PREFACE.

The text of this edition of Persius is in the main that of Jahn's last recension (1868). The few changes are discussed in the Notes and recorded in the Critical Appendix.

In the preparation of the Notes I have made large use of Jahn's standard edition, without neglecting the commentaries of Casaubon, König, and Heinrich, or the later editions by Maclean, Pretor, and Conington, or such recent monographs on Persius as I have been able to procure. Special obligations have received special acknowledgment.

My personal contributions to the elucidation of Persius are too slight to warrant me in following the prevalent fashion and cataloguing the merits of my work under the modest guise of aims and endeavors. I shall be content, if I have succeeded in making Persius less distasteful to the general student; more than content, if those who have devoted long and patient study to
this difficult author shall accord me the credit of an honest effort to make myself acquainted with the poet himself as well as with his chief commentators.

In compliance with the wish of the distinguished scholar at whose instance I undertook this work, Professor Charles Short, of Columbia College, New York, I have inserted references to my Latin Grammar and to the Grammar of Allen and Greenough, here and there to Madvig.

B. L. Gildersleeve.

University of Virginia, February, 1875.

CONTENTS.

INTRODUCTION .......................................................... vii
A. PERSII FLACCI SATURARUM LIBER .......................... 39
VITA PERSII ........................................................... 65
NOTES ................................................................. 71
CRITICAL APPENDIX .................................................. 207
INDEX ................................................................. 211
INTRODUCTION.

An ancient Vita Persii, of uncertain authorship, of evident authenticity, gives all that it is needful for us to know about our poet—much more than is vouchsafed to us for the rich individuality of Lucilius, much more than we can divine for the unsubstantial character of Juvenal.

Aulus Persius Flaccus was born on the day before the nones of December, A.U.C. 787, A.D. 34, at Volaterrae, in Etruria. That Luna in Liguria was his birthplace is a false inference of some scholars from the words meum mare in a passage of the sixth satire, where he describes his favorite resort on the Riviera.

The family of Persius belonged to the old Etruscan nobility, and more than one Persius appears in inscriptions found at Volaterrae. Other circumstances make for his Etruscan origin: the Etruscan form of his name, Aules, so written in most MSS. of his Life; the Etruscan name of his mother, Sisenna; the familiar spitefulness of his mention of Arretium, the allusions to the Tuscan haruspex, to the Tuscan pedigree; the sneering mention of the Umbrians—fat-witted folk, who lived across the Tuscan border. Most of these, it is true, are minute points, and would be of little weight in the case of an author of wider vision, but well-nigh conclusive in a writer like Persius, who tried to make up for the narrowness of his personal experience by a microscopic attention to details.

Persius belonged to the same sphere of society as Maecenas. Like Maecenas an Etruscan, he was, like Maecenas,
INTRODUCTION.

an eques Romanus. The social class of which he was a member did much for Roman literature; Etruria’s contributions were far less valuable, and Mommsen is right when he recognizes in both these men, so unlike in life and in principle—the one a callous wordling, the other a callow philosopher—the stamp of their strange race, a race which is a puzzle rather than a mystery. Indeed, the would-be mysterious is one of the most salient points in the style of Persius as in the religion of the Etruscans, and Persius’s elaborate involution of the commonplace is parallel with the secret wisdom of his countrymen. The minute detail of the Etruscan ritual has its counterpart in the minute detail of Persius’s style, and the want of a due sense of proportion and a certain coarseness of language in our author remind us of the defects of Etruscan art and the harshness of the Etruscan tongue.

Persius was born, if not to great wealth, at least to an ample competence. His father died when the poet was but six years old, and his education was conducted at Volaterrae under the superintendence of his mother and her second husband, Fusius. For the proper appreciation of the career of Persius, it is a fact of great significance that he seems to have been very much under the influence of the women of his household. To this influence he owed the purity of his habits; but feminine training is not without its disadvantages for the conduct of life. For social refinement there is no better school; but the pet of the home circle is apt to make the grossest blunders when he ventures into the larger world of outsiders, and attempts to use the language of outside sinners. And so, when Persius undertakes to rebuke the effeminacy of his time, he outbids the worst passages of Horace and rivals the most lurid indecencies of Juvenal.

When Persius was twelve years old he went to Rome,
might go far to explain the care which schoolmasters have taken of the memory of the poet. No matter how crabbed the teacher may be, how austere the critic, the opening of the Fifth Satire, with its warm tribute to the guide of his life and the friend of his heart, calls up the image of the ideal pupil, and touches into kindred the brazen bowels of Didymus.

Lucius Annaeus Cornutus, of Leptis in Africa, was a philosopher, grammarian, and rhetorician. It has been conjectured that he was a freedman of the literary family of the Annaei; and this is rendered probable by the fact that Annaeus Lucanus, the nephew of Annaeus Seneca, was his pupil. The year of his life and the year of his death are alike unknown. He was banished from Rome by Nero because he had ventured to suggest that Nero’s projected epic on Roman history would be too long if drawn out to four hundred books, and that the imperial poem would find no readers. When one of Nero’s flatterers rejoined that Chrysippus was a still more voluminous author, Cornutus had the bad taste to point out the practical importance of the writings of Chrysippus in contrast with Nero’s unpractical project; and Nero, who had a poet’s temper, if not a poet’s gifts, sent him to an island, there to revise his literary judgment. Cornutus was not only a man of various learning in philosophy, rhetoric, and grammar, but a tragic poet of some note, and perhaps a satirist. Whether the jumble that bears the name of Cornutus or Phurnutus, De Natura Doceant, is in any measure traceable to our Cornutus, is not pertinent to our subject. Of more importance to us than his varied attainments is his pure and lofty character, which made him worthy of the ardent affection with which Persius clung to his ‘Socratic bosom.’ It is recorded to his honor that Persius having bequeathed to him his library and a considerable sum of money, he accepted the books only, and relinquished the money to the family of Persius. Nor did he cease his loving care for his friend after his ashes, but revised his satires, and suppressed the less mature performances of the young poet.

The social circle in which Persius moved was not wide. The mark of the beast called Coterie, which is upon the foreheads of the most plentifully belaurelled Roman poets, is on his brow also. But it must be said that the men whom he associated with belonged to the chosen few of a corrupt time, albeit they would have been of more service to their country if they had not recognized themselves so conspicuously as the elect. The Stoic salon in which Persius lived and moved and had his being reminds M. Martha of a Puritan household; it reminds us of the sequestered Legitimist opposition to the France of yesterday. We are so apt to see parallels when we are well acquainted with but one of the lines—or with neither.

Let us pass in review some of the associates and acquainances of Persius.

Among his early friends was Caesius Bassus, to whom the Sixth Satire is addressed: an older contemporary, who had studied with the same master, next to Horace, by a long remove, among the Roman lyrists. To his fellow-pupils belong Calpurnius, who is more than doubtfully identified with the author of the Bucolics; and Lucan (Annaeus Lucanus), the poet of the Pharsalia, who shared with him the instructions of Cornutus, and is said to have shown the most fervent admiration of the genius of his school-fellow. We are told that when the First Satire was recited, Lucan exclaimed that these were true poems. Whether he accompanied this encomium with a disparagement of his own performances, or simply had reference to the modest disclaimer of Persius’s Prologue, as Jahn is
inclined to think, does not appear. The anecdote is in perfect keeping with the perfervid Spanish temper of Lucan and Lucan's family. But this momentary burst of admiration is no indication of any genuine sympathy between the effusive and rhetorical Cordovian and the shy, philosophical Etruscan. Nominally they belonged to the same school—the Stoic; but Persius was ready to resist unto blood, Lucan's Stoicism was a mere parade.

While this anecdote leaves us in suspense as to the relations between Lucan and Persius, we have express evidence that there was no sympathy between Persius and Seneca. They met, we are informed, but the poet took little pleasure in the society of the essayist. This is not the place to attempt a characteristic of this famous writer, who, like Persius, leaves few readers indifferent. Once the idol of the moralists—who of all old birds are the most easily caught with chaff—Seneca has fallen into comparative disfavor within the last few decades; yet sometimes a vigorous champion starts up to do battle for him, such as Farrar in England, and, with more moderation, Constant Martha in France; and his cause is by no means hopeless if the advocate can keep his hearers from reading Seneca for themselves. It is impossible not to admire Seneca in passages; it seems very difficult to retain the admiration after reading him continuously. The glittering phrase masks a poverty of thought; 'the belt with its broad gold covers a hidden wound.' To Persius, the youthful Stoic, with his high purpose and his transcendental views of life, Seneca the courtier, the time-server, the adroit flatterer, must have appeared little better than a hypocrite, or, which is worse to an ardent mind, a practical negation of his own aspirations. The young convert—and Persius's philosophy was Persius's religion—in the first glow of his enthusiasm, must have been repelled by the callous-ness of the older professor of the same faith. And yet so strong was the impress of the age that Persius and Seneca are not so far asunder after all. To understand Persius we must read Seneca; and the lightning stroke of Caligula's tempestuous brain, *arena sine calce*, illuminates and shivers the one as well as the other.

If the family of the Annaei did not prove congenial, there were others to whom Persius might look for sympathy and instruction. Such was M. Servilius Nonianus, a man of high position, of rare eloquence, of unsullied fame. Such was Plotius Macrinus, to whom the Second Satire is addressed, itself a eulogy. Even in his own family circle there were persons whose lofty characters have made them celebrated in history. Hiskinswoman Arria, herself destined to become famous for her devotion to her husband, was the wife of Thrasea Paccus, and the daughter of that other Arria, whose supreme cry, *non doler*, when she taught her husband how to meet his doom, is one of the most familiar speeches of a period when speech was bought with death. Thrasea, the husband of the younger Arria, was one of the foremost men of his time, and bore himself with a moderation which contrasts strongly with the ostentations virtue of some of the Stoic chiefs. He rebuked the vices of his time un-sparingly, but steadily observed the respect due to the head of the state; and even when the decree was passed which congratulated Nero on the murder of his mother, he contented himself with retiring from the senate-house. But Thrasea's silent disapproval of one crime fired Nero to another, and his refusal to deprecate the wrath of the emperor was the cause of his ruin—if that could be called ruin which he welcomed as he poured out his blood in libation to Jupiter the Liberator.

That the familiar intercourse with such a man should
INTRODUCTION.

have inspired a youth of the education and the disposition of Persius with still higher resolves and still higher endeavors is not strange. That it sufficed, as some say, to penetrate Persius with the sober wisdom of maturer years, and made up to him for the lack of personal experience and artistic balance, is attributing more to association than association can accomplish.

To Thrasea’s influence Jahn ascribes Persius’s juvenile essays in the preparation of praetextae, or tragedies with Roman themes, and it is not unlikely that a poetical description of his travels (θησαυροποιεῖ) referred to some little trip that he took with Thrasea. Thanks to Cornutus, this youthful production—which doubtless was nothing more than a weak imitation of Horace, or haply of Lucilius—was suppressed after the death of the author, and with it his praetexta, and a short poem in honor of the elder Arria also.

The purity of Persius’s morals, and the love which he bore his mother, his sister, his aunt, stand to each other reciprocally as cause and effect; and the occasional crudity of his language is, as we have already seen, the crudity of a bookish man, who thinks that the sure way to do a thing is to overdo it. Persius was a man of handsome person, gentle bearing, attractive manners, and added to the charm of his society the interest which always gathers about those whom the gods love.

He died on his estate at the eighth milestone on the Appian Road, vitio stomachi, eight days before the kalends of December, A.U.C. 815—A.D. 62—in the twenty-eighth year of his age.

Cornutus first revised the satires of his friend, and then gave them to Caesius Bassus to edit. The only important change that Cornutus made was the substitution of quis non for Mita res (1, 121), a subject which is discussed in the Commentary. Other traces of wavering expression and duplœ recensio are due to the imagination of commentators, who attribute to the young poet a logical method and an exactness of development for which the style of Persius gives them no warrant. Raro et tarde scripsit, the statement of the Life of Persius, explains much.

The poems of Persius were received with applause as soon as they appeared, and the old Vita Persii would have us believe that people scrambled for the copies as if the pages were so many Sabine women. Quintilian, in his famous inventory of Greek and Roman literature, says that Persius earned a great deal of glory, and true glory, by a single book, and here and there the great scholar does Persius homage by imitating him; and Martial holds up Persius with his one book of price, as a contrast to the empty bulk of a half-forgotten epic. But it would not be worth the while to repeat the list of the admirers of Persius in the ages of later Latinity. It suffices to say that he was the special favorite of the Latin Fathers. Augustin quotes or imitates him often, and Jerome is saturated with the phraseology of our poet. Commended to Christian teachers by the elevation of his moral tone, by the pithiness of his maxims and reflections, and the energy of his figures, he was set up on a high chair, a big school-boy, to teach other school-boys, and scarcely a voice was raised in rebellion for centuries. But since the time of the Scaligers, who were not to be kept back by any consideration for the feelings of the Fathers, there has been much unfriendly criticism of Persius; and the world owes him a debt of gratitude for provoking an animosity that has opened the way to a freer discussion of the literary merits of the authors of antiquity. To be subject all one’s life through fear of literary death to the bondage of antique dullness, as well as to the thraldom...
of contemporary stupidity, would have been a sad result of the revival of letters.

The first and last charge brought against Persius is his obscurity. Admitted by all, it is variously interpreted, variously excused, variously attacked. Now it is accounted for by the political necessities of the time. Now it is attributed to the perverse ingenuity of the poet, which was fostered by the perverse tendencies of an age when, as Quintilian says, Pervasit iam multos ista persuasio ut id iam demum eleganter dictum putent quod interpretandum sit. Some simply resolve the lack of clearness into the lack of artistic power; others intimate that the fault lies more in the reader than in the author, whose dramatic liveliness, which puzzles us, presented no difficulties to the critics of his own century. But the controversy is not confined to the obscurity of the satires. Persius is all debatable ground. Some admire the pithy sententiousness of the poet; others sneer at his priggish affectation of superiority. Some point to the bookish reminiscences, which bewray the mere student; others recall the example of Ben Jonson, of Molière, to show that in literature, as in life, the greatest borrowers are often the richest men, and bid us observe with what rare and vivid power he has painted every scene that he has witnessed with his own eyes. To some he is a copyist of copyists; to others his real originality asserts itself most conspicuously where the imitation seems to be the closest. Julius Scaliger calls him miserrimus auctor; Mr. Conington notes his kindred to Carlyle.

No critic has put the problem with more brutal frankness than M. Nisard, who, at the close of his flippant but suggestive chapter on Persius, asks the question, Y a-t-il profit à lire Perse? Though he makes a faint show of balancing the Ayes and Noes, it is very plain how he himself would vote. The impatient Frenchman is evidently not of a mind to read prefaces, biographies, memoirs, and commentaries on these prefaces, these biographies, these memoirs, and notes on these commentaries, in order to form an idea that will haphly be very false and assuredly very debatable, of a work about which no one will ever talk to you, and of a poet about whom you will never find any one to talk to. But the question, which may be an open one to a critic, is not an open one to an editor; and editors of Persius are especially prone to value their author by the labor which he has cost them, by the material which they have gathered about the text. The thoughts are, after all, so common that parallels are to be found on every hand; the compass is so small that it is an easy matter to carry in the memory every word, every phrase; and so-called illustrations suggest themselves even to an ordinary scholar in bewildering numbers, while the looseness of the connection gives ample scope to speculation. Hence the sarcasm of Joseph Scaliger: Non pulchra habet sed in eum pulcherrima possimus scribere; and the well-known criticism of the same scholar: Au Perse de Casaubon la saule vaut mieux que le poisson. But this artificial love on the part of the editors has not contributed to the popularity of the author, and the youthful poet has been overlaid by his erudite commentators. Besides this disadvantage, Persius, when he is read at all, comes immediately after Juvenal, and, as if to enhance the contrast, is generally bound up with him; and the homeliness of his tropes, the crabbedness of his dialogue, the roughness of his transitions repel the young student, who finds the riddance of the historical and archaeological work which Juvenal involves a poor compensation for the lack of the large manner and the dazzling rhetoric of the great declaimer. On the other
INTRODUCTION.

hand, maturer scholars have been found to reverse the popular verdict, and to say, with Mr. Simcox, that 'the shy, youthful fervor of the dutiful boy, combined with the literary honesty which kept Persius from writing anything which was not a part of his permanent consciousness, makes him improve upon every reading, which is more than can be said of Juvenal, who writes as if he thought and felt little in the intervals of writing.' But, while it is easy to get tired of Juvenal, it is not so easy to become enamored of Persius; and it must be admitted that the pleasure is questionable. Yet, in spite of M. Nisard, there is no real question about the utility of the study of the poet, who illustrates by what he does not say even more than by what he says the character of an age which is of supreme importance to the historian. Even if we put the study on lower ground, we must admit that Persius's title to a prominent position in the annals of Roman literature is indefeasible. However desirable it may be to get rid of him, an author who has left his impress on Rabelais and Ben Jonson, as well as on Montaigne and Boileau—an author whose poems have furnished so many quotations to modern letters, can not be dismissed from the necessities of a 'polite education' with a convenient sneer. Persius deserves our attention, if it were only as a problem of literary taste.

To the end of the study of Persius, it is best to look away from the conflicting views of the critics, and to abandon the attempt to distinguish between the weight of facts and the momentum of rhetoric in the balanced antitheses of praise and blame. The position of the poet will be most accurately determined by the calculation of the statics of his department and his age.

The Satire is the only extant form of Latin poetry that can lay claim to a truly national origin; and the error into which the early historians of classical literature were led by the resemblance between the name of the Roman satire and the name of the Greek satyr-drama has long been corrected. But the truth which this error involves, the connection between the comic drama and the satire, remains. The satire goes back to the popular source of comedy, and holds in solution all the elements which the Greeks combined into various forms of dramatic entertainment. As the rhythmical movements, which culminate in such perfections as the dactylic hexameter and the iambic trimeter, are common to our whole race, and the rude Saturnian verse is one with the heroic, so the rustic songs of harvest and vintage are common to Greece and Italy; and it is no marvel that, as the satire was working itself out to classic proportions, it should have felt its kindred to Greek comedy, and should have drawn its materials and its methods from that literature on which Roman literature in its other departments was more directly dependent. And so the satire, though a genuine growth of Italian soil, was none the less subject to Greek influences. It was trained into Greek forms, it was permeated by Greek thought; and here as elsewhere the retranslation into Greek, of which the older commentators were so fond, is often the key to the meaning; here as elsewhere our appreciation of the author, as a whole, is conditioned by our knowledge of Greek literature.

Horace, the master of Roman satire, has more than once drawn the parallel between satire and comedy; and Persius, who follows the literary, though not the philosophical creed of his predecessor, aims even more distinctly than Horace does at reproducing the mimicry of comedy on the narrow stage of the satire. At the close of the First Satire he goes so far as to demand of his readers the intense study of the Old Attic Comedy as the preparation
for the enjoyment of his poems—an extraordinary demand, if we do not make due allowance for the rhetorical expression of high aims and earnest endeavors. A comparison of the triumvirate of the *comedia præsa* of Attica reveals little trace of direct influence, abundant evidence of extreme diversity in expression and conception. I say 'expression,' not 'language.' It is true that the language of Persius has a virile tone, but the masculine energy of his words is often out of keeping with the scholastic tameness of his thoughts. The breezy Pnyx of the Athenian and the stuffy *lecticula tetrabratoria* of the Roman are not further apart than Aristophanes and Persius.

The New Attic Comedy, the comedy of situation and manners, furnished themes that lay nearer to the genius of Persius, although the grace of a Menander was much further from his grasp than from Terence, the half-Menander of Caesar's epigram. One passage is all but translated from Menander's Eunuch; and if Persius did not borrow traits for his picture of the miser and the spendthrift from the master of the New Comedy, it was not for lack of models. Indeed, so unreal is Persius, with all the realism of his language, that one of the most striking features of his poems—the opposition to the military—loses somewhat of its significance when we remember that the Macedonian period, to which the New Comedy belongs, is crowded with typical soldiers of fortune—their coarse love of sensual pleasure—their coarse contempt of every thing that can not be eaten, drunk, or handled. Every line of Persius's centurion can be reproduced from the Greek; and although it would be going too far to say that there was no counterpart to his sketch in his own experience, although, on the contrary, Persius seems to have verified by actual observation whatever he learned from books, the historical value of his portrait is very much reduced by the existence of the Greek type. As a specimen of a kind of clerico-political opposition to an empire which its enemies might call an empire of brute force and military mechanism, the hostility of Persius to a class whose predominance was making itself felt more and more is not without its point and interest, and it is unfortunate that we have to leave its reality in suspense.

Yet another form of the comic drama was the Mime, and we have the explicit statement of Joannes Lydus that Persius imitated the famous mimographer, Sophron; and although the fragments of Sophron are so scanty that this statement can not be verified, it is not without its intrinsic probability. The mimetic power of Sophron is notorious, and Persius might well have taken lessons from the man whom Plato acknowledged as his master. The dialogue, thus borrowed from the mime, became the artistic form of philosophic composition, and, as Persius's Satires are essentially moral treatises, it is not surprising that he should have made large use of the same machinery. Plato himself furnished the movement for two of his essays, and we can detect a community of models between Persius and some of the later Greek writers. Lucian, the mercurial, and Persius, the saturnine, often work on the same theme, each in his way; and when the dialogue is dropped, and the bustle of the drama is succeeded by the effects of the scene-painter's craft, we are reminded of another group of copyists, and find all the picturesque detail for which Persius is so famous in the letters of Alkiphron and Aristainetos, themselves far-off echoes of the New Comedy.

Surely these are originals enough, the Attic Comedy, the Mime, Sophron and Plato, Menander and Philemon. But we find other models nearer home, and, passing by the reflections of Greek comedy in Plautus and Terence,
its refractions in Afranius and Pomponius, we come to the satiric exemplars of Persius—Lucilius and Horace. *Mox ut a scholis et magistris diversit, lector libro Lucilii decimo, vehementer saturas conponere instituit.* This statement of the old *Vita Persii* is much more consonant with the character of Persius than his own affected mirthfulness. His 'saucy spleen' had as little to do with his verse-writing as righteous indignation with the rhetorical outpouring of Juvenal. His laughter was as much a part of the conventionalities of the satire as the *Camena* was of his confidences to Cornutus. School-boys all imitate circus-riders; here and there one mimics the clown; and Persius, who had not outgrown the tendencies of boyhood, straightway began to make copies of verses in the manner of Lucilius. At the same time he was too much under the influence of Horace to follow Lucilius in his negligences, and too little master of the form to strike the mean between slovenly dictation and painful composition. As an imitator of Lucilius he boldly lashes men of straw where Lucilius flogged Lupus and Mucius, and breaks his milk-teeth on Alkibiades and Dana where Lucilius broke his jaw-teeth on living and moving enemies. As an imitator of Horace he appropriates the garb of Horatian diction; but the easy movement of roguish Flaccus is lost, and the stiff stride of the young Stoic betrays him at every turn.

As in the case of the Old Attic Comedy, Persius's intellectual affinity with Lucilius was purely imaginary; and for the purposes of this study it is unnecessary to reproduce the lines of Horace's portrait of the 'great nursling of Aurunca,' or to attempt to form a mosaic out of the chipped chips of Lucian Müller's recent collection. The wide range of theme, the manly carelessness of style, the bold criticism, the bright humor, the biting wit—in short, almost every characteristic of Lucilius that we can distinguish, shows how little kindred there must have been between the two men. The dozen scattered verses of the Tenth Book of Lucilius, which is said to have suggested the theme of the First Satire of Persius, and the fragments of the Fourth Book, which is imitated by Persius in his Third Satire, though more significant, give us no clew to the manner or the extent of his indebtedness. Here and there a verse, a hemistich, a jingle may have been taken from Lucilius, and he may have enriched his vocabulary here and there from Lucilius's store of drastic words; but his obligations to Lucilius, real and imaginary, are all as nothing in comparison with the large drafts which he drew on the treasury of Horace.

The obligations of Persius to Horace have been the theme of all the editors. The scholiasts themselves have quoted parallels, and Casaubon has written a special treatise on the subject, and commentators, with almost childish rivalry, have vied with each other in noting verbal coincidences and similar trains of thought. The fact of the imitation is too evident to need proof, and it would have been much more profitable to examine the causes and significance of this dependence, and to study the modifications of the language and the thought as they passed through the alembic of Persius's brain, than to multiply examples of words and phrases that are common, not only to Horace and Persius, but to the language of every-day life. Indeed, some go so far as to make Persius quibble on Horace; and 'How green you are;' of the modern street, and 'What means that trump?' of the modern card-table, are as much Shakespearian as some of Persius's 'borrowings' are Horatian.

Horace had long been a classic when Persius dodged his school-tasks and was a dab at marbles. Indeed, noth-
INTRODUCTION.

...ing is more remarkable about Roman literature than the rapidity with which the images of its Augustan heroes took on the "patina" of age. The half-century that lay between Horace and Persius drew itself out to a distant perspective, and Virgil and Horace had all the authority of "vetere". They not only dictated the forms of poetry, but permeated and dominated prose. True, the hostility to Virgil and Horace had not ceased; the "antiquarii" were not dead; but the ground had been shifted. The admirers of republican poetry in the time of Horace were republicans—in the time of Persius they were imperialists; and the maintenance of the authors of the Augustan age as the true classics was a part of the programme of the opposition. The court literature of the Neronian period found its models in the earlier epic essays of Catullus rather than in the poems of Virgil. Virgil had modified the Greek norms to suit the Latin tongue; but these men went back of malice aforethought to the Greek standard, and emulated the proportions of the Greek versification of the Alexandrian period. They were impatient of the classic vocabulary, and found the classic rhythms tame; and so they betook themselves to the earlier language, and set it to more exact harmonies. It was no heresy with this set to consider Virgil at once light and rough. The mouth-filling words of the older and bolder period, marshaled in serried ranks, no gap, no break, as they kept time to a rhythmical cadence that was marked by all the music of consonance and assonance—this was the ideal of the school which Persius assailed, just as an admirer of Pope or Goldsmith might assail the dominant poetry of our day, with its sensuous melody and its revived archaisms. Surely the worshippers of recent poets might pause before accepting the narrow literary creed of Persius. But, not to imitate the example of Ni-sard, and indulge in dangerous parallelisms, it is sufficient for our purpose to note that Persius's close study of the language of Horace was not only a part of a liberal education, but a necessity of the school to which he belonged. If he was to write satire at all, he must needs take Horace for his model. If he had written an epic, he would have taken Virgil.

Besides this, we may boldly say that reminiscence is no robbery. The verses, the phrases, the arguments that we know by heart often become so wholly ours that they weave themselves unconsciously into the texture of our speech. We use them as convenient forms of expression, without the least thought of plagiarism. We quote them, thinking that they are as familiar to others as they are to ourselves. They constitute, as it were, a sympathetic medium between men of culture. And so Persius repeated group after group of the words of Horace as innocently as the Augustan poets translated their Greek models, and thought no more harm than did the Emperor Julian when he Platonized, or Thackeray when he transfused the classics that he learned at the Charter House into his own matchless English. That he did it to excess is not to be denied. He never learned the lesson of Apelles—what is enough.

Having thus briefly disposed of those turns which are common to the Latin tongue, and those which ran freely into the pen of the writer, we have now to deal with a considerable number of passages in which the memory of Persius must have lingered over the words of Horace, in which his painstaking genius has hammered the thoughts of Horace into a more compact or a more angular utterance. To the majority of readers his condensations and his amplifications will alike appear to be so many distortions of the original. So, notably, where he characterizes Horace...
himself, and substitutes for the simple *naso adunco* the puzzling *excusso naso*, where 'the dreams of a sick man' become the 'dreams of a sick dotard,' where 'telling straight from crooked' is twisted into 'discerning the straight line where it makes its way up between crooked lines,' and where he wrings from the natural phrase 'drink in with the ear' the odd combination 'bibulous ears.' In the longer passages the wresting is still more pronounced; and those who refuse to take into consideration the moral attitude of Persius may well wonder at the perversity with which he distorts the lines and overcharges the colors of the original. But it is tolerably evident that, with all Persius's admiration of Horace as an artist, he felt himself immeasurably superior to him morally, and looked upon these adaptations and alterations as so much gained for the effect of his discourse. The slyness of Horace might have answered well enough for his day and for the kind of vices that he reproved, but the depth over which Persius stood gave him a more than Stoic stature. Horace might have been content with a flute; nothing less resonant than a trumpet would have suited the moral elevation of Persius. Horace is a consummate artist, and not less an artist in the conduct of his life than in the composition of his poems. Persius is the prototype of the sensational preacher, and preachers of all centuries, from Augustine and Jerome to Maclean and Merivale, have had a weakness for him.

Aside from the moral tone, which is enough to give a different ring to the most similar expressions in the two poets, there is an artistic difference of great significance in the handling of the dramatic element, which they both recognized as fundamental in the satire. The dramatic satires of Horace will not bear dislocation without destruction. In Persius the characters are always shifting, always fading away into an impersonal *Tu*. This may be partly due to the interval which he allowed to elapse between the periods of composition; but it is possible that he recognized the limitation of his own powers, that his satires were intended to be a knotted thong, and not a smooth horsewhip. This piecemeal composition, be it the result of poverty or of economy, makes Persius the very author for 'Elegant Extracts.' Hence it is not hard to defend him, as it is not hard to defend Seneca, and on similar grounds. Single verses ring in the ear for months and years. What line, for instance, more quoted than

> Tecum habita; noris quam sit tibi curta supellex? 

What line sinks deeper than the sombre verse,

> Virtutem videant intabescantque relicta? 

Single scenes, whether of dialogue or of description, possess every requirement of dramatic vividness. On every page of the commentary we call him bookish, and yet his pictures stand out from the canvas with a boldness which makes us concede that his books did not keep him from seeing, if they did not teach him to see, what was going on around him. What is not a little remarkable in so young a man is the honesty of his painting. A home-keeping youth, Persius gives us living pictures of what he saw at home, whether at Rome, at Volaterrae, or at Luna; in the school-room, in the lecture-room, in the court of justice, on the wharf, at the country cross-roads. He has watched the carpenter stretching his line, the potter whirling his wheel, the physician adjusting his scales. He has heard the horse-laugh of the burly centurion, and shivered; has heard, with a young Stoic sneer, a cooing and mincing declaimer. He knows all about ink and paper and parchment and reeds; he has not outlived
his knowledge of marbles, and one might fancy that the lustral spittle of his anunt was still fresh on his brow. The fact that there is no breeziness about his poems, nothing that tells us of the liberal air beyond, is another sign of his truthfulness. His life is like his own ‘ever retreated bay’ of the Sixth Satire, with the cliffs of Stoic philosophy between him and the wintry sea without. Arretium he knows—it was not so far from Volaterrae—and Bovillae, in the neighborhood of which he had a farm, and Luna, and the world of Rome; but the rest of his geography is in the inane. Horace, on the other hand, ambles all over Italy, and treats us every now and then to a foreign tour with the air of a man who had run across the sea in his time; and even if he who takes us in his sweeping flight from Cadiz to Ganges be not the real Juvenal, the undisputed Juvenal has a far wider geographical outlook than Persius. This very limitation is one of the best signs of the artistic worth of Persius, and justifies the regret that he had not made himself the Crabbe of Roman poetry.

We have seen that Persius was not slavishly dependent on Horace, assimilated the material that he derived from him, raised the worldly wisdom of Horace to the ideal standard of the Stoic, and followed a different canon of dramatic art. To this we may add that Persius, with a certain aristocratic disdain of conventionalities, goes deeper into the current of vulgar diction than the freedman’s son dared. Persius felt that he could afford to talk slang, and he talked it; and the commentators have found it necessary to hold Petronius in the left hand, as well as Horace in the right.

We now proceed to yet another formal element, which is no less significant to the close student of antique literature. The Roman handling of the hexameter was artificial in the extreme. Reasoning backward from the Latin hexameter, scholars have been prone to transfer the conscious symbolism of the Roman poets to the Greek originals; and if they had stopped, say, at Apollonius Rhodius, they might have been justified, for in the later Greek poets something of the sort is not to be denied. But the healthier period of Greek poetic art was lifted far above such toying adaptations of sound to sense as commentators still discover in Homer when they enlarge on the symbolism of this or that spondaic verse, the beauty of this or that combination of diaeresis and caesura. A recent comparison of Homer with his successors has shown that, of all the spondaic verses in Homer, scarcely one in a hundred can be traced to any ‘picturesque’ motive, and the rapid movement of so many five-dactyl hexameters is simply the normal pace of the verse. When we come to Latin metres, however, we must take a different standard, and recognize a conscious modification of the Greek rule. The Ovidian pentameter of the best period—to cite a familiar instance—is subject to minute laws, which are transgressed at every turn in Greek elegiac poetry, and the different ideals of Persius and Horace are distinctly traceable in their treatment of the hexameter. Horace, as is well known, broke the lofty movement of the hexameter to suit the easy gait of the satire. Persius is more rhetorical than Horace, and, although he admits elision with as great freedom as his master, his verse has a more mechanical structure than the verse of Horace, and many of the conversational peculiarities of the Horatian hexameter are much less conspicuous in Persius. Horace weakens the caesura, employs a great number of spondaic words, and neglects the variety at which the epic aims; and perhaps the trained ear of a determined scholar might hear in the jog-trot of his satiric rhythms
the hoofs of his bob-tailed mule and the lazy flapping of his portmanteau. Persius, on the other hand, hammers out his thoughts in a far more orthodox cadence. Comparing the first six hundred and fifty verses of the first book of the satires of Horace with the six hundred and fifty verses of Persius, we find that more than eight per cent. have five spondees against less than five per cent. in Persius. The so-called third trochee or feminine caesura of the third foot is found in one of ten of Horace's hexameters, and only in one of twenty-six in Persius—a low proportion even for a Latin poet. Still more striking is the rare use which Persius makes of the masculine caesura of the sixth foot, with its consequent monosyllabic close. Aside from all idle symbolism, this arrangement, which is comparatively common in Horace, gives the verse a certain familiar roughness, especially where the final word forces a union with the following line. These diversities can not be accidents, and serve to show that, although Persius might weave himself a garment from the dyed threads of Horatian diction, he was not bold enough to wear the distinta tunic of Horace's Muse. But we must not forget to be just, and it is only fair to add that such a garb would have been as inappropriate to his severe and lofty, though narrow spirit, as the Coan vestments of Ovid's 'kept goddess'-if we may borrow the déesse entretenu of Heinrich Heine.

