

Table of Contents

Translator's Preface	1
Ode 1.1	11
Ode 1.4	13
Ode 1.5	15
Ode 1.6	17
Ode 1.7	19
Ode 1.9	21
Ode 1.11	23
Ode 1.19	25
Ode 1.20	27
Ode 1.22	29
Ode 1.38	31
Ode 2.3	33
Ode 2.14	35
Ode 3.5	37
Ode 3.26	41
Ode 3.30	43
Ode 4.1	45
Ode 4.7	49
Appendix A	51
Appendix B	53
Appendix C	55

Translator's Preface

Horace's *Odes* present many challenges to English translators, which is perhaps why they have been attempted so frequently.¹ Over the course of my attempt to translate the *Odes*, I have noticed that two challenges are particularly difficult. First, the word order of the *Odes* is vital to their meaning, but Latin is impossible to translate word-for-word into English. Second, metrical formality is vital to the sense of the *Odes*, but their quantitative meters are nearly impossible to replicate in English. In this preface, I will examine some solutions that previous translators and scholars have proposed for these problems, then briefly explain my own methods.

First, there is the problem of word order. As an inflected language, Latin allows Horace to arrange every word in a position that both reinforces and adds to its meaning. Nietzsche observed this masterful arrangement:

What is here achieved is in certain languages not even to be hoped for. This mosaic of words, in which every word, by sound, by placing, and by meaning, spreads its influence to the right, to the left, and over the whole; this minimum in extent and number of symbols, this maximum thereby achieved in the effectiveness of the symbols, all this is Roman, and believe me, elegant par excellence.²

English, which depends on word order for meaning, is one of the languages that cannot hope to replicate this achievement.

Thus Steele Commager observes that literal translations of the *Odes* into English inevitably fall into “syntactical chaos and ambiguity.”³ The ultimate goal of translation is

¹ For a far-from-comprehensive survey of translations of Horace's *Odes* into English, see Appendix A.

² Friedrich Nietzsche, *Werke, Taschenausgabe* as quoted in Steele Commager, *The Odes of Horace: A*

² Friedrich Nietzsche, *Werke, Taschenausgabe* as quoted in Steele Commager, *The Odes of Horace: A Critical Study*, 50.

³ Steele Commager, *The Odes of Horace: A Critical Study*, 51.

to allow readers to understand a text that they would not otherwise be able to; as such, an unintelligible word-for-word translation would be a failure.

In the face of this prospect of failure, some poets seeking to translate Horace have settled for imitation, which Dryden defines as “an Endeavour...to set [the original author] as a Patern, and to write, as he supposes that Author would have done, had he liv’d in our Age, and in our Country.”⁴ For a thorough examination of this approach, I suggest the treatment of Alexander Pope’s imitations in the introduction of *Horace in English* by Donald Carne-Ross.⁵ As for my own opinion, I agree with Dryden: “Imitation of an Authour is the most advantagious way for a Translator to shew himself, but the greatest wrong which can be done to the Memory and Reputation of the dead.” While this type of endeavor can be artful as original poetry, it is not translation. I will not be composing any imitations in this thesis.⁶

Another response to the impossibility of translating Horace’s *Odes* literally is paraphrase, “where the Authour it [sic] kept in view by the Translator, so as never to be lost, but his words are not so strictly followed as his sense, and that too is admitted to be amplyfied, but not alter’d.”⁷ An illustrative example of paraphrase is found in the last stanza of Dryden’s translation of Ode 1.9:

The pointed hour of promis’d bliss,
The pleasing whisper in the dark,
The half-unwilling willing kiss,
The laugh that guides thee to the mark,
When the kind Nymph wou’d coyneess feign,
And hides but to be found again,

⁴ John Dryden, “From the Preface to Ovid’s *Epistles*,” *The Translation Studies Reader*, 40.

⁵ Donald Carne-Ross, *Horace in English*, 16-20.

⁶ To a certain extent, this type of imitation is similar to my current work with Alan Shapiro in the creative writing department. I am writing a collection of original poetry, which is heavily influenced by certain aspects of Horace’s *Odes*.

⁷ John Dryden, “From the Preface to Ovid’s *Epistles*,” *The Translation Studies Reader*, 38.

These, these are joys the Gods for Youth ordain.⁸

This rendering deviates from the original poem in a number of ways. It not only brings elements of the penultimate stanza into the last stanza (i.e. “the pleasing whisper in the dark”), but also introduces a concluding statement that is not present in the source text. Rather than ending on the image of the ring being pulled from “her finger, barely resisting,”⁹ Dryden tries to capture the same idea with a “half-unwilling willing kiss,” places it in a much less significant position in the middle of the stanza, and concludes the poem with an unnecessary summation of what the imagery has already demonstrated.

These failures are not Dryden’s: they are integral to paraphrase. Commager argues, “Horace consistently employs similes and metaphors not as ornaments of thought, but as methods of thought.”¹⁰ Horace’s images also function in the same way. When a paraphrase changes an image in an ode, it changes the very mode of thought. Images cannot be replaced by similar images. Nor can the thoughts that images communicate be sufficiently relayed by summarizing statements, especially since such statements are not characteristic of Horace.

Nabokov declares, “The clumsiest literal translation is a thousand times more useful than the prettiest paraphrase.”¹¹ Dryden’s stanza is undeniably beautiful, a virtue in itself.¹² But the beauty of a translation should spring from the beauty of the source text, rather than being created independently from it.

⁸ John Dryden, *Horace in English*, 110.

⁹ This translation is my own, as are all unless otherwise stated.

¹⁰ Steele Commager, *The Odes of Horace: A Critical Study*, 51.

¹¹ Vladimir Nabokov, “Problems of Translation: *Onegin* in English,” *The Translation Studies Reader*, 115.

¹² I do not share Nabokov’s “spasms of fury” when translations are praised as “readable.” Vladimir Nabokov, “Problems of Translation: *Onegin* in English,” *The Translation Studies Reader*, 115.

While I otherwise avoided paraphrase, I perhaps come the closest to paraphrase in my translation of Ode 1.5. I knowingly left out certain images and chose to slim the poem down into couplets. I hesitate, however, to call this a paraphrase. My freeness manifested itself in cutting, but not in adding my own images or thoughts: every word in the poem has a direct equivalent in the source text. I believe that this method is much closer to translation than to Dryden's paraphrase.

Although I have dismissed imitation and paraphrase, the question of how best to bring Horace's word order into English still remains. There are some who believe that a translation should not attempt to be an English poem, but maintain a sense of foreignness.¹³ In this vein, Donald Carne-Ross calls for a translator of Horace who "more or less abandons the genius of his own language and seeks to create something new, an amalgam of the foreign or alien and the native."¹⁴ He cites Milton's translation of Ode 1.5 as a successful example of this type of translation:

What slender Youth bedew'd with liquid odours
Courts thee on Roses in some pleasant Cave,
 Pyrrha for whom bindst thou
 In wreaths thy golden Hair,
Plain in thy neatness; O how oft shall he
On Faith and changèd Gods complain: and Seas
 Rough with black winds and storms
 Unwonted shall admire:
Who now enjoyes thee credulous, all Gold,
Who always vacant always amiable
 Hopes thee; of flattering gales
 Unmindfull. Hapless they
To Whom thou untry'd seem'st fair. Me in my vow'd
Picture the sacred wall declares t' have hung

¹³ Foremost among those who hold these beliefs is Lawrence Venuti, author of *The Translator's Invisibility: A History of Translation* (1995) and *The Scandals of Translation: Toward an Ethic of Difference* (1998). Venuti writes, "The goal is ultimately to alter reading patterns, compelling a not unpleasurable recognition of translation among constituencies who, while possessing different cultural values, nonetheless share a long-standing unwillingness to recognize it." (*Scandals*, 13).

¹⁴ Donald Carne-Ross, *Horace in English*, 57.

My dank and dripping weeds
To the stern God of Sea.¹⁵

Milton describes his effort mostly in terms of structure: “[This translation is] Rendered almost word for word without Rhyme according to the Latin Measure, as near as the Language will permit.”¹⁶ It is in the diction, however, that he achieves the “amalgam of foreign and native.” Milton’s heavy use of cognates, such as “vacant” for “*vacuam*” in line ten, makes it necessary for a reader to know Latin in order to understand the actual meaning. This necessity would not have been a significant problem when Milton was writing to a primarily Latin-educated audience.¹⁷ A translator writing now, however, cannot suppose that her audience knows any Latin and must use words only for their English meanings.

The second major problem translators face when attempting to translate the *Odes* is the meter. This is a problem that cannot be ignored: as Daniel Mendelsohn observed, “the formal meticulousness is inextricable from [Horace’s] message.”¹⁸ Some translators have been tempted to reproduce Horace’s meters directly in English as a reflection of Horace’s own accomplishment in translating Greek meters into Latin. It is inadvisable to convert Latin’s quantitative meter into English’s accentual meter. A good example of the pitfalls presented by this method can be found in J.B. Leishman’s rendering of the last stanza of ode 1.5:

(...) Alas for those

you, untrusted as yet, brightly illude! For me,

¹⁵ John Milton, *Horace in English*, 88-89.

¹⁶ *Ibid.*

¹⁷ This was an era in which invented cognates of Latin, called inkhorn terms, were working their way into the English language.

¹⁸ Daniel Mendelsohn, “What Do You Look for in Modern Translation?” *The New York Times Sunday Book Review*, October 27, 2013, BR39

yonder sanctified wall's picturing tablet shows
I survived to uphang there
oozy garments to Ocean's god.¹⁹

This version sacrifices the sense of the text in favor of the meter: there is no mention of the “power” of the “Ocean’s god” as there is in the Latin; “illude” does not mean “illuminate” but rather “mock”; and “oozy garments” give the reader a much different idea than Horace’s original “dripping clothes” (*uvida...vestimenta*). While Horace’s metrical formality does create a vital tension with the content of his poems, it is counterproductive to lose the content of the poems in order to preserve the metrical formality.

Using a different tactic, Jeffery Kaimowitz devised a system of “reminiscences”: English meters meant to evoke equivalent Horatian meters. These reminiscences are not much more than iambic or trochaic lines of equivalent length to Horace’s Latin lines. An example of this method can be found in his translation of the sapphics of Ode 1.38:

Persian ostentation I disdain, lad,
garlands bound with lime bark do not please me,
put aside the search to find what places
the late rose lingers.

To plain myrtle I prefer that you not
add a thing: not unbecoming is the
myrtle to you serving or to me
beneath vines drinking.²⁰

The trochaic meter of this reminiscence does match the trochaic opening in the Latin, but the similarities stop there. As Betty Rose Nagle notes in her review of Kaimowitz’s

¹⁹ J.B. Leishman, *Translating Horace: Thirty Odes translated into the original metres with the Latin text and an Introductory and Critical Essay*, 115.

²⁰ Jeffery H. Kaimowitz, *The Odes of Horace*, 54.

collection, “his schemes don’t seem to be designed to capture the variations of speed which occur in the originals.”²¹

The final and most successful method of rendering Horace’s meter is with traditional English meters. A.E. Housman uses this tactic in his famous translation of Ode 4.7:

The snows are fled away, leaves on the shaws
And grasses in the mead renew their birth,
The river to the river-bed withdraws,
And altered is the fashion of the earth.

