

**SELECT SATIRES
OF HORACE**

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Select Satires of Horace by John I. Beare

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JOHN I. BEARE

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Browne & Nolan's Classical Series.

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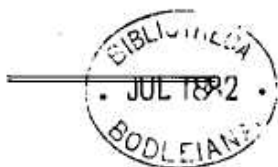
EDITED,

WITH INTRODUCTION, NOTES, AND APPENDICES,

BY

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PREFACE.

IN this little book I have attempted to explain the text thoroughly, that is, to clear up all obscurities of construction, to point out the etymologies of all except those words whose derivation is either unknown or sufficiently obvious; to throw the requisite light upon historical, geographical, and other allusions; and to furnish such information upon the subjects of these satires as may enable them to be read with appreciative and intelligent interest.

I have, except in a few instances, followed Orelli's text, and taken his edition as my guide; but I have also availed myself of whatever help was afforded by the notes of Maclean. When these editors were silent on a word or passage that required elucidation, I ventured to supply the deficiency out of my own resources.

It appeared right to alter the usual spelling of a few words. Orelli, while rejecting *coena*, still retains the equally erroneous *olus*, *humerus*, &c. In the case of these and other such words, therefore, I have substituted the true forms for those which modern philologists have unanimously condemned. This alteration seemed not only justifiable, but imperatively necessary; for why should schoolboys be allowed to contract a prejudice in favour of forms which are demonstrably wrong?

I did my best to abbreviate and condense what I had to say; but I fear, nevertheless, that, with regard to some notes, I shall suffer from the charge of diffuseness; unless, indeed, the value of what I have written, shall prove an adequate excuse for its length.

In translating, whenever I did so, I have not been always studious to give exactly literal versions; but I trust I have made

the sense and syntax so plain, that even a very young schoolboy can easily see his way to a literal rendering.

One part of my original purpose I have not had time to execute. I had meant to give a complete analysis of every satire; but to do this satisfactorily needed more leisure than I had at my command. I have been forced, therefore, to content myself with giving such occasional hints as may direct the reader, wherever the connexion of thought becomes obscure, and the argument difficult to follow.

If I have, now and then, rather emphatically expressed my dissent from Maclean's views on any question, I hope it will not be supposed that I am wanting in due respect for that editor; but I thought it best in this way to challenge the attention of schoolboys to points which they might either overlook, or, upon which an erroneous impression, once received on the authority of a pompous-looking book, might be afterwards very difficult to remove.

The pieces in this selection, though specially intended for Intermediate Examinations, are well suited for all schoolboys beginning to study the Satires. They are eminently characteristic of the writer, while, at the same time, free from the gross indecencies which too often present themselves in his works.

I thankfully acknowledge the kindness of Mr. T. M'Clelland, 28, T.C.D., and Mr. George Moore, 9, T.C.D., who examined the proof sheets for me, and who contributed much of what-ever is valuable in my notes.

INTRODUCTION.

QUINTUS HORATIUS FLACCUS was born at Venusia, a town on the borders¹ of Lucania and Apulia, December 8th, in the year 65 B.C. His father, a freedman, but set free before the poet's birth, was, as we learn from Sat. I. 6, 86, a "*coactor*," i.e. a tax-gatherer, or collector of money from auctions, &c. From him, a practical man of shrewd judgment and independent character, Horace received the best education then possible.² After availing himself of all the means of instruction which Rome afforded, he went to Athens to complete his education by the study of philosophy.³ Athens, at that period, discharged for the youth of the higher classes functions corresponding to those of a modern university. But while Horace was there, he was induced to take an active part in the political struggle that followed the murder of Julius Cæsar. He became a zealous republican, and fought as military tribune under the command of Brutus at the battle of Philippi (B.C. 42.)⁴ The triumph of the opposite party deprived him of his paternal estate; and therefore, as he tells us, for want of any other means of procuring a livelihood, he was driven to the resource of writing verses.⁵ By some good fortune he obtained the post of *scriba* in the Quæstor's office.⁶ While holding this position he was introduced to Mæcenas by his friends Vergil and Varius. Mæcenas was pleased with his character, and, no doubt, wishing to enlist his talents in favour of the imperial cause, ultimately admitted him to the most intimate acquaintance. He presented him, about the year B.C. 31, with a small estate in the Sabine country, situated in the valley of Ustica, and not far from the modern Tivoli.⁷ In the

¹ Vide Satt. II. 1, 34 "*sequor hunc, Lucanus an Apulus anceps.*"

² Vide Epp. II. 2, 41.

³ *Ibid.* 43, *et* *egq.*

⁴ *Ibid.* 46-49.

⁵ *Ibid.* 50-53.