A comparison of Persius with Juvenal—a favorite theme with editors—does not enter into the plan of this study. It suffices for our present purpose to note that the practiced rhetorician of the time of Trajan could not have shared Quintilian's admiration of his youthful predecessor. The parallel passages which have been cited belong to the common stock of satirical strokes or to the thesaurus of proverbial phrases. Who can believe that Juvenal took usque adeo from Persius, or borrowed from him the familiar rara avis? There are three or four touches in the Tenth Satire which recall some of the more striking expressions of Persius; but Ribbeck's objections to the genuineness of this sophist declamation, if not convincing, are at least sufficiently well founded to make us pause in citing them. In moral earnestness, Persius is as far superior to Juvenal as he is inferior to him in the rhetorical treatment of his themes; and so long as men will take into consideration this moral element, which modern critics are prone to eliminate from works of art, so long as they will say pectus est quod satiricum facit as well as quod theologum, Persius will command a personal esteem which does not attach to the satires of Juvenal. The ingenious theory of Boissier, that the great satirist of the Caesars was a snubbed snob, brings out in still more striking contrast the figure of Persius as the reserved provincial aristocrat, and may be worthy of a more ample development than it has yet received. But Juvenal is a dangerous theme. As M. Martha has admirably observed, Juvenal is an author whose declamatory tone has infected his eulogists; and those who are not carried away by an 'admiration which disfigures while it exalts,' may readily be tempted into the opposite extreme. Let us turn, then, to other matters which illustrate more directly the character of our author's compositions. And first a word or two of Stoicism.

With the strong practical tendencies of the Romans, the only systems of Greek philosophy that ever found large acceptance at Rome were the Epicurean and the Stoic; and in the Stoic school the only doctrines that commanded much attention were the ethic. The subtle dialectic of the Stoics, of which we have some unjoyous specimens in Cicero's philosophical compilations, was not
congenial to the Roman mind; but the Stoic creed was
the creed of the nobler spirits of the imperial time. Ex­
cluded from public life, or, at all events, from the satis­
factory exercise of public functions, the elect few took
refuge in Stoic philosophy.*

The object of Stoicism is by means of virtue and knowl­
dge to make men independent of all without them, and
happy in that independence. It is a pantheism: God re­
vealed in every thing; God's law recognized in every
thing; God the substance from which every thing pro­
ceeds, to which every thing returns; the Original Fire,
from which every thing is born again. God is the all-
pervasive Spirit, Fate, Providence. Obedience to his eter­
nal laws constitutes virtue and happiness. Good and evil
are to be measured by this standard. All that brings
us toward this is Good; all that carries us away from it
is Evil. Every thing else is indifferent.

In Grace or out of Grace, says the Christian; or, as Cal­
vlin expresses it in his nervous language, Qui Christum
dimidium habere vult, totum perdit. In Virtue or out of
Virtue, says the Stoic. There is nothing between. The
wise are perfectly wise; the foolish are totally foolish.
'There is not a half-ounce of rectitude in the fool.' The
vicious man is as mad as Orestes—nay, madder.

The difference between human beings is slight. Alki-
bilades, the high-born and the handsome, is no better than
shriveled old Baukis, who makes her livelihood by selling
greens. All external distinctions sink into utter insigni-
nificance by the side of this great contrast of knowledge
and ignorance into which virtue and vice are resolved.

All humanity is one people; all the world one state;
its ruler the Deity; its constitution the eternal law of the
universe. The more unconditionally a man submits to
the guidance of this law, the more exclusively he seeks
his happiness in virtue, the more independent he will be
of all without him, the more contented in himself, and
yet the readier to enter into communion with others, and
to do his duty to the whole of which he is a part.

But it is to be observed that the Stoicism of Persius,
like the Stoicism of Marcus Antoninus, was of a softer,
milder, more religious character than that of Zeno and
Chrysippus; and when the Stoic discourses on the noth-
ingness of all earthly things, the ills of life, man's moral
weakness, and his need of help, we hear language that
reminds us now of the epistles of the New Testament,
now of the doctrines of Buddha. 'The philosopher,' says
Zeller, 'is a physician for the soul, a priest and servant
of the Deity among men, and this he shows by the most
unlimited, devoted, unreserved philanthropy.' And not
only so, but the Stoic does not disdain to make life bright­
er in the social circle; and the Sixth Satire of our author,
which Nisard considers to be a youthful escapade of the
poet—qui s'évertue comme un écolier qui sort de classe—
is no less truly Stoic than the high-strung Third.

In speaking of this subject it is difficult to keep from
using the word religion, for the emotional element, which
is so characteristic of religion, is not wanting in a system
which is the popular synonym for suppression of emo­
tion. This is the thesis which M. Martha has brought
out into clear relief, and illumined by many apposite ex­
amples—a thesis which will not be strange to those who
have studied with any care the social aspects of the later
life of antiquity. Under the empire morality was more
than morality—it was a religion; and all the formulae
of certain phases of Christian ascetics may be applied to
INTRODUCTION.

the ethical side of Stoic philosophy. It is difficult to approach the subject without seeming irreverence; but the faith of the Christian must be far from robust who can shrink from a parallel that goes no farther than the machinery—that does not involve the motive power. It is not the aim of this study to determine whether this parallelism is to be recognized as a *praeparatio Evangèlica*, or as the like result of similar forces at work in different systems of thought and belief. It is enough to present the parallelism, to excuse the phraseology.

Our ancestors, at all events, were not afraid to recognize 'natural Christians' in such men as Socrates, in such youths as Persius. Why, even Seneca figured for a long time as St. Seneca; and Jeremy Taylor was following old example when he cited the Stoic as well as the Christian code. It is only one step from the recognition of this spiritual kindred to the recognition of the practical methods of spiritual work as anticipated in the life of antiquity—practical methods which for our purposes are even better described by an unbeliever like Lucian than by a believer like Marcus Antoninus. In that age of transition we find father confessors, private chaplains, mendicant friars, missions, revivals, conversions, ecstasies—all showing the deep needs of the human heart, which refused to be satisfied with the outworn gods of the Pantheon, and, in ignorance of the divine Person, who alone can answer a personal love, sought solace in the mechanism of morality. In characterizing Cornutus, I have already borrowed a phrase from M. Martha, and called him, as M. Martha calls Seneca, a spiritual director; and I have already ventured to call Persius a sensational preacher. His stock of philosophy or theology is not as large as some commentators suppose; and all the elaborate attempts to show by the satires that Persius was a thoroughly trained and consistent Stoic have failed. The most elementary knowledge of Stoic ethics is sufficient for the comprehension of Persius. Whatever else he knew he kept back for practical considerations. He sticks to the narrow of morality, and reiterates the cardinal doctrines of Stoicism with the vehemence of a Poundtext. This vehemence, this enthusiasm, may be explained by his youth, his Etruscan blood, his profession as a moral reformer. A critic with M. Taine's resources might account for it by the climate of Volaterrae; but, however it may be accounted for, certain it is that he himself is much impressed with the profundity of the doctrines which he professes; that he warms and glows as he imparts to his auditors the great secret that they are not free because they are slaves to vice; that a man who does not understand his relations to his Maker cannot move a finger without sinning; that in the flesh there is no good thing; and that the anguish of a tortured conscience is the worst of hells. But the difficulties of Persius are not due to recondite Stoic thought, and cannot be cleared up by reference to Stoic philosophy. The trouble lies in the slangy expressions, the lack of organic development, the restless zeal to force his message home to the heart of every hearer, and the consequent shifting of the personages of his dialogue to suit the cases as they rose before his mind.

Persius, then, was a preacher of Stoicism—Stoicism, at once the philosophy and the religion of a time when serious and noble natures had no city of refuge except in their inmost selves, when the only possible activity seemed to be submission to the inevitable. The hydrostatic pressure of the imperial time forced all the better elements into this mould; and in so far Persius bears the stamp of his period, and the very absence of political and personal allu-
sions shows how imperfect life must have been. But one school of commentators, headed by Casaubon, and represented to-day in Germany by Lehmann, in England by Pretor, see in Persius much more than a disciple of the Stoae; and the satires of our author—especially the First and Fourth—are supposed to be full of more or less oblique references to Nero's person, his habits, his literary pretensions, his aristocratic birth. At one time it seemed as if this thesis, which was suggested by the scholiast, had been abandoned, but the field for historical ingenuity is too tempting; and one of the vaguest of all the satires, the Fifth, has been discovered by Lehmann to be full of the most stinging allusions to Nero. It is not enough to grant to this school that Nero, as the type of his age, may have been present to the mind of the author. They scornfully reject this concession, and resort to all manner of legerdemain in order to explain away the impossibilities of such an attack and the improbabilities of its execution. With such scope as these scholars allow themselves we may find parallels everywhere, and covert assaults may be detected in the most innocent literary performances. But it would not answer the purpose of this Introduction to enter into an elaborate discussion of this question, which seems to be destined to an uncomfortable resurrection as often as it is laid. Every plausible coincidence has been mentioned in the Notes, and it will be sufficient for ingenuous youth to know the opinions of distinguished scholars on the subject.

If this essay had not been prolonged beyond the limit proposed, it might be well to give some account of the grammatical and rhetorical peculiarities of the style of Persius; but the grammar of Persius will present few difficulties to those who are at all familiar with the poetic syntax of the Latin language; and enough has been said to prepare the student, in a measure, for coping with the labored terseness of our author.

The manuscripts of Persius are remarkable for their age, their number, and the stupid bewilderment of the transcribers. The best is the Codex Montepessulanus, or Montpellier manuscript, with which the Codex Vaticanus closely coincides; but, in the words of Jahn, *nullus Persii codex tantae auctoritatis est ut in rebus dubiis eius vestigia tuto sequaris sed semper inter complures optio caele non raro incerta datur.*
A. PERSII FLACCI

SATURARUM

LIBER.
A. PERSII FLACCI

SATURARUM

LIBER.

PROLOGUS.

Nec fonte labra prolui caballino,
nec in bicipiti somniasse Parnaso
memini, ut repente sic poeta prodirem.
Heliconidasque pallidamque Pyrenae
illis remitto, quorum imagines lambunt
hederae sequaces: ipse semipaganus
ad sacra vatun carmen adfero nostrum.
quid expedivit psittaco suum caere
picamque docuit nostra verba conari?

magister artis ingenique largitor
venter, negatas artifex sequi voces;
quod si dolosi spes refusserit nummi,
corvos poetas et poetridas picas
cantare credas Pegasusium nectar.
SATURA I.

O curas hominum! o quantum est in rebus inane!
'Quis leget haec?' Min tu istud ais? nemo hercule!
'Nemo?'

Vel duo, vel nemo. 'Turpe et miserabile!' Quare?
ne mihi Polydamas et Troiades Labeonem
praetulerint? nugae. non, si quid turbida Roma
elevet, accedas examenque improbum in illa
castiges trutina, nec te quaesiveris extra.
nam Romae quis non —? a, si fas dicere—sed fas
tum, cum ad canitem et nostrum istud vivere triste
aspexi ae nuclibus facinus quaeuamque relictis,
cum sapimus patruos; tune, tune, ignoscite—'Nolo.'
Quid faciam? sed sum petulanti splene cachinno.
Scribimus inclusi, numerus ille, hic pede liber,
grande aliquid, quod pulmo animae praelargus anhelet.
scilicet haec populo pexusque togaque recenti
et natalicia tandem cum sardonyche albus
 sede leges celsa, liquido cum plasmate guttur
mobile colluere, patranti fractus ocello,
hic neque more probo videas nec voce serena
ingentis trepidare Titos, cum carmina lumbum
 intrant, et tremulo scalpuntur ubi intima versus.
tun, vetule, auriculis alienis colligis ecas?
auriculis, quibus et dicas cute perditus ohe.
'Quo didicisse, nisi hoc fermentum et quae semel intus
innata est rupto iecore exierit caprificus?'
En pallor seniumque! o mores! usque adeone
scire tuum nihil est, nisi te scire hoc sciat alter?
'At pulchrum est digito monstrari et dicier hic est!
ten cirratorium centum dictata fuisse
pro nihil pendes? Ecce inter poeula quaerunt
Romulidae saturi, quid dia poemata narrant.
hic aliumus, cui circa umeros hyacinthia laena est,
rancidulam quiddam balba de nare locutus,
Phyllidas Hypsipylas, vatum et plorabile si quid,
eliquat ac tenero suppliant verba palato.
adsensere viri: nunc non cinis ille poctae
felix? non levior cippus nunc inprimit ossa?
laudant convivae: nunc non e manibus illis,
nunc non e tumulo fortunataque favilla
nascentur violae? 'Rides' ait 'et nimis uncis
os populi meruisse et cedro digna loctus
linguere nec scombres metuentia carmina nec tus?'
Quisquis es, o, modo quem ex adverso dicere feci,
non ego cum scribo, si forte quid aptius exit,
quando hicis rara avis est, si quid tamen aptius exit,
landari metum, neque enim mihi cornea fibra est;
sed recti finemque extremumque esse recuso
laudant convivae: nunc non e manibus illis,
nunc non e tumulo fortunataque favilla
nascentur violae? 'Rides ' ait ' et nimis uncis
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hic aliumus, cui circa umeros hyacinthia laena est,
rancidulam quiddam balba de nare locutus,
Phyllidas Hypsipylas, vatum et plorabile si quid,
42

seis comitem horridulum trita donare lacerna,
55 et 'verum' inquis 'amo: verum mihi dicate de me.'
qui pote? vis dicam? nugaris, cum tibi, calve,
pinguis aqualicus protenso esquispede exstet.
o Iane, a tergo quem nulla ciconia pinsit,
nec manus auriculas imitari mobilis albas,
60 nec linguae, quantum sitiat canis Apula, tantae!
vos, o patricius sanguis, quos vivere fas est
occipiti caeco, posticae occurrite sannae!
Quis populi sermo est? quis enim, nisi carmina molli
nunc demum numero fluere, ut per leve severos
65 effundat junctura unguis? scit tendere versum
non secus ac si oculo rubricam derigat uno.
Sive opus in mores, in luxum, in prandia regum
dicere, res grandis nostro dat Musa poetae,
ecce modo heroas sensus adferre videmus
70 nugari solitos graece, nec ponere lucum
artifices nec rus satum laudare, ubi corbes
et focus et porci et famosa Palilia faeno,
unde Remus, sulcoque terens dentalia, Quinti,
cum trepida ante boves dictatorem induit uxor
75 et tua aratra domum lictor tulit—euge poeta!
est nunc Brisaei quem venosus liber Acci,
sunt quos Paucinque et verruca moretur
Antiopa, aerumnis cor luctificabile fulfa.
hos pueris monitus patres infundere lippos
80 cum vides, quaeasine, unde hace sartago loque
venerit in linguas, unde istue dedecus, in quo
trossulus exsultat tibi per subsellia levis?
PERSII


115 te Lupe, te Muci, et geminum fregit in illis; omne vafer vitium ridenti Flaccus amico tangit et admissus circum praeordia ludit, callidus excusso populum suspendere nase: men muttire nefas? nec clam, nec cum scr场地? nunquam?

120 hic tamen infodiam. vidi, vidi ipse, libelle: auriculas asini quis non habet? hoc ego opertum, hoc ridere meum, tam nil, nulla tibi vendo Iliade. andaei quicumque adilate Cratino iratum Eupolidem praegrandi cum sone palles, aspice et haec, si forte aliquid decocioandis.

inde vaporata lector mihi fereat aurea: non hic, qui in crepidas Graiorum lude gestit sordidus, et lusco qui possit dicere 'insee,' sece aliquem credens, atulo quod honore supinus

130 frigerit heminas Arreti sedilis iniquas; nec qui abaco numeros et secto in pulvere metas seict risisse vafer, multum gandere paratus, si cynico barbam petulans nonaria vellat. his mane edictum, post prandia Calliren do.

SATURA II.

Hunc, Macroine, diem numera meliore lapillo qui tibi labentis apponit candidus annos. funde merum genio. non tu prece poscis emaci, quae nisi seducis nequeas committere divis; 5 at bona pars procercum tacita libabit acerra. haud cuivis promptum est murmure humilisque surros
tollere de templis et aperto vivere voto. 'Mens bona, fama, fides' haec clare et ut audiat hospes;
illa sibi introrsus et sub lingua murmurat 'o si 10 ebulliat patruus, praecitarum fumus?' et 'o si sub rastro crepet argenti mihi seria dextro Horeclus! pupillumvve utinam, quem proximus heres
inpellos, expungam! namque est scabiosus et acri bile tumet. Nero iam tertia conditur uxor.'

135 haec sancte ut poscas, Tiberino in gurgite mergis mane caput his terque et noctem flumine pures? heus age, rponde — minimum est quod scire laboro —
de Iove id quid sentis? estne ut praeponerere cure
hune — 'cuinam?' cuinam? vis Staio? an scilicet haeres?

20 quis potior index, puerisve quis aptior orbis?

hoc igitur, quo tu Iovis aurem inpellere temptas,
die agedum Staio, 'pro Iuppiter! o bono' clamet
PERSII SATURA II.

"Iuppiter!" at sese non clamet Iuppiter ipse?
ignovisse putas, quia, cum tonat, oeciis ilox
25 sulpure discutitur sacro quam tuque domusque?
an quia non fbris ovium Ergennaque iubente
triste iaces lucis evitandumque bidental,
idecirco stolidam praebet tibi vellere barbam
Iuppiter? aut quidnam est, qua tu mercede deorum
30 emeris auriculás? pulmone et lactibus unctís?
Ecce avia aut metuens divum materterra cenis
exemit pnerum frontemque atque uda labella
infami digitò et lustralibus ante salivis
expiat, uenitis oculos inhibere perita;
35 tunc manibus quaít et spem macram supplice voto
nunc Licini in campos, nunc Crassi mittit in aedis
hunc optet generum rex et regina! puellae
huic rapiant! quidquid calcaverit hic, rosa fiat!
40 Iuppiter, haec illi, quamvis te albata rogarit.
Poscis opem nervis corpusque fidele senectae.
esto age; sed grandes patinae tuccetaque crassa
adnuere his superos vetuere Iovemque morantur.
Rem struere exoptas caeso bove Mercuriumque
45 arcessis fibra 'da fortunare Penatis,
da pecus et gregibus fetum? quo, pessime, pacto,
tot tibi cum in flammis inunicam omenta liquecant?
et tamem hic exitis et opimo vincere ferto
intendit "iam crescit ager, iam crescit ovile,
50 iam dabitur, iam iam!" donec deceptus et exspes
nequiquam fundo suspiret nummus in imo.

SATURA II.

Si tibi ereterras argenti ineusaque pingui
auro dona feram, sudes et pectore laevo
excutiit guttas lactari praetrepidum cor.
55 hinc illud subit, au ro sacras quod ovato
perducis facies; nam fratres inter aenos
somnii puituit qui purgatissima mittunt,
praecipui sunt sitque illia aurea barba.
aurum vasa Numae Saturniisque inpulit aera
60 Vestalisque urnas et Tuscanum fictile mutat.
o curvae in terris animae et caelieium inanes!
quid invat hoc, templi nostros inmittere mores
et bona dis ex hac scelerata ducere pulpa?
haec sibi corrupto casiam dissolvit olivo,
65 haec Calabrum coxit viitato murice vellus,
haec bacan conclae rasisse et stringere venas
ferventis massae crudo de palvere fusit.
pecat et haec, peccat: vitio tamen utitur. at vos
dicite, pontifices, in sancto quid facit aurum?
70 nempe hoc quod Venori donatae a virgine pupae
quin damus id superis, de magna quod dare lance
non possit magni Messallae lipa propago:
compositum ius fasque animo sanetosque recessus
mentis et incoctum generoso pectus honesto.
75 haec cedo ut admoveam templis et farre litabo.
SATURA III.

Nempe haec adsidue: iam clarum mane fenestras intrat et angustas extendit lumine rimas:
stertimus indomitum quod despumare Falernum sufficiat, quinta dum linea tangitur umbra.

en quid agis? siccas insana canicula messis
iam dudum coquit et patula pecus omne sub ulmo est.'

 unus ait comitum. "Verumne? itane? ocius adsit huc aliquid? nemon?" turgescit vitrea bilis:
"findor" — ut Arcadiae pecunia rudere dicas.

iam liber et positis bicolor membrana capillis
inque manus chartae nodosaque venit harundo.
tunc querimur, crassus calamo quod pendeat umor,
nigra quod infusa vanescat sepia lympha;
dilutas querimur geminat quod fistula guttas.

o miser inque dies ultra miser, hucine rerum venimus? at cur non potius teneraque columbo et similis regnum pueris pappare minutum posceis et iratus mammae lallare recusas?
"An tali studeam calamo?" Cui verba? quid istas succinis amanges? tibi indiniur, effluvis amens,
contennere: sonat vitium percosa, maligne respondet viridi non cocta fidelia lino.
udum et molle lutum es, nunc nunc properandus et acer

SATURA III.  

fingendus sine fine rota. sed rure paterno
25 est tibi far modicum, purum et sine labo salinum —
quid metus? — cultrixque foci secura patella.
hoc safis? an deecat pulmonem rumpere ventis,
stemmate quod Tusco ramum millesime ducis,
censoremne tum vel quod trabeate salutas?
30 ad populum phaleras! ego te intus et in cute novi.
non pudet ad morem distincti vivere Nattae?
sed stupet hic vitio et fibris increvit optimum
pingue, caret culpa, nescit quid perdat, et alto
demersus summa rursum non bullit in unda.

35 magne pater divum, saevo puere tyrannos
hand alia ratione velis, cum dira libido
moverit ingenium ferventi tincta veneno:
virtutem videant intabescantque relicta.
anne magis Siculi gemuerunt aera invenci,

40 et magis auratis pendens laquearibus ensis
purpurace subter services terruit, 'imus, imus praceiptes' quam si sibi dicit et intus
pallent infelix, quod proxima nesciat uxor?
Saepe oculos, memini, tangebam parvus olivo,

45 grandia si nollem moritura verba Catonis
discere, non sano multum laudanda magistro,
quae pater adductis sudans andiret amisic.
iure; etenim id summum, quid dexter senio ferret,
scire erat in voto; damnosa canicula quantum

50 raderet; angustae collo non fallier oreae;
neu quis callidior buxum torquere flagello.
haud tibi inexpertum curvos deprehendere mores,
quaeque docet sapiens bracatis inlita Medis
portius, insomnis quibus et detonsa invenit
55 invigilat, siliquis et grandi pasta polenta;
et tibi quae Samios diduxit littera ramos
surgentem dextro monstravit limite callem.
stetis adhuc, luxumque caput compage soluta
oscitat hesternum, dissitis undique malis!
est aliquid quo tendis, et in quod dirigis arcum?
an passim sequeris corvos testaque lutoque,
securus quo pes ferat, atque ex tempore vivis?
helleborum frustra, cum iam cutis aegra tumebit,
possentis videas: venienti occurriti morbo!
et quid opus Cratero magnos promittere montis?
discite, o miseri, et causas cognoscite rerum:
quid sumus, et quidnam victuri gignimur; ordo
quis datus, aut metae qua mollis flexus et unde;
quid modus argento, quid fas optare, quid asper
70 utile nummus habet; patriae carisque propinquis
quantum elargiri deceat; quem te deus esse
iussit, et humana qua parte locatus es in re.
disce, nec invideas, quod multa fidelia putet
in locupleti penu, defensus pinguibus Umbris,
75 et piper et pernae, Marsi monumenta clientis,
menaque quod prima nondum defecerit orca.
Hic aliquis de gente hircosa centurionum
dicat 'Quod sapio satis est mihi, non ego curo
esse quod Arcesilas acrumnosique Solones,
obstipo capite et figentes lumine terram,
murmura cum secum et rabiosa silentia rodunt
atque exporrecto trutinantur verba labello,
aegroti veteris meditantibus somnia,
de nihilo nihilum, in nihilum nil posse reverti.
85 hoc est, quod palles? cur quis non prandeat, hoc est?
His populus ridet, multumque torosa invenitus
ingeminat tremulos naso crispante cachinnos.
'Inspice; nescio quid trepidat mihi pectus et aegris
faucibus exsuperat gravis alitus; inspice, sodes!'
90 qui dieit medico, inssus requiescere, postquam
tertia compositas vidit nox currere venas,
de maiore domo modice sitente lagoena
lenia lotro sibi Surrentina rogabit.
'Heus, bone, tu palles!' 'Nihil est.' 'Videas tamen
istue,
95 quidquid id est: surgit tacite tibi lutea pellis.'
'At tu deterius palles; ne sis mihi tutor;
iam prident hunc sepeli: tu restas.' 'Perge, tacebo.'
turgidus hic epulis et albo ventre lavatur,
gutture sulpures lente exalante mefites;
100 sed tremor inter vina subit calidumque triental
excusit e manibus, dentes crepuere retecti,
uncta cadunt laxis tunc pulmentaria labris,
hinc tuba, candelae, tandemque beatus alto
compositus lecto crassisque lutatus amomis
in portam rigidas calces extendit: at illum
hesterni capite induto subiere Quirites.
'Tange, miser, venas et pone in pectore dextram.
il calet hic: summosque pedes attinge manusque,
non frigent.' Visa est si forte pecunia, sive
110 candida vicini subrisit molle puella,  
cor tibi rite salit? positum est algente catino  
durum holus et populi cribro decussa farina:  
temptemus fances.  tenero latet ulcus in ore  
putre, quod haud debeat plebeia radere beta.  
115 alges, cum excussit membris timor albus aristas;  
nunc face supposita fervescit sanguis et ira  
scintillant oculi, dicisque facisque, quod ipse  
non sani esse hominis non sanus iuret Orestes.

SATURA IV.

‘Rem populi tractas? barbatum haec crede magistrum  
diecer, sorbitio tollit quem dira cicitae  
‘quo fretus? dic hoc, magni pupille Perici.  
scilicet ingenium et rerum prudentia velox  
anté pilos venit, dicenda tacendaque calles.  
ergo ubi commota fervet plebeea bile,  
fert animus calidae fecisse silentia turbae  
maestate manus.  quid deinde loquere? “Quirites,  
hoc puta non instum est, illud male, rectins illud.”

de scis etenim instum gemina suspendere lance  
anicipitis librae, rectum discernis, ubi inter  
curva subit, vel cum fallit pede recta varo,  
et potis es nigrum vitio praefigere theta.  
quin tu igitur, summa nequiquam pelle decorus,  
ante tene blandam iactare popello  
desinis, Anticyras melior sorbere meracas!  
quae tibi summa boni est? uncta vixisse patella  
semper et adsiude curata cuticula sole?  
exspecta, haud aluid respondeat haec anus. i nunc  
20 “Dinomaches ego sum,” suffla “sum candidus,” esto;  
dum ne deterius sapiat pannucia Baucis,  
comm bene discincto cantaverit ocima vernae.’  
Ut nemo in sese temptat descendere, nemo,  
sed praecedenti spectatur mantica torgo!  
25 quae seris ‘Nostin Vettidi praedia?’ “Cuins?”
'Dives arat Caribus quantum non multus errat.'

'Homaeis, homae dis iratis genioque sinistro,
qui, quandoque ingem pertusa ad compita fugit,
seriologiae veterum metuens deradere limum

ingemit: hoc bene sit! tunicatum cum sale mordens
caepe et farrata pueris plaudentibus olla
pannosam facem morientem per ad capite vulvas!

at si unctus cesses et figas in cute solum,
est prope te ignotus, eubito qui tangat et aere

despuit 'hi mores! penemque arcaque lumbi
runcantem populum marcentis pandere vulvas!

tu cum maxillis balanatae gansape pectas,
inginibus quare detonsus gurgulio exstas?
quingue palæstritae licet have plantaria vellant

euxasque nates labefactent forcipe adunca,
non tamen ista filix ullo mansuëcit aratro.'

caelibus inque vicem praebemus crura sagittis,
vivitur hoc pacto; sic novimus, ilia subter
caecum vulnas habes; sed lato balteus angro

praetegit. ut mavis, da verba et decipe nervos,
si potes. 'Egregium cum me vicinia dient,
non credam?' Viso si palles, inprobe, nummo,

si facis in penem quidquid tibi venit amarum,
si puteal multa cautus vibice flagellas:

nequiquam populo bibulas donaveris aures.
respue, quod non es; tollat sua munera cerdo;
tecum habita: noris, quam sit tibi curta supellex.
his ego centenas ausim deposcere voces, ut, quantum mihi te sinnoso in pectore fixi, voce traham pura, totumque hoc verba resiquent, quod latet arcana non enarrabile fibra.

30 Cum primum pavido custos mihi purpura cessit bullaque succinctis Laribus donata pependit; cum blandi comites totaque impune Subura permittit sparsisse oculos iam candidus umbo; emque iter ambiguum est et vitae nescias error.

35 deducit trepidas ramosa in compita mentes, me tibi supposui: teneros tu suscipis annos Socratico, Cornute, sinu; tum fallere solers apposita intortos extendit regula moreis, et premirat ratione animus vincique laborat.

40 artificemque tuo ducit sub pollice vultum. tecum etenim longos memini consumere soles, et tecum primas epulis depergere noctes: unum opus et requiem pariter disponimus ambo, atque verecunda laxamus seria mensa.

45 non equidem hoc dubites, amborum foedere certo consentire dies et ab uno sidere ducit nostris vel aequali suspender tempora Libra Parca tenax veri, seu nata fidelibus hora dividit in Geminos concordia fata duorum, Saturnumque gravem nostro Iove frangimus una:

50 Satrumumque graven nostro Iove frangimus una: nescio quod, certe est, quod me tibi temperat astrum. Mille hominum species et rerum discolor usus; velle suum cuique est, nec voto vivitar uno. mercebhis hic Italis mutat sub sole recenti.
PERSII

satura v.

• haec mea sunt, teneo' cum vere dixeris, esto
liberque ac sapiens praeatoribus ac Iove dextro,
115• sin tu, cum fueris nostrae paulo ante farinae,
pellículam veterem refines et fronte politus
astutam vapidum servas sub pectore vulpem,
que dederam supra relego funemque reduco:
il tibi concessit ratio; digitum exserc, peccas,
120et quid tam parvum est? sed nullo ture litabis,
haec in stultis brevis ut semuncia recti.
haec miscere nefas; nec, cum sis cetera fossor,
tris tantum ad numeros satyrum moveare Bathylli.
• Liber ego.' Unde datum hoc sentis, tot subdite rebus?
125• an dominum ignoras, nisi quem vindicta relaxat?
' I puer et strigiles Crispini ad balnea defer!' si
incerpit, ' cessas nugator;' servitium acre
te nihil impellit, nec quiaquam extrinsecus intrat,
quod nervos agitet; sed si intus et in iecore aegro
130nascatur domini, qui tu inpunitior exis
atque hie, quem ad strigiles sentica et metus egit
erilis?
Mane piger stertis. 'Surge!' inquit Avaritia 'heia
surge!' Negas; instat 'Surge!' inquit. 'Non quco.'
'Surge!'
'Et quid agam?' 'Rogitas? en saperdam advehe
Ponto,
135castoreum, stuppas, hebenum, tus, lubrica Coa;
tolle recens primus piper ex sitiente camelO;
verte aliquid; inur.' 'Sed Iuppiter audiet.' 'Eheu!
varo, regustatum digito terebrare salinum
contentus perages, si vivere cum Love tendis?

140 iam pueros pellem succinctus et oenophorum aptas
‘Ocis ad navem!’ nihil obstat, quin trabe vasta
Aegaeum rapias, ni solvers Luxuria ante
sedetum moneat ‘Quo deinde, insane, mais? quo?
quid tibi vis? calido sub pectore mascula bilis

145 intuuntur, quod non existinxerit urna cicutaes?
tu mare transilias? tibi torta cannabe fulto
cena sit in transtro, VEcientanunqve rubellum
exalet vapida laesum pice sessilis obba?

150 nutrierae, pergent avidos sudare deunces?
indulge genio, carpamus dulcia! nostrum est
quod vivis; cinis et manes et fabula fies.
vive memor leti! fugit hora; hoc quod loqour inde est.’

cn quid agis? duplici in diversum seinderis hamo.

155 huncine, an hunc sequeris? subeas alternum oportet
ancipiti obsequio dominos, alternum obberos.
nec tu, cum ostiteris semel instantaque negaris
parere imperio, ‘rupi iam vincula’ dicas;

160 cum fugit, a collo trahitur para longa catenae.
‘Dave, cito, hoc credas iubeo, finire dolores
praeteritos meditor.’ crudum Chaerestratus unguem
adromens ait haec ‘an siccis deducus obstem
cognatis? an rem patriam rumore sinistro

165 limen ad obsenum frangam, dum Chrysidis udas
ebrius ante fores extincta cum face canto?’