The Nymphs and Graces three put off their fear
And unapparelled in the woodland play.
The swift hour and the brief prime of the year
Say to the soul, *Thou wast not born for aye.*

Thaw follows frost; hard on the heel of spring
Treads summer sure to die, for hard on hers
Comes autumn, with his apples scattering;
Then back to wintertide, when nothing stirs.

But oh, whate’er the sky-led seasons mar,
Moon upon moon rebuilds it with her beams;
Come *we* where Tullus and where Ancus are,
And good Aeneas, we are dust and dreams.

Torquatus, if the gods in heaven shall add
The morrow to the day, what tongue has told?
Feast then thy heart, for what thy heart has had
The fingers of no heir will ever hold.

When thou descendest once the shades among,
The stern assize and equal judgment o’er,
Not thy long lineage nor thy golden tongue,
No, nor thy righteousness, shall friend thee more.

Night holds Hippolytus the pure of stain,
Diana steads him nothing, he must stay;
And Theseus leaves Pirithöus in the chain
The love of comrades cannot take away.²²

²¹ Betty Rose Nagle, “The Odes of Horace by Jeffery K. [sic] Kaimowitz.” *Vergilius*, 55.142.

²² A.E. Housman, *Horace in English*, 248-249.

Housman is able to communicate Horace's virtuosic control of meter with his own. He must make some concessions to the meter and the rhyme, such as leaving out mention of Minos in the penultimate stanza, but for the most part the content of the poem is unchanged.

Another tactic is to abandon meter in favor of rhythm. David Ferry adopts this strategy to great success in his complete translation, *The Odes of Horace*.²³ His rendering of lines one and two of Ode 1.1 show this rhythmic style: "Maecenas, you, descended from many kings, / O you who are my stay and my delight."²⁴ These lines exhibit the same pace as Horace's first Asclepiadean—heavy in the beginning of the line with a quicker ending, without being too beholden to metrical schemes.²⁵

Finally, there is the strategy of abandoning meter entirely for free verse. This is the strategy widely adopted by the contemporary poets in J.D. McClatchy's recent anthology, *Horace: The Odes*. W.S. Merwin, in his translation of Ode 1.20, adopted this form successfully. For example, he translates the first stanza:

Your wine will be the ordinary Sabine
out of plain cups but I sealed it myself
in Greek wine jars and stored it on the day
the theater thundered.²⁶

This stanza sings, especially in its final line: "the theater thundered." It has a strong rhythm and replicates the caesura at the middle of the first three lines.

²³ He has the following to say about his formal choices: "Sometimes my translation reflects the way I have heard the rhythms of the Latin of this or that line or passage, and sometimes a whole poem will be set in a meter which is a kind of allusion to a Latin meter (for example, the faux-Sapphic meter of my translation of the 'Carmen Saeculare'). But I have not tried systematically to reproduce or imitate the Latin meters of these odes, since English meters are so different." David Ferry, *The Odes of Horace*, xv.

²⁴ David Ferry, *The Odes of Horace*, 3.

²⁵ This freedom in form is not always so successful. In lieu of the eight long lines of ode 1.11, Ferry renders the poem in twenty-five extremely short lines. He also rearranges the structure significantly: the iconic phrase *carpe diem* is pushed to the final line for emphasis.

²⁶ W.S. Merwin, *Horace: The Odes*, 65.

Even without the constraints of meter, translations in McClatchy's collection often drift too far from Horace's original content into paraphrase. A good example of this drift in McClatchy's collection can be found in Heather McHugh's rendering of the last few lines of *Ode* 1.11:

(...) Think less
of more tomorrows, more of this

one second, endlessly unique: it's
jealous, even as we speak, and it's
about to split again...²⁷

She has added an unnecessary phrase ("endlessly unique"), which has no equivalent in the source text and is extraneous to Horace's message. Moreover, she has left "*carpe diem*" out of the ode entirely, a glaring omission. Finally, the ellipsis is not an editorial edition, but the way McHugh chooses to end the poem. This would be a clever way to capture Horace's typical diminuendo ending, but this ode actually ends on a strong note: *quam minimum credula postero*. The ellipsis is not only unnecessary, it is inappropriate for the poem.

I have, until this point, primarily discussed the tactics other translators have used when facing the problems that Latin word order and Horatian meter present. I did not approach the composition of my own translations with any theoretical aim other than to translate Horace into English as closely and beautifully as possible. In word order, I attempted to find a golden mean between Horatian structure and felicitous English. I identified specific instances in which a word's position in the original poem was particularly significant to the poem itself and worked to maintain that position. Otherwise, I often compromised to preserve clarity. In meter, I attempted to capture what

²⁷ Heather McHugh, *Horace: The Odes*, 43.

Matthew Santirocco calls Horace's "striking diversity."²⁸ I adopted almost all of the strategies that I listed above—English meter, rhythm, free verse—depending on what I determined would best suit each individual poem. I did not attempt to transfer Horace's meters directly into English. Translating is ultimately an exercise in decision-making, and I have included facing-page commentaries after each of my translations to elucidate the thought process behind some of the more difficult decisions I made.

Petronius once referred to Horace's "careful luck" (*curiosa felicitas*), earned through tedious dedication to his craft.²⁹ A translator must operate on a set of basic theoretical principles, but translation is a practical act. Translation cannot be perfect because it cannot be the source text. But if the translator is careful in balancing the demands of the source text and the demands of the new language, perhaps he will find some of Horace's *curiosa felicitas*.

²⁸ This phrase was used specifically in reference to the Parade Odes. Matthew Santirocco, *Unity and Design in Horace's Odes*, 14.

²⁹ This line is spoken by the character Eumolpus. Petronius, *Satyricon*, 118.

Ode 1.1: *Maecenas atavis edite regibus*

Maecenas, born of royal ancestors,
my support and sweet distinction,
there are those it pleases to collect
Olympic dust thick on their chariot's
fiery wheels as they skirt the turning post,
and whom the palm of victory exalts
to the gods as masters of the earth;
another man, if the mob of fickle Romans
chooses to raise him with triple honors;
yet another, if he has stored in his barn
whatever is swept from the Libyan threshing-floors;
even by offering the wealth of Attalus,
you could not pull the man away,
who is happy to hoe his family's fields,
to make him a fearful sailor who plows
the Myrtoan Sea in a Cyprian boat;
the trader, who fears the fighting of African wind
with Icarian waves, praises the relaxation
and the countryside of his own village,
but soon he rebuilds his shattered rafts,
unable to be taught to suffer poverty;
another man doesn't spurn cups of old Massic wine
or a chance to waste part of the busy day,
now stretching his limbs under the green arbutus,
now by the gentle head of sacred streams;
many men enjoy the barracks, the horns
sounding in with the trumpets and wars
that mothers hate; the hunter remains
in the cold, unmindful of his tender wife,
whether the deer is spotted by faithful hounds
or a Marsian boar has torn the woven nets.
My prizes, ivies on learned brows, mix
me with the gods above. In cool groves
the light dances of Nymphs with the Satyrs
will distance me from the crowd,
if Euterpe does not deny me her flute and
Polyhymnia does not refuse to tune her Lesbian lyre,
and if you count me among the lyric poets,
my lofty head will surely strike the stars.

1.1 Commentary

Form: Very loose ten syllable count, with some lines as long as thirteen syllables and others as short as nine syllables.

Whole Poem Notes: I allowed the line count to extend beyond that of the Latin in order to avoid either making too many cuts or making the lines too long. The structure of the argument dominates this poem: the big pivot takes place at “*me*” in line 32 of the original. Scholars such as Race³⁰ and Santirocco³¹ have noted that the foil of this priamel is constantly undercutting the occupations it lists.

Line 3 “there are those”: The foil of this priamel begins at line three, “There are those...” and lasts all the way to line 31, “...torn the woven nets.” Some translators have chosen to make this structure even more evident (i.e. Robert Pinsky: “in this world different things / give different people joy”),³² but there is no reason to believe that the English reader would be unable to pick up on this rhetorical structure in the way that the Latin reader would be forced to do. Thus I kept Horace’s sparse “there are those,” “this man,” “another man,” construction, which in the Latin is even more concise: *sunt quos, hunc, illum*.

Line 7 “;”: I use the semicolon, which first appears here in line seven, to separate the different characters of the foil. The distinction between the anonymous characters is crucial, but hard to communicate. I considered giving each character a new stanza, but the resulting stanzas would have been too irregular in size.

Line 12 “by offering the wealth of Attalus”: The original Latin would be literally rendered: “with Attalician agreements.” I described this same action—the farmer being offered some sort of deal with a big payoff in order to go sail—but with different words in order to preserve concision and to make it more understandable to a reader who doesn’t immediately understand the allusion to Attalus.

Line 29 “in the cold”: The Latin text (line 25) reads *sub Iove frigido* which would be more literally rendered as “under a frigid Jove.” I decided to render this passage as “in the cold,” as this carries the same meaning of cold weather without confusion for English readers unused to this usage of Jove.

Line 32 “My prizes, ivies on learned brows”: Proper English would not allow a literal translation of this line without moving “my” out of its primary position. I decided that the position of this first person pronoun, which is the pivot of the priamel, was too important to change. Thus, I chose to change the syntax slightly without losing any of the imagery.

³⁰ William H. Race, *The Classical Priamel from Homer to Boethius*, 122.

³¹ Matthew Santirocco, *Unity and Design in Horace’s Odes*, 17.

³² Robert Pinsky, *Horace: The Odes*, 17.

1.4: *Solvitur acris hiems grata vice veris et Favoni*

Bitter winter is dissolving with welcome change of winds to Spring
and cranes are hauling down the dry-docked ships.
No longer are cattle glad in their stables or the plowman by his fire,
nor are the meadows whitened with pale frost.

Already Cytherean Venus leads the dancers while the moon hangs overhead,
the shapely Graces hand in hand with Nymphs
beat the earth with alternating feet, while sturdy Vulcan, gleaming,
oversees the workshops of the Cyclopes.

Now it's right to wrap your shining head with fresh, green myrtle
or the bloom the newly freed earth bears.
Now it's right as well to sacrifice to Faunus in a shady grove,
whether he prefers a lamb or a young goat.

Pale Death beats with equal strength on the doors of the lowly
and gates of the rich. O blessed Sestius,
our brief span of life will not allow us to start long-term hopes.
The night and fabled shades will soon oppress you

and the meager home of Pluto; where, once you arrive,
you won't be named the king of wine by lot,
nor will you gaze at tender Lycidas, whom all young men are hot for
now, but soon he'll make the girls warm up.

1.4 Commentary

Form: Quatrains of free verse, shaped to match the form of the Latin.

Whole Poem Notes: Translating this poem demands making the transition between stanzas three and four as abrupt, and yet somehow appropriate, as it is in the original Latin. I used three stressed syllables at the beginning of stanza five, as well as generally more elevated diction (i.e. “fabled” (16) and “meager” (17)) after stanza four to set this second part of the poem apart from the first.

David Ferry’s translation matches the tone of the Latin, as is his skill, but it includes words and phrases like “Maybe” (8) and “not knowing” (17) that add a sense of uncertainty that isn’t present in the original. His loose translation of line 19, “The night is falling; the shades are gathering around” is truly wonderful.

Line 1 “Bitter winter...”: The opening line, if translated as close to the word order as English allows, would read: “It is dissolved, the bitter winter, with welcome change of Spring and of the Zephyr.” It is beautiful, this word ordering of the first line, but unfortunately modern English does not support this passive verb followed by appositive subject construction.

