

**METER:** alcaic (the most common meter in the *Odes* and named for the Greek poet Alcaeus, who lived on the island of Lesbos at the end of the seventh century B.C.). The first two lines of the stanza have the same pattern; the last two lines are different. A diaeresis is frequently found in the first two lines of each stanza. (two lines)

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- 1 **Vidēs:** the subject is Thaliarchus, addressed in line 8, with whom Horace is sharing his thoughts on the proper enjoyment of youth. **\*ut**, how. **altā . . . nive:** ablative of description ("with . . ."). Translate with **stet** or **candidum**. **stet:** what mood and construction? The subject is **Sōracte**. **\*nix, nivis** (f), snow. **candidus, -a, -um**, bright, gleaming.
- 2 **Sōracte, Sōractis** (n), Mt. Soracte, about 25 miles north of Rome. **nec iam:** "and (how) no longer." **sustineant:** the subject is **silvae** (3). **onus:** i.e., of snow. What declension, gender, and case?
- 3 **gelū, -ūs** (n), ice, cold.
- 4 **cōnstō, cōnstāre** (1), **cōnstītī, cōnstātum**, to stand still. **cōnstiterint:** what mood and tense? **acūtus, -a, -um**, sharp, piercing.
- 5 **\*frigus, frigoris** (n), cold, coldness, chill. **lignum, -ī** (n), wood, log. **ligna:** object of **repōnēs**. **super** (+ *abl.*), on, high upon. **focus, -ī** (m), hearth, fireplace.
- 6 **largē**, freely, abundantly. **repōnō, repōnere** (3), **reposuī, repositum**, to place, pile up. **benignus, -a, -um**, kind, generous, liberal. **benignius:** what degree of the adverb?
- 7 **\*dēprōmō, dēprōmere** (3), **dēprōmpsī, dēprōmptum**, to bring out, fetch. **quadrimus, -a, -um**, four-year-old. **\*Sabīnus, -a, -um**, Sabine. The Sabine region of Italy, where Horace had his simple estate, was northeast of Rome. **Sabīnā . . . diōtā:** ablative of separation. Presumably, the wine, as well as the jar, is Sabine.
- 8 **Thaliarchus, -ī** (m), a fictitious young man whose name in Greek means "master of ceremonies." **\*merum, -ī** (n), undiluted wine, wine. **diōta, -ae** (f) (*Greek loan word, meaning two-eared*), jar.
- 9 **permittō, permittere** (3), **permīsī, permissum**, to surrender, leave. **divus, -ī** (m), god. **quī simul:** "for as soon as they (i.e., the gods). . ." **\*simul:** = **simul ac**, as soon as.
- 10 **sternō, sternere** (3), **strāvī, strātum**, to force down, calm, still. **strāvēre:** = **strāvērunt**. **aequore:** = **in aequore**. **fervidus, -a, -um**, hot, raging.
- 11 **dēproeliāns, dēproeliantis**, struggling, battling. **dēproeliantis:** = **dēproeliantēs**. **\*cupressus, -ī** (f), cypress tree. Note that the names of trees are feminine in the 2nd declension.
- 12 **agitō** (1), to toss, shake, stir. **ornus, -ī** (f), ash tree. The cypress and ash are taller than most trees and are proportionally more subject to the force of the winds.
- 13 **Quid . . . crās:** indirect question, with **quaerere**. **sit futūrum:** "is going to be," "is to happen." The word **futūrum** modifies **quid** and is an adjective here. **fuge:** = **nōlī**, don't (+ infinitive).
- 14 **quem . . . dabit:** the clause is the object of **appōne**. **quem . . . cumque:** translate as one word with **diērum** dependent on it, "whatever (of) days." The separation of a compound word into its parts with other words in between is called *tnesis*. **Fors, Fortis** (f), Fate. See pages 3–4 of the Introduction for a general account of Horace's philosophy. **lucrum, -ī** (n), profit, gain. **lucrō:** dative of purpose with **appōne**, "for profit," "as gain."
- 15 **appōnō, appōnere** (3), **apposuī, appositum**, to apply, reckon, count. **\*dulcis, -is, -e**, sweet. **dulcis:** = **dulcēs**. **amor, amōris** (m), love, pleasure of love.
- 16 **spernō, spernere** (3), **sprēvī, sprētum**, to reject, scorn. **puer:** "while a boy," "in youth." **chorēa, -ae** (f), dance. **tū chorēās:** what verb do you need to supply?