“Euge, puer, sapias, dis depellentibus agram
percute.” ‘Sed censen plorabit, Dave, relicta?’

“Nugaris; solea, puer, obiurgabere rubra.

170 ne trepidare velis atque artos rodere casses!
nunc ferus et violens; at si vocet, haud mora, dicax:

Quidnam igitur faciam? nec nunc, cum arossat et
ultro

supplicet, accedam? Si totus et integer illine
exieras, nec nunc,” hic hic, quod quaerimus, hic est,

175 non in festuca, lictor quam iactat ineptum.

ris habet ille sui palpo, quem dedit liantem
cerata ambitio? vigila et cicer ingere large
rixanti populo, nostra ut Floralia possint
aprici menimisse senes: quid pulchris? at eum

180 Herodis venere dies, unctaque fonestra
dispositae pinguem nebulam vomueru Lucernae
portantes violas, rubrunque amplexa catinum
cauda natat thynni, tumet alba fidelia vino:
labra moves tacitus recutiataque sabbata palles.

185 tum nigri lemures ovoque pericula rupto,
tum grandes galli et cum sistro lusca sacerdos
incussere deos inflantis corpora, si non
praedictum ter mane caput gustaveris alli.

Dixeris haec inter varicosos centuriones,

190 continuo crassum ridet Puljennis ingens, et
centum Graecos curto centusse ficetur.
SATURA VI.

Admovit iam bruma foco te, Basse, Sabino? ianme lyra et tetrico vivunt tibi pectine chordae? nire opifex numeris veterum primordia vocum atque marem strepitum fidis intendisse Latinae, mox iuvenes agitare iocis et pollice honesto egregius lusisse senes, mihi nunc Ligus ora interpet hibernatque meum mare, qua latus ingenios dant scopuli et multa litus se valle receptat. Lunai portum, est operae, cognoscite, cives!

Cor iubet hoc Enni, postquam destertuit esse Maeonides, Quintus pavon ex Pythagoreo. hic ego securus vulgi et quid praeparet auster infelix pecori, securus et angulus ille vicini nostro quia pinguior, etsi adeo omnes ditescant orti peioribus, usque recusem curvus ob id minui senio aut cenare sine uncto, et signum in vapida naso tetigisse lacoen. discrepet his alius! geminos, horoscope, varo producis genio, solis natalibus est qui tingat holus siccum muria vafer in calice empta, ipse sacrum inroras patinae piper; hic bona dente grandia magnanimus peragit puer. utar ego, utar, nec rhombos ideo libertis ponere lantus, nec tenus solers turdarum nosse salivas.

Messe tenus propria vive et granaria, fas est, emole; quid metuis? occa, et seges altera in herba est. ast vocat officium: trabe rupta Bruttia saxa prendit amicus inops, remque omnem surdique vota condidit Ionio; iacet ipse in litore et una.

Ingentes de puppe dii, iamque obvia mergis costa ratis lacerae. nunc et de caespite vivo frange aliquid, largiro inopi, ne pictus oberret caerulea in tabula. 'Sed cenam funeris heres negleget, irata quod rem curtaveris; urnae essa inodora dabit, seu spirent cinnama surdum, seu ceraso peccent casiae, nescire paratus. tunne bona incolumnis minus? et Bestius urget doctores Graios: Ita fit, postquam sapere urbi cum pipere et palmis venit nostrum hoc maris express;

Fenissaece orasso vitiarunt ungubine pulles.' Haec cinere ulterior metues? At tu, mens heres quisquis eris, paulum a turba seductior audi, o bone, num ignoras? missa est a Caesare laurus insignem ob cladem Germanae pubis, et aris frigidae euritur cins, ac iam postibus arma, iam chlamydes regulum, iam lutea gausapa captis essedaque ingentesque locat Caesonia Rhenos. dis igitur genioque ducis centum paria ob res egregie gestas induco; quis vetat? aude. vae, nisi conives! oleum arboresque popello largior; an prohibes? die clare! 'Non adeo,' inquis 'exossatus ager inixa est.' Age, si mihi nulla iam reliqua ex amitis, patruelis nulla, proneptis nulla manet patrui, sterilis matertera vixit.
55 deque avia nihilum superest, accedo Bovillas
colivumque ad Virbi, praestō est mihi Manius heres.

‘Progenies terrae?’ Quaere ex me, quis mihi quartus
sit pater: hand prompte, dicam tamen; add de etiam
unum,
unum etiam: terrae est iam filius, et mihi ritu

60 Manius hic generis prope maior avunculus exit.
qui prior es, cur me in decursu lampada poscis?
sum tibi Mercurius; venio deus huc ego ut ille
pingitar; an renuis? vin tu gaudere relictis?
‘Dest aliquid summac.’ Minui mihi; sed tibi totum est,

65 quidquid id est. ubi sit, fuge quaerere, quod mihi
quondam
legarant Tadius, ne dicta repone paterna:
Faucoribus accedat merces; hinc eximie sumptus.
quid reliquum est? Reliquum? nunc, nunc insen-
sius une,

unge, puer, canles! mihi festa luce coquetur

70 urtica et fissa fumosum sineiput aure,
ut tuus iste nepos olim satur ansoris extis,
cum morosa vago singultiet inguine vena,
patriciae inmeiat vulvae? mihi trama figurae
sit reliqua, ast illi tremat omento popa venter?

75 vende animam lucro, mercare atque exente sollers
omne latus mundi, nec sit praestantior alter
Cappadocias rigida pinguis planisse castata:
rem duplica. ‘Feci; iam triplex, iam mihi quarto,
iam deciens redit in rugam: depunge, ubi sistam.’

80 Inventus, Chrysippe, tui finitor acervi.

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VITA A. PERSII FLACCI
DE COMMENTARIO PROBI VALERII SUBLATA.

A. Persius Flaccus natus est pridie nonas Decembris
Fabio Persico L. Vitellio coss. decessit VIII kalendas
5 Decembris P. Mario Asinio Gallo coss.
natus est in Etruria Volaterris, eques Romanus, san-
guinie et affinitate primi ordinis viris coniunctus. de-
cessit ad octavum miliarium in via Appia in praedilis
suis.

10 pater eum Flaccus pupillum reliquit moriens anno-
rum fere sex. Fulvia Sisennia mater nupsit postea
Fusio equiti Romano et eum quoque extulit inter
paucos annos.

studuit Flaccus usque ad annum XII actatis suae

15 Volaterris, inde Romae apud grammaticum Remmiun
Palaemonem et apud rhetorem Verginum Flavum.

eum esset annorum XVI, amicitia coepit uti An-
naei Cornuti, ita ut ab eo nusquam discederet. indu-
cetns aliquantus in philosophiam est.

20 amicos habuit a prima adulescentia Caesium Bassum
poetam et Calpurnium Staturam, qui vivo eo iuvenis
decessit. coluit ut patrem Servilium Nonianum. co-
gnovit per Cornutum etiam Annaeum Lucanum, sequae-
vum auditorem Cornuti. [nam Cornutus illo tempore
VITA PERSII.

tragicus fuit sectae stoicae. sed] Lucanus adeo mirabatur scripta Flacci, ut vix retineret se recitantem clamore, quin illa [esse] vera poenatam diceret, etsi ipse sua ludos faceret. sero cognovit et Senecam, sed non ut caperetur eius ingenio. usus est apud Cornutum
5 duoem convictu virorum et doctissimorum et sanctissimorum, acriter tum philosophantium, Claudii Agathemeri, medici, Lacedaemonii, et Petronii Aristocraticis, Magnetis, quos unice miratus est et aemulatus, eum aequales essent, Cornutis minores et ipsi.

10 idem etiam decem fere annos summe dilectus a Pae to Thrasea est, ita ut peregrinaretur quoque cum eo aliquando, cognatam eius Arriam habente uxorem.

fuit morum lenissimorum, veracundiae virginalis, formae pulchrae, pietatis erga matrem et sororem et 15 amitam exemplo sufficientis.

fuit frugi et pudicus. reliquit circa 110 vicies matri et sorori. scriptis tamen ad matrem codicillis Cornuto rogavit ut daret sestertia, ut quidam, centum, ut alii volunt et argenti facti

20 pondo viginti et libros circa seepingentos Chrysippi sive bibliothecam num omnem. verum Cornutus sublatis libris pecuniam [sororibus, quas heredes frater fecerat] reliquit.

et raro et tarde scripsit. hunc ipsum librum inper- 25 fectum reliquit. versus aliqui dempti sunt ultimo libro, ut quasi finitus esset. leviter retractavit Cornutus et Caesio Basso petenti, ut ipsi cederet, tradidit edendum.

VITA PERSII.

scripsit etiam Flaccus in pueritia praetextam + ves cio et hodi coporicon librum unum et paenes in so crum Thraseae [in Arriae matrem] versus, quae se ante virum occiderat. omnia ea auctor fuit Corn ut 5 tus matri eius ut aboleret.

editum librum continuo mirari et diripere homines coepere.

decessit autem vitio stomachi anno aetatis XXX.

sed mox ut a scholis et magistris divertit, lecto libro 10 Lucillii decimo vehementer saturas conponere instituit. cuini libri principium imitatus est, sibi primo, mox omnibus detracturus cum tanta recentium poetarum et oratotum inse catione, ut etiam Neronem [illis temporis principem] culpaverit. cuini versus in Neronem cum

15 ita se haberet 'auriculas asini Mida rex habet,' in eum modum a Cornuto, Persio iam tum mortuo, est commutatus 'auriculas asini quis non habet?' ne hoe Nero in se dictum arbitraretur.

QUINTILIANUS X, 1, 94 multum et verae glo- 20 riae quamvis uno libro Persius meruit.

MARTIALIS IV, 9, 7

Saepius in libro numeratur Persius uno, quam levis in tota Marsus Amazonide.

IOANNES LYDUS DE MAG. I, 41 Πέρσος δὲ 25 τῶν ποιητῶν Σφόρωνα μυθομάζατο Ζηλων τὸ Δικύρονος παραλέγει ἀκαιρών.
ARGUMENT.—I never drank of Hippocrates, never dreamed on Parnassus. The maidens of Helicon and the waters of Pirene are meat and drink for my masters—the acknowledged classics—not for me, a poor lay-brother, with my humble, homely song (1-7). Others succeed: the parrot with his Greek, the pie with her Latin. They have not dreamed on Parnassus either; but they have a teacher—the great master Belly—and Sixpence is their Phoebus Apollo. Hark how they troll forth their notes! (8-14).

Alas for me! no golden Muse, no silver sixpence inspires me. *Quis leget haec?*

This prologue is a survival of the dramatic element of the satire, as Casaubon has remarked. Peculiarly personal, the prologue is found in the earlier and in the latter stages of art, in ballad literature and in reflective poetry. The spurious verses which precede the Aeneid—*Ille ego*—were intended to serve as a prologue, and prologues in prose and poetry are familiar to the readers of *Martial*, *Statius*, *Ausonius*, and *Claudian*.

There is no good reason to doubt the genuineness of the prologue, or to attribute the authorship to *Caesius Bassus*, the editor of *Persius*, as Heinrich has done. Nor is there any sufficient ground for supposing that the prologue is fragmentary. The two parts—of seven verses each—do not hang well together, but the connection of the thought is not so remote after all. 'In the former part, Persius ridicules the pretended source of the poetical inspiration of his time, in the latter he exposes its real origin' (Teuffel).

More open to debate is the relation of the prologue to the satires. Is it an introduction to all, or only to the first? It is true that the prologue seems to belong especially to the first. Both furnish us with a programme of the poet’s views, with a confession of faith which consisted in a want of faith in the age; but as the First Satire itself contains a vindication of the poet’s work, and forms an introduction to the other five satires, it is safer not to restrict the prologue to the narrower office.
NOTES.

It is needless to say that these verses have not lacked admirers and imitators. The latter half is paralleled by Milton (In Satanam Huncdem), and the line magister artis ingenue largitor is expanded by Rubelaius (4, 59).

The metre is the secund or choliambus (G., 785; A., 82, 9, 9, R), and as the combination of different rhythms is one of the peculiarities of the earlier nature, it is not unlikely that Persius followed an older pattern. In Petronius, cap. 5, the choliambus is in like manner followed by the hexameter, but the analogy is not close. The choliambus, the invention of the great lampoonist Hircorax, is admirably adapted by its structure for the expression of disappointment, vexation, discontent. The march of the iambus is suddenly checked in the fifth foot, and the rapid measure violently tripped up. It is a mischievous metre, and be­

The figure is locative. (G., 387.)—

The allusion is to his great original on Parnassus (Cic., Ac. Pr., 2, 16, 51).—

The poetic virtue of its water was a late discovery. (Theog., 1478; A., 43, 2, 4.)—

Hippocrene — 'imrov Kprjvrj hack's spring,' the fountain opened by Pegasus with his hoof. Caballus is a comic equivalent of opus. Comp. Juvenal's Gorgones caballi (3, 119).

2. hicpepi: 'two-panked.' Parnassus is called hicpe, either because it appears to have two peaks from such common points of view as the entrance to the Corinthian Gulf (εις ψηθρημός και Παρνα­

Lucian, Char., 5), or because of the two tall cliffs (Ov., Met., 1, 316; 2, 821)—the καιμακεία of Diocletius (16, 28), the πίταρα τοίχος of Sophocles (Art., 1126)—between which the Cusan spring takes its rise.—

somnissae: sc. me somnissae (G., 587, R. 2; M. 401). With memini the Pres. Inf. is more common of Personal Recollection (G., 277, R; A., 58, 11, 6), but the Perfect is also found when the action is distinctly recognized as a by-gone.

G. = Gildersleeve's L. Grammar; A. = Allen and Greenough's; M. = Madvig's.
7. vatum: with the same tone of derision as in the English equivalent, ‘barbs’—nominum: perhaps not simply = meum, but ‘native, home-made.’

8. expedivit: Exspire and omari both imply difficulty (Jahn), but the difficulty is completely conquered in expedire; not so in omari. The parrot, if not a Greek (παπαγάλος), is a Hellenized Hindoo (bird), and has learned to utter glibly his familiar Bonjour. The magpie is an Italian, and not so deaf. Others regard this interpretation, which is essentially Jahn’s, as too subtle, and make verba nostra, which many prefer to nostra verba, simply equivalent to ‘human speech.’—chaere = χόις. Greek was the language of small talk, love talk, parrot-talk.

10. magister artis ingenique largitor: Magister, of that which is taught; largitor, of that which comes from nature’s bounty;—que combines the two into an exhaustive unit (G., 478; Α., 43, 8). The thought recurs in numberless forms. Comp. οὐ εὐνοέω, Διόρατος, ἡμιν τὰς τίγες ἑγώμην, Theocr., 21, 1; Propertius ansae artis perdocet, Flaut., Stich., 1, 3, 23 (Jahn). Add istis δίδομι, κάτω βοώμες τὰς γ. σφόν, Eur., fr. 709 (Nauck), and Alex., fr. 295 (3, 479 Mein.), where the γαρτήριον is expressly mentioned. Birds, it seems, were trained to talk by hunger.


12. quod si: ‘Nay, if but.’ Commentators on Horace still indulge in remarks on the unpoetical character of quod si, copying Orelli on Od., 1, 1, 35. If quod si is prosaic, Propertius is to be pitied; he uses it at every turn.—dolosi: ‘seductive, alluring.’ Persius does not deal much in ‘general epithets;’ hence δόλαιον κίρδος (Pind., Ol., 4, 140) is not a sufficient parallel.—refulseit: better every way than rebutgeat, which Jahn accepts in his ed. of 1868. The Perf. Subj. is more vivid and more correct than the Present. Re must not be overlooked. Like the English ‘again,’ it denotes the reversal of a previous condition. Refulgere, ‘to catch the eye by its gliter,’ ‘to flash on the sight’—whereso it lay unnoticed before.—nummi: better translated as a coin. Comp. ‘The Splendid Shilling,’ ‘The Almighty Dollar,’ perhaps ‘The Magic Sixpence.’ Comp. Juv., 7, 8: nam si Pieria quadrans tibi nullus in umbra | ostendatur, etc.

13. corvos poetas et poeträdas pleas: ‘Raven poets and parrot poets;’ the substantive standing for an epithet, like popa center, 6, 74. Which of the substantives is adjective to the other does not appear. For the corvas, Poe and Dickens will answer as well as Macron., Sat. 2, 4. The male poet has a female counterpart in the magpie (pleas). According to Ov. (Met., 5, 294, foll.), the daughters of Pierus, the Macedonian, were changed into magpies because they had challenged the Muses to a contest, and reviled the victorious goddesses. There seems to be an allusion to the literary ladies of the day, the blue-stockings of Juvenal’s Satire (6, 434 foll.). See Friedländer, Sittengeschichte, 1, 481. Poeträda after Gr. analog.

14. cantare nectar: a poetic extension of the cognate accusative—nectarevem oramn cantare (G., 331; Α., 52, 1, δ). Nectar is copied from Pind., Ol., 7, 7 (νεκταρ χρόνος, Μκράν ιδιομ.), and when combined with διογγησια is sufficiently grandiloquent to be as absurd as it is intended to be. The old reading, melos (μιλεω), with its faulty quantity, rarely finds a champion against nectar.

FIRST SATIRE.

This Satire is an attack on the literature of the day as the efflorescence of the corruption of the times. The age is personified by a critical friend, but it is not always easy to determine when the poet is speaking and when the friend, or when the satirist is meeting an imaginary objection from some other imaginary quarter. The unreality of the whole dialogue is confessed with more candor than art in v. 44. Instead of a firm outline, we have a floating quaeritis or.

Argument.—The poem opens with a line, which Persius recites to his man of straw, who forthwith urges him to abandon authorship (1-3). The poet acknowledges that he is at odds with his generation and expects no applause at their hands. But little does he care for their praise; let them prefer a Laboe to him. Their standard is not his standard. He is his own canon. He will not, can not follow the advice of his friend. He must obey the impulse of his temper and speak out (4-12).
Whether we write laborious verse or laborious prose—so the attack begins—it is all one; display and applause are the aim and object of both. The style is fastid; the delivery wanton; the theme pruriens. The bard is little better than a bard (13-23). And yet so deeply rooted is this love of praise that learning is loss, unless it be minted into golden opinions, and knowledge is naught until it be known of men. To be pointed out as a lion, to be used as a school classic—what glory! (34-39). Oh, yes! A glory shared by the dainty ditties, the meagre elegies of Haplog, snuffing dandies, for this is what calls forth the approval of the after-dinner circle. Such is the praise that is to bless the poet even after death! (39-40). It is true that fame is not to be despised. No poet but feels his heart vibrate to praise. But the popular acclaim is not the ultimate standard. Mad epic, elegies thrown off in a surfeit, effusions of aristocratic easy-chairs are alike housed. A man feels the hungry and clothes the naked, and then asks for a candid opinion. Mockery of criticism! (40-62). The taste of the people relishes nothing but smooth verses—verses without flaw or break, faultless mechanism—which answer any turn, and serve alike for satire, for elegoes, for heroic strains (63-75). Others, again, call themselves passionate pilgrims to the well of Latin undefiled, and linger over the obsolete effusions of Tacioitius and Accius. A fine est poesid—this jumble of modern affectation and ancient trumpery (76-82). Bad as this is in literature, how much worse it is to find that the jargon of the salon has become the language of the courts, and that the manly Roman speech is dead. Even in a matter of life and death, the accused thinks more of his rhetorical than of his judicial sentence, and listens for a 'Pretty stringent. 'Commit no nuisance' is posted everywhere. Ah, well!

1. SATIRE I.

1. O curas hominem! O quantum est in rebus inane! Homines and homines are both used for 'the world,' sometimes singly, sometimes together. Homines is often to be omitted in translation, or another turn given. O quantum est in rebus inane; 'Vanity of vanities'—a suitable Stoic text. There seems to be no allusion to Luceriis's common phrase, in rebus inane.

2. Quis leget haec? a quotation from Luceriis, according to the scholiast. John follows Pinzger in supposing that the quotation begins with O curas hominem! See, however, L. Muller, Luceriis, p. 194.

3. vel duo vel nemo: is more guarded, and hence (by Litotes) stronger than nemo. Comp. Gr. ἐὰν ἐκ τοῦ ἡλεῖ.  ἄλφα.

4. ne mihi praecludant: an elliptical sentence, such as 'we
often find in final relations (A., 70, 3, ?), in English as well as in Latin (G., 688, R.). The sequence is not common in the classic period, but see G., 512, R. Comp. Plaut., An., 2, 9, 11: Liv., 44, 22, and Weissenborn in loc. The Greek would be: μὴ παρεπιθεῖται. — Polydamas: Some write Polydamus, corresponding with the Homeric form, Πελαδάμας; but Polydamus (Πολυδάμας) is the Sicilian Doric, like polypus (πολύπος). The allusion is to a familiar passage in Hom., II., 22, 100, 104. 5: Πελαδάμας μὲ πρῶτοι ἀληθεύει ἐνάξια—μὴ ἐν οἷς ἅλκη λυών ἀπαθόλων ἀργον | αἰθήματα Τρῳᾶκα καὶ Τρῳῶν Ἀκανθάγων. These are the words of Hector, as he steeles his great heart to meet Achilles. Polydamas is the counsellor who had urged him (18, 954) to withdraw the Trojans into Troy, and Hector is ashamed to turn back and encounter the rebuke of Polydamas and the reproaches of his people. Persius uses Polydamas as the type of the Roman critic, and by a familiar satirec stroke leaves out the Trojan men, as if they were no men in Rome. Others understand ' Nero and his effeminate court.' The Homeric passage had been well worn by Aristotelc and Cicero (Art., 3, 5, 1; 7, 1, 4; 8, 10, 2) before it came to Persius. There is perhaps a side-thrust at the pride of the old Roman families in their Trojan descent. Comp. Juv., 1, 100: οὐκ ἂν προαιρεῖται | ἑαυτον ἁσιός Προδότης; also 8, 181. See Friedländer, Sittenlehre, 1, 230.—Labocomen: the Atticus (Larco) of v. 50, an unfortunate translator of Homer, who stuck close to the letter. The scholiast has preserved a line. 'Τροίην βεβραδόν Πριάμον Παλμό- το παῖς (II., 4, 35) is rendered thus: σφάλμα μανδάσις Πριάμον Παλμονίου παῖσιν. ' Raw you'd munch both Priam himself and Priam's papooses.'


6, 7. elevet: 'reject as light.' The figure is taken from weighing, doubtless a common trope in the schools.—examen: (āxēmen, ligula) is the 'index, tongue, or needle' which is said to esse in probem, 'faulty,' 'wilful,' 'untoward,' because it does not move freely or accurately on its pivot.—trutina: (Gr. τρυτίνη), a word of doubtful etymology and loose application, means here 'a balance,' a pair of scales, not, as the scholiast says, the foramen, 'fork' or 'checks,' in which the examen plays.—castiges—percus­tia (Schol.) of the tap given to a hitching balance. Gesner, s.v., regards castigare here as equivalent to comparere (5, 100), a view which has a good deal in its favor. The notion is not do not correct the popular standard, but do not try to get an exact result by the popular standard (for your guidance).—Hermann (Lect. Pers., II., 9) follows those who understand the examen and trutina of different instruments: Noli examen tuum in populii trutina castigare. So Prerò, who translates: 'Do not try to correct the erring tongue of your delicate balance by applying to it a pair of ordinary scales.'—nee te quasiveris extra: (8) 'Nor look for yourself (what you can find only in yourself) outside of yourself,' 'Be your own norm.' Others arrange: nec quasiveris extra to, 'Nor ask any opinion but your own.'

S-12. The distribution followed is that of Jahn (1843), which gives nolo (v. 11) to the interlocutor. The jerky, self-interrupting discourse is supposed to be characteristic of the petulant splene cochiano. 'What is the use of consulting Rome? Every body there is an— If I might say what! If I might? Surely I may, when I consider how old we are become, how grum we are, and all the step-fatherly manner of our lives, since the days of corn-money's and alley tors.' Indulge me. 'Nor am I to do? Nothing? But I am a man of laughter with a saucy spleen.'

8. nam Romae quis non? The suppressed predicate is to be supplied from the general scope of the passage. The sentence is not completed in v. 121 (curriculari minis habet), for the simple reason that Persius did not write quis non in that passage, but Mida vex.

* No satisfactory treatment of this subject is accessible to me. The Greek and Latin dictionaries are wildly at variance with one another and with the authorities. Exemae seems to have been originally the strap by which the beam was suspended—not from above, but from below. See IsranoR., Orig., 16, 28, and comp. eam or crucem (examen). Add Legz., 16, 14 (L. Müller). Eustathius's tronon διὰ της τρυτίνης τῆς βροχῆς ἡ δεότα σημείον points to the pivot (knife-edge) as the first meaning of trutina.
NOTES. SATIRE I.

ful freshness.' All through this satire the poet lashes old age, bauchery; the 'fair, round belly,' which is not uncomely in the elder justice, is nothing but a swagging paunch; the bald pate is not a mirror of honor, but a mirror of dishonor; in short, 'no fool like an old fool.' Especially severe is the affected moralizing of young men, who had outlived their youth before they had had time to forget the games of boyhood, drove him to satire. On the Neronian hypothesis, Persius is endeavoring to masquerade as an old man. —notram istud vivere triste: 'sour way of life.' This is a so-called figura Graeca, which out-Greeks the Greeks. Good authors are very cautious in adding an attribute to the infinitive, and do not go beyond ipsum, hoc ipsum. Scire tuum, v. 27; videre non, v. 132; cells nonum, 5, 58; sapere nostrum, 6, 38, can not be rendered literally into the language from which they are supposed to be imitated. Nursery infinitives (3, 17) belong to a different category.

10. nucibus: The modern equivalent is 'marbles.' The very games survive. (See 3, 50.) It is hardly necessary to prove that putting away such childish things means becoming a man. 

11. patruus: On the accusative, see G., 389, R. 1; A., 52, 1, c. The patruorum rigor was proverbial. Owing to the legal position of the paternal uncle, who was often the guardian, it is the position, not the avunculus, who is the type of severity. So the cruel uncle of the ballad of the 'children in the wood' is the father's brother.

12. quid faciam? G., 258; A., 57, 6.—sed: I know you want me to do nothing), 'but' (I can't keep quiet) 'I am a laugher born.' —petulantae: literally, 'given to butting,' hence 'sauzy.' —spleen: The seat of laughter.—cachinno: a substantive, perhaps built by Persius on the analogy of bula, qubulo, erro, etc. Comp. glutae, 5, 112; palpe, 5, 176. Hermann, following Heinr., makes cachinno a verb, and reads: tunc, tunc—ignorius, nolo; quid faciam, sed sum petulante spleen—cachinno, 'Then—then—excuse me—I would rather not—what am I to do?—I can't help it—my spleen is too much for me—I must have my laugh.' Jahn (1868) accepts tunc, tunc—ignorius, nolo, but goes no further.


13. Scribimus inclusi: Comp. scribimus iudex, etc. Hor., Ep., 2, 1, 117.—inclusi: 'in closet pent' (Gifford's Baviad), to show the artificial and labored character of the composition in contrast with the beggarly result. Markland's ingenious conjecture, inclusus numeris, is not necessary. Heinr. admires Markl., but retains numeros as a Greek accusative.—numeros: 'poetry,' pede liber = pede libero, 'foot-loose,' 'prose,' soluta oratio.

14. grande: 'vast,' 'grandiose.' Grandis is always used with intention, which our word 'grand' sometimes fails to give. See 1, 68; 2, 42; 3, 45, 55; 5, 7, 186; 6, 22.—quod pulmo: 'something vast enough to make a lung generous of breath pant in the utterance of it.' Jahn (1868) reads quo for quod; quo is not so vigorous.—anima praefargus: a stretch of the adjectives of fulness (G., 373, R. 6; A., 50, 3, b); praefargus = praepulmosus.

15. selicet: Ironical sympathy, 'O yes!'—haec: The position is emphatic.—populo: 'to the public,' 'in public.' The political force of populus has ceased.—pexus: 'with hair and beard well dress'd.' 'Combed' hardly conveys the notion; say 'shampooed.'—tagique recenti: 'fresh' (from the fuller).

16. natalia sardonyche: Jewelry reserved for great occasions. The brilliancy of the sardonyx is a common theme. Bolo video illum subcellia prima tenentem | enibus et hinc loco sardonyx cataque manu. Mart., 2, 29, 1-2—tandem: shows impatience.—albus = albus (comp. 2, 40; Hor., Sat., 2, 2, 61) on account of the tua voce. So nives ad froma Quirina, Juv., 10, 46. Heinr. argues at length in favor of 'pale.'

17. scelc celsa = ex cathedra.—leges: So Jahn (1868), despite the MSS. Legens may be explained at a pinch as lectum, a comma being put after celsa; Hermann combines with pulmo, and
comp. Juv., 10, 238 sq., where os stands for the owner of the same. *Add mala gua, Juv., 14, 10.* But *pernus* and *albus* make such a synecdoche incredible.—*Liquido:* quia liquidum oemum efficit. Comp. Hon., Od., 1, 24, 3: *cum liquidam pater esse cum eitabra dedit.* The attribute is put for the effect, as in *pallidum* Pircen. Prol., 4.—*plasmate:* according to Quint., 1, 8, 2, a technical name for the professional training of the voice, a kind of rhetorical *solfeggio.* Others understand the *plasma* of a gurgle to clear the throat.

18. *mobile colleris:* *Mobile* is predicative. Translate: 'after gargling your throat to suppleness by filtering modulation.'—*patranti ocello:* 'an eye that would be doing;' 'a leering, lustful eye.' Quint. (8, 3, 44) says of patrare: *mala consistutin in oehomium intellectum sermonis aequa.* Comp. 'do' in Shak., Troil. and Cressida, 4, 3: Go hang yourself, you naughty, mocking uncle! You bring me to do, and then you flout me too. — *fractus = effetsentitus,* 'debauched,' 'languishing,' *scalpere:* Comington translates: 'with a languishing roll of your wanton eye.'


20. *ingentis Titos:* Comp. colsi Rhamnes, Hor., A. P., 432. Here, however, there is a reference to size of body (like *ingens* Pulcinella, 5, 190; *torus inuentus,* 3, 88; *caloni alto,* 5, 95), for which Pausanias seems to have had a Stoic contempt. *Titi,* perhaps another form of *Titus,* the old Sabine nobility (Mommsen, *Ein* Gesch., B. I, K. 4), of whom much aristocratic virtue might have been expected (*sanctos lect horrida mores tradiderit domus sanctos licet horrida mores | tradiderit domus ac veteres imitata Sabinos, Juv., 10, 298-9).* Instead of that we have great, gurling debauchees.—*trepidare:* 'quiver.' The word is used indifferently of pleasant and unpleasant agitation. The quavering measure thrills them so that they can not sit still. On the infinitive, see 3, 64.

21. *scalpantar intima:* 'their marrow is tickled.' *Scalpere* is opposed to *rodere,* 1, 107. Comp. 3, 114; 5, 15.

22. *tum:* *ne* is often found in rhetorical questions.—*vestulo:* 'you old reprobate,' 'you old sinner.'—*escas:* *tibidib,* *escas collophere,* 'cater.'

23. *quibus et dieas:* *Et* belongs to *cute perditus,* which is variously explained 'drowsical,' 'unblushing,' 'thoroughly dis-

cased.' The context requires a tough subject, and 'hide-bound' or 'case-hardened' might answer as a rendering.—*ohel:* a reminiscence of Hor., Sat. 3, 5, 96: *importum amat laudari; done* *Ohe tava* | *ad aequam manubis sublati dicerit* | *urge* | *crescentem tumidis inflat sermolum utrem,* which last line helps us to understand *cute perditus.* Persius, as is his wont, tries to improve on Horace, and makes his man inclinable.

24-43. M. Study is useless except to show what a man has in him.—P. A low ideal for a student.—M. Fame is a fine thing.—P. It would be a fine thing if it were not shared by every dinnerable poet.—M. You are too captious. It is a great thing to have written poems that are proof against trunk-maker and pastry-cook.


25. *leore:* the seat of the passions. Here 'heart' or 'breast' would seem to be more appropriate.—*caprificus:* the wild fig-tree sprouts in the clefts of rocks and cracks of buildings, which it rends in its growth. *Ad quae | dissimulanda valent mala robora fici, Juv., 10, 145.*

26. *En pallor seniunque:* 'So that's the meaning of your studious pallor (v. 124; 3, 85; 5, 62) and your (early) old age.' With *seniun* comp. Hor., Ep., 1, 18, 47: *inhumanus seniun depone Canemae.* Persius mocks at the weariness to the flesh which the student has undergone for so paltry a result. This is the arrangement of Jahn (1843) and Hermann. Jahn (1868) follows Heinr. in giving the line to the remonstrant. *Eo,* originally an interrogative, is, after the time of Sallust, confounded with *eo,* and combined with the nom. in the sense of *eo,* which properly takes the accus. alone. So Ribbeck, *Beiträge zur Lehre von den latein. Partikeln,* S. 35.—*o mores:* Cicero's famous ejaculation.—*usque adeone:* *Usque adeone nemo ineditim est,* Verg., Aen., 12, 640; *usque adhuc nihil est,* Juv., 3, 84.