Line 2 “cranes”: It seems almost every translation has a different rendering of the Latin, *machinae*. Bennett uses the antiquated “tackles,”³³ Ferry ignores the word entirely in favor of “fishermen,”³⁴ and James Michie opts for “windlasses.”³⁵ I found that “cranes” was the most concise way to communicate that there was some sort of machinery at work.

Line 8 “oversees”: I had a vivid picture in my mind of the action that Horace was describing—Vulcan going from forge to forge and checking on the work the Cyclopes were doing—but finding a concise way to describe this action was a challenge.

Line 12 “.”: James Lasdun uses an ellipsis to signify this important transition.³⁶ I prefer the end stop, which signifies just how abrupt the transition between these two stanzas is.

Line 13 “with equal strength”: The Latin, if rendered literally, refers to death beating with “equal feet.” I hate to lose the parallelism with *pede* in line seven, but I think the parallelism is not enough to overcome the strangeness of the idea of knocking on a door with feet.

Lines 19-20 “hot for...warm up”: I chose to keep the temperature diction, rather than smoothing it out with more straightforward love diction, as a nod to the ring composition of this poem. The poem begins with warming and ends with warming, and I think that can be communicated in the English just as well as in the Latin.

³³ C.E. Bennett, *Horace Odes and Epodes*, 17.

³⁴ James Lasdun, *Horace: The Odes*, 27.

³⁵ James Michie, *Horace*, 11.

³⁶ James Lasdun, *Horace: The Odes*, 27.

1.5: *Quis multa gracilis te puer in rosa*

Who's coming on to you tonight,
among the roses, reeking of cologne?

Who's got you putting up your hair:
simple in refinement? He'll cry about

your faith and his fickle luck,
and stare dumbfounded at the storm

that's rolling in. He thinks you shine for him,
hopes you'll always be available,

you'll always be his lover.
He doesn't know the shifty winds.

Poor guys, for them your shine's
untested. Me, I've hung up

my dripping clothes, a tribute
to the power of the sea.

1.5 Commentary

Form: Free verse couplets

Whole Poem Notes: This is, by far, the most free translation in this collection. The Latin poem seemed to need that freedom, as the more literal translations I attempted plodded along. I chose to arrange this poem into couplets, rather than quatrains for this same reason: to give the poem energy. There is an entire book dedicated to the various translations (into English and otherwise) of this ode,³⁷ but I will be working exclusively with Milton's famous translation. He described his efforts thus: "Rendered almost word for word without Rhyme and according to the Latin Measure, as near as the Language will permit."³⁸ He was successful in this goal, though the passage of time has not been kind to some of his phrasing, in particular the phrase in line fifteen, "dank and dropping weeds."

Lines 1-2 "Who's...cologne": The literal sense of the Latin is, "What slender boy, poured over with perfume, is pressing on you, Pyrrha, among many roses in a pleasing grotto?" In fact, that literal translation even cleans up the word order quite a bit. As with the rest of this poem, I have slimmed this stanza down for the sake of clarity. Wonderful details, such as the fact that the boy is "slender" and that it takes place "in a pleasing grotto," must be left behind. Such is the work of the translator.

Line 4 "simple in refinement": The original Latin reads *simplex munditiis*. This is a remarkable phrase. Milton rendered this phrase with the equally remarkable, "Plain in thy neatness."³⁹ I chose to emulate the concision of Horace's phrasing in my rendering, but I must admit regret in my inability to make this phrase stand out.

Line 5: The Latin contains an exclamation of mourning: *Heu*. It is extremely difficult to render this in contemporary English on the page.

Line 12 "Me": I have contrived the syntax in order to keep the first person pronoun in the primary position it has in the Latin, as I did in line 32 of Ode 1.1. David Ferry renders this *me* in the prosaic: "And as for me?"⁴⁰

Line 12-14 "Me...the sea": The most extensive cuts come in this final stanza. The literal translation of the Latin would be as follows: "This sacred wall shows me to have hung up my wet clothes in a votive offering to the powerful god(dess) of the sea." Milton renders this stanza: "Me in my vow'd / Picture the sacred wall declares t' have hung / My dank and dropping weeds / To the stern God of the sea." I sought to capture the same light gravity of these lines without using antiquated English. In order to do so, I secularized the stanza, which also served to make it more approachable to the average English reader.

1.6: *Scriberis Vario fortis et hostium*

³⁷ Ronald Storrs (ed.). *Ad Pyrrham*.

³⁸ Milton, *Horace in English*, 88.

³⁹ *Ibid.*

⁴⁰ David Ferry, *The Odes of Horace*, 17.

You will be written about as a valiant conqueror
of enemies by Varius, a bird of Maeonian song,
and so will the deeds the fierce soldiers have done
on ships and horses under your command.

I cannot try to sing these things, Agrippa:
the angry gut of Achilles—not knowing how to yield—
or the journeys of tricky Ulysses through the sea,
or the savage house of Pelops;

modesty and the Muse, who holds the unwarlike lyre,
do not allow me—slight in grand things—to detract
from your praises and from outstanding
Caesar's with my lack of talent.

Who could write worthily of Mars,
protected by his adamant tunic
or Meriones, black with Trojan dust,
or Diomedes, with aid of Pallas, equal to the gods?

Banquets and the battles of fierce girls
with their nails cut sharp against young men
are the subjects of my song, whether I am available
or consumed in burning passion; now, as usual, light.

1.6 Commentary

Meter: Free verse

Whole Poem Notes: This is a classic example of a *recusatio*, which is in keeping with Steele Commager's observation: "Rejections of epic often become epic."⁴¹ I read a shift in tone from the awkwardly stated refusal of the first three stanzas to the more elegant, almost epic final two. I attempt to reflect that shift in English with a slightly choppy first three stanzas followed by two more fluid stanzas.

Line 1 "You will be written about": As he does in Ode 1.4, Horace opens this poem with a passive verb. Unlike *solvitur* in Ode 1.4, however, English supports this usage. It makes for a slightly awkward opening, but—as I stated in my "Whole Poem Notes"—that is actually a desired effect.

Line 2 "a bird of Maeonian song": This is a reference to Homer.⁴² Ferry translates this line, "Capable of Homeric flight and range."⁴³ I chose not to render this phrase as such because it made the implications of the description too explicit.

Line 5 "I": The Latin is the first person plural *Nos*, which I am interpreting as the poetic plural.

Line 8 ";;": Stanza two has a much more direct syntactical relationship to stanza three in the original. As I mentioned above, *conamur*, the verb which gives the entire second stanza its action, is actually present in the third stanza. Horace also connects the sentences with a temporal word: *dum*. The literal sense of the Latin of the beginning of stanza three is, "While modesty and the Muse...." The distance between the verb in line five and the subsequent temporal clause in line nine would be too great for an English reader, so I chose to connect the stanzas with a semi-colon instead.

Line 10 "slight in grand things": This phrase actually appears in line nine of the original and serves as a sort of transition between stanzas two and three. The position of *conamur* in the Latin gives context to *tenuēs grandia* as referring to the speaker. I could not make the first sentence of this stanza also refer to the speaker without making the verb passive. I chose to avoid this, and to avoid having "slight in grand things" floating without context, by bringing it down to modify the object of the verb in line ten.

⁴¹ Steele Commager, *The Odes of Horace: A Critical Study*, 114.

⁴² C.E. Bennett, *Horace Odes and Epodes*, 206.

⁴³ David Ferry, *The Odes of Horace*, 19.

1.7: *Laudabunt alii claram Rhodon aut Mytilenen*

Others will praise famous Rhodes, Mytilene,
Ephesus, or double-ported Corinth's walls,
even Thebes noted for Bacchus, or Delphi
and Thessalian Tempe—Apollo's seats.

There are those who see the need to celebrate
in unending hymns virgin Athena's city
and to wreath their brows with olive branches plucked
from all around; many in Juno's honor

will praise horse-pasturing Argos or golden
Mycenae. But neither enduring Sparta
nor the fields of rich Larissa impress me
like the home of resounding Albunea,

steep Anio, the sacred grove of Tibur,
its orchards soaked by rapid rivulets.
Just as the white south wind often sweeps the clouds
from darkened skies and isn't bearing rain

perpetually, thus you should remember
to put a limit on life's grief and toil,
Plancus, wisely, with smooth wine, whether army camps
flashing with standards restrain you or dense shade

in your Tibur will contain you. Teucer
fleeing Salamis and his father—it's said—
still wrapped a poplar wreath around his temples
soaked with wine, and told sad friends:

“Wherever Fortune, better than my father,
will take us let's go my friends and companions.
Never despair with Teucer as your leader
and your guide. Trusty Apollo promised

me a second Salamis in a new land.
Men, who have bravely endured many worse troubles
with me, drink wine now to push away your cares;
tomorrow we'll sail again the massive sea.”

1.7 Commentary

Form: Eleven syllable lines

Whole Poem Notes: This poem begins as a priamel, but shifts into a sort of *carpe diem* poem in the middle of stanza four. This shift in subject matter makes the accompanying shift in tone much more easy to capture in English. The form of this poem, with its lines of equal length, regrettably does not match the variation of the Latin form, which has odd-numbered lines in dactylic hexameter and even-numbered lines in dactylic tetrameter.

Line 2 “double-ported”: The original Latin reads *bimarisve*, which would be literally rendered as “two-sea-ed.” I chose “double-ported” because it described the same phenomenon in much more felicitous English.

Line 6 “in unending hymns”: This ode begins with a long list of places, which resembles the listing of *sedes* in a hymn. I chose to render *carmine perpetuo* as “in unending hymns” in order to evoke this religious significance.

Line 15 “Just as”: This phrase marks the major transition in the poem from being dominated by elements of *recusatio*, priamel, and hymn to a predominantly *carpe diem* poem. In the original Latin, the word for white, *Albus*, comes first, which works to hide the transition. I found it impossible to keep this adjective in its position in a smooth English sentence.

Line 17 “perpetually”: This is an adjective in Latin, but also the first word in the line 17, a stanza break away from the word it modifies. It would have been impossible to preserve this position with an adjective in English. I believe that it serves as a link between the stanzas, so I decided to privilege the word order over the part of speech.

Line 20 “restrain”; Line 21 “contain”: Both of these verbs are rendering the same Latin verb, *teneo*. I interpreted the difference in tense as also being a difference whether there was a positive or negative connotation to the usage, and translated accordingly.

Line 32 “tomorrow we’ll sail again the massive sea”: This is the line that originally drew me to this poem. I am proud of how I have rendered it, although I lost the echo of *aequus* (“even”) in *aequor*, which suggests it is a calm sea, because it was too subtle and impossible to carry concisely into English.

1.9: *Vides ut alta stet nive candidum*

Look how the snow stands high on white
Soracte, the struggling trees no longer
hold its weight, and the rivers
are standing still in biting cold.

Melt down the freeze. Keep piling logs
up generously upon the fireplace
and, Thaliarchus, draw the four-year wine
that's in the Sabine jars.

Leave the rest up to the gods. As soon as
they scatter the winds that war over frothing
seas, the cypresses and old ash trees
no longer toss about.

Abandon your attempt to know what tomorrow
will be and count as profit whatever
days Fortune will add—don't spurn sweet
love, my slave, or the dance

while irritable white is absent from green
youth. Now seek again the fields and squares
and the soft whispers in the nighttime
at your rendezvous,

now, in hiding, the betrayer—the girl's
happy laugh—is in the inmost corner:
the gift is snatched from her arms,
or from her finger, barely resisting.

