

METER: fourth asclepiadean (see Horace I.5). In line 4, **silvae** is pronounced **siluae** and scanned as three syllables.

- 1 **Vītās**: from what verb? **īnuleus**, -ī (*m*), fawn. The dative depends on **similis**, which modifies **Chloē**. **Chloē**, **Chloēs** (*f*), the young woman to whom the poem is addressed. In Greek, her name means "twig" or "green shoot."
- 2 **quaerenti**: what tense of the participle? With what does it agree? **pavidus**, -a, -um, frightened, scared. **montibus**: ablative of place where. **āvius**, -a, -um, roadless, pathless.
- 3 **nōn sine**: litotes: = **cum**. **vānus**, -a, -um, empty, groundless.
- 5 **mōbilis**, -is, -e, shaking, stirring, fluttering. **mōbilibus** . . . **foliis** (6): "on the. . ."
 ***vēr**, **vēris** (*n*), spring. **vēris**: the genitive depends on **adventus** (6).
inhorrēscō, **inhorrēscere** (3), **inhorruī**, to shiver, begin to rustle. For *inceptive* verbs, see the note on line 3 of Catullus 46.
- 6 **adventus**, -ūs (*m*), arrival. **folium**, -ī (*n*), leaf. **viridis**, -is, -e, green. **rubus**, -ī (*m*), bramble, bush.
- 7 **dīmōvō**, **dīmōvēre** (2), **dīmōvī**, **dīmōtum**, to push aside, move. **dīmōvēre**: = **dīmōvērunt**. **lacerta**, -ae (*f*), lizard.
- 8 **cor**, **cordis** (*n*), heart. Translate: **et (in) corde et (in) genibus**. **genū**, -ūs (*n*), knee. **tremō**, **tremere** (3), **tremuī**, to tremble. **tremit**: the subject is the fawn.
- 9 **atquī**, and yet. **tigris**, **tigris** (*f*), tiger. Word order: **ut aspera tigris**. **ut**, like, as. **asper**, **aspera**, **asperum**, rough, fierce, wild.
- 10 **Gaetūlus**, -a, -um, Gaetulian, North African. -ve, or (placed after the second word like -que). **frangere persequor**: = **persequor ut frangam**. An infinitive of purpose may be used in poetry. **persequor**, **persequī** (3), **persecūtus sum**, to follow, pursue, chase after.
- 11 **dēsīnō**, **dēsīnere** (3), **dēsīī**, **dēsītum** (+ *infinitive*), to stop, cease.
- 12 **tempestīva** . . . **virō**: in apposition to the subject of **dēsīne** (11), "you, who are ready for a man. . ." Explain the meaning of **tempestīvus** ("ripe," "mature," "ready") according to its root. **sequī**: from what verb? What form and tense?

Chloe's Difficult Rite of Passage

Horace sometimes uses the world of nature to represent aspects of the human life cycle. In this poem, Horace addresses Chloe, a young woman who has come of age, and he compares her to a fawn.

Vītās inuleō mē similis, Chloē,
quaerentī pavidam montibus aviīs
mātrēm nōn sine vānō
aurārum et silvae metū.

- 5 Nam seu mōbilibus vēris inhorruit
adventus foliīs, seu viridēs rubum
dimōvēre lacertae,
et corde et genibus tremit.

- 10 Atquī nōn ego tē tigris ut aspera
Gaetūlusve leō frangere persequor:
tandem dēsine mātrēm
tempestīva sequi virō.

1. What frightens the fawn in the first stanza? What would these fears be in human terms if they were to apply to Chloe? Why is the fawn's mother frightened? Why would Chloe's mother be frightened?
2. What time of year is it? Describe the two movements of nature in stanza 2 that coincide with the new season. Why do they frighten the fawn? There is much movement and trembling in this stanza. Which words vividly evoke it?
3. From what two animals does Horace distinguish himself in the last stanza? Why? What is his final wish for Chloe?
4. The verb *frangere* in line 10 is an unusual word to use in this context, unless you know the meaning of Chloe's name. Explain.
5. Compare Chloe to Leuconoe in Horace I.11. Although Horace is trying to persuade the two women to focus on the present, how do the concerns and obsessions of each differ?
6. Compare this poem to Horace I.5 on Pyrrha. How might Horace explain to Chloe that his relationship to her was different from the one between Pyrrha and the *puer*? In particular, look closely at lines 1 and 9 in each poem and show how Horace has demonstrated the difference through clever use of word order.