27. *scire tum nihil est:* etc.: 'And is thy knowledge nothing if not known' (Gifford). These jingles were much admired in antiquity. The passage from Lucrtes, which Persius is said to have imitated, reads, according to L. Müller (fr. Inc., 49, 79): *ne dampnum faciam, scire hoc sibi necerit est me.* A better example in Lucr., 4, 470.
NOTES.


29. cinguratorum: 'curl-pates.' Jahn cites Mart., 9, 29, 7: Mūtīnī cingurata caterva magistri. School-boys wore their hair long, but Persius does not waste his epithets, and 'youths of quality' are doubtless meant. Comp. the laudatorum puere of Juv., 7, 177.—dictata: 'Persius takes not only higher schools, but higher lessons, dictata being passages from the poets read out by the master (for want of books) and repeated by the boys' (Conington). Translate 'a lesson-book,' a 'school classic.'

30. Eccē: introduces a satiric sketch of 'classie poets at work.'—Inter poecula: 'over their cups.' Poems were read at table by an ἕνεκον, as lives of the saints are still read in religious houses.

31. Romulidae: Comp. Thēs. v. 29; trosonius, v. 52; Ruffo, v. 87.—dia: Scī, an affected word. 'Let us hear,' say the company, 'what his charming verses are about' (Preter). Conington renders: 'What news from the divine world of poesy?'

32. hyacinthia laena: The dandies of the day wore upper garments of military cut and gay colors. A similar military dandyism on the part of non-military men is observable in the Macedonian period. Comp. χρυσοθάλασσα ἀνόσης, Theoc. 15, 6, with the commentators.

33. ranceidulum quiddam: 'affected stuff,' 'namby-pamby trash.'—Balbā de nare—de nare balsamina, 'with a nasal snuffle, 'with a snuffle and a lisp' (Conington). Balsūma is especially used of the introduction of an aspirate, and 'lisp,' which involves a spirant, is only approximate. Comp. ἐσώμα μῆχα, insulā balos, Lucr., 6, 29, with L. Miller's note.—locutus: Perf. Part. where we should expect a Present. G., 278, R.

34. Phyllidas Hypsipylea: Phyllis, fearing that she had been deserted by her lover, Demophon, hanged herself, and was changed into an almond-tree (Ov., Her., 2). Hypsipyle of Lem-
44. dicere feci: G., 537, R. 1; A., 70, 2.
45. non ego: I do not decline your praise—no, not I.'—G., 447; A., 70, 3, 4. Comp. 2, 3; 3, 78; and Hor., Ep., 1, 19, 37, non ego venturo plebis suffragia senor.—si forte quid aptius exit: ‘if I chance to turn out (off) a rather neat piece of work.’ Excit may mean ‘to leave the shop’ (ex officina exit, Cic., Parad., pr. 5), or ‘to leave the potter’s wheel,’ as aureus exit, Hor., A. P., 23 (Jahn). Conington translates ‘batch’ on account of rara avis. Knowles’s passage is imitated by Quint., 12, 10, 36.
46. quando: gives the reason for his saying si forte. There is no necessity of writing quanquam, but the translation ‘although’ is not unnatural, as causative particles are often adversative. Comp. cum and Gr. eti.—rara avis: proverbial as in the famous line of Juv., 6, 165.
47. laudari metum: So Hor., metuens audiri, Ep., 1, 16, 60; nuncius. The Perf. after velle is legal rather than Greek. Comp. v. 91, qui me voleat incurrascas quaerat. So Hor. (Sat. 3, 3, 167), mimicking the legal tone: ne quis humana velit Aesinam, Atrida, vetas? cur? Other Perf. Infinitives with varying motives are found: 1, 139; 2, 69; 4, 7, 17; 5, 24, 33; 6, 4, 5, 17.
42. ex populi: ‘popular applause,’ ‘a place in the mouths of men’ (Conington). Comp. the phrase tu ores eae.—cedro digua: Cedar oil was used to preserve manuscripts. Speramus carmina fingi | posse tunenda cedro, Hor., A. P., 331–3.
33. nec scombros nec tus: The fear of the mackerel is a stroke of Catullus, 65, 8, which Milton imitates, Ep., 10: quidate scombre. Comp. M. Aen., 4, 86, 8. For tus, comp. Hom., Ep., 2, 1, 296: deferar in ioveum corantem tus et odoros | et papros et quiqnam chartis animademer ineptis. The modern equivalent is the grocer or the pastry-cook.
44-62. The poet gives up his dramatizing and speaks in his own person. ‘I am not indifferent to fame, but I reject a stand­point of Johns’ (Conington). Comp. the phrase nee scombros nec tus: the test of poetic fervor, and covers a multitude of po­
42. veratrum: ‘emetic sars with a cast-off cloak. If you had eyes in the back of your head, you would see that all this praise is for value re­
43. recti finemque extreminque: ‘the ultimate standard.’ Conington renders ‘be-all and end-all.’
49. euge, belle: like decenter (v. 84), are current expressions of approbation at public readings. Euge, ‘bravo’ belle, ‘well said!’ decenter, ‘pretty fair!’ Mauvet gives us a list of popular comments (2, 27, 3–4): Effecte! gravisse! at! acquirer eupe! beate! | hoc volui!—execute: a favorite word with Persius as with Seneca, Ep., 18, 8; 16, 7; 22, 10; 36, 3; De Ira, 3, 36 (Jahn). The metaphor is taken from shaking clothes in order to get out anything that may be concealed in them—Gr., tamur. We should say ‘analyze.’
51. veratrum: white hellebore (album matum terribilia nigra, Phil., 25, 5, 51), a strong emetic, which students took to quicken their wits. The modern veratrum is a different drug. —elegidia: contemptuous, ‘bits of elegies’ on such themes as Phyllis and Hysipsyle. E, a Greek word not in Greek lexicons, like poëdidas, Prol., 13.—crudul: with their dinners undigested and their brains muddled.
52. dictarunt: ‘extemporize.’—lectis: ‘sofas.’ The ancients wrote in a recumbent posture far more frequently than we do.
53. citreis: ‘of citron wood,’ ‘wood of the thyia’ (Thyia articulata, African Arbor Vitae, Phil., 15, 29). The fabulous cost of tables of this material is well known. Cic., Verr., 4, 17, 37.—sels: ‘you know how.’ Scire in this sense is related to posse, as Fr. savoir to pouvoir, a traditional distinction.—callidum: ‘hot­
54. satire I.
57. metus tangit, Od., 3, 11, 10. In prose the construction is less common with metus than with vorax. G., 552, R. 1; M., 376, Obs. —cornua: ‘of horn.’ The metaphorical use seems to be novel.
41; Plut., Sanit. Praxe, 124 F; Aeliphr., Ep. I, 20; and the joke in Alexs, 6, 189 (3, 473 Mehl.).

54. comitem horridulum trita donare lacerna: This is the kind of patronage that galled Lucian (De Merosd. Cond., 37), who mentions the paltry present of an εφετέρων δίπλωμα κειμένων σπιναρόν. On the word comitem, see 3, 7. Horridulum comitem, 'shivering beggar of a companion,' 'poor devil in your suite.'


56. qui potes? Potes is an archaism for potes. Both potes and potis are used as predicates without regard to number and gender.—vis dicam: G., 546, R. 3; A., 70, 3, f, R. Vis does not wait for an answer. See 6, 63.—nugaris: 'you are a twaddler' (Conington).—calve: Prustus calls up his setul tus (v. 22) again, and gives him a huge 'bombard' of a belly. Nero had a center prolectus, and some editors fancy that Nero's person is aimed at here, and Nero's poetry in the verses that follow. See Introli., xxxvi.

57. aqualiculus: (said properly to mean 'a pig's stomach') 'pancho,' 'cloak-bag of guts;' Shakes.—protonso sesquipede: Comp. the Greek proverb: παχύν γαρθον λεπτὸν οί οιτερί νιον. Even M. Martha is forced to say: Le triest n'est ni spirituel ni poli (Moralistes Romains, p. 147). For the justification, see v. 139. Jahn (1843) reads proposono.

58. Ianus: Janus, who sees both ways, is secure from being laughed at behind his back.—eiconia pinsit: 'pinzendo ludit.' The fingers of the mocker imitate the clapping of the stork's bill. Pinsit, 'pounds,' because the eiconia locut ac deprimit rostrum dum clangit, Ieron., Orig., 20, 15, 8. 'Pecks at' is not correct; 'claps' is nearer. What seems to be meant is mock applause.

59. auriculas: The imitation of ass's ears by the hands belongs to universal culture.—imitari mobillos: ad imitandum m. G., 424, R. 4; A., 57, 8, f.—albas: on account of the white lining. Ov., Met, 11, 176: aures—villis albertibus impet.

60. linguæ: The thrusting out of the tongue in derision is as common now as it was then.—canis Apula: Apulia was the ιεχων 'Aτρης of Italy. Situoloas Apulios, Hon., Epod., 3, 16.—tanta: So Jahn and Herm. 'Tongues big enough to represent the thirst of an Apulian hound' (Pretor). Jahn compares for the construction, Lec., 1, 259: quantum muro silente, tantus quies. Conington considers tantum 'much nester,' and makes quantum silint = quantum silents pretendat, 'a length of tongue protruded like an Apulian dog in the dog-days.'

61. vos, o patricius sanguis: Hon., A. P., 291: vos, o, Pessipulius sanguis. The Nom. for the Vocative in solemn address. G., 194, R. 3; A., 53, a.—fus est: sulum est, 'it is ordained.'

62. occipiti: Notice the exceptional Abl. in i. Comp. Anson, Epigr., 1, 8: occipiti calvo es, and capitis, v. 83.—posticae: chiefly of the back part of a building: 'back-stairs' (Conington).—ocurrere: 'turn round and face' (Conington and Pretor).—sammae: 'slout,' 'gibe,' 'flee,' ἐφωσκ.

63-62. Pannas takes up the thread which Janus has rudely snapt: 'We have heard the bounden praise of dependants. What does the town say? Why, they admire the smooth flow of the verse, the grand style. If they find these requisites, little do they care about theme or order of development; the pretense that bungles an eclogue, undertakes an epic—nay, jumbles eclogue and epic—Bravo, poet! all the same. Another mania is the passion for the old poets, a Pacuvian revival. What is to be expected when all this bubble-and-squak language is the daily food of our children and the dear delight of lecture-halls?'

63. Quis = qui. G., 105; A., 21, 1, a.—quis enim: Enim, like γάρ; 'why, what else?' 'of course.' G., 500; A., 43, 3, d.

64. nunc demum: as if something marvellous had been accomplished.—severos: 'captious, critical.'

65. effundat: 'suffers to glide smoothly,' a harsh expression.—incutata: The image is that of the joining of pieces of marble, as in an opus tessellatum. Comp. Lucil., fr. inc., 10, 73 (L. M.): quum tegulae Χιλας compostae, ut terseratulae, annas | arte parvimenti atque emblematici vermiculati. The poet is compared with an artisan, not with an artist. He knows how to fit the pieces together so perfectly as to present a continuous smooth surface to the pressure of the most exacting nail. Comp. v. 92.—tenderae versum: 'to lay off a verse,' as a carpenter lays off his work. The propriety of the word tenderae is heightened, if we remember that the hexameter was called the versum longus.
66. Carpenter-like, the versewright stretches his ruddled line (rubricum), sights it (ovulo derigiti uno), and springs it. The modern carpenter uses chalk instead of ruddle, but the red pencil may be regarded as a survival of color. For references, see Roos's Passow, s. v. orātūm. For the spelling derigiti, remember that derigere is 'to point in different directions' ; derigere 'in one.'—ac si derigat: On the sequence, see G., 604; A., 61, 1, I.

67. sine: seldom used alone; here for vel si—in mores, in luxum, in prandia regum: a kind of antilimax. In does not necessarily, though it does naturally, denote hostility. The praedidio was originally a very simple meal. The Stoic model is set up in Seneca, Ep. 83, 9: Paulus debuit sicere et sine menso praedidio, post quod non sunt lavandae manus. The manger sur le pouce became in time the déjeuner à la fourchette (culdum prandium, Plaut., Poen., 3, 5, 14), and then the déjeuner divinatoire (prandia conis ingesta, Sen., N. Q., 4, 18, 6). Regum, 'grandees,' ' nabobs,' belongs to prandia alone.

68. res grandis: 'sublimities.'

69. heroas: used as an adjective.—sensus: 'sentiments.'—adforo: 'parade.' 'Bring on parade.' On the Inf., see 3, 64.

70. nugari gracae: 'dabble in Greek verses;' a phase of fashionable education, no more peculiar to Nero than to Horace (Sat. 1, 10, 31).—ponere Iuncum: 'put before our eyes,' 'paint,' 'describe.' Iuncum, a favorite poetical theme. Jahn thinks of the grove in which Mars and Rhea Silvia met, Juv., 1, 7. Perhaps young poets tried their skill on groves, as young draughtsmen on trees.

71. artifices: With artifices ponere comp. artifices sequi, Proli., 11.—rua satrum: 'lush, teeming country.'—corbes—foecus—porei: all 'properties' of country life.

72. fumosa Palilia faeno: The festival called Palilia, in honor of Pales (from the same radical as puteo), was celebrated on the anniversary of the founding of Rome, April 21st. It was a day reeking (fumoso) with bonfires of hay (fueruim), over which the peasants leaped, doubtless 'to appease the evil spirit by a pretended sacrifice' (Pretor). The dictionaries will furnish the loci classici. The other form, Parilia, is due to 'dissimilation.' Comp. meridies for medidies.

73. unde: 'the source of;' loosely used to show connection.—Remus: not unfrequently takes the place of his longer brother, whose oblique cases do not fit well into dactylic verse. So farb Heni, Juv., 19, 73; redhat signa Heni, Prop., 4, 6, 80; and the other examples in Premat.—suleo: 'with' and 'in the furrow.' See Proli., v., 1.—terens: 'wearing bright' (Conington), 'furbishing.' König compares: suleo aetritis splendide tore, Verg., Georg., 1, 46.—dentalia: 'share-beams,' Verg., Georg., 1, 171, with Conington's note.—Quinti: Cincinnatus, Liv., 3, 36.

74. cum dictatorem inuit: So Jahn (1843). Decidedly the easiest reading, but the best in connection with terens. In his ed. of 1868, Jahn reads quem dictatorem. Hermann objects to the expression, and insists on dictatorum, appealing in his preface to Plin., H. N., 18, 3, 29, for dictatorum in the sense of statum dictatorum. Surely, to 'robe dictator' and to 'robe with the dictatorship' are not far apart, and the former is the more striking expression.—trepidia: 'fuddled.' See v. 20.—ante boves: is supposed to give local coloring, and to bring before us the 'slow, bovine gaze' of the astonished cattle.

75. tua aratra: Poetic plural.—euge poeta: Here the applause comes in. Mr. Pretor considers the words from corbes to tulit 'a quotation, perhaps from one of Nero's poems.'

76. est nunc: Persius attacks the antiquarit in imitation of Horace. The older Latin poets have long been restored to their rights. Accius and Pacuvius hardly need defenders. Hermann makes the sentence interrogative.—Brisei: 'Bacchic,' Briseus was an epithet of Bacchos, transferred to the poet of Bacchus, who was perhaps too devoted a worshipper of the god. There was a famous saying of Catinus, who was in like manner called tauraphegos, a surname of Bacchos: ἑων ἓ ἐστιν ὁ θεός τῆς ταύρου πόλεως, fr. 186 (2, 119 Mein.). Comp. Hor., Ep., 1, 19, 1.—venosus: For the figure, comp. Tac., Dial. 21. The 'standing out of the veins' refers not so much to the 'shrinking of the flesh in old age' (Conington), as to the scrawniness of the person. So Tacit. uses duros et siecus of Aurelius Pollio (i. c.), Gr. ἀσφαλής. 'Angular,' 'hard-lined,' is about what is meant. Others prefer 'thick-veined,' 'turged.'—liber: of a play, Quint., 1, 10, 18; Prop., 4 (9), 31, 38 (Jahn).—Acci: also written Atti (384-650? A. U. C.).
77. Pacuvius: nephew of Ennius (634–622 A. U. C.). His great model was Sophocles.—Verruesa: 'warty,' intended to be a climax of ugliness.—moratur: 'fascinates,' 'enthralls.' Fabula—valdis oblectat populum meliusque moratur, Hor., A. P., 381.

78. Antiope: imitated from a lost play of Euripides. The fragments have been collected by Ribbeck, Tr. Lat. Relig., p. 62; comp. p. 278. Antiope, as the mother of Amphion and Zethus, and the victim of Dirce, is famous in literature and in art (the Toro Farnese).—Aerumnis cor luctificabile fulta: 'who props her dolorific heart on teen' (Gifford). Jahn defends the conception as truly poetical, apart from the obsolete language. 'The only stay of her sad heart is sorrow.' The words are doubtless taken from the play itself, of course in different order. Aerumna was out of date as early as the time of Quintilian (8, 3, 29), who protests against the use of it. As to luctificabile, if we go by the fragments, it is Accius, rather than Pacuvius, that indulges in such formations as horrificabilis, aspernabilis, tabificabilis, execrabilis, mollificabilis.

79. Lippos: of the eyes of the mind. Comp. 2, 73.

80. bartage: literally 'a frying-pan,' 'hubble-bubble' (Conington), 'gallimaufry,' 'galimatias,' 'olio' (Gifford), 'olla potable.'

81. dedecus: The language is disgraced and degraded by this mixture of old and new. Persius would not have enjoyed Tennyson's resuscitations. See Introd., xxiv.—in quo: 'at which.'

82. trossulus: an old name of the Roman knights, of disputed origin. It was afterward used in derision. Jahn compares the German Junker.—exsultat: ānāmpē, 'jumps up in delight.'—per subcella: John understands the 'benches' or 'forms' in court; others, perhaps more correctly, the seats in the lecture-hall. There is a climax. First, private teaching; next, public lectures; thirdly, practical life, to which we come in the following verse.—levis: the position is emphatic, 'the snug, womanish creature.' Levis is lovigatus. Ancient Literature is full of allusions to this effeminate παράλεγεν.

83. nilus: stronger than nonne; 'not a blush of shame.'—capit: rarer Ablative in i. Neue gives examples (Formenlehre, 1, 245). The simple Abl. is found with pellere, even in prose, and the Dative, which some prefer, would be forced.—cano: See note on v. 9.

84. quin optes: G., 551; A., 65, 1, 5.—tepidum: ' lukewarm,' decenter being faint praise. 'In good taste' (Conington). Gr. τροποντος.

85. 'Jurius: 'The accuser puts his point plainly enough; in three letters, as the Romans would say.—aft: Comp. v. 40.—Pedi: Jahn thinks it likely that this Pedius is not Horace's man (Sat., 1, 10, 28), but one Pedius Blaesus, condemned under Nero, Tac., Ann., 14, 18; Hist., 1, 77. Persius knew more about Horace than about the casus edlesai of his own day.—basis antithesis: commonly rendered 'polished antitheses.' With vader comp. the Gr. ἐκεραυνησαν φρονητας, Alexius, fr. 215 (3, 483 Mein.). But the figure may possibly be taken from the careful removal of overweight in either scale of the balance. The antitheses are scraped down to an exact equipoise.

86. doctas figurae: Doctus, Scaliger's correction, which requires, moreover, a period at figurae, is unnecessary. Doctas figurae, like artes doctas, dicta docta, doli docti. Figurae, exipara, embraces ' tropes.'—posubse = quad posuerit. G., 533; A., 70, 5, 4.

87. an: 'what?' 'can it be that?'—Romule: bitter, like Titi, Romulidae, troseua. Comp. Catull., 29, 5, 9.—ceves: 'Wag the tail!' keeps within bounds of possible translation.

88. men movet?: So men moveat cines Pantallus, Hor., Sat., 1, 10, 78. The sentiment is that of the well-worn aisi vis me sere, doleantum est | primum ipsi tibi, Hor., A. P., 102. Movet so. Pedius —quippe: is often ironic, ' good sooth.'—protulerim: The Perf. Subj. in a sentence involving total negation.

89. cantas?: 'you sing, do you?'—fracta to in trabe pictum: Shipwrecked men appealed to charity by carrying about pictures of the disaster which had overtaken them. Comp. 6, 32. Si fracta enatat eaves | navibus, aere dato qui pingitur, Hor., A. P.,
20, and Juv., 14, 302. *Trape* is the wrecked vessel as it appears in the picture, although it is possible that the painting may have been put on a broken plank of the ship, in order to heighten the pathos. So Jahn.

99. ex unero: 'We say 'on the shoulder;' from a different point of view.' G., 388, R. 3.— *necet paratum*: 'got up overnight.'


92-106. 'But,' rejoins the impersonal personage, whom Persius always has at hand, 'we have made great advances in art. Contrast this verse and that verse with the roughness of the Aeneid!'—'The Aeneid rough? Well, what is smooth? [He gives a specimen of fashionable poetry.] If we had an inch of our sire's backbone, such drivel would be impossible. And as for art—it is as easy as spitting.'

I have followed the distribution as presented in Hermann. Jahn gives vv. 96, 97 to Persius, 98-102 to the interlocutor, the rest to Persius. It is impossible to discuss all the arrangements that have been suggested for this passage.

92. *decor*: Gr. τέμπος.— *iunctura*: is used as in v. 64, of 'smoothness,' 'harmonious sequence,' the even surface without a break. See Quint., 9, 4, 33. All the specimen verses that follow avoid mechanically the offences against *iunctura* that Quintilian enumerates, and do not avail themselves of the license which he accords to a *grata negligenta*. There is no elision, no synaeresis, in any of them. As these fashionable verses have been held up to derision by the satirist, commentators have been busy in hunting out defects, and translators have vied with each other in absurd renderings. But Jahn has wisely warned us against an over-curious search into the supposed faults of these verses, which Vossius pronounced superior to any thing in the compositions of the critic himself. It is enough for us to know that to the ear of Persius the lines lacked masculine vigor. The multiplication of digressions, the length of the words, the careful avoidance of elision, the dainty half-rhyme of *bonbis* and *corybis,* the jingle of *ablatura* and *flavura,* may be cited as confirmations of the view of Persius, but, with the exception of the desperate verse 93, the diction is in keeping with the theme. If *is desidemat* Echo is not ridiculous in Ovid (Met., 3, 565), it is not ridiculous here; and one surely needs to be told that *repardabilis* is not a happy adjective for Echo, who is always 'paying back' and making good.

93. *eludere versum*: like *concludere versum* (Horn, Sat., 1, 4, 49), is 'round a verse' (Conington), rather than 'close a line.'— *didicit*: What is the subject? 'Our man,' 'our poet,' the lover of *decor et iunctura?* So most commentators. Heinr. makes Attis the subject. The personification of *iunctura* would not be too harsh for Persius.— *Berecintius Attis*: It suffices to refer to Catull., 63. Berecintius, a mountain in Phrygia.

94. *Nerea*: god of the sea, the water. In modern Gr. *mors* is 'water.' The use, which Conington calls 'grotesque,' is almost as 'grotesque' as *Vulcanus* for 'fire.' The scholiast thinks of Arion's dolphin. Bacchus's dolphin is as likely.

95. *sic costam longo subduximus Appennino*: With the close of the verse, comp. Ov., 2, 226; *Aenaeisque Alpes et subficer Appenninos;* and Haupt's note. 'We filched a rib from the long Apennines.' The interpretations are all unsatisfactory. The scholiast sees in the removal of the rib from the mountain a metaphor for the removal of a syllable from the hexameter. The only point worthy of notice in this remark is the emphasis laid on the spondaic verse. The *Greco nugiri solii* doubtless used spondaic verses more freely than the model Latin poets (comp. Catull., 64). Some understand the words to refer to a forced march (putavi tarn pauca milia subripi posse, Sen., Ep., 53, 1); others to the device attributed to Hannibal in crossing the Alps (montem vumpat aceta, Juv., 7, 10, 139). It is all idle guess-work, without a context; but, guess for guess, the expression would suit a *Titanoacliua,* and the rib might answer for a weapon, as once a jaw-bone did. The jingle of the verse is like Verg., Aen., 3, 549: *ornus relatarum obtectum antennarum,* quoted by the scholiast.

96. *Arma virum!* 'Compare with these elegant verses *Arma virum*; what a rough affair!' Not only were the opening words
of a poem used to indicate the poem itself—Mierw dúde the Iliad, 'Arma vixam the Odyssey, Arma virum the Aeneid—but the first verses were considered peculiarly significant. So the metrical structure of the first verse of the Iliad is very different from that of the first verse of the Odyssey. Arma virum, etc., with its short words and its frequent caesurae, was harsh to the ear of the interlocutor, and is compared with the rough, cracked bark of the cork-tree.—spumosum et cortice pingui; 'frothy and fluffy' (Conington). As usual, Persius works out his comparison into minute details.

97. regrandi subere: So Jahn, instead of praegrandi subere. Do not translate 'huge, overgrown bark' (Conington), but 'dwarfed, stunted cork-tree.' See Ribbeck (Beiträge zur Lehre von den lateinischen Partikeln, S. 9), who has discussed re and this verse at some length. Both Conington and Pretor admire the metaphysics of Jahn, who has 'explained, after Festus and Nonius, regrandis as male grandis, so as to include the two senses attributed to it by Gel. 5, 12; 16, 5, of too small and too large. But re means separation (Vanick, Etym. W., S. 166); re-cor-s, 'out of one's mind;' re-se-nus, 'out of one's sound senses; re-gran-dus, 'shrunk,' 'dwarfed,' 'undergrown' (if the word is admissible). For the growth of the cork-tree, R. refers to Plin., N. H., 16, 8, 13: suber minima arbor—cortex tautom in fructu, procercaus ac renances atque etiam in denso polle undeique explanatus. Some of the best commentators give these two verses (96 and 97) to Persius, and consider Arma virum as an invocation of the shades of Vergil, 'as Horace, A. P., 141, contrasts the opening of the Odyssey with Fortunam Priami cantabo.' Hoc is supposed to refer to the specimen verses. Ribbeck also (I. c.) regards the swollen, light bark of the low cork-tree as the image of the genus tumidum et lere, as opposed to the grande et grac. —coctum: 'thoroughly dried.'

98. Quidnam igitur: Igitur is not unnecessarily used in questions, as our; 'then.' So quidnam igitur censes? Juv., 4, 130. But, unless the question is a rejoinder, it is not very appropriate. 'If the Aeneid is rough, give us something really soft;' would be a fit reply to Arma virum, etc., in the mouth of the objector. Conington, who gives 96-98 to Persius, connects this: 'If these are your specimens of finished versification, give us something peculiarly languishing.'—laxa servitue: the attitude of the mobile guttur, v. 18.

99. Torva mimallonelis: Persius can not wait for a specimen, and gives one himself. This is much more dramatic than the arrangement, which makes the respondent cite the verses. The verses are attributed to Nero by the scholiast, and in fact Nero is said to have composed a poem on the Bacchae, Dio., 61, 20. The theme is so common that no conclusion is to be drawn from that statement. Mr. Pretor, who understands by intetura 'a resetting of old verses,' regards 99-102 as a weak réchauffé of Catull., 64, 237 seqq., and compares Tac. Ann., 14, 16.—Torva: 'grim.' So terrue vulque repente clamat, Ven., Aen., 7, 399 (of Bacchanalian madness).—mimallonelis: from Mimas, on the coast opposite Chios. With the whole verse comp. multis ran-ciorum efflament coruna bombos, Catull., 64, 204, and Lucn., 4, 544.

100. vitulo superbo: variously caricatured as 'the haughty, the scornful calf.' No such effect could have been produced by the original. Comp. rairo úoqsourai, Erc., Bacch., 749 (Jahn); υανορία μόργη, Theoc., 11, 21; oque superbinit, Plut., 66, 10. The Bacchanalian rending of animals is familiar.—ablatura: On this free use of the future participle, see G., 672; A., 72, 4.

101. Bussarit: a Bacchante. Jahn cites a Greek epigram (Antl. Pal., 6, 74), which shows how close a resemblance may be due simply to community of theme.—lyncem: 'The lynx was sacred to Bacchus as the conqueror of India.'

102. euhion: Gr. σωκ, 'Accus. of σωκ (commonly but falsely spelled Eius), Eiusus, Bacchus. — reparabilis: Actively, as Horace's diwocabilis, Od., 1, 3, 92; 'renewing;' 'restoring;' 'reawakening.' So Ov., Met., 1, 11, of the moon: reparat nova cornea.—adsonat: 'chimes in.'

103. testiculi vena ulla paterni: 'Honestius expressit, Ov., Her., 16, 291: si sunt virus in semina avorum.' 'If we had one spark of our fathers' manhood alive in us' (Conington).

104. delumbe: 'backboneless,' 'narrowless.' Comp. lycopop­rync.—saliva: Spittle is 'foolish rheum' as well as tears.

105. in undo est Maenas et Attis: 'Your Maenas and your Attis—it drivels away.'
NOTES.

98

106. nec plateum cedit, etc.: *Plateus*, which is commonly rendered ‘desk,’ is, according to the scholar, the back-board of the *lecticula lucubratoria,* or studying-sofa, such as Augustus indulged in, *Suet.,* Aug., 78; comp. v. 35. ‘The man lies on his couch after his meal, listlessly drivelling out his verses, without any physical exertion or even motion of impatience’ (Conington). Penserosus underlines the artistic finish, as he has over-drawn the moral conclusion.—demorsos: ‘bitten down to the quick.’ *Et in versus faciendo | suepe epus scaberet vivus et roderet ungues,* Hor., Sat., 1, 10, 70.

107-121. M. But what is the use of offending people? We must not tell the truth at all times. You will have a cool reception at certain great houses. Nay, the dog will be set on you.—P. Well! I make no struggle. Everything is lovely. No nuisance, you say. All right. Boys, let us go somewhere else. But there was Lucilius—he wielded the lash, he gnawed the bones of his victims. There was Horace—he probed his friend’s heart and punched him in the ribs, and had the town dangling from the gibbet of his tip-tilted nose. And I am not to say—Do! Not all to myself? Not with a ditch for my confidant? Nowhere? Nowhere, you say? But I will. I have found a place—a ditch. It is my book. Here, book, is my great secret:

Nowhere? Nowhere, you say? But I will. I have found a place—a ditch. It is my book. Here, book, is my great secret: ‘All the world’s an ass.’ What a relief!

107. quid: What case?—radere: ‘rash.’—mordaci vero: To: venem is so completely a substantive that there is no difficulty about mordaci vero (comp. G., 428, R. 2). Much bolder is *generosus homonos,* 2, 74; *epicurus pingue,* 3, 32.


109. limina frigescant: like the modern slang, ‘leave one out in the cold.’ *Limine* is used in many Latin turns where ‘threshold’ would be too stately in English. Mrs. Gamp would render: ‘the great man’s cold doorsteps will settle on your heels.’—canina littens: ‘is for the dog,’ Shakes., Romeo and Jul.; ‘A dog snarling,’ Ben Jonson. See Dictionaries, s. v. *hirrire.* Gr.

106. An allusion to the familiar *care cernem.* ‘The snarl is that of the great man’ (Scholiast). Conington compares *ira caudata noce,* 2, 61. The obvious interpretation is the right one.

110. per me: ‘for all I care,’ ‘a sign of dedication rather than of prohibition’ (Pretor). The dedication involves the prohibition equivalent to *equidem conodo.* Another exception is found 5, 45, where C. goes through the same legerdemain: *non equidem dubites,* ‘I would not have you doubt.’—alba: ‘lovely,’ ‘whitewash them as much as you please.’

111. nil moror, etc.: The whole line, indeed the whole passage, is strongly conversational in its tone. *Nil moror,* ‘I don’t wish to be in your way, to spoil sport.’ Comp. *Ter.,* *Enn.,* 3, 2, 7, and Gesner, s. v. *moror.—bene:* Comp. *Cic.,* Fam., 7, 23: *bene potes.* See also note on 4, 23.—mirae res: ‘wonders of the world’ (Conington), ‘miracles of perfection.’

112. hoc iuvat? ‘I hope that is satisfactory.’—*veto quisquam factit oleum:* ‘commit no nuisance.’ Observe the legal tone. *Quisquam,* on account of the negative idea. The negative ne is omitted after *veto* as often after *crevo.* G., 345, R. 2; A., 57, 7, 6. Facito, a disputed form. G., 191, 4; A., 30, 6, 6.

113. pingo duos anguis: ‘a sign of dedication rather than of prohibition’ (Pretor). The dedication involves the prohibition. This is one of the innumerable phases of serpent-worship. For the serpent, as the symbol of the *genius loci,* which is Greek as well as Latin, see Vers., Aen., 5, 95, and the commentators. The reading *pinguedo sanguis* of some of the best MSS. may be mentioned, *anima caussa.*

114. secuit: ‘cut to the bone.’—Lucilius: *The loci classicorum* are Hor., Sat., 1, 4, 6; 1, 10, 1; 2, 1, 92; Juv., 1, 10, 165. The testimonia de Lucilio have been collected and annotated by L. Müller, *Lucil.,* p. 170 seqq.; p. 388 seqq.
NOTES.

115. Lupe, Muel: L. Cornelius Lentulus Lupus Cons. A. U. C. 588, and P. Mucius Scaevola Cons. A. U. C. 621, Juv., 1, 154. - genuinum: 'Breaking the back-tooth' shows the eagerness with which the satirist gnawed the bones of his victims. Comp. Pers., 93; scire sub dentem, 'you will be 'chawed' up.'