1.9 Commentary

Form: Free verse

Whole Poem Notes: The epigram to David West’s chapter on this ode is a quote from U. von Wilamovitz-Moellendorff: “Pretty verses, but no poem.”⁴⁴ I beg to differ.

This poem is a prime example of the way in which Horace can switch his focus subtly over the course of a poem from a telescopic one to a microscopic one. A poem that begins by looking at a mountain from a distance—and metonymically at winter itself—moves to a slight action (really a non-action) by the single finger of a lover. It was the challenge of making this transition as smooth in English as it is in Latin that drew me to this poem.

Line 2-3 “the struggling trees no longer / hold its weight”: This clause is linked with a negative conjunction in Latin, and would be literally rendered: “nor any longer are the trees, laboring, holding the load.” I decided to choose conciseness over the choppy literal translation.

Line 4 “are standing still”: The Latin verb which this phrase is rendering, *constiterint*, is a compound verb from the stem of the verb *sto*, which means “to stand.” I take this *consto*, which has the idea of standing firm, as being an intensified *sto*.

Lines 13-14 “Abandon your attempt to know what tomorrow / will be”: The literal sense of the Latin is: “Flee from seeking out what tomorrow is going to be.” I decided this would be a confusing construction in contemporary English for a number of reasons. First, I found the use of “flee” to be inconsistent with contemporary English idiom. Second, the verb phrase, “flee from seeking,” was much more clear when expressed with an infinitive rather than a participle.

Line 18-20 “Now...rendezvous”: It is unclear in the original Latin whether all of these actions go together, or whether they are supposed to represent the various activities of youth. I originally rendered the stanza, “Now at nightfall seek again the fields / and squares to whisper softly / at your rendezvous.” David West, however, interprets each of the locales in the fifth stanza—the square, the field, the rendezvous—as separate. This then allows the final stanza to be a separate scene from the previous stanza.⁴⁵ I believe that all of the actions are together, as I had originally translated, but agree that the Latin is ambiguous, and thus chose to render it in slightly ambiguous English.

Line 21-22: “now...corner”: The syntax of this sentence is jumbled in order to match as closely as possible the word order of the Latin. I find it hard to believe that even a highly competent native reader of Latin would be able to piece this sentence together in the original without having to spend some time with it. I tried to match that with my rendering in English.

⁴⁴ David West, *Reading Horace*, 1.

⁴⁵ David West, *Reading Horace*, 7.

1.11: *Tu ne quaesieris—scire nefas—quem mihi, quem tibi*

Don't try to learn—it isn't right to know—what end
the gods will give to you or me, my Claire. Don't try
astrology—it's better to suffer whatever comes
to be: if Jupiter grants many more winters or this is
our last, which right now wears the sea away against opposing shores.
Be wise and take the good wine down and let it breathe.
Prune your long hopes down to our short allotment.
While we're talking, begrudging time has already been fleeing:
take hold of today, the future times cannot be trusted.

1.11 Commentary

Form: Free Verse

Whole Poem Notes: Most of the odes are conversational—they are in direct address—, but I found this ode to be particularly conversational in tone. My translation spans nine lines, while the original Latin is only eight. The lines are long in Latin, and I sought to reflect that with long lines in the English.

David Ferry's translation of this poem is puzzling. He lineates the poem into many short lines, withholds Leuconoë's name until the penultimate line, modernizes *Babylonios* /... *numeros* (literally taken, "Babylonian numerology") as "Ouija board," and rearranges the entire end of the poem so as to place his translation of *carpe diem* (which is in the penultimate line) last.⁴⁶ Finally, his translation of *carpe diem*: "Hold on to the day" has little basis in the Latin—*carpe* has the sense of harvest rather than store—and entirely misconstrues the entire purpose of *carpe diem* poetry.⁴⁷ The ethos of *carpe diem* poetry does not seek to make the day last; rather, it seeks to enjoy the day while it is here with the knowledge that it will soon be gone.

Line 1 "to learn": The verb that Horace uses in the Latin would be literally rendered "to seek" with an implied "knowledge of." I found no difference between "don't seek knowledge of" and "don't try to learn," and preferred the second. It is more colloquial, but I do not see a good reason to believe that Horace's diction, at least in this poem, is particularly elevated.

Line 2 "My Claire": I have changed the name, *Leuconoë*, to "my Claire." *Leuconoë*, literally translated, means "white mind" in Greek; I chose Claire for its reminiscence of "clarity." As for the "my," it was rhythmically necessary, and I find enough affection in the poem for it to be justifiable.

Line 3 "astrology": This was my rendering of *Babylonios* /... *numeros*, which refers to the Babylonian practice of using the stars to tell the future.

Line 8 "has already been fleeing": The Latin verb is in the future perfect—a brilliant usage. Unfortunately, the future perfect is unfamiliar to contemporary English readers, so I decided to change it to the present perfect progressive.

Line 9 "take hold of today": Any attempt to translate *carpe diem*, Horace's most famous phrase, faces ingrained precedent. "Seize the day" has become a cliché in English, and so a new phrase must be found that gets the sense of the Latin without losing the freshness it must have had. This phrase is certainly a continuation of the vintage imagery of line seven, but a word like "pluck" would jar in the sentence. I chose "today" rather than "the day" to communicate the urgency of the imperative, which should not read as a generalized statement to be heeded at the reader's convenience.

⁴⁶ David Ferry, *The Odes of Horace*, 33.

⁴⁷ *Ibid.*

1.19: *Mater saeva Cupidinum*

The savage mother of Cupid,
the child of Theban Semele, and playful
License all urge me back to love,
even though I had already finished.

The beauty of Glycera burns me,
shining more purely than Parian marble;
her graceful forwardness sets me
afame; she's too dangerous to behold.

Venus has deserted Cyprus,
she rushes all out against me. I can't write
of Scythians or—brave in their
retreat—the Parthians, or anything but her.

Here build an altar of living grass,
here, boys, strew the greenery and incense.
Pour out a bowl of two-year wine:
once a victim's sacrificed, she'll come more lightly.

1.19 Commentary

Form: Alternating lines of loose iambic tetrameter and loose iambic pentameter.

Whole Poem Notes: This poem is especially static among the *Odes*. The only hope for development of the speaker is to construe the last stanza in such a way that the speaker's sense of helplessness is somewhat diminished as compared to the previous three stanzas. Horace achieves that sense by using the imperatives, which English allows me to place toward the very beginning of the lines. But Horace then undercuts that sense of agency with the phrase "She'll come more lightly" (*veniet lenior*). I found this undercutting to be so important to the overall sense of the poem that I sacrificed some of Horace's structural artistry to put it in its prominent position as the last phrase of the translation.

Line 1 "Cupid": I decided to translate this plural as a singular for the sake of familiarity.

Line 4 "even though": I chose to translate this ablative absolute clause as a concessive clause because it created the most tension in the line.

Line 5 "burns me"; Line 7-8 "sets me aflame": These are both translations of the same Latin word, *urit*. While I strive to keep my English diction the same across Latin words that are the same, I found communicating the change in sense from an unwelcome sensation to a much more lusty sensation to be more important than maintaining the same word in English.

Line 8 "seductive": The adjective being rendered by this verb, *lubricus*, literally means, "slippery and thus dangerous." This sense was impossible to capture gracefully in English, so I settled for "seductive," as suggested by Bennett in his commentary.⁴⁸

Line 11-12 "brave in their / retreat": If rendered literally in English, the Latin would read, "brave with horses turned." This, as is universally recognized, refers to the Parthian tactic of mowing the enemy down by turning backward on their horses and shooting backward while retreating. As much as I love the concision and imagery of "brave with horses turned," I worried it might distract in English. Jeffery H. Kaimowitz must have had the same concern: he rendered this phrase, "attacking in retreat."⁴⁹

Line 16 "when a victim's sacrificed, she'll come more lightly": The chiasmic structure of this sentence is beautiful in the original Latin. I found it impossible to replicate this structure in English without taking all of the force away from the final line. I greatly regret my inability to render this line with a comparably elegant structure.

⁴⁸ C.E. Bennett, *Horace Odes and Epodes*, 233.

⁴⁹ Jeffery H. Kaimowitz, *The Odes of Horace*, 31.

1.20: *Vile potabis modicis Sabinum*

You'll drink a common Sabine wine
in modest cups—from Grecian jars
which I had sealed, the day the theater
applauded your return,

my dear Maecenas, so the banks
of Father Tiber all at once
with joyful echoes from Vatican Hill
returned their praise of you.

You'll drink the most expensive wine
and grapes the finest presses crush:
the vines and hills of other lands
do not dilute my cups.

1.20 Commentary

Form: Quatrains with three lines of Iambic Tetrameter followed by one line of Iambic Trimeter.

Whole Poem: This poem, as my advisor William H. Race argues in his article “‘Odes’ 1.20: An Horatian ‘Recusatio’,” uses wine as a metaphor for Horace’s poetry.⁵⁰ The lightness of tone, which hides a more serious statement about the nature of Horace’s craft, is suitable to a stricter English meter. In this sense this poem mirrors ode 1.38, another *recusatio*.

Line 3-4 “the theater / applauded”: The Latin does not personify the theater, but rather would be literally rendered, “you were applauded in the theater.” Meter made such a translation impossible. I do not think the translation is any worse off for this change.

Line 5 “my dear”: I chose the Latin *care Maecenas* rather than *clare Maecenas* in keeping with the rule of *lectio difficilior*. I also chose *care*, which can mean “expensive,” because it contrasts nicely with *vile*, which I translated as “common” in line one.

Lines 5-8 “my dear...you”: The words of this stanza in the original are arranged so as to bounce back and forth, much like the “joyful echoes” they describe. I attempted to reflect this syntax as best as possible in the English without losing the sense.

Line 7 “echoes”: I have pluralized *imago* as “echoes” for felicity’s sake. I am comfortable changing the tense of nouns when the tense is not vital to the meaning with Horace’s use of the poetic plural as precedent.

Line 9 “You’ll drink”: This use of the future tense carries the strong implication: “somewhere else.” Some translators, such as Lord Lytton, choose to make this implication more explicit. He begins the final stanza: “Elsewhere the costly Caecuban thou quaffest.”⁵¹ I find the inclusion of “Elsewhere” to be unnecessary: there is no confusion as to whether the future tense may be referring to this drinking taking place at Horace’s own house, since Horace quickly refuses these types of drinks.

Line 9 “the most expensive wine”; Line 10 “the finest presses”; Line 11 “other lands”: The original Latin includes place names (*Caecubum* (9), *Caleno* (9), *Falernae* (10) and *Formiani* (11)) to specify further the quality of the wine that Horace is rejecting. As the ending stanza of such a short poem, I found the music of this stanza particularly crucial, so I left these names out because they jarred with the meter. I substituted descriptions of the value that those wine names would have held, which renders the stanza more intelligible to the unfamiliar reader.

⁵⁰ William H. Race, “‘Odes’ 1.20: An Horatian ‘Recusatio’,” *California Studies in Classical Antiquity*, Vol. 11 (1978), 180.

⁵¹ Edward Bulwer, Lord Lytton, *The Odes and Epodes of Horace*, 46.

1.22: *Integer vitae scelerisque purus*

Uncompromised by life and living clean,
one will not need the Moorish spear or bow
or heavy quiver's arrows sharpened keen
and poisoned, Fuscus. No,

not if he goes through Syrtes' seething sands
or is about to brave unwelcome frost
of Caucasus, or walks to fabled lands
Hydaspes' water crossed.