⁶ Vide Satt. II. 6, 36, *note.*

⁷ Vide Satt. II. 6.

year B.C. 17, at the celebration by Augustus of the Secular festival, Horace, as poet laureate, was chosen to compose the ode to be sung in honour of the occasion, and discharged this duty so well as to obtain universal applause. The poem he then wrote still survives, being the well-known *Carmen Seculare*. After a comparatively uneventful sequel, he closed his career on November 27th, B.C. 8, within a month after the death of his patron Maecenas, beside whom he was interred at the farther end of the Esquiline Hill (*in extremis Esquilis*).

Regarding the order in which the works of Horace were published, different theories have been propounded. All critics, however, agree in thinking that the first book of Satires was his earliest production. This probably came out in B.C. 34. In B.C. 29, perhaps, the two books of Satires and the Epodes appeared together. Next, in B.C. 24, came the first two books of Odes, and in B.C. 23, the three books of Odes complete. In 21 or 20 B.C. the first book of Epistles was published; and in B.C. 14 the fourth book of Odes was given to the world. The second book of Epistles, in which may have been included the Art of Poetry, could not have appeared before 10 B.C.

Of Roman Satire generally, and of Horace as a Satirist, a few words must be said. The theory which connected the Latin word *satira* with the Greek *σάτυρος* has long been exploded. The word *satira*, or *satura*, means a medley. "It was originally applied," says Mommsen, "to the old stage poem without a plot, which, after the time of Livius Andronicus, was displaced by the Greek drama." It corresponded to our "*Miscellaneous Poems*," and comprised all such effusions in verse as were not of an epic or dramatic character. The name *satura* was applied to them from the variety, either of the subjects treated of, or of the metres employed in the composition. The first Roman writer who imparted regular poetic form to this species of writing was Ennius. Of the *saturae* of Ennius, however, we know very little; still less do we know about those of Pacuvius, his nephew, who succeeded him; and both poets are ignored as satirists by Quintilian,

in the celebrated passage where he claims for Rome the invention of this branch of literature. Horace ascribes the paternity of Satire to Lucilius. From the reluctance of the Augustan poet and Quintilian to admit Ennius and Pacuvius among the founders of satirical composition, it may at least be inferred, that the works of those early writers were not satires in the more modern sense, not having exhibited the distinctive characteristic of later satire, namely, avowed criticism of the men and manners of their day. The lack of this, then, probably occasioned their exclusion from the category of satirists. Lucilius, on the other hand, freely and openly attacked the morals of his contemporaries, and left such an impression on their minds, that, as Conington remarks, "Satire became henceforward synonymous with free-speaking and personality."

Out of deference to the opinion of Roman critics, who unanimously pronounced Lucilius to be the founder of Satire, a brief account is here necessary of this author and his works.

C. LUCILIUS was born B.C. 148 at Suessa Aurunca, in Campania. He was of equestrian rank, and lived on terms of easy familiarity with the younger Scipio and Laelius. He died at Naples in his forty-sixth year. In his satires, moral offenders, of whatever rank, were unsparingly attacked, while patriotism, virtue, and enlightenment never failed to receive encouragement from his pen. But his faults were obvious. They are severely examined and censured by Horace, who condemns the rudeness of his language, the carelessness of his composition, his habit of mixing Greek and Latin words, and, lastly, his diffuseness, which arose from his dislike to careful revision of his work.

Horace says of Lucilius, that he imitated the old Attic comedy, changing only the metre. How are we to reconcile this statement with the boast of Quintilian, before referred to, "*Satira tota nostra est*"?

Let us hear what Conington says on the subject. "That which constitutes the vaunted originality of Roman Satire, is

not so much its substance as its form; the one had already existed in perfection at Athens, the elaboration of the other was reserved for the poetic art of Italy. It is certainly not a little remarkable, that the countrymen of Aristophanes and Menander should not have risen to the full conception of familiar compositions in verse, in which the poet pours out desultory thoughts on contemporary subjects in his own person, relieved from the trammels which necessarily bind every dramatic production, however free and unbridled its spirit. . . .

But Greece was not ordained to excel in everything, and Rome had the opportunity of cultivating a virtually unbroken field of labour, which was suited to her direct poetical genius, and to her mastery over the arts of social life." (*Vide* Conington's "Introduction to the Life and Writings of Persius.")

The character of Horace as a satirist is happily sketched in three verses of Persius :

"Omne vafer vitium ridenti Flaccus amico
Tangit, et admissus circum praeordia ludit,
Callidus excusso populum suspendere adunco."

His satires are marked by a spirit of genial good humour; and, if we do not find in them the fierce personalities which characterised the works of Lucilius, or the terrible invectives which poured from the pen of Juvenal, we are not, on that account, to conclude, as some unwarrantably have done, that his antipathy to vice was less real or less strong than theirs. In the case of Horace, to use a trite expression, the style was emphatically the man. And unless we are to assign no weight to individuality of genius, we cannot fairly think that he should have written in the same spirit and style as his great successor, nor could we esteem him the more for having done so.

But we must observe one point in which he was careful to differ from Lucilius. Horace makes no allusion to the political questions of his time, on which parties at Rome had been, and no doubt, still were, hotly divided. The position which he had