116. A deservedly admired characteristic of Horace.—vafer: a hard word to catch. Vafer crowns the formidable list of synonyms in the well-known passage of Cic., Off., 3, 13, 57: versuti, observi, astuti, fallaci, malitiosi, fallaci, estutorius, vaferi, 'a shuffler, a hoodwinker, a trickster, a cheat, a designing rascal, a cunning fox, a blackleg, a sly dog.' The indirectness of vafer may sometimes be rendered by ' politic,' ' adroit.' ' Rogue ' is a tolerable equivalent. - amico: is a much happier than amici would be; it makes the friend a party to the game. Horatius qui ridiciendo verum dicit (Sat., 1, 1, 24) tam leniter vitia tangit, ut ipse, quem tangit, amicus rideat et poetam, qui dum ludere videtur intima aggreditur, lubens admittat et excipiat (Jahn, after Teffilo). — admissus: ' gets himself let in,' ' gains his entrance' (Conington, after Gifford).

117. praeoordia: 'heartstrings.'

118. excusso: Persius would not be Persius, if he did not give us a problem even in his best passages. Excusso nono stronger than ennuncaere naris, Hor., Sat., 1, 4, 8 (Jahn). According to Hein., excusso = sursum iactato, like excusus brochus, Ov., Met., 5, 596, which seems to suit suspendere. Conington renders, 'with a sly talent for tossing up his nose and catching the public on it,' doubtless with reference to 'tossing in a blanket,' a pastime not unknown to the ancients: Ibis ob excusam visum in astros sumpsit, Mart., 1, 3, 8. Comp. Suebt., Otho, 2; Cervantes, Don Quijoto, 1, 17; and on the suspetio, see Friedländer, Sittenkunde, 1, 25. As the blanket is drawn tight in order to effect the elevation of the person tossed, we may combine with this figure the old version of an 'unwrinkled nose,' a nose that is 'kept straight' (exporrectus) by the owner to disguise his merriment (ae si nihil tali ageret). But this is over-interpretation, the besetting sin of the editors of Persius. calidus suspendere: On the construction, see Prol., 11. — naso: Nasc suspendendo adveno, Hor., Sat., 1, 6, 5. Comp. 2, 8, 64.

119. men: On xe in rhetorical questions, see v. 22. — nec clam scrobe: 'neither to myself nor with a hole in the ground for my listener.' The negative in nefas is subdivided by nec—ne, G., 444, R. Others supply fis, G., 446, R. — nusequam: The answer of the critic, Jahn (1843). In the ed. of 1888 he writes with Hermann, nasequam, as a part of Persius's question. The arrangement in the text seems to be more in accordance with Persius's fashion of anticipating an answer (de scrobop). 'Nowhere! you say.' — scrobe: Allusion to the story of Midas and his barber, for which no reader will need to be referred to Ov., Met., 11, 180 seq.

121. quis non habet? According to the Vita Persii, the poet had written Media res habet, intended for King Populus. Cornutus, afraid that Nero would take the fling to himself, changed the words to quae non habet? The story is not very consistent with the theory that Persius went so far as to ridicule Nero's poetry.

122. ridere meum: See v. 9. — nulla: G., 304, R. 2. — vendo: 'I am going to sell,' familiar present for future; hence vendita.

123. Iliae: Probably the Iliad of Laoco. Homer's Iliad would be too extravagant. — audaci quiemque, etc.: The poet distinctly points to the mordant Old Attic Comedy as his model; yet there is little trace of direct imitation of the worthies whom he cites, and the interval of conception is abysmal. — adilare: Persius, like some other Roman poets, goes beyond reasonable bounds in the use of the Vocative as a predicate. G., 344, R. 1; A., 35, 6. The Greeks were cautious, and in Virgil the Vocative can be detached and felt as such, but not here, nor in 3, 28.

— Cratino: the oldest of the famous comic triumvirate: Epodi atque Crudites Aristophaneeque poetae, Hor., Sat., 1, 4, 1. Cratinus was the Archilochus of the Attic stage, hence audax. See the famous characteristic in Aristophanes, Eq., 528.

124. iratum Europolidem: The epithet is borne out by the fragments. — praegrandi cum sene: Aristophanes. The adjective refers to his greatness: 'the old giant.' Sene is not to be pressed. Men who come before the public early are often called old before their time. Hannibal calls himself an old man when he was only in his forty-fourth year, Liv., 30, 30. Others understand sene as a compliment to an 'ancient' author. Instead of Aristophanes, Heinrich and others suppose that Lucilius is
meant. Comp. Hon., Sat., 2, 1, 34: eile sonis, although Lucilius was only about forty-five at the time of his death—but see L. Müller, Luciliani, p. 288.—\textit{palle}: "study yourself pale over." The combination with the Accusative is bold, but not bolter than other cognate Accusatives. "Gain a Eupolidean pallor" = "a pallor due to Eupolus." For different phases of \textit{pallere} with Accus., see 3, 45, 85; 5, 184.

125. \textit{deoctus}: The figure is from wine that is "boiled down," \\
"well refined." Not \textit{opposed} to the \textit{spumosus} of v. 96 (Conington), as is shown by \textit{eotus}, v. 97.—\textit{audis}: "have an ear for" (Conington).

126. \textit{inde} = \textit{ab iis}, "by these" (G., 613, R. 1; A., 48, 5), "by the study of these," dependent on \textit{separata}.—\textit{vaporata} : "streamed," hence "cleansed," "refined" (John). Comp. \textit{purgatas aureos}, 5, 63; \textit{aurum mordaci lotus aceto}, 5, 86.—\textit{lector mini fervent}: Mihi really depends on \textit{fervent}, though it may be conveniently translated by "my" with \textit{lector}. "Let my reader be one who comes to me with his ears aglow from the pure effluence of such poetry."

127. \textit{non hie}: \textit{Hie} is different in tone from \textit{is}, more distinctly demonstrative, and hence more distinctly contemptuous.—\textit{in crepidas}: The simple Accusative with \textit{ludere} is the regular construction. \textit{Crepidae}, a part of the Greek national dress. Comp. \textit{Suet.}, Tib., 18: \textit{relegit se [Tiberiis], deposito patria habitu, et pal- lium et crepidas}. Hence \textit{fabulae crepidae} of tragedies with Greek plots.—\textit{Gratiorum}: the rarer and more stilted form for \textit{Graciorum}, perhaps by way of rebuking the impertinence of this stolid would-be wag.

128. \textit{sordidus}: "low creature," "dirty dog." Himself vulgar, he can not understand refinement of manners or attire.—\textit{qui possit}: Casaubon reads \textit{poeit} to match \textit{gestit}. But Indicative and Subjunctive may well be combined, the former of a fact, the latter of a characteristic: "a man who— and a man to—" So in the famous line: \textit{siunt qui non habent, est qui non curat habere}, Hon., Ep., 2, 2, 182.—\textit{insec}: "Old One-eye" (Conington). The lowness of the wit is evident. In v. 56 the poet appears to break his own rule, but baldness and corpulence are in his eyes badges of vice, not simple misfortunes.

129. \textit{aliquem}: G., 301.—\textit{Italo}: "provincial."—\textit{supinnus} = \textit{mi.}

\textbf{NOTES. SATIRE I.}

102
Second Satire

The theme of this Satire is the wickedness and folly of popular prayers. The true philosopher is the only man that knows how to pray aright, and the Stoic is your only true philosopher. Compare, on the subject of prayer, the Second Alcibiades ascribed to Plato.

Argument.—Macrinus, you may well salute your returning birthday. Your wishes on that day of wishes are pure, whereas most of our magistrates pray for sound mind and good report; but the petitions for the death of an uncle, a ward, a wife, the prayer for sudden gain, are mere whispers (1-15). Strange that, in order to prepare for such impurities as these, men should go through all manner of lustral services, and trust to the ear of Jove what they would not breathe to any mortal (15-23). Strange that men should fancy because Jove is not swift to strike the sinner dead that he may be insulted with safety, or easily bought off by a lot of greasy chitterlings (24-30).

Pass from wicked to foolish prayers. Grandam and aunt would have skinny Master Hopeful a wealthy nabob, would have him make a great match. Girls are to scramble for him, and roses spring up beneath his feet. Silly petitions! Refuse them, Jupiter (31-40). Nor less silly are those prayers whose fulfilment the suppliant himself defeats—prayers for a hale old age, despite rich made-dishes (41-43); prayers for wealth, while the worshipper expends his whole substance in sacrifice (44-51).

The trouble lies in this, that men judge the gods by themselves. Because gold brings a joyous flutter to their hearts, they think to sway the gods by gold, and change to gold the vessels of the sanctuary. The gods are measured by our 'accursed blubber,' that flesh which corrupts all that it handles. Yet the flesh tastes what it touches, and enjoys the ruin which it has wrought. What can a pure god do with our gold? (52-75).

Although the colors of the piece pale before the rhetorical glare of Juvenal's Tenth Satire, which treats of a kindred theme—the Vanity of Human Wishes—the philosophical commonplace is handled with considerable vigor, and with all the picturesque detail of the author's style. And Montaigne, who, as a moralist, quotes Persius very often, has garnished the 94th essay of his First Book with copious extracts from this Satire.

1-15. Macrinus, your prayers are pure, you need no private audience of the gods. Not so the petitions of many of our foremost men. Far different is what they say and what they whisper, when they come before the gods in prayer.

1. Hunc dlem: The birthday was always a high-day in Rome, as elsewhere. In French, fête is a synonym of birthday.—Macrine: Plotius Macrinus, the scholiast says, was a learned man, who loved Persius as his son, having studied in the house of the same preceptor, Servilius. He had sold some property to Persius at a reduced rate (Conington).—mellore: sc. solite. G., 312, 2; A., 17, 5. Lapidius: The Scythians used to drop into a quiver a stone for every day, white for the good and black for the bad, and when life was over the stones were counted. There is a similar story of the Thracians, Plin., H. N., 7, 40, 41 (Jahn). The phrase 'white stone' is so common that one passage will suffice as a parallel: Felix utrque luz disciplo nobis signandi melioribus lapillis, Mart., 9, 52, 4.

2. labentis: not simply an ejideleon orvns, 'the gilding years,' but 'the years as they glide away.' Eheu, fugaces, Postume, Postumae, | labentis annu, Hor., Od., 2, 14, 1. Appone: 'puts to your account.' Comp. quem fore diemus cumque diuitia non | appone, Hor., Od., 1, 9, 15. Each day lived may be a day gained or a day lost. Comp. also Hor., Od., 2, 5, 15. Candidus: levis | lapides, Novell viimusque pago, Soph., Al., 709. Comp. Cartell., 8, 3: labia| ferrens esse candidam siti solea.

3. genio: 'The tutelary Deity, or “guardian angel,” who was supposed to attend on every individual from the cradle to the grave. Its cultus was strictly materialistic, and should be compared with the offerings of meat, drink, and clothes which were made to the manes of the dead. Comp. Censorin. De Die Nat., 3: Senca ad Virginem, Georg., 1, 392; Hor., Ep., 3, 2, 187: scit Genius, natalis cives qui tempora astrum | naturas deus humanae,
SATIRE II.

mortalis in unum | quidque exspectat, affe mortuus altissimus et alter. In character it was the reflex of the man (comp. Sat. 6, 48, where it represents the felicissim of the emperor); it might be humorized and appeased by proper attention, more especially by sacrifice (comp. 5, 151), or irritated and made baneful by neglect (comp. 4, 37; Juv., 10, 129). From these latter passages it would appear to represent the alter homo, or second self:—So Preter. The genius is the divine element which is born with a man, and when he dies becomes a lemur. Departed genii were called mones—good fellows!—doubtless with a view to propitiation.—lion tus Comp. 1, 45.—

10. ebullit: is slang. Comp. fama bonus Chrysanthus animam ebullit, Petron., 42 (non non plavis amnis quam bullae, ibid.); Sex., Apocolocynt., 4. Conington renders: ‘go off.’ ‘Kick the bucket’ would be worthy of PERSAE. Ebullit must be read ebullit (G., 714). The best MSS. have ebullit, but such a Subjunctive would be more than doubtful (G., 193, 3; Neo, Formento, 2, 339).—praeclarum funus: Either that ‘would be a grand funeral,’ or ‘that would be a corpse worth seeing.’ In the former case the man of prayer tries to salve his conscience by promising his uncle (comp. 1, 11) a ‘first-class funeral.’ Comp. funus egregie factum laudet vicinia, Hon., Sat., 2, 5, 105. In the latter, he is welcoming the death of the embalmed old man. For funus, in this connection, John compares Pror., 1, 17, 8: hostine parce mea funus harena teget? The half-light of the passage is well suited to the paltering knavery of the prayer.

11. sub rastro, etc.: Hon., Sat., 2, 6, 10: O si urnam argenti fora qua mihi monstrat, ut illi | thesero invento, qui mercenarius aequus | illam opus mareron arvatis, dies amico | Hercole. 12. Heracle: This is Hercules πλεοκτόρεια, to whom the Romans consecrated a tithe of their gains. Mommsen and others dissociate this Heracle from the Greek Ἡρακλῆς. According to Casaubon and the scholiast (v. 44), Hermes (Mercury) is the bestower of windfalls found on the way. Heracles the patron of sought treasures.—puppillum: ‘The Twelve Tables provided that where no guardian was appointed by will, the next of kin would be guardian, and he would of course be heir’ (Conington, after John).

13. impello: ‘whose kibe I gall,’ ‘whom I tread hard upon.’—expungam: ‘get him out’ (of his place in the will).—namque: gives an explanation, which serves at once to heighten and to excuse the hope. ‘You see he is in a bad way already. He is going to die at any rate, and death would really be a relief to all parties.’—scabiosus: ‘scrofulous.’—aeri | bile: ἄπτει οὖν ὑπόθεσιν, Ca-
saubon, who compares Juv., 6, 505: *consuelt iterieuse lento de fuisse nutre.*

14. _tunet:_ Comp. _turgescit vitrea bilis_, 3, 8; _macula bilis_ | _intemuit_, 5, 145.—_Nerio:_ Nerius is the washer in _Horace_, Sat., 2, 3, 69. Persius borrows his name from _Horace_, as _Horace_ borrows his from _Lucilius_—progressive bookishness, of which there are several examples. Comp. Pedius, 1, 83; Craterus, 3, 65; Bestius, 6, 37.—_conditur:_ So Jahn (1808) and Hermann. Jahn (1843) reads _ducitur_ with many MSS. _Ducitur_ is not to be explained of 'being carried out to burial' (_Servius ad Virg._, _Georg._, 4, 256), but in its ordinary sense of _being married_. Nerius has got rid of two wives, and _is_ actually marrying a third. _Conditur_ is best supported by MS. authority, and gives a sufficiently good sense. Hermann quotes, in support of _conditur_, _Mart._, 5, 27, where a man survives the loss of a rich wife, and _gynæceum_ _späitet_ _lentum_ _et_ _rapir_, _Chaeremon_, ap. _Stobaeum_, _Scithor_, 88, 2. Among the wishes in _Lucian's_ _Eroten_, 25, we find _& 5i, τ ο επι ταιρομεν_ μωρω ταιρων καιτ οικον_ (comp. v. 10), and _αξις_ _πραγματευμα της_ _γυναικες_, which is the key of this verse. On the use of the _Dative_ see _G._, 355, R. 1; _A._, 51, 4, c.

15. _in gurgite mergis:_ G., 384, R. 1; _A._, 56, 1, c, R.

16. _his terque:_ _ἔγι εκ τις_. G., 497,—_flumine:_ _Pro._, 1. The usual use of the bath, the pollution of the _nights_, the peculiar virtue of running _water_, are common to _Scriptural_ and _classical_ antiquity. Lev., chap. 15. _Ibi_ | _vort_ | _quin_ | _indare ioni_ | _naudus_ | _in Tiberi stabat_, _Hor._, Sat., 2, 3, 200; _Ter mortuus Tiberi mergitur et ipsis_ | _cervicibus timidiis caput ablucet_, _Juv._, 6, 533; _Ac primum purus somnum tibi dissonat ignota_, _Proc._, 4, 10, 13. For parallels, see _Taylor_, _Primitivo Cultura_, 2, 388.

17-30. With a sudden _dramatic turn_, Persius pins his omnipresent Second Person to the wall by an _ironical_ question touching his conception of the _divine character_. 'What do you think of God? What can you think of God when you confide to him wishes that you would conceal from a _Staius_? Are you so bold because God is so slow? Are you so bold because God's _flavor_ is so cheaply bought?'

17. _minimum est_, etc.: _Ironical_.— _seire laboro:_ So _Hor._, _Ep._, 1, 3, 2, and _nurse laboro_, _Sat._, 3, 8, 19.

18. _est ne:_ On this _periphrasis_, see _G._, 558; _A._, 70, 4. _si est_, _patreus_, _culpa anterior_ | _Antipho in eo ambulator_, _Tit._, _Phormio_, 2, 1, 40. Comp. _Ecc._, 3, 5, 51; _4, 1, 43_; _Adelph._, 3, 5, 4; _Hor._, _Od._, 3, 1, 9.—_currat Curare_, with _Inf._ usually has a negative (3, 78) or equivalent, as here.

19. _cuinam?_ _cuinam?:_ The first _cuinam_ is the question of the _other man_, the second the echo of _Persius_. Comp. _Ar._, _Ach._, 594; _dile τις γὰρ τί;_; _Δ. 1. 1._; _φανερα_ _γνωρισι._—_vis:_ Comp. _1_, 59.—_Staius:_ _Staius_ can not be identified—_homunculo_ _nobilis_ _ignotus_ (_König_)—and, as Jahn admirably remarks, it makes no difference who he was, whether _Staienus_, as the scholiast says (_Cic._, _Verr._, 3, 33, 79; _pro Cluentio_, 7, 24, 65), or an _average_ _Philistine_, or a _typical_ _scoundrel_. _The name_ was a _common_ _one_. _Jones_ is _measured with Jupiter_.— _an sellicet haeres:_ _what?_ are we to suppose that you are hesitating?

20. _quis:_ may be for _uter_. Comp. _Cic._, _Att._, 16, 14, 1; _Fam._, 7, 3, 1; _Casa._, _R. G._, 5, 44. _Which of the two is the better judge?_ And this is the _more satisfactory_ _rendering_ if _Staius_ is a _neutral character_. If he is a _villain_, ' _who would be a better judge?_ or ' _better as a judge_, is _more_ _suitable._

21. _implelle:_ ' _anmise?_ (_Verg._, _Georg._, 4, 349; _Aen._, 12, 218), a _rather strong word_ for _hominem susurrus_. Pretor refers _quickly_; _Conington_, ' have an effect on? ' _Revel_ is about what is meant. With the thought of the passage, comp. _Sext._, _Ep._, 10, 5, cited by _Cassubon_:_ Nunc quanta distantia est hominum!_ _Turpisima sestis disumurravit:_ _si quis adnecor turris, contestes; et quod hominem seire nolunt, deo narrant._

22. _agedum:_ _Agedum hoc mi expedi primum_, _Thel._, _Eur._, 4, 4, 27. _Dum_ shows _impatience_. ' _Be at it,_' or ' _be done with it,_' as the _case_ may be.— _clamet:_ _Die—clamet =si dies—clamet._ _G._, 594, 4; _A._, 60, 1, b.

23. _sese non clamet:_ _Toxom_ _would make_ the joke _clearer_, but _Persius_ _would have had to pound his desk and bite his nails to get _Toxom_ in. ' _Because he could swear by no greater, he swore by himself_, _Hebr._, 6, 13. _König_ compares _Hor._, _Sat._, 1, 2, 17: _Maxime, quis non_, _Jupiter, exclamat simul atque audiet?_
24. ‘The guilty worshippers is in a grove (lucis, v. 27) during a thunderstorm; the lightning strikes not him but one of the sacred trees, and he congratulates himself on his escape—without reason, as Pericles tells him. The circumstances are precisely those used by Leucipetus to enforce his skeptical argument, 6, 89 and 416’ (Conington).

25. sulpure sacre: ‘lightning.’ Comp. the Greek Σέλιος, once innocently derived from the Adjective Σέλυς—tuite domusque: Comp. Juov., 13, 206: enim prole domoque. The editors cite the oracle in Hérod., 6, 86, 3: πᾶσαν | συνεργώρας ἄλογες γεννητέω καὶ οἰκεῖον ύπάρχει.  

26. fibris: the extremities of the liver; λύσω.—Ergenna: an Etruscan name. The Etruscans were great bowel-searchers (haemopoes) and lightning-doctors.

27. lucis: local Abl. and poetic Plural.—bidental: According to a law of Numa, whosoever was struck dead by lightning was buried where he fell, and the spot was inclosed. The place was called puteal, from the resemblance of the inclosure to a well-curb, or bidental, because of the ovus bidenta (sheep with upper and lower teeth, hence ‘full grown’) sacrificed in the consecration of the spot, which was invested with a holy horror (triste), and might not even be looked at (evitandum). Here bidental is transferred from the place to the person: ‘a trophy of vengeance’ (Conington), ‘a monument of wrath’ (Gifford). Triste bidental, Hon., A. P., 471.


30. emeris: Jahn compares praebere and dare auem, to which Conington adds commodare, Hon., Ep., 1, 1, 40. —pulmine: for the larger, lacetbus for the smaller intestines (γαλακτίας). ‘The details are mentioned contemptuously’ (Conington). Comp. Juv., 6, 540; 10, 254; 19, 115.

31-40. Thus far we have had wicked prayers; now we have specimens of silly prayers, of old wives’ wishes.

31. R:ee: translatiiti specul (Casaubon). See 1, 30. The showman puts in a new slide, and says ‘Look here.’—avi aut mater­tera: The doting fondness of grandmothers, aunts, and nurses is proverbial. Their affection is not tempered by responsibility; hence their indiscretion. Matertera is the mother’s sister, as amita (whence ‘aunt’) the father’s; but, significantly enough, there is not the same moral distinction as between patruses and avuncules (whence ‘uncle’).—metuens divum: i.e. quodcumque. G., 374, R. 1; A., 50, 3, b.—emin: Dat. is more picturesque than Abl.

32. exemns: The Perf. brings the scene before us, and makes it particular instead of generic.—ude: ‘slobbering.’

33. infini digito: The middle finger (Juv., 10, 53) being used in mocking and indecent gesture, was considered on that very account to have more power against fascination. The notion still survives, and is embodied in coral ‘amulets’ or ‘charms’ (pseudoliques) manufactured at Genoa.—lustraibus: The lustral day for a girl was the eighth, for a boy the ninth. Such a day would be the day for vows and prayers. On the corresponding Gr. ἀριστέραν, see the Classical Dictionaries.—ante: adversative, ‘first of all.’—salvis: Spittle has manifold medical and magical virtues among all nationalities. Comp. Plin., H. N., 28, 4, 22; Juv., 3, 112; Petron., 131. The Plural is poetical, perhaps intimating abundance.

34. expiat: ‘charms against mischief’ (Conington.)—urcntis: ‘blasting,’ ‘withering,’ μεσποντα —oculus: If the belief in the ‘evil eye’ is not too well known and too widely spread to need illustration, comp. Verg., Ecl., 3, 163; Hor., Ep., 1, 14, 57. On the philosophy of the evil eye, see Plutarch, Quast., Conv., 5, 7. — inhibere perita: On the construction, see Prob., 11.

35. manibus: We say ‘in,’ Prob., 1. Translate ‘arms,’ as often.

—quaflit 1, 6, 474: aedop δῆν ὁ παλατινὸν ἐκεῖ ἢ πατήρ τι ἤκος τῷ ἡρω­σίν, εἰς ἐνεργομολόγον δι χειματιος τε ἐκεῖνος τε ζωτοίς. ‘Dances,’ ‘dand­les.’—spem macram: ‘the skinny hope.’
36. Icel., 21: Licinius, originally slave and steward of Caesarius, then set free and made procurator of Gaul, where he acquired immense wealth by extortion. Comp. Juv., 1, 108: Ego possidem plus / Pollutem et Liciniem.—Cassius: a still more familiar synonym for wealth, Cc., Atl., 1, 4, 3. The two combined in Sest., Ep., 119, 9: Quorum notiniam cum Cassio Liciniano numeranter. —mitit: transports,' 'waits' (Pretor); 'packs off' (Conington), is not in keeping with the mock-lyrical tone of the passage.

37. hune: / ńocit. König comp. Catullus, 63, 42: Multi illium puellae, multae optas puellae. On optas, comp. G., 281, Exc. 1; A., 49, 1, d.—rex et regina: Comp. 1, 67, 'My lord and [my] lady' (Conington). As the prayer is extravagant, Pretor thinks that the words are to be taken literally, and Conington inlines to the same opinion. But there is no objection to regina in itself, Mar., 10, 64.

38. rapiant = diripiant, inoprimum. 'May the girls have a scramble for him.' The sexes are to be reversed in his honor. Cassaubon comp.: Edition librum continuo mirandi homines et diripere coeperunt, Vita Persii.—rosa flat: Cassaubon comp. Claud., Sen., 1, 89: Quocumque per herbam | reptares, fluxere rosae. A fairy-tale wish. Comp. Theoc., 8, 41; Vrh., El., 7, 50.


40. alba: ced in white,' the proper attire of worshippers, Th.ull., 2, 1, 16; Plaut., Rud., 1, 5, 12 (Jahn). Hence 'though she sich it with every requisite form' (Conington). See v. 15.

41-41. From wicked wishes we have passed to silly wishes, from silly we now pass to insane. Men pray for health and pray for wealth, and all the while are doing their utmost to break down their health and squander their wealth.

41. nervis: 'thews,' 'sinews.'—senectae: may depend on po-secis open or on fidde (Cassaubon's view), 'to stand you in stead in old age' (Conington), or 'to stand your old age in stead.' The latter is the more forcible.

42. esto: 'so far, so good' (Conington).—grandes patiae,
adventurous guineas. ' Add: as vallat cebastus rerelusses pullolet area | nummus, Juv., 6, 363. Paley (ap. Pretor) suggests that nequiquam may be considered the exclamation of the nummus. This gives so happy a turn that I am almost tempted to put it in the text. It is the familiar story of 'the bottom dime,' set to the familiar tune of the 'Last Rose of Summer.' Jahn makes the numbskull, not the nummus, the subject, and reads in his ed. of 1849:

Nequiquam fundo, suspiret, nummus in ico!

In his ed. of 1868 he follows Hermann, who reads:

Nequiquam fundo, suspiret, nummus in imo!

Pretor prints:

Nequiquam: fundo, suspiret, nummus in imo!

The scholiast hesitates. All much more prosaic and much less satisfactory.—suspircat: See G., 574, R.; A., 62, 9, d.

52-75. With a sudden start Persius strikes at the root of the matter—the false conception of the divine character. 'Thou thoughtest,' saith God, 'that I was altogether such a one as thyself,' Ps. 50, 21. Because you love gold, you fancy that God loves gold, and judge of His Holiness by your corruption. God demands a pure heart, and not 'thousands of rams.' This is a plane on which the highest expressions of the most various religions meet, so that Hebrew, Greek, and Christian hold almost identical discourse. M. Martha (Moralistae Romanae, p. 134) recognizes 'a progress' in thoughts, which are immemorial in their identical discourse. M. Martha (Moralistae Romanae, p. 134) recognizes 'a progress' in thoughts, which are immemorial in their identical discourse.

52. cetererras: preferred by Jahn (1868) and Hermann to cetera, in which the Acc. Sing. of the Greek word cetera seems to be taken as the stem (G., 72, R. 2). See Hor., Od., 3, 18, 7; Sat., 2, 4, 80. Comp. also statera and panthera. G. Meyer (Beiträge zur Stammbildung in Curtius, Studien, 5, 72) questions the Accens. origin.—argenti: The context indicates the material, which in prose would be ex argento or argentos (G., 399; A., 54, 2). The Genitive should give us the contents as in v. 11, argenti sonia. Comp. Juv., 9, 141: argenti canela puri.—incusa: is a translation of ἰπταμείρα (Casaubon), ἰπταμείρα τίγην being the art of embossing silver or some other material with golden ornaments (cruellos or emblems). Hence orator is argenti incusque dona is probably a hendiadys' (Conington). Charmsenda, or parcel-gilt plate (Pretor).—pingui: 'thick,' not a generic epithet.

53. dona: Predicate.—pectore laavo: John strangely follows Casaubon in understanding pasto laeso as mento laeso. Comp. Verg., Bcl., 1, 16: si mens non laeso frisset. The side of the heart is meant. König comp. laeva parte nominae | nil solit Ar­gento iuvat, Juv., 7, 159.

54. excurrit: In his ed. of 1868 Jahn has abandoned the harsh excutias of 1843, which leaves laetari praetrepidum cor to take care of itself, with laetati as an historian. Inf. of habit. Comp. Verg., Georg., 1, 260; 4, 134; Aen., 4, 422: 7, 15.—guttas: 'Your heart in an eager flutter of excited joy would drive the life-drops from your left breast.' So Pretor, who adds that Persius alludes to the faintness produced by any violent excitement. Comp. Verg., Georg., 3, 105: cum open arrecto exsultat exsultansque haurit | corda peror subhane. With guttas comp. 'As dear to me as are the reedy drops that visit this sad heart,' SHAKEs., Jahn understands 'tears,' Heinrich 'sweat' (comp. Juv., 1, 167: tecta sudant praecordior exsulto). In the latter case we should expect it, as Schlüter observes.—laetari praetrepidum: 'over-hasty to rejoice.' (Conington.) For the construction, comp. Prov., 11, and Hor., Od., 2, 4, 24: eius octum tum trepidavit acta | claudere lustrum. On the meaning of trepidum, see 1, 20.

55. illud, quod: 'that strange fashion that,' instead of the impersonal construction with the Inf. with a different shade of meaning (G., 522; A., 70, 5).—subit: On the quantity of the final syllable, see G., 705, Exc. 4; A., 84, 2, 5.—aurum ovo: Comp. triumphato auro, Ov., Ep. ex Ponto, 2, 1, 41 (Jahn). An allusion to the 'unjust acquisition of the gold offered to Heaven' seems to be too modern, despite Juv., 8, 108.

56. nam: 'for instance.' G., 500, R. 1.—fratres aenos: 'brazzen brotherhood.' (Gifford). There are various interpretations: 1. The gods generally (Jahn). 3. The fifty sons of Egyptus, whose statues stood in the portico of the Palatine Apollo over against those of the fifty Danaides, Procr., 2, 31, 1 seqq.; Ov., Trist., 3, 1, 59 seqq. (Scholias). 3. The Dioscuri. The first explanation is the best. All the gods might appear in vision, but
some were more famous for such appearances than others. The very existence of the statues of the sons of Aegyptus is problematical, and their connection with dreams inexplicable (Jahn). As for the Dioscuri, they were notoriously beardless youths, apart from the fact that qui mittunt points to more than two (Casaubon).

57. pittita: trisyllabic, as in Hon., Sat., 2, 2, 76; Ep., 1, 1, 105. Pitsua, ‘phlegm,’ ‘gross humor.’ That pittita was supposed to mark a heavy, cloudy intellect, is clear from the meaning of the opposite expression, enunctae maris’ (Pretor). See also the commentators on Hon., l.c. cc.

58. aurea barba: Cic., N. D., 3, 34, 83: Accurblipu Epideuris barbarum auream demi iussit [Dionysius], neque anim animare barbatum esse filiam cum in omnibus postis vater indepis esset.

59. vasa Numae: called capellines and simpurnia.—Saturna aera: Old coinage, according to Schol., Casaubon, and Jahn. The earliest coinage is said to have been stamped on one side with the head of Janus, the coiner, on the other with a ship, in honor of Saturn’s arrival in Italy. It is best to translate loosely with the head of Janus, the coiner, on the other with a ship.


61. o curvae: A passionate apostrophe, which reminds M. Marth of Bossuet. —in terris: So John and Hermann. We should expect in terras, but the Abl. is more forcible as denoting the fixity rather than the tendency of the position.—caelestium inanes: On the Gen., see G., 373, R. 6; A., 50, 3, c. Jahn quotes Hon., Od., 3, 11, 23: inane lymphae | dolium fundo pereuntis imo.

62. quid furat hoc: So Jahn. Hoc, Hermann’s reading, is not necessary, though natural. Hoc often anticipates the contents of a dependent clause, as here with the Inf., 5, 48; ut with Subj., 5, 19. —templis inmittere mores: is more than the opposite to v. 7: tollere de templis. ‘Inmittere, ’turn loose upon,’ like so many hostes, societl, etc. Mores, ’courses of life.’

63. bona dis: Brachylogy. ‘What is good in the eyes of the gods.’—ducere: ‘infer.’—secelarata pulpa: ‘sinful, pampered flesh’ (Conington). Pulpa is the Stoic σάρξ, capellines, in a stronger sense. M. Marth (I. c. p. 133, note) says that the Christian σάρξ (sor) is borrowed from the language of philosophy. Others only note the coincidence. Pulpa may be rendered ‘hubber.’

64. huc: acc. pulpa.—sibi: ‘to suit its taste.’—corrupto: The oil is spoiled by the spice, Vane, Georg., 2, 466: Alba nec Assyrii fucatur lana venaec | nec caesus liquidi corrupitur navis oliva.

65. Calabrum: ‘The beauty of the Calabrian fleece consisted in its perfect whiteness,’ which is destroyed by the dye.—exiti: here in a bad sense, as we often use ‘cook,’ ‘doctor.’—vitiato: The murex is spoiled as well as the saltus; both have violence done to their natures. Comp. Juv., 3, 20: ingenium violentem marmora tofum. On the hard treatment of the murex, or σάτω, see St. John, Manners and Customs of Ancient Greece, 3, 225 foll.