For I once sang of Lalage, free of care
in Sabine forests past the marking stone,
a wolf fled when he saw me wander there,
unarmed and all alone,

the kind of beast King Daunus' deepest wood,
so warlike in its nature, won't provide,
nor do I think the land of Iuba could,
the dry nurse of the pride.

Put me in barren fields where no tree grows
or is refreshed by summer's warming wind,
wherever it is on earth no sunshine shows,
and Jupiter's clouds close in;

put me too close beneath the driving sun
in land devoid of people: I, for one,
will still love Lalage, sweetly laughing
and so sweetly chatting.

1.22 Commentary

Form: Rhymed quatrains with the first three lines in Iambic Pentameter and the last line in Iambic Trimeter.

Whole Poem Notes: It is hard to tell whether Horace is being flippant or genuine in this poem. Stanza three, in which he states that his singing chased off a monstrous wolf, would certainly point to its being flippant. The final stanza, however, is one of the more touching expressions of love in all of the odes I am translating. Given this balance between lightness and genuine feeling, I chose to rhyme my translation.

Line 1 “Uncompromised by life and living clean”: The two uses of the genitive case in this line (*vitae* and *scelerisque*) make it difficult to translate directly into felicitous English. Needless to say, I am not the first to get creative with my translation. Samuel Johnson translates it using two lines: “The man, my friend, whose conscious heart / with virtue’s sacred ardour glows.”⁵² President John Quincy Adams imitated the poem: “The man in righteousness array’d, / a pure and blameless liver.”⁵³ Donald Hall, a contemporary poet, captures the sense, but deviates too far from structure of the line: “The good man with a clear conscience.”⁵⁴

Line 9 “Lalage”: This name, which comes from the Greek word for “babble,” is incompatible with iambic meter, but I kept it because it added an extra layer of significance to the final stanza. I also wanted to stay consistent with my maintenance of the other proper nouns throughout the poem (cf. Ode 1.11 in which I changed *Leuconoë* to “my Claire,” but also generalized *Tyrrhenum*, the proper noun referring to the sea).

Lines 13-15 “the kind...Iuba could”: These three lines were the only in which significant concessions had to be made for the sake of rhyme and meter. The lines, which in the original poem read, *quale portentum neque militaris / Daunias latis alit aesculetis / nec Iubae tellus generat...* would be rendered in literal English as “the kind of beast which neither martial Daunias could nourish nor the land of Iuba could bear.” I supplied the necessary compression by yoking both nouns to the same verb “provide.” This English word is closer to “bear,” but has some resonance with “nourished.”

Line 16 “Jupiter’s clouds”: The original Latin uses “Jupiter” (*Iuppiter*) to personify the weather. I chose not to use this personification, but I was able to maintain the reference to Jupiter in the translation (cf. 1.1.29).

Line 17 “sun”; Line 18 “one”; Line 19 “laughing”; Line 20 “chatting”: I changed the rhyme scheme in the last stanza for two reasons. First, I found it an appropriate way to give the poem a sense of closure. Second, it was very important to me to close the poem on “sweetly chatting” (*dulce loquentem*) as the original poem did, and I found it impossible to achieve this position within the scheme of the previous stanzas.

⁵² Samuel Johnson, *Horace in English*, 188.

⁵³ John Quincy Adams, *Horace in English*, 212.

⁵⁴ Donald Hall, *Horace: The Odes*, 69.

1.38: *Persicos odi, puer, apparatus*

I hate, boy, all the Persian finery;
the crowns tied on the linden don't please me;
no, don't seek out the rose where it delays
and, last remaining, stays.

To simple myrtle, add no extra pendant:
I'm looking out for you, my dear attendant.
For us the myrtle is not unbecoming
while under vines' shade, drinking.

1.38 Commentary

Form: Quatrains with three lines of Iambic Pentameter and a final line of Iambic Trimeter.

Whole Poem Notes: When I want to evaluate a comprehensive translation quickly, I will flip to Ode 1.38. I choose this poem because it gives little room for error. This poem must sing, and it must be concise. A translator of Horace’s poetry must pay close attention to every word and all of what is left unwritten: nowhere does that necessity manifest itself as obviously as Ode 1.38.

I chose to write this poem with rhyme and meter. This was an extreme challenge in a poem this precise, but I think my translation is better for it. I have included all of my drafts of this translation in Appendix B.

Line 2 “don’t please me”: Some might render this phrase as “displease me.” I found this phrase to be too elevated for the voice of this speaker.

Line 4 “stays”: The Latin has only *moretur*: “delays.” It is reasonable to add this “stays” for the sake of meter—even if it is slightly repetitive—when the English would otherwise read “and is the last remaining.”

Line 5 “add no extra pendant”: The specific image of a “pendant” is not found in the original poem. This sentence, which I also address in the note below, is incredibly hard to translate into poetic English. At its most basic level, the thought being expressed is that the speaker is very anxiously wishing for the attendant not to do any extra work to the myrtle wreaths. As such, I used the accompanying image of the pendant in order to concisely capture the refusal. This is perhaps the closest I come to paraphrase, as described in my introduction.

Line 6 “I’m looking out for you”: The original Latin would be literally rendered, “I, anxious, worry.” The speaker is putting high stakes on not putting anything extra on the garland of myrtle. The more colloquial “I’m looking out for you” allows me to maintain this phrase’s position in line six of the original, and is much more consistent with contemporary English. Also, “I, anxious, worry” would demand a “that...” phrase, which would ruin the concision—and the meter—of the poem.

Line 7 “For us”: The Latin breaks up the “me” and the “you” components of this “us,” but it is unclear whether the actions are meant to be separate or whether they are both wrapping their heads in myrtle and drinking under the vine’s shade. The level of intimacy between the speaker and the addressee leads me to believe the latter, and so I translated it as such.

Line 8 “drinking”: I found it crucially important for the position of this word in my version to match the position of *bibentem* in the original. This forced this line, and the one which rhymed with it, to be feminine. The previous two lines of this stanza were already feminine, so I did not see this necessity as a problem.

2.3: *Aequam memento rebus in arduis*

Remember: stay level-headed in tough times,
and in the good ones preserve
moderation—avoid too much joy,
Dellius, you who are going to die,

whether you live your coming years in sorrow
or in a far off meadow reclining
through the holidays, indulging yourself
with a top-shelf Falernian.

Why do the huge pine and white poplar
love to make welcome shade by joining
their branches together? Why does the fleeing
stream bother to hasten its winding flow?

Order your slave to bring wine and perfumes
and the too-short blooms of delightful roses
while life and the season and the sisters
three with their black threads allow it.

You will leave behind your purchased woodlands,
your house, and villa—the one the tawny Tiber licks.
You'll depart, and your heir will obtain
the riches you had piled on high.

It makes no difference if you're rich and descended
from ancient Inachus or a poor man
from the lowest class, while you linger
under heaven, a victim of pitiless Orcus.

We are all rounded up in the same place,
everyone's lot sooner or later will fly
from the spinning urn and will put us
on the skiff into everlasting exile.

2.3 Commentary

Form: Free Verse

Whole Poem Notes: This is perhaps the darkest of all of Horace's *carpe diem* odes. The poem adds a heavy sense of dread to the typical descriptions of a *locus amoenus*. That dread is made explicit early in the poem with the vocative future participle, *moriture*.

Line 1 “level-headed in tough times”: Bennett notices that Horace engages in nice verbal play here: the mind is “level” but the situation is “steep.”⁵⁵ As such, his prose translation in the Loeb reads, “when life’s path is steep, to keep an even mind.”⁵⁶ I considered rendering this line so as to communicate this wordplay, but ended up agreeing with Bennett, who had earlier written, “This trope cannot be reproduced in English.”⁵⁷

Line 4 “you who are going to die”: This entire phrase is my rendering of one word, *moriture*, which is perhaps the most masterful single word in any of the odes I am translating.

Line 10 “to make welcome shade”: There is no verb in the extremely concise Latin sentence, which slims down the usual accompanying construction with the verb “to join” (*consociare*). This concision was regrettably lost in favor of clarity.

Line 13 “Order your slave to bring”: There is no word for “your slave” in the Latin text, just two imperatives which would be rendered literally as “Order, bring.” A slave, or multiple ones as Bennett prefers,⁵⁸ is implied and necessary in translation.

Line 15 “life and the season”: This is how I chose to render “*res et aetas*.” Both are abstract nouns with no direct English equivalent. The noun *res* is particularly difficult: “situation” may be the closest English word. These abstractions, and English’s lack of equivalents, presented an enjoyable challenge in translating.

Line 17 “You will leave behind”; Line 19 “You’ll depart”: These two verb phrases are translations of the same Latin verb, *cedes*. I could not use the same words in English, but I did maintain their positions at the beginning of their respective lines.

Line 25 “rounded up”: I rendered the Latin verb, *cogimur*, with this phrase (rather than the more typical “gathered”) in order to call attention to the herding connotations of the Latin verb.

⁵⁵ C.E. Bennett, *Horace: Odes and Epodes*, 268.

⁵⁶ C.E. Bennett, *Horace: Odes and Epodes*, 113.

⁵⁷ C.E. Bennett, *Horace: Odes and Epodes*, 268.

⁵⁸ C.E. Bennett, *Horace: Odes and Epodes*, 113.

2.14: *Eheu fugaces, Postume, Postume*

The years, Postumus, Postumus, slide by,
and Piety can bring us no delay
to wrinkles, or the onset of old age,
or death, which none can hope to overcome,

not even if, for each and every day,
you try to placate tearless Pluto
with three-hundred bulls, who confines
the giants and three-bodied monsters

with his mournful stream—and so it is
for all of us who eat the gifts of earth;
so we must cross, no matter if we are
the landlords or poor tenant farmers' sons.

In vain we will avoid the bloody wars
or sea resounding with destructive waves.
In vain through Fall we'll fear the southern wind,
which is so harmful to the body's health.

For we must see black Styx, its languid flow
meandering, the famous family
of King Danaus and Sisyphus,
Aeolus' son, damned to long labor.

They must be left behind: the earth, the home,
the pleasing wife, nor will a single tree
you plant (except the hateful cypresses)
accompany you then, their short-lived lord.

A fitter heir will waste your top-shelf wine,
the one you locked up with a hundred keys,
and stain the floor tiles with the proud, pure drink,
at banquets that are better than the priests'.

2.14 Commentary

Form: Blank verse

Whole Poem Notes: This poem is remarkably similar to Ode 2.3 in its form and subject matter: both are *carpe diem* poems in Alcaic strophes. The similarities end there. Whereas Ode 2.3 seems to taunt its addressee (especially with *moriture* in line four), this ode breaks the news of mortality in a firm but nevertheless regretful way. There is an internal music to this poem that Ode 2.3 somehow lacks, which is why I translated it into blank verse as opposed to the free verse of Ode 2.3.

Line 1: The first Latin word of the poem, *eheu*, is a cry of mourning that cannot be easily rendered into contemporary English (cf. the note on line 5 of Ode 1.5).

Line 4 “which none can hope to overcome”: This entire clause is my rendering of a single Latin word, *indomitaque*. The more concise translation, “Unconquerable,” would jar in the meter.

Line 8 “the giants and three-bodied monsters”: Here, as in the final stanza of Ode 1.20, meter has forced me to use descriptors instead of the more specific proper nouns used in the Latin.