## HORACE I.9

### Horace on Enjoying One's Youth

*In the first stanza of this poem Horace presents Thaliarchus with a vision of chill winter. What is Thaliarchus urged to do in the remainder of the poem?*

Vidēs ut altā stet nive candidum  
Sōracte, nec iam sustineant onus  
silvae labōrantēs, gelūque  
flūmina cōstiterint acūtō.

5 Dissolve frīgus ligna super focō  
largē repōnēns atque benignius  
dēprōme quadrimum Sabinā,  
O Thaliarche, merum diōtā.

10 Permite dīvīs cētera, quī simul  
strāvēre ventōs aequore fervidō  
dēproeliantīs, nec cupressī  
nec veterēs agitantur ornī.

15 Quid sit futūrum crās, fuge quaerere et  
quem Fors diērum cumque dabit, lucrō  
appōne nec dulcīs amōrēs  
sperne puer neque tū chorēās,

(continued)



Mōns Sōracte



- 17 **dōnec . . . mōrōsa** (18): "as long as moody (**mōrōsa**) white-old-age (**cānitiēs**) is far away from you-in-your-bloom (**virentī**)."  
**vireō, virēre** (2), **viruī**, to be green with vegetation, be full of youthful vigor. **cānitiēs, -ēī** (f), white coloring, grayness, old age.
- 18 **mōrōsus, -a, -um**, set in one's ways, hard to please, moody. Although the root of this adjective is **mōs, mōris** (m), custom, Horace may well want us to hear in the background the similar-sounding word, **mors, mortis** (f), death. **Nunc**: the scene changes to a vision of springtime in Rome. **campus**: = **Campus Martius**, the large playing field outside the old walls of Rome. **Campus, āreae** (18), and **susurri** (19) are all subjects of **repetantur** (20). **ārea, -ae** (f), open area, square.
- 19 **lēnis, -is, -e**, soft, gentle. **sub** (+ acc.), at the approach of, just before. **susurrus, -ī** (m), sigh, whisper.
- 20 **compositus, -a, -um**, established, appointed. **compositā . . . hōrā**: what case? Why? **repetantur**: what mood and construction?
- 21 **nunc . . . pertinācī** (24): supply the present subjunctive of the verb **repetere** for the two subjects, **rīsus** (22) and **pignus** (23). Word order: **et nunc grātus rīsus, prōdītor latentis puellae, ab** (from) **intumō angulō (repetātur) pignusque, dēreptum lacertis aut digitō male pertinācī, (repetātur)**. \***lateō, latēre** (2), **latuī**, to be concealed, hide. **prōdītor, prōdītōris** (m), betrayer. **intumus, -a, -um**, inner, secret.
- 22 **rīsus, -ūs** (m), laughter. **angulus, -ī** (m), corner (i.e., hiding place).
- 23 **pignus, pignoris** (n), pledge. **pignus . . . pertinācī** (24): Horace is describing a simple and universal rite of youthful romance. A boy might try to take a bracelet from the girl's arm or a ring from her finger as a pledge (**pignus**) of her love. She will put up only a minimum of resistance. **dēripīō, dēripere** (3), **dēripuī, dēreptum**, to tear off, snatch away. **lacertus, -ī** (m), upper arm, arm. **lacertis . . . digitō** (24): what case and why?
- 24 **digitus, -ī** (m), finger. **male** (adv.), badly, (here, idiomatic) scarcely, barely. **pertināx, pertinācis**, resisting.

dōnec virentī cānitiēs abest  
 mōrōsa. Nunc et campus et āreae  
 lēnēsque sub noctem susurrī  
 compositā repetantur hōrā,  
 nunc et latentis prōditor intumō  
 grātus puellae rīsus ab angulō  
 pignusque dēreptum lacertīs  
 aut digitō male pertinācī.

1. Look closely at Horace's description of Mt. Soracte, the trees, and the rivers in the first stanza. What correspondence do you find between them and aspects of human old age and death?
2. How does the second stanza contrast with the first? What is the role of fire and wine?
3. Cite three tenets of Horace's Epicurean worldview that are stated in lines 9–18. What words and images does Horace use to make them concrete?
4. The key to the transition from wintry Mt. Soracte and thoughts of impending old age and death to springtime and youthfulness in Rome may be found in the contrast between the words *virentī* and *cānitiēs* in line 17. What are the root meanings of *virēre* and *cānitiēs*? What does each word mean in terms of human attributes? How might these two words connect the opening and closing scenes?
5. What sounds predominate in stanza 1 and why? What do you notice about the placement of the words *Sōracte*, *silvae*, and *flūmina* in the first stanza and of the imperatives in stanzas 2, 3, and 4? Find an example of interlocked word order in the second stanza. For what reason(s) would Horace use a complex word order in the last stanza? How does it reflect the action?