67. massae: ‘ore.’—crudo de pulvere: ‘from their primitive slag’ (Conington).

68. vitio utitur: ‘gets some good out of its sin.’—nempe: G., 500, R. 2.

70. pupae: The ancients dedicated to the gods what they had done with. So when the girl was ripe for marriage, she hung up her dolls. The sailor hangs up his clothes, Hon., Od., 1, 5, 16; the lover his harp, Od., 3, 26, 3. The Sixth Book of the Greek Anthology is full of examples. An ingenious friend suggests that the practice of publishing a list of commentators in editions of the classics is a survival of this usage.


72. Messalae propago: Lucius Aurelius Cotta Messalinus (Schol.), an unworthy son of M. Valerius Messalla Corvinus. See Tac., Ann., 6, 7. He was a notorious debauchee in the reign of Tiberius.—lippa: alludes to the effect of his excesses. Comp., 5, 77.
cruel tyrants than the vain yearning for lost virtue, which they can never hope to regain. Nay, worse than the brazen bull of Phalaris and bare a dire fate. No worse doom could Jove himself bring down on whose soul dies and makes no sign. But you, who know better, will s lould live like a brutish creature, who does not know what a rich jewel you, every inch of you. Shame on you, that you, with your training, lie is flinging away, who sinks without a struggle in the slough of vice life, move in a good circle. Tell that to the profane vulgar. I know mould the vessel of your life (1-24). But I see you think that you have the potter's wheel should fly faster and faster, and deft hands should asks the young man with a whine. ' Don't come to me with your puling claims the monitor. 'Do yon expect me to study with such a pen'' You are lazing away the time, when every minute is of moment, when He curses the ink because it is too thick, then lie curses it because it is too thin, and finally swears at pen and ink both. ' You big baby ' ex­ for them, and makes a show of going to work. But nothing suits him and it is time to be up. The young fellow bawls for his servants, brays rouses him by telling him that the sun is already high in the heavens. To him one of his familiars, half companion, half tutor, who He mounts the pulpit and begins to preach. His text is: Right and Wrong. Pshaw! As I live, you are snoring still. Wakeup, I say, and tell me—have you any aim in life? Or are you nothing better than a boy following sparrows with a pinch of salt?" (52-62).

Here the poet drops the dramatic form, deserts the individuality of the student, and makes his exhortation general, reserving, of course, the right to pick out at will any member of his congregation for rebuke. He mounts the pulpit and begins to preach. His text is:

'Be wise to-day; 'tis madness to defer.' Go back to the first principles of all true philosophy, the constitution of the universe, the position of man in that universe, the great laws of Ethic as derived from the laws of Physic. In brief, study your Stoic catechism. Do not allow yourself to be diverted from higher study by success in the lower ranges of life. You lawyer there, for instance, do not let hams and sprats, the gifts of thankful clients, seduce you from the ambrosia of the doctrines of the Porch; you understand the distinctions of life, the doctrines of the Porch; you understand the distinctions of

THIRD SATIRE.

ARGUMENT.—The Satire opens dramatically. A young Roman of the upper class is discovered asleep, snoring off the effects of yesterday's debauch. To him one of his familiars, half companion, half tutor, who roues him by telling him that the sun is already high in the heavens, and it is time to be up. The young fellow bawls for his servants, brays for them, and makes a show of going to work. But nothing suits him. He curses the ink because it is too thick, then he curses it because it is too thin, and finally swears at pen and ink both. 'You big baby,' ex­ claims the monitor. 'Do you expect me to study with such a pen?' asks the young man with a white. 'Don't come to me with your puling nonsense, you dab of untempered mortar, you unformed lump of clay. You are lazing away the time, when every minute is of moment, when the potter's wheel should fly faster and faster, and deft hands should mould the vessel of your life (1-24). But I see you think that you have already attained perfection. You are satisfied with your position in life, move in a good circle. Tell that to the profane vulgar. I know you, every inch of you. Shame on you, that you, with your training, should live like a brutish creature, who does not know what a rich jewel he is dinging away, who sinks without a struggle in the slough of vice, whose soul dies and makes no sign. But you, who know better, will have a dire fate. No worse doom could Jove himself bring down on cruel tyrants than the vain yearning for lost virtue, which they can never hope to regain. Nay, worse than the brazen bull of Phalaris and

the pendent sword of Damascus is the consciousness of sin, the paller that blanches not the cheek only, but the very heart (23-38). You are past the age of childhood, and have not the excuse of tender years. If you were a child, I could understand your behavior. I remember my own childhood, how hateful and unprofitable task-work alternated with frivolous play, how I dodged the learning of the piece I had to speak, how I had no thought for anything save dice and marbles and tops (44-51). But you have reached a higher level. You know the great norms of life, the doctrines of the Porch; you understand the distinctions of Right and Wrong. Pshaw! As I live, you are snoring still. Wake up, I say, and tell me—have you any aim in life? Or are you nothing better than a boy following sparrows with a pinch of salt?" (52-62).

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But hark! some one is talking out in church. It is the voice of the unsavoury centurion.

'I have got all the sense I want. I would not be for all the world one of your painful philosophers, with head tuck'd down, eyes rivet'd on the ground, mumbling and muttering a lot of metaphysic trash—chim•nareae bohinae in voces— and the rest of the scholastic stuff. What! get pale for that? What! miss my breakfast for that!'

Great applause in the galleries, and a rippling reduplication of laugh­ ter from the muscular humanity of the period (77-87).

A sudden turn, or rather a sudden return to the figure of v. 68. The connection, if there be a connection, seems to be this:

Such men as the centurion are hopelessly lost, have already 'imbodied and imbruted.' Like Natta, they are unconscious of their moral ruin. But there are those who, half-conscious of their condition, consult a physician of the soul, a spiritual director. The state of this class is set forth in a dramatic parable. A man feels sick, goes to see a doctor, follows his advice for a while, gets better, and then, despite all remon­ strance, violates the plainest rules of diet and falls dead (88-106). But before our preacher can make the application, he is interrupted by an impatient hearer, perhaps none other than the yawning youth,
ing materials brought, swears at them, and is rebuked by his master. He attempts to go to work, calls his servants testily, has his writ brought against lying abed so long. Yawning and headachy, he, after meditating on his snoring form (1-4), remonstrates with his father against his snoring, who, after seeing the snoring youth, with his half-knowledge, which keeps him from rising to the height of virtue, is the pattern of the false philosophy of the Stoics.

The Satire is said by the Scholiast to be imitated from the Fourth Book of Lucilius.

1-24. A young student is roused by one of his companions, who, after meditating on his snoring form (1-4), remonstrates with him against lying abed so long. Yawning and headachy, he attempts to go to work, calls his servants testily, has his writing materials brought, swears at them, and is rebuked by his master. He attempts to go to work, calls his servants testily, has his writ brought against lying abed so long. Yawning and headachy, he, after meditating on his snoring form (1-4), remonstrates with his father against his snoring, who, after seeing the snoring youth, with his half-knowledge, which keeps him from rising to the height of virtue, is the pattern of the false philosophy of the Stoics.

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or predicative, to be combined with coquit. Conington renders ‘is baking the crops dry,’ but coquit is too common in this sense for such a translation, a criticism which applies to a very large proportion of Conington’s picturesque versions. Coquit is the regular word for ‘ripen’—Gr. θεία—Vanro, R. R., 1, 7, 4; 54, 1. Tr. ‘is ripening hard’ (in the broiling sun).—insula canicula: ‘the mad dog’s star’ is, of course, the ‘mad dog’s star’ (Conington). Comp. Hor., Od., 3, 29, 18; Ep., 1, 10, 16.

7. comitum: Comes is a wide term, embracing fellow-students and tutors. The Greek word is αὐτοί. See Lucian’s famous tract, σὺ τῶν ἐπί μετὰ σινάτων (De mercede conductis).

8. aliquis: ‘somebody,’ ‘he’ or ‘it’ (billis) ‘is splitting,’ has little MS. authority. Others read finiter.—Aedaeia pecudia: The asses of Arcady were famous in antiquity.—rudere: with α long only here and Auson., Epiget., 76, 3.

10. iamque liber: The distribution of these articles is not without its difficulty. According to some, liber is the author to be explained by the teacher; shortus, the papyrus for rough notes; membrana, the parchment for a more careful transcript. According to others, liber is the author out of which the lesson or thesis is to be transcribed, and membrana the parchment wrapper for preserving the loose sheets, as the work progresses’ (Pretor).

16. tenero columbo: a pet name for children (Schol.). Columbo is ‘the house-pigeon,’ palumba ‘the wood-pigeon.’ Some of the best MSS. read palumbo, which Bentley on Hor., Od., 1, 2, 10, prefers. Notice further that nurses often feed their babies pigeon-fashion.—regum puercus: ‘aristocratic babies,’ ‘babies of quality’ (Conington). Regum as in 1, 67.—pappare: (pappare, Jahn, 1843) Infin. for Substantive, ‘pap.’ Such Infinitives are hardly parallel with vivere triste (1, 9), and belong rather to the verb to have. They may be called nursery Infinitives. Comp. Titin. (ap. Charisium, 1, p. 99 P.), v. 78 Ribb.: Datu illi liber, tuares habe ces. Comp. the Greek τὸ τίν, τὸ γαρίν, Theock., 10, 53; Anthol. Pal., 12, 34, 5. The Scholiast calls pepare and pallare ‘papias antitias.’—minutum: ‘chewed fine,’ ‘minced.’

18. iratus: ‘in a pet.’—mammas: exactly our ‘mammy,’ depends on pallare, not on irato.—lallare: like pappare, ‘lullaby,’ ‘Petulantly refusing to let mammy sing you to sleep’ (Conington) ‘to go by-bye for mammy.’

19. studeam: G., 253; A., 57, 6. The absolute use of studeere man is supposed to have dressed his hair before he goes to work.

11. nodosa harundo = columnas of the next verse.

12. querimur: In his ed. of 1868 Jahn has abandoned queritur (1843) here and in v. 14. Comp. stetereimus, v. 3.—calamo: In prose, de calamo.


20. *sucinis*: 'sing to an instrument or second to a person;' 'hence to sing small' (Conington), 'come whimpering, whining with.' — *ambages*: 'beating about the bush,' 'shuffling excuses.' *Quando popperein, mihiis ambagibus, horres*, Hor., Sat., 2, 3, 9.— *tidh luduar*: *Tua res agitur,* 'it is your game,' 'your stake,' 'your affair.' — *elluis amens*: with a sudden change of figure. The absolute young man is compared to a cracked jar, from which all the noble 'wine of life' (Shaksp., Macbeth, 3, 5) is escaping. The passage in *Tib.* Ep., 1, 2, 25, which is often cited in this connection: *Pleus rimarum sum; hic utique hue perfido refers to 'a leaky vessel,' one who can not keep a secret.

21. *contemnere*: A sudden desertion of the metaphor, unless *contemnere* be a technical term, like *travclamator,* 'reject on test.' Cicero combines *contemere et contemnere,* *contemnere et reticere,* *contemnere et pro nihilo putare.* The Scholast thinks that the word is an unhappy reminiscence of Hor., Sat., 2, 3, 14: *contemnere minae.* — *sonat vitium* = *sonae indicat vitium:* *Sonat vitium,* like *es­pit ware,* 'sounds flawy,' 'has a flawy ring.' The Schol. comp. *Verg., Aen., 1, 388: nec rox hominem sonant.* — *maligne:* 'ill-natured,' 'grudgingly,' of that which falls short of what was expected. *Maligne respondeat,* 'gives a short answer,' 'a dull sound.'

22. *viridi* = *crudo,* 'untempered.' The material is ill-mixed and the crock ill-baked (*non coctu*).

23. *Persius steps back, as it were,* while pursuing the metaphor, 'is Conington's droll defence of Persius's *tergo perniciosum.* Common critics would say that Persius had bungled the figure. — *properandus et flagendus:* not necessarily equivalent to *propere flagendus.* Comp. Juv., 4, 134: *argillam atque rotam citius properate.*

24-43. *Persius:* 'I know what you are going to say. You have a fair estate, you have nothing to dread, you have good connections, you have a good position. Away with these babble. I know you yourself. You live no higher life than the dullest sensualist, who knows not what he is losing; but the time will come when you will be roused to the consciousness of your loss, and your soul must be tortured with the expectation of impending ruin and the carking of hidden sin.' — *rure pater­no:* G., 412, R. 1; A., 55, 3, c, R.

25. *far modicum:* *Medicamentum* with a sneer. The young man keeps up a show of Stoic moderation. — *saltuum—patella:* two articles of plate, to which every respectable family aspired. Compare the apostle-spoons and the caudle-cup of the Elizabethan period. The *saltuum* and the *patella* were exempt, when all other gold and silver plate was called for to meet the necessities of the state. — *purum et sine labe:* literally and metaphorically.

26. *quid metuas:* *ex amine trivonia.* The young man is supposed to ask *quid metuam?* See v. 10. 'I have nothing to fear on the score of poverty.' — *cultrix foci:* The *patella* was used in the worship of the Lares. Conington preserves the possible double sense of 'inhabitant' and 'worshipper,' by rendering 'a dish for fireside service.' — *secura:* 'that knows no fear' (of want).

27. *hoc satis?* This is very well, but is it enough? — *an dece­at:* 'The connection is not very plain, and Jahn thinks that another person is apostrophised. Persius is attacking the same man, now as to his fortune, now as to his family. That this is not clearly brought out, is simply his own fault.' — *ventis:* 'with airs' (Pretor). See 4, 20.

28. *stemmate:* Abl. as a whence-case. — *Comp. Juv., 8, 1-6; Suet. Ner., 37. These *stemmata* were genealogical trees or tables of pedigree, in which the family portraits (imagines) were connected by winding lines. Comp. *stemmate* versus *dierum discurre­bant ad imaginem pictam,* Plin., H. N., 23, 2, and *multae stemmata fluvium,* S., de Benef., 3, 38 (Pretor, after Jahn). — *Tusco:* The Etruscans were great sticklers for family, as Persius well knew. Comp. Hor., Od., 3, 29, 1: *Sat., 1, 6, 1; Prop., 4, 9, 1. Your aristocratic philosopher can afford to be disdainful of birth. A Stoic commonplace: *si quid est aliud in philosophio boni,* 'hoc est quod stemma non insert vel. S., Ep., 44, 1.— *ramum* = *lineam.* — *millesime:* 'a thousand times removed' (Pretor). On the case, 1, 123. Conington recognizes a side-thrust, and compares Savage's 'No tenth transmitter of a foolish face.'

29. *censorem ne:* So Casaubon. Jahn (1865) reads *que,* thus
abandoning the reading which is best supported by MSS., but utterly unsupported by grammar, etc. The careless use of ed after ev is one of those slips that are simply incredible, nor can ev—vel be successfully defended by connecting the latter closely with trabeate. Pretor explains, 'because you have a censor in your family, or are yourself a knight of distinction (see: quodce cenorem tuum salutat vel quod ipse trabeatus est'). Heinr.'s conjecture, fatuwm, with a reference to the censorship of Claudius, is itself almost fantastic. If we are to resort to conjecture, Heinr.'s other suggestion, setivum, would be mild. Jahn explains this line (after Niebuhr) of the municipales equites, 'Because you are a great man in your own provincial town.' Comp. 1, 129. 'In any case the allusion is to the annual tramucito of the equites before the censor, who used to review them (recognosce) as they defiled before him on horseback. If cenorum is understood of Rome, tuum will imply that the youth is related to the Emperor, like Juvenal's Rubellius Blandus, 8, 40; otherwise it means 'your local censor.' (Conington).—trabeate: The trabea is the official dress of the equites. Comp. 1, 123.

30. ad populum phaleras: 'The phalerae included all the trappings of the horse and rider. They were on occasion much ornamented with metal, and Polybius (6, 23) says that they were given as rewards of merit to cavalry soldiers' (Pretor, after Jahn). 'To the mob with your trappings, your stars and garters.'—movet: Perf. Subj. Attraction of mood. G., 666; A., 66, 2.—ferventi tincta veneno: The gelidum venenum chills, this poison fires the blood. Comp. ALCI. 1, 37, 3: supposieram poenam, of a love potion. Occultum inspira ignem fallaciam venenae, Verg., Aen., 1, 688. Tieta is a reminiscence of the shirt of Nessus and the bridal-gift of Medea to Glauce.


39. name—on.—Siculi Iuvenci: Every one has heard of the brazen bull made by Perillus for Phalaris of Agrigentum, Ctc., Off., 2, 7, 26, and the sword of Damocles, in the next verse, is a proverb in English. Comp. Hor., Od., 3, 1, 17; Ctc., Tusc., Dis., 5, 21, 61.—aera: poet. Piur. Vivid personification and identification.

40. muratis laquearibus = de a. I. Laquearibus, 'sunken panels (lacus) between the cross-beams of the ceiling.' See Verg., Aen., 1, 726.—ensis: a poetic word, 'glabro,' 'brand.'

41. purpureas cervices: Damocles was arrayed in royal purple; hence purpurae (Casabon). Others apply the expression to tyrants generally. Comp. Hor., Ori., 1, 35, 12: purpurae tyranni.

42. inus: Better to have a sword hanging by a hair over your neck than yourself to be hanging above an abyss of misery. The commentators refer to Tiberius's letter to the senate (Tac, Ann., 6, 6; Suet., Tib., 67), by way of illustrating the shuddering perplexi-
ty of the sinful tyrant.—dicat: The subject is loosely involved.—
intus | pallent: This ‘not very intelligible expression’ (Conington) is paralleled by Shaks., Macb., 2, 2: ‘My hands are of your color, but I shame | to wear a heart so white.’
48. quod: dependent on the notion of fear contained in pallere. G., 509, R. 1; A., 32, 1, a.—proxima uxor: ‘the wife at his side,’ ‘the wife of his bosom.’—necesse: ‘is not to know.’
44-51. You have not the excuse of an unenlightened conscience, nor have you the plea of the ignorance of boyhood. Boys will be boys. I was a boy myself, played boyish tricks, loved boyish sports. My training was bad, my behavior only to be justified by my training.
44. parvus: ‘as a small boy: Memini quae pigrum miliar
pureo | Orbilium dictare, Hor., Ep., 2, 1, 70.—olivo: The boy would tip (tangere) his eyes with oil, in order to make believe, by the use of the remedy, that he was suffering from the disease. For the anointing of sore eyes, see Hor., Sat., 1, 3, 25; Ep., 1, 1, 29.
45. grandia: ‘sublime.’ Grandia verba is the American ‘tall talk.’—nollem: Iterative conditional. G., 509, R. 2; A., 39, 5, 6.—moriturus Catonis: Such compositions were very much in vogue as rhetorical exercises. Comp. Juv., 1, 16 (oration to Sulla, advising a withdrawal from public life); 7, 161 (speech made for Hannibal). Seneca (Ep., 24, 6) does not seem to regard the theme of Cato’s death as threadbare.
46. discere: better than diece. The boy shrinks the learning rather than the speaking, and the sore eyes would be a better excuse for the one than for the other.—non sano: Comp. Petron., cap. 1; Tac., Or., 35, on this system of training: Hermann reads et invano.—laudanda = quae laudaret, the free adjective use of the Gerundive, which is more common in later times.
47. quae pater andicet: Juv., 7, 166: ut totius illum pater andicat.—sudans: from excitement; hardly ‘in a glow of perspiring ecstacy’ (Conington). Sudans is thrown in maliciously as a comment.
48. lucr: distinsec, ‘and well I might.’—etemin: is exi yip. Theoretically the predicate of the preceding sentence is to be repeated with the et. Practically it is often best to leave et un-
translated. G., 500, R. 2 and 3; A., 43, 3, d.—senio, etc.: ‘The game was played with four tall, which, unlike the tesserae, were rounded on two sides, while the other four faces were marked with one, three, four, or six pips, and called respectively senio, ternio, quaternio, senio. The cosm was the worst throw, when all four tall showed single pips (Ov., A. A., 2, 208; Trist., 2, 474; Mart., 13, 1, 6; Psor., 4, 8, 40), and the Venus the best, when all the faces turned up were different (Lucian, Amor., p. 415); or else, for it varied upon occasion, when all showed sixes. The ace was a losing throw and the six a winning one, when the pips were counted’ (Pretor, after John). Pearses wanted to know the value of each throw, what one brought in (forset) another swept off (vaderet).
49. scire erat in votis: Hoc erat in votis, Hor., Sat., 2, 6, 1.
50. augustae colo non faller oreae: The allusion is to a game at naves, called róstra, or ‘cherry-pit.’ ‘Tis not for gravity to play at cherry-pit with Satan,’ Shaks., Twelfth N., 3, 4. Fr. à la fossette. Comp. Rabellus, 1, 2. The modern equivalent of naves is marbles, and the modern rostra is ‘pitch-in-the-hole,’ or ‘knecks.’ Instead of the hole in the ground (dótre), the ancients used a small jar (arco), and to enhance the difficulty of getting in, the neck of this jar was made narrow (collo angustae oreae = angusto collo oreae, by Hyppallég, v. 4). So the modern hole admits but one marble. Comp. [Ov.] Nux, 85, 86: Van quoque aspexa omen spatio distante locatur, | in quod misa lux cædat una manu.—faller: like diecer, 1, 98.
52. You have had a better training. You have reached years of discretion. You know Right from Wrong.—curvos = proxos. Comp. selicit ut possem curvo dinoresco rectum, Hor., Ep., 2, 2, 44, and Pehius, 4, 12; 5, 83.
53. quaque docet: Quae depends by Zeugma on some notion involved in dependerent, such as tenere. G., 689; M., 478, Obs. 4.—saples portique: Comp. sapientem baratum, Hor., Sat., 2, 3, 35; eruditus pulvis, Ctc., N. D., 2, 18, 48.—bracatis inlita Medis: The
The resort of Zeno and his school, was adorned with paintings by Polygnotus and others. One of these paintings represented the battle of Marathon, hence ‘the wise Porch bespangled with the trouser’d Medes.’ Ilios perhaps contemptuous, not necessarily ‘frescoed.’ The braes (ἱπποδρομία, ἔθνος), a mark of barbaric luxury and display. Comp. Propr. 4, 8, 17; Tela figuris opus et braeci militis areas and Pericolo brevis, Ov., Tr., 5, 10, 34 (Freund).—quibus: Neuter. Quibus et al quibus. Trajection, G., 693.—detonis: ‘close-cropped,’ for so the Stoics wore their hair, although they let their beard grow long (ex χαλκομαίνα). Luc., Hermot., 18; Vit. Auct., 20. Comp. Juv., 2, 15: supercilii brevior coma.

59. invigilat: ‘rather tautological after insomnis. Nec caput somnus invigilatque maliis, Ov., Fast., 4, 580’ (Conington). Positive and negative sides of an action are more frequently combined in Latin and Greek than in English, and ‘sleepless vigil’ would not be strange even in English.—siliquis: ‘pulse.’ Hom., Ep., 2, 1, 128: visit [vates] siliquis et pane secundo.—grandi potentia: ‘mighty messes of porridge;’ coarse, thick stuff (Macleane). ‘Polenta, Δαρὰ, “pearl barley,” a Greek, not a Roman dish (Plat., H. N., 18, 12, 29), mentioned as a simple article of diet by Attalus, Seneca’s preceptor (Ep., 110, 18)’ (Conington, after Jahn).

50. Samios—Pythagorean, from Pythagoras of Samos. ‘And the letter, which is dissected into Samian branches, has pointed out to you the steep path whose track is on the right.’—diduxit: as demanded by the sense against the MSS., which have didact.—littera: The letter Υ, or rather its old form Υ, was selected by Pythagoras to embody the immemorial image of the two paths (Histn., O. et D., 297–299), so familiar in the apologue of Hercules at the cross-roads (Xen., Comm., 3, 1, 29), and alluded to again by our author, 5, 54. Hence this letter was selected by the Pythagorean; Arison, Id., 12, de litt. monos, 19: Pythagorae hicumen ramis patet ambiguis Υ (comp. also Id., 15, 1: qual vias sedctor iter?) Hence the ram Samios above. ‘The stem stands for the unconscious life of infancy and childhood, the diverging branches for the alternative offered to the youth, virtue or vice?’ (Conington).

57. surgentem: The path to the right is the surgens callis of Persius, the φτερὸς ὀφελὸς of Hesiod. The character itself points upward, and the right-hand path is a clear-cut line (limes), so that there is no mistaking the road, unless you are bent on following Shakespeare’s ‘primrose path of dalliance,’ instead of ‘the steep and thorny path to heaven.’

55. stertis adduc: The preacher finds his audience still snoring, despite his eloquence. As stertis cannot be divorced from what follows, it is better to take it as an exclamation than as a rhetorical question.—luxune caput, etc.: ‘Your head a-lolling with its coupling loose, yawns a yawn of yesterday with jaws unhinged at every point.’ The head is laxum on account of its weight. Comp. καρδιώρος, Alciph., 3, 82, and Menand., fr. 67 (4, 58 Meim.).

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audience, and is punching a member of his congregation when he is interrupted.

63. helleborum: The black hellebore this time (1, 51). The black was good for dropsy, PLin., H. N. 23, 5, 23. It was the great 'purger of melancholy.'—catis aegra tunebit: Comp. vv. 35, 29. —veneicii occurrere morbo: Every one will remember the well-worn Oratian Principis obita, R. A. 91. The comparison of moral with physical disease was a favorite topic with the Stoics, who overdid it, according to Cic., Tuscul. Dis. 4, 10, 23.

64. poecentis: Elsewhere Persius use after video the less vivid Infinitive, 1, 19, 69; 3, 91. On the difference, see G., 527, R. 1; A., 73, 3, d. So after video, 1, 44.

65. quid opus: G., 390, R.; A., 52, 3, a.—Cratero: More bookishness. Craterus was a famous physician of the time of Cicero. Hor., Sat. 2, 3, 161.—magnos promittere montis: A proverbial phrase, which survives in several modern languages: Fr. mont et merveilles; Germ. goldene Berge ersprechens. Jahn compares Ter. Phormio, 1, 3, 18: modo non montis aut poletaeus; Hein., Sal., Cal. 23: montis montique psolieti est. 66. discite o: To remove the hiatus, Barth suggested şa. Gwynet 10s. Hor., Od. 3, 14, 11: male omninuit, is not a parallel for the hiatus, even if the reading be correct, and the parallel in Catull. 3, 16, is conjectural.—causus cognoscite rerum: Comp. Verg., Georg. 2, 490: Felix qui potuit rerum cognoscere causas, and sopientia est rerum divinarum et humanae causarumque scientiam, Cic., Olf., 2, 2, 5. On the connection of the different articles of this catechism, see Knickenberg, L. c. p. 35 seqq. Discite is the exhortation to the study of philosophy. Causus cognoscite rerum bids us pursue what the Stoics called Physic, for without a knowledge of nature there can be no knowledge of duty. Ethic is based on Physic; ὅτι έτι το ομολογομοντι τό γενος ἔστω (SvOB. Ecd., 2, 132). See Long's Antiquities, p. 56. The constitution of nature once understood, we shall know what we owe to God, what to ourselves, what to mankind, what things are good, what evil. Quid fas optare refers to our duty to God, quem te deus esse iussit to our duty to ourselves, patrinc ete eaque propinquis to our duty to our neighbors. But nothing is more evident than the absence of any logical development. Comp. with the whole passage, Sen., Ep., 82, 6: quid quo iturus sit, unde ortus, quod illi bonum, quod malum sit, quid petat, quid evitet, quae sit illa ratio quae appenda ad fugienda discernat, quae cupiditatem muneriti inuia, timorum muneri composcevi.

67. quid sumus: The independent form with the Indicative is more lively; the regular dependent form with the Subjunctive comes in below, v. 71. G., 399, R. 1; A., 97, 2, d.—qui communionem—quam viditam. G., 331, R. 3; A., 52, 3, a. x. —Veturi: The use of the Participle in an interrogative clause is unnatural in English (G., 471). The future Participle of purpose is late or poetical (G., 673; A., 72, 4, a). 'And what the life that we are born to lead.—ordo: According to Hein. and Jahn ordo is used with reference to the position in the chariot-men, so that the comparison begins here, and not at metae. Sop., El., 710: στά­νυς ετ τον θησεις εις εκεινους βοσκεις | χορος κηφαλα εις κατεσχεραι δόρον. But as rāte (ordo) is a Stoic term, it is not unlikely that the use of the word suggested the figure, which came in as an after-thought. The Stoic preacher, as well as the Christian, finds it necessary to repeat himself in slightly different forms, and we must not look for a sharp distinction between ordo quis statur et humana quae parte locatus est in re, between quidnam vicarii victus et quem te deus esse iussit.

68. quis = qui. So 1, 63. G., 105; A., 21, 1, a.—qua et unde: where (how) it lies and from what point to begin, 'where to take it' (Conington). Herm.'s quam is not so good.—metae flexus: 'turn round the goal.' The difficulty of rounding the goal in a chariot-men is notorious. See II, 23, 500 foll.; Sop., El., 720 foll., and the commentators on Plato, Io, 537. With the expression metae flexus Jahn comp. Stat., Theb., 6, 438; flexae—me­tae. Mollis, 'gradual,' 'easy.' So Caes., B. G., 5, 9: molle litus, of a gently sloping shore.

69. quid modus argento: The Sixth Satire deals with a similar theme.—quid fas optare: the argument of the Second Satire.—asper nummus: 'coin fresh from the mint,' 'rough from the die,' Scarr, Nero. 44. So Jahn. Others consider this distinction too subtle, and make a, n. simply equivalent to 'coined silver,' as opposed to 'silver plate,' argentum. Conington suggests the meaning, 'What is the use of money hoarded up and not
circulated (fritus)? Comp. Hor., Sat., 1, 1, 41 foll., 73: nescis quo velatium numquam? quem probavit summum?

70. carisque propinquâque: Hor., Sat., 1, 1, 83.

72. locutus: 'posted,' vircellus: 'a military metaphor' (Arkin, Diss., 1, 9, 16; M. Anton., 11, 13).—humanus: 'humanity,' intem homines.

73. disce, nec invides: sic, discere, according to Jahn. Hic te quaqua sit ingens, Caesar | invides, Lucan. 2, 580, like quoniam: mi

75. et piper et pernas: The piper is not the Indian, but the inferior Italian (Plin., H. N., 12, 7, 4: 16, 32, 50) (Meister). Perne, a stock present. Comp. sicae pecus aureus et ran | pell

76. menta: 'spat,' cheap sea-fish of some sort. 'You have not yet come to the last sprat of the first barrel!' (Conington).—defecit: As non quod, more commonly takes the Subjective, the shifting to the Subjunctive from the Indicative, after nec invides, is not strange. G., 541, R. 1; L., 6, 1, d, R.

77-85. The discourse is cut short by a military man, who, with the dogmatism of his class (vieux soldat, vieille tête), sets down all philosophers as a pack of noodles. The lines of the picture which he draws are familiar to every student of manners. Persius hates the military cordially (comp. 3, 189-191) as the most perfect specimens of developed animalism, and consequently most antipathetic to a philosopher. See Nisard, Études sur le Poète Latin [1, 3, ed. 273-377; Martha, Moralisten Römern, p. 141]. Horace merely glances at the education their sons received; as contrasted with that given him by his father, in spite of narrow means, Sat., 1, 6, 73. Juvenal has an entire satire on them (10), in which he complains of their growing power and exclusive privileges, but without any personal jealousy' (Conington). Persius is so bookish that I suspect Greek influence. Comp. corphus esparragorum, ob' hunc plaurus teos, | nilesos tívno at, Menand., fr. 711 (4, 277 Meinh.). See Introd., xx.

77. de gentes: G., 671, R. 5; L., 50, 2, e, R. 1. Gente,'tribe,' 'crew.'—hirca: 'Rammish' is not too strong, opposed to unguentárum in a fragment of Sen., ap. Gell., 12, 2, 11 (cited by Jahn). The unsavory soldier and the perfumed dandy are alike foes to the simplicity of the Stoic school. Your old soldier prided himself on his stench, as would appear from the dainty anecdote in Plutarch, Mor., 180 C: οτ' εισελθεις μετα το ταξιδε των υπερηφανικων, αυτις γαρ γην των γρασσων αυθην υποηφάνη.—centurionum: The rank is higher, but the intellectual level is that of the typical German Wachtmeister.

78. Quod sapio satiis est nihil: Jahn (1888); Quod satiis est sapio nihil, Jahn (1843). Here. With the latter reading the words quod satiis est = satiis must be taken together, and a little more stress is laid on satiis. The general sense is the same. Comp. Plato, Phaedr. 242 C: διανυ φησεν ηματω των χρησκων μονο ναν ισχος, with a very different tone.—non ego: 'no—not I.' See 1, 45,—euro: 'care,' i.e., 'wait.' See 2, 18.

79. Arcesilas: Arcesilas, the founder of the New Academy, flourished about 300 B.C. His great advance on Socrates was his knowing that he did not even know that he knew nothing, Cic., Acad., 1, 12, 45. Solon flourished about 600 B.C. Our hircose friend is made to jumble his samples.—aerumnos Solonos: Notice the contemptuous use of the Plural. Aerumnos, exacclamatur, 'God-forsaken;' 'poor devil,' is a strange epithet for Solon, but we have to do with an ignoramus and a jolter-head.
NOTES.

80. obstipo capite: 'with stooped head,' 'bent forward.'

81. exporrecto trutinantur: 'Mad dogs do not bark.'