Line 12 “landlords”: The Latin word used here is *reges*, which is typically translated as “kings.” I was pleased with “poor tenant-farmers’ sons,” so I used “landlords” to make it clear that this is a universal doublet, a typical Horatian trope which uses two opposites to stand in for the entirety of something.

Line 17 “Styx”: The Latin actually refers to the Cocytos, another river of the underworld. Unfortunately, Cocytos was irreconcilable with my meter. Styx is a much more recognizable reference, and it does not vary significantly from Horace’s idea.

Line 19 “King Danaus,” “Sisyphus”; Line 20 “Aeolus’ son”: It may appear inconsistent of me to use these proper names, which disrupt the meter, when I substituted descriptions for proper names earlier in the poem (lines eight and 17) and later in the poem (line 25). Descriptions of these names could have potentially been more metrical, but too much concision would have to be sacrificed.

Line 21 “They must be left behind”: This is another instance of an entire English phrase devoted to the translation of one Latin word, *liquenda*. Using “these” or “these things” would have been more grammatically sound than “they,” but would also have been too impersonal for this highly pathetic moment.

Line 25 “top-shelf”: Unlike Ode 2.3, in which “top-shelf” is my translation for *interior nota*, this is my generalizing description of Caecuban (*Caecuba*), in the same spirit as the descriptors used in line eight.

3.5: *Caelo tonantem credidimus Iovem*

We believe Jupiter, who's thundering
in heaven, reigns; Augustus, too, will be
a god on earth, when Britain and harsh
Persia have been added to our rule.

Is it true that Crassus' soldier lives,
a shameful husband in a foreign marriage
(by the senate house! the backward values!)
aging in armor of enemy kin,

under the Persian king, our Marsians
and Apulians, forgetting Numa's shields,
our name, the toga, and eternal Vestals
while Jupiter and Rome remain intact?

The prescient mind of Regulus warned us
of this when he refused the shameful terms
of peace—the terms that would have set
a precedent to bring destruction to our land

in time to come, if young men when captured
weren't allowed to die unpitied. "I've seen hung
in Carthage's temples the arms and standards
they seized from Roman soldiers," he said,

"without any bloodshed! I've seen the arms
of citizens twisted behind free backs,
the gates left opened, and the fields
being tilled that our army once occupied.

Of course the soldier who's bought back with gold
will be more fierce! You pile loss on his loss:
wool never will regain its lost colors
after it's been soaked and stained with dye,

so once true virtue leaves, it doesn't care
to be returned to blemished men. As deer
once freed from tight nets fight, that man
will, of course, be brave who gave himself

to wicked enemies, and he will crush
the Carthaginians in coming war,
who listless felt the leather straps bound fast
around his arms and quaked to think of death.

He doesn't know the sword's his source of life
and he confuses peace with war. Shame!
Great Carthage is raised up because
Italy lies in infamous ruins."

It's said he drew back from the kisses
of his children and his modest wife like one
who no longer shared their civic rights
and fixed his stern gaze firmly on the ground,

until his authority gave the senate strength
when it faltered, with the kind of plan
that no one else before had made, and left
his mourning friends as an honored exile.

And yes, he knew what pain awaited him,
what torture the barbarians prepared.
And yet, he brushed all his dear friends aside
who blocked him and pushed through the stifling crowd

as if he'd had a long and busy day
of arguing for clients with the judge
and hurried to a shaded, spartan cabin
or to a villa near the sunny shore.

3.5 Commentary

Form: Loose blank verse

Whole Poem Notes: This poem makes three major tonal, almost formal, changes. It begins as a sort of *credo*, becomes a deliberative harangue, and then a moving eulogy. I chose blank verse because I wanted the poem to have a sense of formality that free verse couldn't supply, but needed flexibility out of the meter.

Line 1 “We believe”: The Latin word order would be literally rendered, “In heaven thundering, we believe Jupiter / reigns.” I found it impossible to preserve this word order and also avoid unnecessary confusion over whether it is Jupiter or the “we” that is doing the thundering. In addition to its clarity, starting the poem with “We believe” highlighted the strong elements of prayer in the first stanza. I did not believe that *credidimus* was a poetic plural, but rather a statement of communal belief, and thus I did not make it singular.

Line 3-4 “when Britain and harsh / Persia have been added to our rule”: The Latin refers to the peoples rather than their lands, but this small change in favor of music did not deviate unbearably from the sense.

Line 8 “enemy kin”: The original Latin word is wonderfully specific, but hopelessly prosaic: “Fathers-in-Law” (*socerorum*). This smoothing out was regrettable but necessary.

Line 10 “Numa’s shields”: This phrase translates one word, *anciliorum*, which refers to a specific, sacred shield. Cassell’s Latin Dictionary defines *ancile*, “a shield which fell from heaven in the time of Numa, on the preservation of which the safety of the Roman people was supposed to depend.”⁵⁹ There are plural “shields” because the Romans made eleven exact replicas as doppelgängers in order to protect the true sacred shield.⁶⁰

Line 17 “in time to come”: Formal requirements pushed this phrase, which originally resided in line 16, into the next stanza. I regret the loss of the structural cleanliness of starting the new stanza with the new thought, but it was the lesser of two evils.

Line 25-26 “Of course...fierce”: I worry that the sarcastic irony of this line is not communicated in my translation. This line, and the following few stanzas, showed me that translating another’s ironic remarks is surprisingly difficult, perhaps because so much relies on tone rather than direct content.

Line 39-40 “Great Carthage is raised up / because Italy lies in infamous ruins”: The literal rendering of this pair of lines would be: “O Great Carthage, higher on the infamous ruins of Italy.” This apostrophe was too antiquated for the voice I was seeking, and so I changed the structure to that of a simple declarative sentence.

⁵⁹D.P. Simpson, *Cassell’s Latin Dictionary*, 43.

⁶⁰C.E. Bennett, *Horace: Odes and Epodes*, 321-322.

Line 42-43 “like one / who no longer shared their civic rights”: The original poem expresses this thought in three words (*ut capitis minor*). The literal English translation, “like a lesser head,” requires knowledge of the intricacies of Roman legal status and its typical synecdochic usage of “head” for “person.”

Line 55 “shaded, spartan cabin”; Line 56 “villa near the sunny shore”: These phrases follow my aforementioned practice (cf. my notes on Ode 1.20 and Ode 2.14) of translating specific references by their descriptions. It was particularly important to me that these lines sing, as they closed this patriotic poem on an almost lyrical note. I found “Spartan” (*Lacedaemonium*) to be a particularly important descriptor, as it tied these ideal places to Regulus’ stoic demeanor. I was unable to work this adjective into my description of Tarentum, which is on the beach. But, perhaps being a bit too clever, I was able to use the English meaning of “spartan” as a descriptor for the other site, which is literally “in the Venafrian fields” (*Venafros in agros*). I was able to determine that a mountain cabin was a good mental picture for the vacation site in the Venafrian fields and that a seaside villa a good site for “Spartan Tarentum” by using Richard Talbert’s *Atlas of Classical History*.⁶¹

⁶¹ Richard Talbert, *Atlas of Classical History*, 14 & 94.

3.26: *Vixi puellis nuper idoneus*

I was enough for girls not long ago.

I fought with glory then. But now
this wall will have these weapons and this lyre,
which I've discharged from war,

this wall that guards the left of sea-born Venus.

Put them here. Right here: the flaming
torches, crowbars, bows that I once used
to threaten bolted doors.

O Goddess reigning over blessed Cyprus
and Memphis lacking Thracian snow,
O Queen, when you raise high your whip,
touch scornful Chloe just once more.

3.26 Commentary

Form: Four line stanzas, odd lines are in Iambic Pentameter and even lines are in Iambic Tetrameter.

Whole Poem Notes: This poem manages to be both deeply troubling and also somehow touching. It is a mournful soliloquy that becomes a biting prayer in its last stanza. There is sadness and anger in this poem, but even in its last line it does not quite become bitterness.

Line 1 “I was”: The original reads *Vixi*, “I lived.” I found that “I was” is almost entirely equivalent without being nearly as stilted.

Line 2 “with glory”: The original Latin phrase is a double negative, “not without glory” (*non sine gloria*). I have no aversion to double negatives, but I was unable to reconcile this specific use with the meter.

Line 5 “this wall that guards the left of sea-born Venus”: Bennett’s translation of this line, which I had not read until I had already completed my own, is almost exactly the same: “Now this wall that guards the left side of sea-born Venus.”⁶²

Line 6 “Put them here. Right here”: The original Latin reads, *hic, hic*. Literally translated, “Here, here.” I found that the specification of “right” was necessary to get the same intensification of the repetition across in English.

Line 9 “O Goddess”; Line 11 “O Queen”: The vocative construction with “O” is particularly difficult to render in English, partially because it does have use in English, but only in archaic, formal circumstances. In this situation, when the addressee is a god and the situation is a prayer, I found the archaic, formal overtones of “O” were appropriate. In other situations, such as line two of Ode 1.1, I left the “O” out of the translation.

Line 11 “when you raise high your whip”: I have taken a noun phrase in the Latin, *sublimi flagello* (“with a lofty whip”) and rendered it as a temporal clause. This was for three reasons: first, it worked well with the temporal idea of “just once more,” which is present in the Latin as *semel*; second, it fit much more snugly in the meter; finally, it seemed to fit the voice of this speaker better.

Line 12 “scornful”: The equivalent word, *arrogantem*, is the last of the poem in the original Latin. I could not match this. Instead, I attempted to match the structural significance of the temporal sense of “just once more.” In Latin, the poem begins with the speaker describing how he used to be a lover and ends on the adjective describing how Chloe feels he no longer is; in English, the poem begins with a time heavy sentence—“I was” and “not long ago” and ends with the temporal phrase, “just once more.”

⁶² C.E. Bennett, *Horace Odes and Epodes*, 261.

3.30: *Exegi monumentum aere perennius*

I have finished a monument more permanent than bronze
and higher than the kingly structure of the pyramids,
a monument which can't be worn away
by hungry rain, the uncontrollable north wind,
uncountable series of years, or flight of time.
I will not wholly die and much of me
will shun Libitina; in future times I will even grow
afresh with praise. As long as the priest scales the
Capitoline hill with the silent virgin at his side,
I will be spoken of—where violent Aufidus
resounds and where Daunus, poor in water,
rules the country people—powerful from humble
roots, the first to have brought the Aeolian song
down to Italian meters. Accept the distinction
won by your merits and as for me, Melpomene,
wrap a Delphic laurel—willingly—around my hair.

3.30 Commentary

Form: Free verse

Whole Poem Notes: This poem looks back toward Ode 1.1 in many ways, most notably being the fact that they alone share the first Asclepiadean meter. In keeping with that connection, I wanted my translation of Ode 3.30 to be reminiscent of my translation of Ode 1.1. For the earlier poem, I wrote with ten syllables lines that approached blank verse. Here, I decided that keeping proximity to the Latin lines was more important than structured English lines, so I chose free verse. Unlike Ode 1.1, I was able to maintain the same line count as the original poem.

