor:
 serus in caelum redeas diuque 45
 laetus intersis populo Quirini,
 neve te nostris vitiis iniquum
 ocior aura

33. **Erycina ridens**: see on P. 36.

34. **volat**: note the position by *coniunctio*; *circum volat* is practically one word.

35. **neglectum** (*ϕ*): Mars had abandoned his offspring, Romulus and Remus, at the outset of Rome's history, and he abandons them again, although responsible for their existence (*auctor*); hence *auctor* comes last in l. 36.

37. **longo** (*s*): the position gives additional point to *ludo* when we hear it. Mars is watching 'games' and these—*mirabile dictu*—are 'too long.' But see P. 24.

39. **acer et Mauri peditis...vultus**: for the grouping see P. 10.

cruentum (*ϕs*) has stress. As Bentley says, the *Mauri* were not *fortes*; but they can scowl at a bleeding (fallen) foeman. This position of *cruentum* perhaps makes *Marsi* a less probable emendation. The word *peditis* might mean that the Maurian has dismounted.

41. **mutata iuvenem figura**: for the order see on *Odes* 1. 10. 14. Compare too on *Odes* 3. 2. 32.

42. **ales in terris**: an angel, as it were, on earth.

almae (*ϕs*): nurturing like a kindly mother, not destroying like Mars. See also P. 20 a.

44. **Caesaris** (*ϕ*): perhaps equals 'Great Caesar'; compare *Odes* 1. 37. 16.

45. **serus** is predicative.

redeas: for the *re-* compare *ἀπό* in *ἀποθέωσις*.

diu goes with both *laetus* and *intersis*.

47. **te**: for its position see P. 51.

nostris (*ϕ*): the order brings out the antithesis, and case relations come early; see *Odes* 1. 2. 17.

ODES I, 2–3

9

tollat; hic magnos potius triumphos,
 hic ames dici pater atque princeps, 50
 neu sinas Medos equitare inultos,
 te duce, Caesar.

III.

Sic te diva potens Cypri,
 sic fratres Helenae, lucida sidera,
 ventorumque regat pater
 obstrictis aliis praeter Iapyga,
 navis, quae tibi creditum 5
 debes Vergilium, finibus Atticis
 reddas incolumem precor
 et serves animae dimidium meae.

48. **ocior** (*φ*) i.e. ‘all too swift’: comparatives are naturally prepositive; see P. 28.

49. **tollat** has stress; contrast *hic*. See on *Odes* 4. 9. 26.

potius is emphasized by separation from *hic*. See P. 50*f*.

51, 52. **inultos** | ...**Caesar**: for these emphatic addenda see P. 53.

52. **te duce**: Horace writes an ablative absolute as if *ne Medi equitent* had preceded.

III. 1. **te diva**: see on *Odes* 1. 2. 17.

potens Cypri: *Cypri* may stand outside *diva potens* because we still wait for an object; see P. 47. On the other hand objective genitives more often precede (see P. 39), and it is hard to see why Horace should not have written *diva Cypri potens*. See too P. 44.

2. **lucida** (*φ*): perhaps equals ‘not obscured by storm.’ Wickham, Gow, and others, in view of Pliny *N.H.* 2. 101 (ch. XXXVII) and Statius *Silv.* 3. 2. 8, see a reference to St Elmo’s fire; but the stars Castor and Pollux may be meant. These rise in front of the Lion, and are brilliant objects in the evening sky from January to April i.e. during most of the stormy months. To pray that they may be bright is to pray for fine weather at such a time. See on *Odes* 1. 12. 27, 3. 29. 64, and 4. 8. 31. Had Vergil been travelling in the summer, Horace would scarcely have been so anxious. Compare too *Odes* 4. 14. 21.

3. **ventorum** (*ψ*) equals ‘and as for winds may their father...’; see P. 40. The word *ventorum* is brought close to *sidera* in artificial antithesis.

5, 6. **quae tibi creditum** | **debes**: the sentence may be felt as complete at *debes*, for *creditum* can be quasi-substantival (τήν παρακαταθήκην); this gives *Vergilium* some emphasis—‘even Vergil.’ But see also P. 21.

7. **incolumem**: predicative.

8. **animae dimidium meae**: for the grouping see P. 19 and 20*a*.

illi robur et aes triplex
 circa pectus erat, qui fragilem truci 10
 commisit pelago ratem
 primus, nec timuit praecipitem Africum
 decertantem Aquilonibus,
 nec tristis Hyadas, nec rabiem Noti,
 quo non arbiter Hadriae 15
 maior, tollere seu ponere vult freta.
 quem mortis timuit gradum,
 qui siccis oculis monstra natantia,
 qui vidit mare turbidum et
 infamis scopulos Acroceraunia? 20
 nequicquam deus abscidit
 prudens Oceano dissociabili
 terras, si tamen impiae
 non tangenda rates transiliunt vada.

10, 11. **fragilem truci** | **commisit pelago ratem**: for the grouping see P. 8. Note the happy juxtaposition of weakness (*fragilem*) and violence (*truci*), of open sea (*pelago*) and a tiny boat (*ratem*).

12. **primus**: emphatic because it comes late; its normal position would be immediately after *qui*. See too on *Odes* 4. 9. 26.

praecipitem (*p*): as if we had *praecipitationem Africi*, like *rabiem Noti* of l. 14 below. So in l. 14 *tristis Hyadas* equals *tristitiam Hyadum*. See on P. 27.

13. **decertantem Aquilonibus**: these words are emphatic addenda—‘engaged in a death struggle with the North wind.’ See on P. 53.

14. **tristis** (*p*): see l. 12 above, and also on *Odes* 2. 14. 23.

16. **maior**: for stress see on *Odes* 4. 9. 26.

freta: see on *Odes* 1. 1. 14 *ad fin.* Especially common is an iambus or pyrrhic in this position.

17. **mortis** (*ps*): see on P. 38. But there is great stress on *mortis*—even Death had no terrors for him.

gradum: see on *freta* l. 16 above.

18. **siccis** (*p*): Greek would express the emphasis by *ξηρῶς καὶ οὐ νορεῶς ὄμμασιν*.

19. **turbidum et**: for the position of *et* compare on *Odes* 1. 35. 39.

20. **infamis** (*p*): see on *Odes* 2. 14. 23.

21. **nequicquam** is emphatic by separation from the verb.

22. **prudens** is predicative sc. *ἄν*—‘in his providence.’

23. **terras** has stress; see on *Odes* 4. 9. 26. Contrast *Oceano* l. 22 and *vada* l. 24.

23, 24. **impiae** | **non tangenda rates transiliunt vada**: for the grouping