83. aegroti veteris: A medical term. Comp. Pers., Pers., 2, 5, 13.—necscio quid: G., 469, R. 2; A., 67, 2, 6. Quid is the Accusative of the Inner Object. 'I have a strange fluttering at my heart.'

86. his: Abl. Conington makes it a Dative, and cites an evident Abl. to prove it.

Satire III.

Sat. 2, 8, 83: ridetur, fietis rerum.—multum: with toro, according to John.

87. Conington notices the grandiloquence of the line. 'Cloth of frize' is often 'matched' with 'cloth of gold' in Persius.

88. impansae: 'curling nostrils.' The mob laughs, the soldiers snicker. The listening rabble is frankly amused. The crew to which the centurion belongs sneer too much to laugh out. Or perhaps the poet makes the distinction between the general ridere (rhâi) and the mocking laughter of ochiârâo (orôiârâi).
tumidique lavemur, praesens, cum tu deponis amictus contraction. — ego resto, si Perse savait rire, So mem pro cute pellem. bly' (Conington).—Future makes it more distinctly a supposed case. Ep., 122, 6,—he drinks (1843) reads P 5, 135. and not uncommon. See the humorous epigram, flagon of moderate thirst is a flagon 'of moderate swallow,' as Conington renders it. The personification of the flagon is old modice sitiente lagoena: pares Juv., 5, 32: rich friend, rather than that of a large dealer. Casaubon com­ night comes without a chill, he fancies that he is safe. mon semitertian, whereas he has the quartan. When the third _96. At tu deterius: Le trait est comique. Cce serait de la gauchis, si Porè savait rire, Nisard.—ne se milh tatur, etc.: Proverbiai. So Hon, Sat, 2, 3, 88: ne sis patrius salvi. 97. iam pridem sepeli: Comp. Omnes compend. Felices! Nunc ego recto, Hon., Sat, 1, 9, 28. Sepeli for sepelli (sepelle), a rare contraction. — turgidus hic epulis: Hon., Ep, 1, 6, 61: crudi tumidique lavemur, and comp. Juv., 1, 142 seqq: penea tamen praesens, cum tu deponis amictus | turgidus et crudum pavonem in

106. besterni Quirites: *Citizens of twenty-four hours* standing (Conington); slaves left free by him. Hence *capite induto*, with the *pillem* 'cap of liberty' on. The winding up of the man reminds one of *Petronius*, 42: *hinc elatus est, planetus est optime, manuassist aliquot.*

107. Persius hauls out his man-of-straw, his souffre-douleur, and makes him talk.—*Tange venas*: *Feel my pulse,* the regular expression, as in *Seneca*, Ep., 22, 1: *vena tangendo est.* —*miser*: Comp. v. 15. 'You're another!' —*Poor creature yourself* (Conington).—*ponē in peectore dextram*: If you are not satisfied with my pulse, put your hand on my heart.

108. nil calct hic: After some hesitation, I have given the whole passage from *Tange miser* to *non frigent* to one person, who anticipates the verdict of the monitor by *nil calct hic* and *non frigent.* 'You must admit that my heart is not hot nor my feet cold.' At the same time the very clearness is an objection.

109. Visa est si forte: On the form of the conditional, see G., 569; A., 59, 2, 5. On the obvious thought, see 2, 52 foll.; 4, 47.

110. rite: 'regularly.' —*positum est*: 'served up.'

111. *durum holus*: 'tough cabbage,' 'half boiled' (Przer).—*populi* (= *plebeia cribro*: 'A coarse, common sieve.' Hence *p. c. dextus fervens,* 'coarse-bolted flour,' the *pesis secondus* of Horace, Ep., 2, 1, 128, the 'seconds' of the modern miller. The ancients were very dainty in this article. The parasite in *Aulus* (1, 21, 2) expresses his disgust at the *doros* in *áyōpae.*

112. putre quod hand decent: The Relative with the Subjunctive is parallel with the Adjective. G., 438, R. Comp. 1, 14. *Haud decent,* 'it won't do,' 'it won't answer.' —*plebeia beta*: The beet is a vulgar vegetable, *Mart.,* 13, 13 (Jahn). The irony is evident, as the beet is proverbially tender. See Dictionaries, s. v. *betaria.*

115. excussit: *Excutere aristas* seems to be a vulgar expression, like the English 'raise a goose-skin, goose-flesh, duck-flesh.'

—*aristas* = *pilos.* Jahn refers to *Varro*, L. L., 6, 49.—*timor albus*: See note on *P.,* 4.

116. *face supposita*: The heart is the caldron and passion the fire-brand.

118. *Orestes*: the typical madman.

FOURTH SATIRE.

*The theme of this Satire is contained in the closing verses. It is the Apolline λάθεις σωτήρι. Want of self-knowledge is the fault which is scourged. The basis is furnished by the Platonic dialogue, known as the First Alcibiades, and the characters are the same. The person lectured under the mask of Alcibiades is a young Roman noble, in whom commentators of a certain school have recognized the familiar features of Nero.*

**ARGUMENT.**—Socrates is supposed to be addressing Alcibiades. You undertake to engage in politics? You rely on your genius, do you? What do you know of the norms of right and wrong, you callow youngster? What do you know of the subtle distinctions of casuistry, that you undertake to say what is just and what is unjust? You have a godly outside, but that is all, and you are fitter for a course of hel­lobe than for a career of statesmanship. What is your end and aim in life? Dainty dishes and basking in the sunshine? The first old crone you meet has the same exalted ideal. Or do you boast of your descent? You praise your lineage, you trumpet forth your beauty, just as your market-woman cries up her greens (1-22).

You do not know yourself. Who knows himself? Every one sees his neighbor's faults, no one his own. You sneer at the curmudgeon who groans out a health over the sour stuff he gives his laborers on a holiday (33-39). And while you make mock at him, some fellow, who is standing at your side, nudges you with his elbow, and tells you that you are as bad as he, though in another way (39-41). And so we give and take punishment. This is our plan of life. We hide our faults from ourselves. We get testimonial from our neighbors to impose on our own consciences. Awake to righteousness! Put your goodness to the test! If you yield to the temptation of covetousness, of lust, in vain will you drink in the praises of the rabble. Reject what you are not. Let Rag, Tag, and Bobtail take away their tributes. Live with your­self and you will find out how scanty is your moral furniture (42-53).

Jahn regards this Satire as the earliest of the six, and it certainly shows even greater immaturity than the others. The well-known indi-
viduality of Socrates is coarsely handled, the irony lacks the subtle play, the miscellanea good-nature of the great Athenian; and though the glaring anachronisms may be defended by such exemplars as Horace (notably in Sat., 2,5), there is all the difference in the world between the sly humor of the older poet, who peeps from behind the Greek mask and winks at the Roman audience, and the grim contortions of the beardless representative of the bearded master.

The indecency of a part of the satire is considered by Teuffel a valid objection to the view taken by Jahn, but the imagination of early youth and the experience of corrupt old age often meet in disgusting detail, and the obscenities of bookish men are among the worst in literature. Add to this the peculiar views of the Stole school as to the corruption of the flesh (2, 63), and the consequent Stoic tendency to degrade the body by the most contemptuous representations of physical functions, and we can the more readily understand how Marcus Antoninus, the purest character of his time, should have besmirched his Meditations with passages which lack a parallel for their crudity; and why Persius, the poet of virginal life, should have outdone the presegrandia senex of Attic comedy in the coarseness of his expressions.

1-22. Socrates exposes the incompetence of Alcibiades for affairs of state, his lack of ethical training, his need of a just balance, his grovelling views of life, his puerile pride in his ancient family and in his handsome face. Socrates and Alcibiades were contrasts so tempting that dialogues between them were favorite philosophical exercises.

1. rem populi = rem publica;—tractus? On the form of the question, see G., 455; A., 71, 1, R. Comp. Plato, Alc., p. 106 C: 'anastoi γίγεναι συμβολήν 'Αθηναίων ἐν τῇ ἀκρόπολις,' and further, p. 118 B, and Conv., p. 216 A. — barbatum: The beard was the conventional mark of the philosopher in the time of Persius; it is an anachronism in the case of Socrates, who lived before shaving was the rule and the beard a badge. However, the custom was old in Persius’s day, and the slip is slight. So Plato’s long beard is noticed by Persius (Pretor) is degraded to slang. ‘Your bosom’s lord biddeth you wave a hush profound.’—decendo tacenda:—for the expression. For the sense, Conington comp. Aeschylus, Cho., 582: σαύρος ἢρων ἢ και λέγει τὰ καίνα. In Horace it means ‘all sorts of things;’ here, ‘what you must say, what leave unsaid.’

2. sorbitio: ‘draught,’ ‘dose.’ So Sen., E. M., 78, 85.—tollit = sustulit. A solitary Historical Present with a relative is harsh to us for all the examples and all the commentators.


4. sellicet: ‘in the case of Socrates, who lived...’—ingenium et rerum prudentia: ‘wit and wisdom.’ Prudentia may be translated ‘knowledge,’ and rerum ‘world,’ ‘life,’ but not necessarily. See 1, 1. — velox: Predicative (Schol.), ‘have been quick in coming’ (Conington).


6. commota fervet bile:—for you may

7. fert animus:—for you may

8. maiestate manus:—for you may

9. puta:—for you may

10. scis etenim, etc.; and (well you may) for you know how,
etc. On vev, see 1, 53; on elenin, 3, 48. Comp. Plato, l c. 110 C: οὐο ἂν ἐκατασχέω καὶ ποίην ὢν, ὡς λέον, ἀλλ’ ἀκολούθοι καὶ ἀλλα. It may be necessary to observe that all this is sarcasm. Conington takes it literally, and considers these statements as so many concessions. — gemina lance = geminis lanceae. Comp. Ov., A. A., 9, 644: geminae pos.

11. anepitp: *waverings* — rectum discerns: 'You can distinguish the straight line when it runs among crooked lines on either hand — ay, even when your square with twisted leg is but a faulty guide.' The straight line is virtue, the crooked lines are vices. The difficulty of picking out the right course is much enhanced when the rule by which we go is itself warped— that is, 'as Casaubon explains it, when justice has to be corrected by equity.' The regula here is not the regula of 5, 38, but the norma, or carpenter's square.

12. petis es: See 1, 56. — theta: ω, the initial of ἡταρος, was the mark of condemnation used in the time of Persius, instead of the older C (condemnus). It was also employed in epitaphs, in army lists, and the like, for deceased. 'Translate 'black mark.'

14. quin desinis: See 2, 71. — tu: The cision of the monosyllable is harsh (Jahn). See 1, 51, 66, 181. — igitur: 'If all this is so, why then—.' Comp. the indifferent ipse ipse (ita) of 1, 98. — summa pelle decorus: Hon., Ep., 1, 16, 45: Introrem turpem, speciosum pelle decorae.— nequiquam: 'because you cannot impose on me.' Comp. 3, 30 (Conington).

15. ante diem: *before your time.*— blando caudam iactare popello: Cassabon thinks that a peacock is meant, Jahn suggests a horse. The Scholiast says that the image is that of a (pet) dog. Pelle decorae would not apply to the peacock, nor very well to the horse. It does apply to Alcibiades as the lion's whelp of Pelle decorus, Ran., 1431. Comp. the famous description in Aesch., Agam., 725 (Diidorus). The comparison of politicians with lions is found also in Plato, Gorg., 483 E. The only difficulty lies in blando popello, but petting implies blanditiae on both sides. 'The dog fawns on those who caress him' (Conington).— popello: contemptuously, 6, 50; Hon., Ep., 1, 7, 65.

16. Anticyras: There were two towns of that name, one on the Malian Gulf, the other in Phocis; both famous for their helbore, but especially the latter. The town for its product, after the pattern of Hon., Sat., 2, 3, 83; A. P., 300 (Jahn). 'The Plural is the familiar poetic exaggerative. — meracae: 'undiluted,' 'without a drop of water.' Hon., Ep., 2, 2, 137: capilli helboreae mercurum glaucaque meracae. On the use of helbore as a preparative for philosophy, comp. the well-known experience of Chrysip- pus: οὖ δὲ θαματίζετε σωφρόνι, ἵνα μὴ τρία ἀρχαῖα ποι Ἀλκηδόνην τριχ, Lit-cias, Vit. Auct., 23, 1 (3, 854 R.). — melior sorbore = qui multos sor- bores (comp. qui quasi Persae multos perirent, Hon., Od., 1, 2, 22).

17. summa boni = summum bonum.— ucte patella: 'rich dishes.' Comp. 8, 102. The reference to a sacrificial dish (8, 36) is less likely. As the character of Alcibiades is not kept up with any care by Persius, it is hardly worth while to note that he was a most sensitive gourmet, as is shown by the curious anecdote, Teles ap. Str., Flor., 5, 67. — vixisse: The Perfect with intention. G., 275, 1; A., 58, 11, e. 'To have the satisfaction of having lived on the daintiest fare,' so that you may say when you come to die, vixi durn vixi bene. Comp. Sen., Ep., 23, 10: Id aquae ad est ut saturatis vicinbanus.

18. eurata cuticula sole: with reference to the opristia or insolation. Comp. Juv., 11, 208: nostra habitur eurnum cuticula cuticula solem. What was a matter of hygiene became a matter of luxury. The sun-cure has been revived of late years. Curare cuticulam, cutum, pelliculam is commonly used of 'good living' generally, 'taking very good care of one's dear little self.' See Hon., Ep., 1, 2, 29, 4, 15; Sat., 2, 5, 38; Juv., 2, 105. — inae: iunctae: — iunne: 'Irresistent et exprobrantia formula,' Jahn, who gives an overwhelming list of examples (comp. Hon., Ep., 1, 6, 17; 2, 2, 76). The usage requires it to be connected with sileta.

'Go on, then, and blow as you have been blowing.' Singla in this sense is quite as 'low' as our Americanism. Persius has the aristocrat's contempt for superfine language, and by a natural reaction falls, not unfrequently, into slang. Jahn compares 5, 13 and 3, 27, and the Greek proverbial expression θησαυρος τλ αμεθαμίστη adlocutio 4to. Add Menand., fr. 906 (4, 187 Meila): ἐνε ἀληθινῶν δόγοις οἱ πράσας γάρ ἰδιναι τοι φθενεῖς γάρ ἵνα ταῖς µῆλαις. 'Mouth it out' (Conington), 'spleent it out' (Maclean).

20. Dinomaches: The mother of Alcibiades came of the great
house of the Alcmaeonidae, and it was to her that he owed his connection with Pericles. The Gen. without, flos (G., 380, R. 3; A., 30, 1, b) is rare in the predicate.—candidus = pulcher, Comp. 8, 110. The beauty of Alcibiades is well known, PLAT., l.c. p. 104 A.—
edo: edo; an ironical concession.
21. dum ne: Comp. G., 375; A., 61, 3. Final sentences are often elliptical (comp. note on 1, 4). 'Only you must admit that,' etc.; dum ne neges deterius sapere.—pannucia: Here not 'ragged,' but 'shrivelled.' Comp. MART., 11, 46, 3.—Baucis: The name is copied from the Baucis of OVID, Met., 8, 640, the wife of Philemon, the Joan of the antique Darby; a poor woman, who had a patch of vegetables. The ancilla quae agraete hokus vendobat, in PETRON., 6, is a similar figure.
22. bene: with discincto, according to Jahn, who compares benum mirae, 1, 111. Mr. Pretor says that if thus combined, 'bene is weak and adds nothing to the picture.' He forgets that there is such a thing as being male discinctus. Comp. HOM., Sat., 1, 9, 132: discincta tunica fugiendum est ad pote node. If bene is combined with cinctatus, it must be used in its mercantile sense with vendere, cunctare being equivalent to canto vendere. 'When she has cried off her herbs at a good figure.'—discincto vernae: Vernna, of itself a synonym for all that is saucy and pert, is heightened by discinctus, for which see 3, 31.—ocina: 'basil,' 'watercress,' or what not, stands for 'greens' generally. Jahn thinks that it was an aphrodisiac, referring to EUTUL., fr. 53 (3, 229 Mehn.). PERSIUS, as we have seen, delights in picturesque detail, and his comparisons must not be pressed. Alcibiades cries his wares, just as the herb-seller cries hers. So the 'apple-woman' or 'orange-girl' in modern times might be selected as the standard of a rising politician, hawking his wares from hustings to hustings, from stump to stump. The far-fetched interpretation that ocina cunctare = convivio ingens, because, as PLINY tells us (19, 7), 'basil is to be sown with curses,' may be mentioned as a specimen of the way in which the text of our author has been smothered by learning.
23-41. The satire becomes more general. No one tries to know his own faults; each has his eyes fixed on his neighbor's short-comings. Take some rich skinfoil, and, as soon as he is mentioned, the details of his meanness will be spread before us. And yet you are as great a sinner in a different direction. Comp. M. AUST., 7, 71: γελάων λοιπὸν τὰν μὲν ἀρετὴν κατὰ πάντα σέ καὶ ἐνακτάντο ἢπ. τιμὴν ἀνανάκτων φέρεων ὑπὲρ δίκαιουν.
23. Ut: hanc.—In sese descendere: 'go down into his own heart.' The thought is simply nescere et ispsum. The heart is a depth, a well, a cellar, a sea. This is not the receptacle in te ipsum quantum potes of SEXT., Ep., 7, 8. Comp. M. AUST., 4, 3. Still less is it Mr. Pretor's 'enter the lists against yourself,' which would make 'self' at once the arena and the antagonist.
24. spectatur: The positive (prisci) must be supplied from the preceding negative. Comp. G., 446, R.; M., 462 b.—mantica: According to the familiar fable of Aesop (PRIAED., 4, 10), each man carries two wallets. The one which holds his own faults is carried on his back; the other, which contains his neighbor's, hangs down over his breast. Comp. CATUL., 22, 21: sal non videmus mantica quod in erga est. PERSIUS reduces the two wallets to one. Each man's knapsack of faults is open to the inspection of all save himself.
25. quaeletur: G., 350; A., 60, 2, ā; ipse: āv το. PERSIUS gets away from Socrates and Alcibiades into a land of shadowy second persons. One of these is supposed to ask another whether he knows a certain estate. The casual question leads to a caustic characteristic of the owner, which is interrupted by another indefinite character, who quotes an ignota aliquis, and the general impression at the close is that every body is violently preached at except the son of Dinomache, with whom we started.
—VETTIDIUS: With the characteristic of Vettidius, comp. HORMIGNE'S Arvides (qui cognomen, Sat., 2, 55), and the ἀνελεκτέρις and the μελακάρεα of THEOPHRASTUS.
26. Curibus: in the land of the Sabines, the land of frugal habits. Comp. 6, 1.—milium errat: So Jahn (1898). Milium is trisyllabic, as in HORN., Epod., 16, 31. Herrman, oberet; John (1843), oberet. The expression is proverbial: quantum milvi vosco, PETRON., 37. Comp. JUV., 9, 55.
27. dis iratis genioque sinistro: Comp. HORN., Sat., 2, 8, 3: iratis nusus paries dis atque poesis. A substantive expression of quality without a common noun is rare in Latin as in English (M.,
287, Obs. 3), but not limited in time. See Dräger, Histor. Syntax., § 236. 'The aversion of the gods and at war with his genius,' his 'second self,' who 'delights in good living;' quia genus laude eruscit quandam pataetere (Jahn).

28. quandoque = quandocumque, as Hor., Od., 4, 1, 17. 3, 34. — pertusa = porcia, according to Jahn; 'roads and thoroughfares' (Conington); = salutis, trita, Heim., which seems more natural.

— complita: The expression is meant. Comp. Cato, R. R., 5, 4: Rem diciem non complitatibus in compito [silius] ne faciat. It was one of the forei concepsiones, held in honor of the Lares complitatia on or about the 3d of January. It is said to have been instituted by Servius Tullius, and restored by Augustus (Suet., Aug., 31), and was observed with feasting. Comp. Cato, R. R., 5, 7, and uesta complatio. ANThOL. Lat., 2, 246, 27 B. n. 105, 27 M. So Pretor, after Jahn. With compilato comp.Greek πάρος, path.— ficit: The suspension of the yoke symbolizes the suspension of labor. The yoke stands for the plough as well, ThUll., 2, 16.

29. metuens deradere: See 1, 47. Comp. Hor., Sat., 2, 4, 80: metuentis reddere uelum. — limum: 'the dirt' on the jar. Comp. sie gravis sereni cornes avem coadusat, Hor., Sat., 2, 4, 80. The Scholiast understands 'the seal.'

30. hoc bene sit: The formula in drinking a health. Comp. Plaut. Pers., 5, 1, 20. Here used also as a kind of grace.— tunicatum caepe: καλελωρον κρυμμαν (Casaubon). Tunicatum caepe, 'bulbous or coated onion,' as opposed to the acetum porrum, or 'chives' (Pretor). It may be going too far to exclude spitha orcutia from Persius, but he certainly uses them sparingly. Tunicatum is commonly understood to mean 'skin and all,' as we say of a potato, 'jacket and all.' Comp. Juv., 14, 153: tunicam mibi nato invisi. But as the skin of an onion is not very 'filling,' and as tunique may be used in the sense of 'coat' or 'layer,' the slight change to tunicatum—'layer by layer'—has suggested itself to me. It is not a whit more exaggerated than Juvenal's filum sectitum numerata includere porri (14, 133).

31. farrata olla: 'porridge-pot of spelt,' an every-day meal with others, holiday fare with these unfortunates, hence planderabilis. The AbL of Cause. Farratam ollam (Jahn [1843] and Hermann) may be defended by Stat., Silv., 5, 8, 140 (cited by Jahn): fraterm planeris Therapnae, but there is danger of the miser's eating it.

32. pannosam: 'mothery.' Every word tells. It is not wine, but vinegar; it is not even good vinegar, but vinegar that is getting flat; it is not even clear vinegar, but the lees of vinegar; and not even honest lees, but mothery lees.— morienisis: 'Dying vinegar' is not so familiar to us as 'dead wines.' Comp. Mart., 1, 28, 5.—acetis: Comp. fave rus acetis, Mart., 11, 56, 7.

33. Picture of a sensualist.— figus in cufe sollem: chrysanor, 'fix the sun in your skin;' let the sun's rays pierce your skin,' instead of libero, compito solam, Juv., 11, 203 (quoted above, v. 18), and Mart., 10, 12, 7; or the more prosaic sole uii, Mart., 1, 77, 4.

34. cubito tangat: an immemorial familiarity. Examples range from Homer, Od., 14, 485 to Aristæn., 1, 19, 27. Persian has in mind Hor., Sat., 2, 5, 42: nonne uides (aliquis cubito studeat prope tangere) inquit, etc.

35. acre despumat: 'empty acrid spittle,' sc. on you. Others read in mores with Jahn (1843). Jahn (1865) reads with Hermann, III mores. Of course it is impossible to analyze this spittle, which follows to the end of v. 41. See the Introduction to the Satire. 'Persian,' as Quintilian says of Horace, in quibusdam solim interpretari (1, 8, 6). This is one of the passages that called down on our author the rebuke of that verecund gentleman Pierre Bayle: Les Satires de Perse sont dévergondées.

42-52. Such is life. We hit and are hit in turn. We disguise our faults—our vulnera vitæ—even from ourselves, and appeal to that common jade, common fame, for a certificate of health. But temptation reveals the corruption within. You are guilty of avarice, lust, swindling, and the praises of the mob are of no moment. Be yourself. Examine yourself, and know how scantily furnished you are.

42. caedimur, etc.: Hor., Ep., 3, 2, 97: caedimur et totidem plagis consimilium hostem (Casaubon). The resemblance here, as often elsewhere, is merely verbal, as in Horace 'the passage of arms is a passage of compliments' (Conington).—praebe: 'expose,' 'present.'
NOTES.

43. vivitur hoc pacto: Negatively expressed non aliter vivitur. In other words: hoe est condicio vivendi, Hor., Sat., 2, 8, 65, which Casaubon compares. 'These are the terms, this the rule of life.'—sic novimus = nolam est (Jahn). 'So we have learned it.' This is its lesson.—illa subter: G., 443, R. 3. The danger of the wound is well known.

44. caecum: 'hidden.'—lato balteus auro: The baldric covered the groin, and was often ornamented with bosses of gold. Comp. Varr., Aen., 5, 319: lato quum circunplectitur auro balteus. This broad gold belt is the symbol of wealth and rank.

45. ut mavis: Ironical. Hor., Sat., 1, 4, 21.—da verba: Comp. 3, 19.—decipe nervos: 'cheat your muscle.' 'cheat yourself into the belief that you are sound,' and certainly self-deception seems to be required by the context. Otherwise decipe nervos might be considered as equivalent to negligent robur, pro sanum te invita, sanam te fugie.

47. non credam: G., 455; A., 71, 1, R.—improb: The improbatus is hard-headed as well as hard-hearted. Comp. plocuneticus improba notus—veliquit, Juv., 6, 86.

48. amarus: Jahn reads amorum in his ed. of 1843, but was sorry for it. In 1888 he reads amarum, and punctuates so as to throw it into the grave of the next line.

49. si putet: A verus conclamatus (Jahn). The old explanation makes this passage refer to exorbitant usury. The putat here meant is supposed to be the one mentioned by Hor., Sat., 2, 6, 13—the putat Libonis, situated near the praetor's tribunal, and on that account a favorite haunt of usurers, who would naturally have frequent occasion to appear in court. Comp. the poplar-tree, which was the rendezvous of a certain 'ring' of contractors in Athens, Andoc., 1, 133. Local allusions of this kind are the despair of commentators; the putat is, after all, as mysterious as a 'corner' to the uninitiated, and we can only gather that putat flagellare is slang for some recondite swindling process, which required a certain amount of knowingsness (hence cautus). Conington renders, 'flog the exchange with many a stripe.' We may Americanize by 'clean out, thrash out Wall Street.' The Neronians, Casaubon at their head, understand the passage as referring to Nero's habit of going out at night in disguise and maltreating people in the street—see Tac., Ann., 13, 95; Suet., Nero, 28—and cautus is supposed to allude to the measures which he took for his personal safety.

50. bibulas donaveris aures: The student is by this time familiar with Persius's way of hammering a familiar figure into odd shapes. If ears drink in, then ears are thirsty; if they are thirsty, then they tinkle; and if you can give ear, you can bestow ears. 'In vain would you have given up your thirsty ears to be drenched by the praisers of the mob.' Donavesius, Per. Subj., παραγωγικός εν εις τη ση σαραντή. Future ascertainment of a completed action. G., 271, 2.

51. cerdo: A plebeian proper name. Conington translates the 'Hob and Dick' of Shakespeare's Coriolanus. The common rendering, 'cobbler,' is a false inference from Mart., 3, 59, 1; 99, 1.

52. tecum habita: Comp. 1, 7.—noris: The punctuation of all the editors makes noris an Imperative Subjunctive. Still a kind of condition is involved = si habites, noris. G., 594, 4; A., 60, 1, 8. One of the most threadbare quotations from Latin poetry.

FIFTH SATIRE.

The theme of the Fifth Satire is the Stoic doctrine of True Liberty. All men are slaves except the philosopher, and Persius has learned to be a philosopher—thanks to Cornutus, to whom the Satire is addressed. Compare and contrast Horace's handling of a like subject in Sat., 2, 3. In Teuffel's commentary on his translation of this Satire, the matter is briefly summed up in these words: Horace is an artist, Persius a preacher. See Introd., xxvi. Comp. also Hor., Sat., 2, 7, 46 seqq.

Argument.—Persius speaks: Poets have a way of asking for a hundred mouths, a hundred tongues, whether the theme be tragedy or epic.—Cornutes: A hundred mouths, a hundred tongues! What do you want with them? Or, for that matter, with a hundred guilders either, to worry down the tragic diet which other poets affect. You do not pant like a bellows, nor croak like a jackdaw, nor strain your cheeks to bursting in the high epic fashion. Your language is to be the language of every-day life, to which you are to give an edge by skilful combination. Your utterance is modest, and your art is shown in rasping the unhealthy body of the age, and in impaling its faults with high-bred
for as well to-morrow. To-morrow! 'Next day the fatal precedent

rallied. Be such your theme. Let others sup full with tragic horrors, if they will. 'Do you know nothing beyond the frugal luncheon of our daily food (1-18).

Pimensus: It is not my aim to have my pages swollen with 'Bubbles from the Brunnen of Poesy.' We are alone, far from the madding crowd, and I may throw open my heart to you, for I would have you know how great a part of my soul you are. Knock at the walls of my heart, for you are skilful to distinguish the solid from the hollow, to tell the printed streets of the tongue from the strong masonry of the soul. To this end I thin would ask—and ask until I get—a hundred voices, to show how deeply I have planted you in my heart of hearts; to tell you all that is past telling in my most being (19-20). When first the purple garb of boyhood withdrew its guardianship, and the amulet—no longer potent—was hung up, an offering to the old-fashioned household gods, when all about me humored me, and when the dress of manhood permitted my eyes to rove at will through the Subura with all its wares and viles, what time the youth's path is doubtful, and bewilderment, ignorant of life, brings the excited mind to the spot where the great choice of roads is to be made—in that decisive hour I made myself son to you, and you took me, Cornutus, to your Socratic heart. Where my character was warped, the quiet application of the rule of right straightened what in me was crooked. My mind was constrained by reason, wrestled with its conqueror, and took on new features under your forming hand. How I remember the long days I spent with you, the first-fruits of the festal nights I plucked with you. Our work, our rest we ordered both alike, and the strain of study was eased by the pleasures of garb of boyhood withdrew its guardianship, and the amulet—no longer potent—was hung up, an offering to the old-fashioned household gods, when all about me humored me, and when the dress of manhood permitted my eyes to rove at will through the Subura with all its wares and viles, what time the youth's path is doubtful, and bewilderment, ignorant of life, brings the excited mind to the spot where the great choice of roads is to be made—in that decisive hour I made myself son to you, and you took me, Cornutus, to your Socratic heart. Where my character was warped, the quiet application of the rule of right straightened what in me was crooked. My mind was constrained by reason, wrestled with its conqueror, and took on new features under your forming hand. How I remember the long days I spent with you, the first-fruits of the festal nights I plucked with you. 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Our work, our rest we ordered both alike, and the strain of study was eased by the pleasures of
Here the dialogue is dropped. We leave Dama, whose personality has been getting fainter all the time, and are treated to a series of more or less dramatic scenes in illustration of the Ruling Passions.

So Avarice and Luxury dispute about the body and soul of an un-Stoic slave (152–159).

A Lover tries to break the chain that binds him to an unworthy mistress (161–170).

Another is led captive by Ambition at her will (176–179).

Yet another is under the dominion of Supersition (180–188).

But why discourse thus? Imagine what the military would say to such a served of doctrine. I hear the horse-laugh of Pulfennius, as he bids a clipped dollar for a hundred Greek philosophers—a cent apiece (189–191).

This Satire is justly considered by many critics the best of all the productions of Persius, as it is the least obscure. The warm tribute to his master Cornutus may have had its share in commending the poem to teachers, who, of all men, are most grateful for gratitude. But apart from this revelation of a pure and loving heart, the peculiar talent of Persius, which consists in vivid portraiture of character and situation, appears to great advantage in this composition. True, the introduction is not wrought into the poem, and the poet's discourse is too distinct—appears to great advantage in this composition. True, the introduction is not wrought into the poem, and the poet's discourse is too distinct—

1-4. Persius: Oh for a hundred voices, a hundred mouths, a hundred tongues.

1. Valibus hic mos est: Comp. Hor., Sat., 1, 2, 36: regibus hie mos est. Valibus, with a sneer. See Proel. 7.—centum sibi poscere voce: Examples might be multiplied indefinitely from Homer to Charles Wesley. Comp. II., 428: oie' il miu bia muv glawman, eis e te phr' di uir; and Verg., Aen., 6, 623: non nisi si lingua centum sint oraque centum; also Georg., 2, 43; Ox., Met., 8, 532. Conington burlesques the passage by translating poscere 'put in a requisition for;' and optare 'bespeak.' By such devices humor of a certain kind might be extracted from elegies, and Vergil be made 'to put in a requisition for Quintilius at the Bureau of the Gods,' Hor., Od., 1, 24, 12.

3. seu ponatur: The mood after seu—seu is determined on

SATIRE V.

general principles (A., 61, 4, 6). In practice, however, the Indicative is more common (G., 597, R, 4). The Subjunctive is to be explained by G., 666 (see last example), and A., 66, 2.—ponatur.—proponeatur (Cic., Tusc. Dis., 1, 4, 7). Comp. Sat., 2, 7, 31.: aut: G., 460, R: A., 71, 2.—robusti carminis officia: 'dumplings of substantial poetry, ' lumps of solid poetry' (Conington). Offa is a
NOTES.

dumpling of meal or flesh. Comp. APUL., Met., 1, 3, on the chokiness of a certain *pelenae causae* affilia grandior.