Line 2 “structure”: It would be more concise to render this word with “seat,” but I found that to be an antiquated usage. I followed Cassell’s Latin Dictionary, which prefers “building structure” for this use of *situs*.⁶³

Line 4 “uncontrollable”: The Latin equivalent is *impotens*, which literally means, “powerless.” This is necessarily accompanied by an implicit, “you are ‘powerless’ to stop.” Regrettably, I was unable to find a way to communicate that concision in English without changing the structure. I was able, however, to capture some of the resonance between *impotens* (4) and *innumerabilis* (5) with “uncontrollable” (4) and “uncountable” (5).

Line 5 “series”: This is the rare situation in which the Latin equivalent and the English word I have chosen share the same spelling. I try to avoid direct cognates, as they often have different shades of meaning in one language than the other. But I did not let that aversion keep me from using a cognate if it was appropriate and sounded better than its synonyms in English.

Lines 10, 12 “ — ”: This sentence is nested in a very intricate way: it starts out referring to Horace’s immortality, then moves to talking about the king of a land where he will be remembered, then moves back out to Horace’s credentials. I decided to use the dashes to make it clear that “powerful from humble roots” is referring to Horace and not Daunus. I regret that I may have made it a bit too clear, in the sense that the Latin phrase certainly evokes both subjects, but I decided this was the lesser of two evils.

Line 14 “distinction”: I chose this word, which is only otherwise found in this collection in the second line of Ode 1.1, to establish more of a connection between the two odes.

Line 16 “willingly”: The punctuation makes this word the most notable of the line, which was my intention.

⁶³ D.P. Simpson, *Cassell’s Latin Dictionary*, 558.

4.1: *Intermissa, Venus, diu*

You left so long ago, Venus, why do
you push me back to war? Please, please spare me.
I'm not the kind of man I was
when good Cinara reigned. Stop, savage

mother of sweet Cupid; I'm now
almost fifty, too hard to bend to soft commands.
Go to that place where fawning
prayers of young men call you back.

It'd be more appropriate to lead
the revelry into the house of Paullus Maximus—
carried in on shining swans—if you want
to set a more befitting heart aflame.

For he is noble and proper,
not silent when defending anxious men,
a boy of a hundred talents,
who will bear your army's standards far and wide.

He'll laugh when his gifts
surpass some lavish rival's, and he'll
put beside the Alban lake
your marble statue beneath citrus beams.

There you'll savor many
scents, and you'll enjoy his lyres
and Berecyntian pipes
in song that's harmonized with reedy flutes;

there twice a day the boys
with youthful girls will be praising your
divinity and beat the ground
with shining feet in the Salian triple-dance.

Women, boys—none can please
me, not trusted hope of mutual affection,
not drinking contests
or wrapping my temples with fresh flowers.

But why dammit, Ligurinus, why
do tears here again drip down my cheeks?
Why does my fluent tongue fall in
to such unwelcome silence between words?

At night, in dreams, I hold you close
and then you're gone; I follow you, who flee
through grasses of the Martian field,
and through, hard-hearted one, the choppy waters.

4.1 Commentary

Form: Free verse.

Whole Poem Notes: In his treatment of this poem, Fraenkel notes, “Like many odes of Horace, iv. I is couched in the traditional form of a prayer.”⁶⁴ This ode also contains the elements of all of the other types of odes I have translated in this collection: its dismissive tone is that of a *recusatio*, love is featured prominently, and its focus on age is highly reminiscent of his *carpe diem* poetry.

Line 2 “Please, please spare me.”: A literal translation of the Latin would be, “Spare me, spare me, please.” I found “Please, please spare me” to have the same meaning and emphasis of the literal translation without any of the unnecessary awkwardness.

Line 6 “hard”; Line 40 “hard-hearted one”: In the original, both of these words are forms of the same word, *durus*. I found it compelling that Horace uses this word to connect the two extremely disparate parts of this poem, and so I worked to keep this word as similar as possible in English.

Line 12 “heart”: The original refers instead to the liver, but the heart communicates the originally intended meaning in a way that a contemporary English reader would understand.

Line 15 “boy”: This word—*puer* in the Latin—is a very concise way for Horace to undercut Paullus Maximus, whom he pretends to be praising, and to call attention to his own old age. This diction is even more insulting given the fact that Paullus Maximus would become consul two years after this publication, and thus was certainly an adult. A translation must use diction that communicates this undercutting, and yet Richard Howard renders it as “the man.”⁶⁵

Lines 17-19 “he’ll laugh...rivals”: The corresponding phrase in Latin is quite complex, *quandoque potentior / largi muneribus riserit aemuli*. Bennett renders it, “And when prevailing o’er the gifts of some lavish rival he shall laugh in triumph.”⁶⁶ David Ferry pares it down considerably: “Over some spendthrift rival, / He’ll laugh in delight.”⁶⁷

Line 21-22 “you’ll savor many / scents”: The Latin would be rendered more literally as, “you will lead many scents to your nostrils.” I found that “savor” was a more idiomatic and concise translation.

Line 33 “dammit”: As has been noted before in my commentaries of Ode 1.5 and Ode 2.14, the Latin exclamation *eheu* or *heu* is extremely difficult to translate into contemporary English. In this particular scenario, I found “dammit” to be an appropriate

⁶⁴ Eduard Fraenkel, *Horace*, 410.

⁶⁵ Richard Howard, *Horace: The Odes*, 255.

⁶⁶ C.E. Bennett, *Horace Odes and Epodes*, 284-285.

⁶⁷ David Ferry, *The Odes of Horace*, 259.

rendering for this *heu*, which was too important to be left to the subtext. It is true that “dammit” has the force of a curse, which *heu* does not, but it is a mild curse, and so I deemed that excusable.

Line 34-35 “in / to”: I cut “into” into its component parts and broke it across the line in order to dramatize the silence that Horace describes between his words and to imitate the awkwardness of the construction of the Latin without making it unbearable to read in English.

4.7: *Diffugere nives, redeunt iam gramina campis*

The snows have gone, grasses already return
to fields, to trees, their leaves.
The earth goes through its changes. Rivers subside
and stay within their banks.

A Grace with nymphs and her twin sisters dares
to lead the dances bare.
“Don’t hope for immortality,” warns the year
and fruitful day the hour seizes.

Zephyrs soften winter, summer treads on
spring, but comes undone once
bountiful autumn sheds its fruit, and soon
stagnant winter returns.

The moons will quickly restore their heavenly
losses. But when we fall
where pious Aeneas, rich Tullus, Ancus lie,
we are dust and shadow.

Who knows whether the gods above will add
tomorrow to today?
Everything you give your own dear soul
will flee heirs’ greedy hands.

When you have died, and shining Minos makes
his judgment over you,
Torquatus, your race, your wealth, and piety
cannot deliver you.

Nor could Diana save from shades below
her pure Hippolytus.
Nor could Theseus break the chains of death
from dear Pirithoös.

4.7 Commentary

Meter: Alternating ten-syllable base and six-syllable base.

Whole Poem Notes: As a great lover of the poetry of A. E. Housman, this poem is the most intimidating of all the odes I decided to translate. Not only did Housman once call Ode 4.7: “the most beautiful poem in ancient literature,”⁶⁸ he also translated it himself. Two other notable figures also translated this poem: first, Samuel Johnson; second, Cecil Wooten, whom I have studied under and greatly admire. I grappled with these translations as I wrote my own much more than I grappled with translations of other odes.

Line 3 “The earth goes through its changes”: Bennett translates this line, “Earth is going through her changes.” This similarity is purely coincidental, and I attribute it to the fact that we both strove for an iambic rhythm.

Line 16 “we are dust and shadow”: This line has the most impact of any in the ode, perhaps in the whole collection. The beauty of the Latin is unmatched: *pulvis et umbra sumus*. The simplicity of this line makes it an interesting one to examine across translations. Cecil Wooten deviates from the literal meaning by bringing an element of vision into his rhyming translation: “Where Tullus rich and Ancus lie / there is but dust and shade to view.” Samuel Johnson also deviates, replacing Tullus, Ancus, and Aeneas: “Where Priam and his Sons are laid / Is naught but Ashes and a Shade.” Finally, Housman’s rendering of the phrase is the most structurally similar: “Come *we* where Tullus and where Ancus are, / And good Aeneas, we are dust and dreams.” The use of “dreams” for *umbra* is not especially literal, but nonetheless remarkably appropriate.

Line 24 “cannot deliver you”: The Latin would be more literally rendered, “will not give you back.” I regret not being able to replicate the “re” sound, which I was previously able to capture in felicitous English (“returns” for *recurrat*, (11); “restore” for *reparant*, (12)). I considered using “restore” again, but I found that to do so would be to privilege the cognate’s resonance with Latin over its English usage.

Line 28 “from dear Pirithoös”: This final line is my attempt to preserve what I thought was the most important aspect of the original’s final line: the ultimate position of *Pirithoo*. Samuel Johnson came the closest to this sentiment, though he generalized Pirithoös’ name, as I have done in other poems: “Nor can the might of Theseus rend / the chains of hell that hold his friend.” Housman deviates the farthest from the original, but his rendering also sings the most: “And Theseus leaves Pirithoüs in the chain / The love of comrades cannot take away.” Housman’s lifelong unrequited love for Moses Jackson gives this final line of his translation an added pathetic effect.

⁶⁸ Richard Gaskin, *Horace and Housman*, 12.

Appendix A

Translations in Chronological Order

- Kaimowitz, Jeffery H.. *The Odes of Horace*. Baltimore: Johns Hopkins University Press, 2008.
- Lyons, Stuart. *Horace's Odes and the Mystery of Do-Re-Mi*. Oxford: Oxbow Books, 2007.
- Krisak, Len. *The Odes of Horace*. Manchester: Carcanet Press Ltd., 2006.
- Sydenham, Colin. *Horace: The Odes*. London: Gerald Duckworth & Co Ltd. 2005.
- Rudd, Niall. *Horace Odes and Epodes*. Cambridge, MA: Harvard University Press, 2004.
- McClatchy, J.D. (ed.). *Horace: The Odes*. Princeton: Princeton University Press, 2002.
- Alexander, Sidney. *The Complete Odes and Satires of Horace*. Princeton: Princeton University Press, 1999.
- Lee, Guy. *Horace: Odes and Carmen Saeculare*. Leeds: Francis Cairns, 1998.
- Ferry, David. *The Odes of Horace*. New York: Farrar, Straus, and Giroux, 1997.
- West, David. *Horace: The Complete Odes and Epodes*. Oxford: Oxford University Press, 1997.
- Carne-Ross, D.S. and Kenneth Hayes (eds.). *Horace in English*. New York: Penguin, 1996.⁶⁹
- Lombardo, Stanley. "Horace." Diane Raynor and William Batstone (eds.) *Latin Lyric and Elegaic Poetry*. New York: Garland, 1995.
- Mulroy, David. *Horace's Odes and Epodes*. Ann Arbor: University of Michigan Press, 1994.
- Passage, Charles E.. *The Complete Works of Horace (Quintas Horatius Flaccus)*. New York: Continuum International Publishing Group, 1983.
- Shepherd, W.G.. *The Complete Odes and Epodes*. New York: Penguin, 1983.
- Raffel, Burton. *The Essential Horace: Odes, Epodes, Satires, and Epistles*. San Francisco: Northpoint Press, 1983.
- Moskovit, Leonard. *Horace—twelve odes*. Boston: Rowan Tree Press, 1983.
- McNicoll, Alan. *Odes of Horace*. Canberra: Australian National University Press, 1979.
- Michie, James. *Odes*. New York: The Modern Library, 2002. (Originally 1963).
- Henze, Helen R.. *The Odes of Horace*. Norman: University of Oklahoma Press, 1961.
- Clancy, Joseph P.. *Horace Odes and Epodes*. Chicago: The University of Chicago Press, 1960.
- Storrs, Ronald (ed.). *Ad Pyrrham*. London: Oxford University Press, 1959.
- Leishman, J.B.. *Translating Horace*. Oxford: Bruno Cassirer, 1956.
- Earle, Gardner W.. *Moments with and without Horace*. Cleveland: The American Press, 1949.
- Lord Dunsany. *The Odes of Horace*. London: Heinemann, 1947.
- Wicher, George F. (ed.). *Selected Poems of Horace with an Introduction by George Wicher*. New York: D. Van Nostrand Co. Inc., 1947.
- Reed, J.S. Blake. *More Odes of Horace Rendered into English*. Alexandria: Whitehead Morris, 1944.

⁶⁹ This collected anthology of translations includes its own "List of Editions," which includes many works I could not obtain for my list. For this list, consult pages 545-551 of his book.

- Reed, J.S. Blake. *Twenty-Five Odes of Horace Rendered into English*. Alexandria: Whitehead Morris, 1942.
- Quinn, John B.. *Horace: Odes, Epodes, and Art of Poetry in English*. St. Louis: Blackwell-Wielandy, 1936.
- Kraemer, Casper J., Jr. (ed.). *The Complete Works of Horace*. New York: The Modern Library, 1936.
- Mayor, H.B.. *Seventy Odes of Horace Translated into English Verse with Notes and Latin*. Bristol: Arrowsmith, 1934.
- Zerega, Richard A.. *The Odes of Horace Rendered into English Prose*. New York: N.L. Brown, 1924.
- Cudworth, Warren H.. *The Odes and Secular Hymn of Horace*. New York: Knopf, 1917.
- Bennett, Charles E.. *Horace Odes and Epodes*. Cambridge, MA: Harvard University Press, 1914.
- Dana, Charles L. and John Cotton Dana. *Horace: Quintus Horatius Flaccus*. Woodstock, VT: The Elm Tree Press, 1908.
- Marshall, John. *The Odes and Epodes of Horace*. New York: Putnam, 1907.
- Wickham, E.C.. *Horace for English Readers*. Oxford: Oxford University Press, 1903.
- Godley, A.D.. *The Odes and Epodes of Horace*. London: Methuen & Co., 1898.
- Gladstone, W.E.. *The Odes of Horace*. New York: C. Scribner's Sons, 1894.
- Stanley, E.H.. *A Metrical Version of the Odes of Horace*. London: Blades, 1889.
- Elgood, Rev. J.C.. *Horace: Translated*. London: Wyman and Sons, 1886.
- Bulwer, Edward (Lord Lytton). *The Odes and Epodes of Horace*. London: George Routledge and Sons, Ltd., 1894. (Originally 1869)
- Yardley, Edward. *The Four Books of Horace's Odes*. London: Longmans, Green, and Co., 1869.
- Conington, John. *The Odes and Carmen Saeculare of Horace*. London: George Bell & Sons, 1892. (Originally 1863).
- Martin, Theodore. *The Odes of Horace Translated into English with a Life and Notes*. London: John W. Parker and Son, 1860.
- Wrangham, Rev. Francis. *The Lyrics of Horace*. Chester: T. Griffith, 1821.
- Francis, Philip. *A Poetical Translation of the Works of Horace*. Vol. 1. London: A.J. Valpy, 1831. (Originally 1743-1747).
- Brome, Alexander (ed.). *The Poems of Horace*. London: E. Cotes, 1666.

Appendix B

The Revision Process: Every draft of Ode 1.38

November 26, 2013:

I hate, boy, all the Persian finery;
the crowns tied up with linden don't please me;
no, don't seek out the rose where it delays
and, last remaining, stays.

There's no need to add to simple myrtle
(I'm looking out for you). Better with myrtle
for you, my slave, and for me--I'm thinking--
to lie beneath the thick vines, drinking.

December 6, 2013:

I hate, boy, all the Persian finery;
the crowns tied on the linden don't please me;
no, don't seek out the rose where it delays
and, last remaining, stays.

With simple myrtle, there's no need to tend it:
I'm really worried. As for you, attendant,
the myrtle will do fine and shrinking
vines will shade me, drinking.

January 28, 2014:

I hate, boy, all the Persian finery;
the crowns tied on the linden don't please me;
no, don't seek out the rose where it delays
and, last remaining, stays.

With simple myrtle, there's no need to tend it:
I'm looking out for you, my dear attendant.
The myrtle's fine, and interweaving
vines will shade me, drinking.

February 4, 2014:

I hate, boy, all the Persian finery;
the crowns tied on the linden don't please me;
no, don't seek out the rose where it delays
and, last remaining, stays.

To simple myrtle, add no extra pendant:
I'm looking out for you, my dear attendant.
For us the myrtle is not unbecoming
nor—under vine's shade—drinking.

March 18, 2014:

I hate, boy, all the Persian finery;
the crowns tied on the linden don't please me;
no, don't seek out the rose where it delays
and, last remaining, stays.

To simple myrtle, add no extra pendant:
I'm looking out for you, my dear attendant.
For us the myrtle is not unbecoming,
while in the vines' shade, drinking.

March 24, 2014 (Final):

I hate, boy, all the Persian finery;
the crowns tied on the linden don't please me;
no, don't seek out the rose where it delays
and, last remaining, stays.

To simple myrtle, add no extra pendant:
I'm looking out for you, my dear attendant.
For us the myrtle is not unbecoming
while under vines' shade, drinking.

Appendix C

Bibliography

Text and Commentary

- Bennett, Charles E.. *Horace: Odes and Epodes*. Boston: Allyn and Bacon, 1901.
- Garrison, Daniel H.. *Horace: Epodes and Odes: A New Annotated Latin Edition*. Norman, Oklahoma: University of Oklahoma Press, 1991.
- Klingner, F.. *Q. Horati Flacci: Opera*. Leipzig: Teubner, 1959.
- Nisbet, R. G. M., and Margaret Hubbard. *A Commentary on Horace: Odes, Book I*. Oxford: Oxford University Press, 1970.
- Nisbet, R. G. M., and Margaret Hubbard. *A Commentary on Horace: Odes, Book II*. Oxford: Oxford University Press, 1978.
- Nisbet, R. G. M., and Niall Rudd. *A Commentary on Horace: Odes, Book III*. Oxford: Oxford University Press, 2004.
- Shorey, Paul, and Gordon J. Laing. *Horace: Odes and Epodes*. Chicago: Benj. H. Sanborn & Co., 1919.
- Thomas, Richard F.. *Horace: Odes Book IV and Carmen Seculare*. Cambridge: Cambridge University Press, 2011.

On Horace

- Ancona, Ronnie. *Time and the Erotic in Horace's Odes*. Durham, NC: Duke University Press, 1994.
- Commager, Steele. *The Odes of Horace: A Critical Study*. New Haven and London: Yale University Press, 1962.
- Davis, Gregson, ed. *A Companion to Horace*. Malden, MA: Wiley-Blackwell, 2010.
- Davis, Gregson. *Polyhymnia: The Rhetoric of Horatian Discourse*. Berkeley and Los Angeles: University of California Press, 1991.
- Fraenkel, Eduard. *Horace*. Oxford: Clarendon Press, 1957.
- Gaskin, Richard. *Horace and Housman*. New York: Palgrave Macmillan, 2013.
- Race, William H. "Horace's Debt to Pindar." in G. Davis (ed.) *A Companion to Horace*. Malden, MA: Wiley-Blackwell, 2010. 147-73.
- Race, William H. "Odes' 1.20: A Horatian 'Recusatio'." *California Studies in Classical Antiquity*. 11. (1978): 179-96.
- Race, William H. "Poetic Fare and Poetic Style: from Pindar to Housman." *Hellas*. 7.2 (1996): 15-40.
- Santirocco, Matthew. *Unity and Design in Horace's Odes*. Chapel Hill: The University of North Carolina Press, 1986.
- Sowerby, Roger. "Horatianism" in David Hopkins and Charles Martindale (ed.) *The Oxford History of Classical Reception in English Literature: Volume 3*. Oxford: Oxford University Press, 2012. 255-286.
- West, David. *Reading Horace*. Edinburgh: Edinburgh University Press, 1967.

On Translating

- Arnold, Matthew. "On Translating Homer" Cambridge: Chadwyck-Healey, 1999 (Orig. 1861). Obtained online via lib.unc.edu.

- Benjamin, Walter. "The Task of the Translator: An Introduction to the Translation of Baudelaire's *Tableaux Parisiens*" Tr. Harry Zohn in Lawrence Venuti (ed.) *The Translation Studies Reader*. Second Edition. New York: Routledge, 2004 (Originally 1923). 75-83.
- Carne-Ross, D.S.. "Introduction" in D.S. Carne-Ross and Kenneth Hayes (ed.) *Horace in English*. New York: Penguin, 1996. 1-58.
- Dryden, John. "From the Preface to *Ovid's Epistles*" in Lawrence Venuti (ed.) *The Translation Studies Reader*. Second Edition. New York: Routledge, 2004 (Originally 1680). 38-42.
- Frame, Donald. "Pleasures and Problems of Translation." in John Biguenet and Rainer Schulte (eds.) *The Craft of Translation*. Chicago: The University of Chicago Press, 1989. 70-92.
- Kane, Paul "Review: *The Odes of Horace* Translated by David Ferry" *Raritan*. 18.3 (1999): 148-161.
- Keeley, Edmund. "Collaboration, Revision, and Other Less Forgivable Sins in Translation." in John Biguenet and Rainer Schulte (eds.) *The Craft of Translation*. Chicago: The University of Chicago Press, 1989. 54-69.
- Mendelsohn, Daniel. "What Do You Look for in Modern Translation?" *New York Times Sunday Book Review*, October 27, 2013, BR39.
- Nabokov, Vladimir. "Problems of Translation: *Onegin* in English" in Lawrence Venuti (ed.) *The Translation Studies Reader*. Second Edition. New York: Routledge, 2004 (Originally 1955).115-127.
- Nagle, Betty Rose. "*The Odes of Horace* by Jeffery K. [sic] Kaimowitz." *Vergilius*. 55 (2009): 138-148.
- Nietzsche, Friedrich. "Translations" Tr. Walter Kaufmann in Lawrence Venuti (ed.) *The Translation Studies Reader*. Second Edition. New York: Routledge, 2004 (Originally 1882). 67-68.
- Rabassa, Gregory. "No Two Snowflakes Are Alike: Translation as Metaphor." in John Biguenet and Rainer Schulte (eds.) *The Craft of Translation*. Chicago: The University of Chicago Press, 1989. 1-12.
- Ricoeur, Paul. *On Translation*. London and New York: Routledge, 2006.
- Shapiro, Alan. "Translation as 'Linguistic Hospitality.'" Emailed from the author.
- Steiner, George. *After Babel: Aspects of Language and Translation*. Oxford: University Press, 1975.
- Venuti, Lawrence. *The Scandals of Translation*. London: Routledge, 1998.

Reference

- Lewis, Charlton T., and Charles Short. *A Latin Dictionary*. New York: Harper and Brothers, 1879.
- Simpson, D.P. *Cassell's Latin Dictionary*. New York: Wiley, 1968. (Originally 1854).
- Talbert, Richard. *Atlas of Classical History*. London: Routledge, 1985.