6. *ingeris*: ‘ cram.’ The whole passage is intended to be coarse. ‘What great goblets of stuffling song are you cramming yourself with, that you require a hundred throats to strain them down?’ Others understand: *ingeris* sc. *gojulo*. See v. 177.—


7. *grande*: See 1, 14—*loecuturi*: See 1, 100. *nebulas*: John is reminded of HOR., A. P., 230: *nubes et inania orquet*. Observe that *legunto* suggests the culinary figure below. The mists represent the vegetables, Procne and Thyestes furnish the meat.—

`Helicone: See Prologue. Persius is as intensely Roman in poetic practice as he is Greek in philosophic theory.—*legunto*: The Imperative, instead of the Subjunctive, gives the tone of an edict or of a cookery-book.`


9. *Glycon*: Glycon was a stupid actor of the day, who could not understand a joke. The Neronians have made the most of the fact, as reported by the Scholiast, that G. was manumitted by Nero, who paid his half-owner Vergilius 300,000 sesterces for the fact, as reported by the Scholiast, that G. was manumitted by Nero, who paid his half-owner Vergilius 300,000 sesterces for his share. So, for instance, Lehmann (De A. Persii Satire Quinta, p. 17), who has nosed out all manner of subtle Neronian flavors his share. So, for instance, Lehmann (De A. Persii Satire Quinta, p. 17), who has nosed out all manner of subtle Neronian flavors

10. *coquitur dum*: When the action with *dum*, ‘while,’ is co-extensive with the action in the leading clause, the limit may be expressed by *untill*, ‘while it is smelting’—*until it is smelted’—`

`massa: See note on 2, 67.`

11. *folle*: The wind is squeezed ‘ with ’ or ‘ in ’ the bellows rather than ‘ from ’ the bellows. The Scholiast notices the Horatian reminiscence, SAT., 1, 4, 19: *at tu conclusus hirtius follibus aurus* | *nique laborantes, dum fervum mollit ignis* | *ut mavis, imminent*.—`

`Comp. also Juv., 7, 111: *tune immensus exi spirant mendacia folles.—nee clauso murmure*, etc.: ‘Nor with pent-up mur-

13. *scloppo*: So Jahn (1868), instead of *stloppo* (1843). This is supposed to be a word coined to express the sound (comp. *tumbula*, 1, 90). Conington renders ‘plop.’ Vanick records it under *skar*, S. 183, and it may well be the ‘slap’ with which the distended checks are reduced, and hence the ‘plop’ which is heard. The childish trick may be witnessed wherever there are children. Persius multiplies absurd and meaningless noises without any sharp distinction.

14. *verba togae*: ‘ the language of every-day life.’ The *fabula togata* is Roman comedy, as opposed to the *fabula praetexta*, or Roman tragedy, and to the *f. polluta*, the subjects of which were Greek. Persius insists on the connection of the national satire with the national comedy, and the scanty remains of the *fabula togata* deserve close comparison. — *sequeris = securis*. Prot., 11. —`

`acri inuctura: ‘nice grouping,’ ‘telling combination.’ The words are familiar, but the setting is new. Comp. HOR., A. P., 47: *notum si callida verburn | rodiderit inuctury novum; and con-s: tantum series inucturque potel, tantum de medio sumptis acedt honoris.* An important passage, as showing the intense self-consciousness of the poet’s art.

15. *ore teres modico*: John comp. *ore rotando*, HOR., A. P., 323. The mouth stands for the style, and the position of the mouth symbolized the utterance (ora magis quam labris loquendum est, Quint., 11, 3, 81). Tergo as in CR., De Orat., 3, 52, 199: est [oratio] et plebs quaestam sed tanum torgs et tenus, non sine nervis et viribus. ‘A moderate rounding of the cheek’ (Conington); but although in view of v. 13 it would be desirable to retain the figure, it is hardly possible. ‘With smooth and compassed tone.’ As tergo *ore = ore motio*, Hermann (L. P., II, 46) comp. OR., Fast., 6, 425: *torni obsecurs oraco.—pallentis mores: The spirit of the age’ is also the ‘body of the age.’ Hence the figure. ‘Pale’ with disease and vice (comp. 4, 47), ‘guilty.’—`

`radere: Comp. 1, 107.`

16. *inenuo ludo*: ‘with high-bred raillery,’ ‘with raillery that a gentleman may speak and hear.’ Persius has in mind *σπανασσίλη, the πεποιθημένη φύσις of ARISTOTLE, Eth., 2, 12, as...
Conington suggests.—defigere: Variously explained. So ‘post up,’ ‘placard’ (Casaubon); ‘pin to the ground’ (Conington); ‘pierce,’ like an arrow (Jahn); ‘sting,’ like a hornet, as in Ov., Fast., 3, 753: milix erubrumroem cantit et vertice nudo, [epicuta de-

fignet oraque summa notant. Comp. the use of figure, 3, 80.

17. bon: From every-day life. König compares Hor., A. P., 318: vives hine ducere voce.—quae dictis: So Jahn (1868), after the best MSS. In 1843 we find dictus, which is more natural, but not necessary.—Myce- 

nis: Dative, far more forcible than the locative Ablative. Jahn comp. Prol., 5: illis relinguo, a reading which he afterward abandoned. See G., 344, R. 3.

18. cum capite et pedibus: served up to Thyestes after he had finished his dinner. Comp. Aen., Ag., 1594; Sen., Thyest., 764.—plebeia prandia: Your theme is ‘human nature’s daily food,’ not the heroic suppers of ‘raw-head and bloody-bones’ that teach us nothing. Mense is contrasted with prandia (comp. Seneca’s sine mensa prandium, cited 1, 67) as ‘banquet’ with ‘meal;’ ‘Tafel’ with ‘Tisch.’

19-29. Pentes: You understand my aims. I do not care to swell my page with frothy nonsense. And now that we are alone, I desire you to examine my heart, that you may see how you are enshrined in it—a theme for which I might well desire a hundred voices.

19. equidem: Here in accordance with common usage. See 1, 119.—bullatis nugis: ‘air-blowed trifles’ (Gifford). Bullatis: so Jahn (1868) with Hermann. The reading of the oldest MSS., pullatis, ‘sad colored,’ explained now as ‘tragic stuff’ (because mourners were pullati); now as stuff for the groundlings (because the common people were pullati), is scarcely tenable. Ampullatis, Jahn’s conjecture, though defended by Lachmann (Lecret., 6, 1067), is metrically bad; but the sense is excellent, and the reference would be to a passage which Pentes must have had in his mind. Hor., A. P., 97: provit ampullas et es-

quipedalitas cerba. Even Thyestes is mentioned in the context, 1. c. 91. Bullatis, ‘bubbly,’ Hermann (L. P., I, 35) comp. alarum avis, and makes bullatis refer to tumorem et inanem verborum stren-

20. dare pondus fumo: Casaubon comp. Hor., Ep., 1, 19, 42;

angis addere pondus. Horace uses the expression in the sense of ‘attaching importance.’ Pentes means that these trifles are fitted to lend importance, to give seeming substance to mere va-

pors. Funus is a synonym for ‘humbug.’ On dare idonea = ido-

nes quae det, see G., 494, R. 4; A., 57, 8, 5.

22. exculenda: See 1, 49. But this figure changes below, or there is a figure within a figure, the heart being compared to a wall, the wall to a dress. On the construction, see G., 431; A., 72, 5, e.

23. pars animae: Comp. te meae partem animae, Hor., Od., 2, 17, 5; animae disimulata meae, Od., 1, 3, 8.—Corunate: See Introduction, ix.


sp., Nos., 192, 28; v. 14 (Ribbeck): fallaci aspectu paries pictus putidus (=piter). The notion in pictae belongs rather to secto-

ria than to linguae—‘painted tongue-stucco.’ The figure will not bear close examination any more than the stucco.


—centenas = centum. G., 310, R.; A., 19, 2, d.—deposcere: Notice the determination that lies in deposcere.

27. quantum fixi: This is not conceived as a dependent inter-

rogative, as is shown by v. 29, where the antecedent of the parallel clause is expressed. G., 463, R. 8.—sinusino: Comp. Plin., H. N., 2, 37: aer prima domicilia intro sa animo et anguini pros-

pet sinusino specus. Sinusino pecore = in recessum mentis, 2, 73.

28. voce: carelessly repeated after voce.—pura: ‘honest.’

29. non enarrabile: i. e., save by the hundred voices. There is no contradiction, and even if there were—this is supposed to be poetry.—fibrae 1, 47.

30-51. When first I put away the things of boyhood and en-

countered the temptations of youth, and stood bewildered at the cross-roads of life, I threw myself into your sheltering arms, and put myself under your guiding hand. Happy the memory of
30. pavido: variously interpreted of the fear—1. Which an entrance on life breeds; 2. Which requires the protection of the praetexta; 3. Which the rule of tutors and governors inspires. The third view is favored by blandi comites, as Conington remarks. Comp. Mart., 11, 92, 2: et prius custos assimulique comes with v. 6: te dispensator, te dominus iquis posuit.—castus purpura: ‘the guardian purple.’ Purpura—praetexta, the dress of boyhood, which was of itself a protection. This was exchanged for the toga when the manhood was over. Per hos invae purpurae decus precor, Hoc., Epod., 5, 7.—mibi: If cessit is taken absolutely, mibi may depend on the predicative notion in custos—quae mibi custum fuerunt. Casaubon explains, mibi cessit, ut iam annis majori vel etiam us hosti. It seems best to combine the two: ‘When the purple resigned its dreaded guardianship over me.’

31. hulla: the well-known ‘hoss,’ which contained amulet and the like. Comp. 2, 70.—suecineta: ‘Like clienetus (Hor., A. P., 50), incenetus (Ov., Fast., 2, 632), in allusion to the cinctus Cubanus, in which primitive dress they (the Lares) were always represented. It was worn over the left shoulder, leaving the right arm free’ (Pretor). Conington renders suecineta, ‘quaint.’

32. blandi: (fuerunt)—comites: John considers these comites the same as those mentioned in 3, 7. See note. The epigram of Mart., cited above, v. 39, makes for this view: the harsh tutors have become blandi comites. But most commentators prefer to take comites in its general sense.—tota Subura: On the construction, see G., 386; A., 55, 3, f. The Subura, as the focus of business life, was the haunt of persons who are sufficiently characterized as Suburanae magistrat. Mart., 11, 78, 11.

33. permisit sparsisse: On the Inf., see G., 532, R. 1; A., 70, 3, a. On the tense, note on 1, 41. With the phraseology, John comp. Val. Flacc. 5, 247: tuum nunci terris, tua lumina tota: spargere mari. Spargere is a happy word for a rapid, roving glance.—iam: idy. The English idiom often refuses to give the exact force of iam. The youngster has got a ‘sure enough’ candidus umbo. The contrast in time is the former praetexta.—can-
Observe the irregularity of marking the horoscope on the celestial globe. (Jahn.) The expression is a cross between carpe diem (Hor., Od., 1, 11, 8) and peries solido demere de de (Hor., Od., 1, 1, 20). Decerpere is to pluck with resolute, eager hand.

43. non equidein libri dubites: On equidem, see note on 1, 110. With non dubites comp. non accedas, 1, 5.—foedere certo: Jahn comp. Mani., 2, 475: 'ius etius amicitiae horum sub foedere certo. Fidelitas certum; 'fixed law,' ‘fixed principle.’

44. consentire dies: On the Inf. instead of the normal quin with Subj., see G., 551, R., 4, M., 376 c., Obs. 2. For the thought, comp. Hor., Od., 2, 17, 21: ‘strvmque noster, nostrum inclemibilit modo | consentit astrum.’—ab uno sidere duell: Astrology was very popular in Ptolemy’s time, having been brought into vogue by Ptolemy. It was the aristocratic mode of divination, and is compared by Friedländer (Sittengesch., 1, 347) with the spiritualism and table-turning of the present day. Philosophy was not proof against it; indeed, the later Stoics always had a leaning to it, and Panaetius was the only one that rejected it (Knickenberg, ‘nativity,’ and ‘malign aspect,’ just as the same class in our time compared by Friedländer.

45. non dubites: The expression is a cross between ‘feasting.’ Others, ‘from feasting,’ i.e., for study, 3, 54; 5, 62.—-decarpere: The expression is a cross between carpe diem

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48. Parca tenax veri: Comp. Parca non mendaces, Hor., Od., 2, 16, 30. ‘Pate is represented with scales in her hands, also as marking the horoscope on the celestial globe’ (Jahn). The Parca of mythology is identified with the Fatum of the Stoics.—seu: Observe the irregularity of seu—see instead of seu—see.—nata


50. Saturnumque graven, etc.: ‘We together cross malignant Saturn by propitious Jove.’ ‘Saturnine’ and ‘jovial’ are remnants of astrological belief. Nostro is not only ‘our,’ but ‘on our side,’ ‘propitious.’

51. nescio quid: almost = aliquid. See v. 12. —est quod temperat: On the Mood, see G., 634, R., 1; M., 305, Obs. 2. With the expression, comp. Hor., Ep., 2, 2, 187: “sit genus, natalo conus qui temperat astrum,” where the parts are reversed.—me tibi temperat: The Dative is used after the analogy of misereor. ‘Blends my being with thine.’


53. velle sum cumique est: Comp. Vero., Ec., 2, 65: “trahit suas quemque volupias. On velle sum, see 1, 9.—nee uno vivitur veto: Comp. 2, 7: apero ibero veto. The negative form of a proposition following the positive strengthens it. ‘Nec uno, ‘far different.’ With the examples that follow, Jahn comp. Hor., Ep., 1, 18, 21 seqq.

54. mercibus mutat piper: On the Abi, see G., 404, R.; A., 54, 8. The normal construction is merces mutat piper; the other does not occur in archaic Latin nor in model prose. Horace is the first to use it, e.g., Od., 3, 1, 47; Epod., 9, 27. Livy introduces it into prose, but employs it only once (5, 30, 8). So Driger, Histor. Systax, § 325.—sub sole recenti: The Schol. comp. Hor., Sat., 1, 4, 29: ‘sic mutat merces surgente a sole ad sum quor | vespertina tepet regio.’
55. *rugosum piper:* ‘wrinkled pepper,’ ‘shrivelled pepper,’ the shrivelling being the effect of the hot Eastern sun. None of your Italian pepper, but the genuine Eastern article. See note on 3, 75.— *pallentis cumuli:* Like *pallidum Pirencem,* Pror., 4, attribute for effect, an imitation and, strange to say, without attempt at enhancement, of the *cuminum cumini* of Hon., Ep., 1, 19, 18. *Cuminum pallenum* bifidum *Pyxii,* PLIN., H. N., 20, 14, 37. Cumin was considered an indispensable condiment. The large use of it is shown by the compounds in Greek (*ευρεκος, *ευρι πορν.* and *ευρι πορ κατεργατ ς.*)—see Seiler ad *ALCIPHR.,* 3, 58—and it ranks with pepper in *PINDEX,* 49; with salt in *ALEXIS,* fr. 160 (8, 465 Meinh.). Add *PSEUTARCH,* Quest. Conv., 5, 10.

56. *inriguo sommo:* *Inriguo* is active. Sleep waters him, as it were, and increases his fat. Comp. *VERG.,* Aen., 3, 611: *fexos vapo* *inrigat artus.* ‘Dewy sleep’ is almost too sweet for the passage. König, a prosaic soul, thinks of the ‘sweaty sleep’ of *PSEUTARCH.* *Inriguo soinno:* Here it is the man who is gorged with meat and drink. Comp. 1, 8, 4; Ep., 1, 7, 39; A. P., 162, referred to by Jahn.— *decoquit:* *Ceoquendo vires absumit.* The word is employed of a man who has used up, who is made to go to pot.

57. *campo:* The gymnastic exercises of the *campus,* and especially of the *campus Martius* in Rome, are familiar. See Hon., Od., 1, 8, 4; Ep., 1, 7, 39; A. P., 162, referred to by Jahn.— *decocuit:* *Coquendo vires absumit.* The word is employed of a man who has used up, run through, his means. So *CICERO,* Phil., 2, 18, 44: *temene memoria prosectam quem decocuisse.* Here it is the man who is used up, who is made to go to pot.

58. *putris:* *Gr. rasopia,* ‘In wanton dalliance melts away’ (Gifford).— *lapides cheragra:* Comp. Hon., Ep., 1, 1, 31: *nodosa cheragra.* The chalkstones of goats are compared with hailstones.


60. A forcible passage, on which Conington says: ‘The conception here is of life passed in a Boeotian atmosphere of thick fogs and pestilential vapors, which the sun never penetrates—probably with especial reference to the pleasures of sense, of which Paxillus has just been speaking. So the “vapor, heavy, huelless, formless, cold,” in Tennyson’s “Vision of Sin.”’— *cras-sos dies:* *sub crasso acre* (Jahn).— *transisse:* Hein, comp. *TR.,* 1, 4, 32: *vixi iam inuenca, prorsum cum servor actam,* *marenster stelios praeteriascisse dies.*— *locum palustrum:* ‘boggy’— ‘foggy light’ is ‘light choked by fog.’ *Crasa dies inuenca palastrum* must be connected closely—‘gross days in foggy light’—so as to get rid of an awkward *Zeugma* with *transisse.*


62-65. Contrast of Cornutus’s noble mission. His creed the only creed for life and drink.


63. *purgatas:* *Purgare* is an agricultural term like our ‘clean,’ and the metaphor is kept up. The field is the ear.— *inseris:* where we should expect *series.* — *frage Cleanthea:* Cleanthes is selected here on account of his strict life and virtuous poverty, in opposition to the luxury and wealth of the *Romulidae,* as Knickenberg remarks, l. c. p. 9.— *pettie:* Mr. Pretor supposes that this is Cornutus’s invitation to the world. But if Cornutus speaks here, where does *Paxillus* come in again?—unless he takes up the cudgels for his master in v. 66.— *finem = πασ חוק.* — *viaticum:* Jahn quotes *DIOC. LAERT.* 1, 5, 80: *ιφάδιτον ἄπο τινή περιε τὸς γάμας ἀνάλυμαντοι σοφίαν;* and 5, 11, 21: *καλλιεργον ιφάδιον τῷ γάμῳ το παντία. — *miseric.* ‘wretched else.’— *canis:* G., 195, R. 1.

66. 72. ‘There is time enough for that,’ says an impersonal sinner. ‘To-morrow will do as well.’ ‘To-morrow, and to-morrow, and to-morrow.’ To-morrow never becomes to-day.

66. *Cras hoc fiet,* etc.: ‘I will do this that you ask of me to-morrow.’ ‘You will do to-morrow just what you are doing to-day!’ Jahn comp. *Or.,* R. A., 104: *Cras quoque fiet idem,* Heraclian arranges: *Cras hoc fiet idem.* *Cras fiet?* ‘This will, can be
done to-morrow as well as to-day.' 'To-morrow, you say?' Comp. Petron., 82: *quod habite non est, etc. crit.

67. nempe diem donas: 'Well, what of it? Suppose I go on the same way to-morrow; it will only be a day—a great present, forsooth, to be haggling about!' On acantaph, see C., 399, R. 2.

Cum venit—consumpsimus: more lively than cum venire—consu[m]pserimus (G., 229). One clause is involved in the other. G., 230, R. 4. This seems to be better than making venit iterative, and consumpsimus an Aoristic Perf.

69. egerit: 'unloads,' 'carts off.' *Egoreue is the opposite of *ingoreue (v. 6). Comp. Sen., Ep., 47, 2: *venter maiore *opere *omnia egerit quam ingessit. Jahn makes *egerit = *impleverit, in order to save the figure. Compare *truditur *die *die, Hon., Od., 2, 18, 15, and Petron., 43: *die *diem *tradit; and 82: *vita *truitur. But even this does not save the figure, and the sudden change of metaphor is in *Pausan's vein.—*Paulum *erit *ultra: 'To-morrow will always be a little further on,' is the common rendering, the figure changing at this point.

70. quamvis—vertentem: A later construction. G., 611, R.; M., 443, Obs.: *cantum: 'fire.'

72. cum curras: 'seeing that you are running.' Here *cum is nearly equivalent to *si, as it is thrown by *circumlocution into the future, and is thus made hypothetical. Comp. G., 691, R. 3, and 584.

73-90. What men need is Liberty—not the freedom of the city, which insures a quota of damaged corn; not the freedom of the freedman, which gives a slave a name to be free, while he is yet a slave; but the liberty wherewith Philosophy sets men free. The freedman demurs to this hard doctrine, but a Stoic adept silences him by his 'Short Method.'

73. hae, ut, quisque: *Hae is the adverb, ut—qua, quisque—quicunque (comp. *quantumque—quendecumque, 4, 28), a sad complex of harshnesses, which may be rendered thus: 'Liberty is what is wanted; not after the prevalent (G., 290, 7) fashion, by which each man that has worked his way up to a *Publius in the *Velina tribe is owner of a ticket for a ration of musty spelt.' Other readings, such as *hae quam ut quisque (Passow), *hae qua quisque (Meister), are mere devices to relieve the grammatical situation, which is doubtless unnatural in the extreme, as *hae seems to belong to *libertate, and *ut quisque is a familiar combination. Conington makes *non *hae the beginning of an independent sentence, and translates: 'It is not by *this freedom that every fire-new citizen, who gets his name enrolled in a tribe, is privileged to get a pauper's allowance for his ticket.'—*Velina: Comp. Hon., Ep., 1, 6, 52; *his mutum in *Publia *valet, ille *Vetina. The Velina was one of the last two tribes instituted (Becker, *Rom. Alt., 2, 1, 170), and is supposed by some to be one of the four city tribes to which the *libertini were restricted. The name of the tribe to which a man belongs is put in the Abl. (as a whence case). So *M. *Lucius *L. *f. *Pompitia *Pudens (Becker, *l. c. 198).

74. *Publius: Only freemen were entitled to the *praenomen. Comp. Hon., Sat., 2, 5, 32: *Quinctus, *pula, *aut *Publius (gaudens *praenominium *molles) *auriculas.—*emeruit: literally 'has served his time' (of a soldier), 'has worked his way up to be a *Publius' (supplying case).—*tesserula: the well-known *tesser *frumentaria, *Suet., *Aug., 41.

75. *Quiritem: Rare in the Singular (Schol.).

76. *verigo: the 'twirl' of the familiar process of *manumissio *per *eundicatam. 'The lictor touched the slave with the *eundicat, the master turning him round and "dismissing him from his hand," with the words *Hunc *hominem *liberum *cum *volo' (Conington)—*facit: is causal as well as *faciat. G., 497, R.; A., 63.—*Dama: *Sabisc—*Sabripsae: according to others for *Sapins (Mehlhorn, *Gr. *Gr., 188), a common slave's name.— *non *tres­sis: *Jahn *comp. *non *semissis *homo, *Vatin. *ap. *Cic., *Fam., 5, 10, 1.

77. *vappa: 'dead wine,' hence 'mean liquor.'—*lippus: the effect of drinking.—*in *farragine *tenui: 'in the matter of,' and hence 'for a poor feed of corn.'

78. *verterit—exit—si *verterit—exit. G., 297; A., 57, 5. Comp. v. 189. The Perf. is aoristic, 'give him a whirl.'—*mo­mento: literally by the 'motion,' 'by virtue' 'by the act of twirling.' 'By dint' would give an ironical turn.

Wondrous change! Every body will trust this thief, this liar now? Papae (Gr. παπαί, βαβαί). 'Whew!' 'Prodigious!'—recusas! Fie on you, if you do! See note on 4, 1.

80. adsigna tabellas: 'your hand and seal to this document,' 'witness this document.'

82. mera: 'pure and simple' (ironical).—pillea: See 3, 106.

83. An quisquam—Bruto: These words are generally assigned to Dana, and it is certainly more humorous to make the promoted stable-boy argue in mood and figure than to make up one of Persius's dead-alive spectators, as König does, and after him Pretor. Quisquam, because of the negative answer expected. See 1, 142, and G., 304; A., 21, 2, 4.

84. ut voluit: The Stoic formula did not differ from the popular definition. Certainly it does not sound redundant to say: libertas est potestas vivendi ut velis, Cic., Parad., 5, 1, 34; or with Apulian, Diss., 4, 1, 1: ηλειαρης εισήνεν τω ζωγς βελτικα, but the words must be understood in their Stoic sense.

85. Meadose colligis: τοιαυτος καλλιτευτοις. 'Your syllogism is faulty.' 'Marcus, thou reasonest ill.'

86. stoicus hic: 'our Stoic friend' (Conington). Persius himself.—anrem—lotus: Comp. v. 83, and 1, 129. Lotus may be reflexive. G., 282, R. 2; A., 58, 3, c. R.—actio: Vinegar was used in cases of deafness, Ovid., 6, 7, 2, 3 (König).

87. accipio—tolle: 'Persius admits the major, but denies the minor; denies both that the man has a will (volo), and that he is free (licet) to follow it' (Conington). Mr. Pretor limits the concession to eliere (vob equ), and explains: 'The mere fact that you are a living creature, I admit; the inference contained in locut and at velo, I altogether deny.' 'This dissection of the argument word by word may be 'more in keeping with the character of the Stoic' —the Stoics were great choppers of logic—but it is not in keeping with the style of Persius, who is subtle everywhere except in his arguments.

88. vindicta: the festiva, or 'wand,' with which the licitor struck the manumitting. See v. 76.—postquam recessi: with a causal tone. See note on 3, 60.—meus: 'my own man,' hence 'my own master' (G., 299, R.); mei iuris (Schiol).

90. Masuri rubrica: 'The canon of Masurius.' 'Masurius Sabian, an eminent lawyer, lived in the reigns of Tiborius and Nero, and wrote a work in three books, entitled Ius Civilis.' Rubrica, 'because the titles and first few words of the laws were commonly picked out with vermilion. Comp. perlege rubras | ma burned loges, Juv., 14, 192' (Pretor, after Jahn). A low creature like Dana has a soul that is not above the statute-book; lofty spirits, like our Stoic, and believers in the higher law sneer at the canon and its maker. So Marc. Antonin., ap. Front., Ep., 2, 7 (p. 28 Naber), speaks of deliramenta Masuriana. Comp. Quint., 12, 8, 11.—vetavit: for vetuit, reminds us of the slip of another youthful genius, Kirke White, and his 'rudely blow'd.' There is no sufficient warrant for the form.

91. Discer: Comp. 3, 66.—naso: the simple Abl. as a whence case. Comp. 1, 83. The nose is the familiar seat of anger. Thucid. 1, 18: καὶ ὁ δεῖ ἡμῖν ὄψει τοι ἤμεν καθήσαταί. For Biblical parallels, see Gesenius or Fürst, s. v. The anger is shown by snorting, or, as here, by snarling.—rugosa: Comp. corrugat naves, Hor., Ep., 1, 5, 28.—sanna: 1, 86.

92. dum revello: 'while I am plucking!' 'until I have plucked.' See note on v. 10.—vetereis arias: 'old grandmothers,' for 'inventoried, rooted, grandmotherish notions.' Comp. patres sepere, 1, 11, and ἔλακτημον γη ἡ ὁ Ἑλαπτ., Plat., Theaet., 176 B.—de pulmone: The lung is the seat of pride in 3, 27 (comp. suffult, 4, 20). Jahn regards it here as the seat of wrath.

93. erat: 'as you thought.' G., 234, R. 3; A., 58, 3, d.—te­numa rerum officia: 'mastery of the subtle distinctions of duty.' Tenestia, a tri-syllable, as often. G., 717. Rerum, parallel with vitae. See 1, 1.

94. usum rapidae vitae: 'the right management of the rapid course of life.' The metaphor is taken either from a river (rapidus annon, rapidi fluminum lapsus, rapidum stum, rapidus
The notion of a universal law of Nature, the actual source and ideal standard of all particular laws, was characteristic of the Stoics, and lay at the bottom of the Roman juristic system. This doctrine of a supreme law of Nature, the actual source and ideal standard of all particular laws, was characteristic of the Stoics, and lay at the bottom of the Roman juristic system. (Conington)

95. *sambucam*: The ordinary translation, 'dulcimer,' is not strictly correct, though 'dulcimer' suggests the exotic refinement of the sambaca, a four-stringed instrument of Eastern origin, synonymous with cultivated luxury. — *citius aptaveris*: *Sertorius* or *Aphrodisius*; written out = *citius aptaveris quem praetor det*, but it is better not written out. Notice the Perf. Subj. 'You would sooner succeed in making a dulcimer fit, sooner yet a dulcimer to fit [the hand of] a gawky camp-porter.' — *caloni*: used in its original sense of a soldier's bower of wood and drawer of water. Perversus, who has no admiration for soldiers themselves, would naturally select a soldier's drudge as a type of awkwardness and stupidity. So, in effect, Conington. — *alte*: We combine 'tall and gawky; 'hulking' (Conington). Comp. the sneer at the 'stupidity. So, in effect, Conington. — *necesse est dbrepere somnum*: *Fas est dbrepere somnum.* For the thought of the necessity of sin for the ignorant, see v. 119. But the immediate context favors the former interpretation. Casaubon's *tenere ebitius = habere pro ebitius* is without warrant in usage.

100. Popular illustrations of the doctrine drawn from medicine and navigation, and from Hor., Ep., 2, 1, 114: *necesse est abrogare somnum*: *abstremum negro | non audet, nisi qui didiets dare.

106. *peronatus*: The *pero* was a thick boot of raw-hide, *euce* *pero*, Vema, Aen., 7, 690, and Juv., 14, 186: *quem non pudet alto | per glaciem perone tegi, qui summovet Euros | pellibus inversis.* For the thought of the necessity of sin for the ignorant, see v. 119. But the immediate context favors the former interpretation. Casaubon's *tenere ebitius* is without warrant in usage.

109. *natura = lex, as above.*

109. *naturae*: with reference to v. 84.

98. *publica lex hominum naturaque*: 'The universal law of human nature.' Of course in the peculiar Stoic sense. See note on 3, 67. 'The doctrine of a supreme law of Nature, the actual source and ideal standard of all particular laws, was characteristic of the Stoics, and lay at the bottom of the Roman juristic notion of a *ratio naturalis* or *ius gentium* (Conington).'

99. *tenet actus*: As *tenere cursum* is sometimes used in the sense of 'check a course, 'refrain from a course,' *no tenere ebitius actus* means to refrain from, or, as Pretor translates, 'hold in abeyance forbidden actions.' To this effect König. But as *tenere cursum* is also used in the sense of 'hold a course, keep on a course,' Jahn's version, which makes it a law of nature for weak ignorance to pursue forbidden actions, is not without justification. In that case *fas est* — 'it is to be expected,' as in *operi longo fas est obtrepere omnum.* For the thought of the necessity of sin for the ignorant, see v. 119. But the immediate context favors the former interpretation. Casaubon's *tenere ebitius = habere pro ebitius* is without warrant in usage.
NOTES.

de fruente pudorem? — de rebus: 'from the world,' or omitted. See 1, 1.— recto talo: Comp. Hor., Ep., 2, 1, 176: cedam an recto stet fohita talo. Jahn comp. farther Pind., Isthm., 6, 12: ἡδιὸς ἵππας ἔχει αὐτῷ, and Eur., Hel., 1449: ἀλφάδ θυμία νοεί. Transl. 'uprightly.'

105. ars: Philosophy. [Philosophus] artém vitia professus, Cíc. Tusc. Dis., 2, 4, 12; sapientia est, Sen., Ep., 29, 3.— specimen: Jahn gave up in 1868 the hopeless specimen of 1843, which left qua in the next line utterly unprovided for. That this aberration of a distinguished scholar should have been followed at all is a sad instance of Nachleterei—a German word, not exclusively a German vice.

106. ne qua: sc. species. Ne because of the general notion of apprehension in the sentence, as after sibi. G., 548, R. 2; A., 70, 3, s.— subaeerato auro: Subaeeratus is a translation of ἕτοιμολογ. τόπος is literally a coin (of gold or silver) with copper underneath. Of course we should say gilt or silvered copper coin. Subaeerato auro, Ab. Abs.— mendosum finniam: With mendosum comp. sonat vitium, 3, 21; solidum crepet, v. 25; with finiam, Quint., 11, 3, 31: simia homines, ut vera tinnitut, dinosimus. Translate the line: 'that no [seeming truth] give a faulty ring, due to the copper underneath the gold.'

107. forset: On the sequence, see G., 511, R. 2; A., 58, 10, o.

108. illa prima creta, etc.: Comp. Hor., Sat., 2, 3, 346: simia creta an carbones nolendi.

109. modius voti: On the Gen., see G., 374, R. 2; A., 59, 3, s.— presso lare: Your establishment within your means? Pressus opposed to diffusus.— dulcis: indulgent. Observe the 'sweet reasonableness' of the ancient religious. He, too, was an apostle of 'sweetness and light.'

110. iam nune—iam nune: 'At the very moment,' 'just at the right time,' hence 'at one instant, at another.'— astringe— laxae: 'shut tight—open wide.'— granaria: 6, 35, Plural of abundance. Comp. 2, 33.

111. inque lato: It was a favorite trick of the Roman boys to solder a piece of money to a stone in the pavement, in order to have a laugh at any one who might stoop to pick it up (Scholiast). Similar pranks are common enough now. Comp. Hor.,...
politus: words that do not fit in very satisfactorily with ass, fox, flat wine, restif beast, or buzzing cock-chafier. My admiration of Persius is not unqualified, but this medley is almost too wild even for his turbid genius; and here, as elsewhere, commentators have been misled by looking at mere verbal coincidences with Horace. There is an Aesopic fable (149 Halm), the moral of which gives the substance of this passage: δὲ λύγος ἐγερὰς οἱ φαίλοι τῶν ἀνθρώπων, καὶ τὰ προσώπημα λαμπρότητα ἀναλάβας, τὴν γαϊν φίλων αὐτοῖς μεραζύμενα. In this fable, which bears a family likeness to ζαλὰ ποτὲ ἀνήρ (Barb., 32), La Chante Metamorphose en Femenne (La Fontaine, 2, 18), Zeus, charmed with the cleverness of Reynard, had made him king of the beasts; but wishing to try whether fortune had changed his character, he caused a beetle to fly before His Majesty's eyes as he was borne by in state. The fox is Dama, made Marcus; nay, become a philosopher—dinei liber, honoratus, pulcher, rex denique regum, philosophe—dines \textit{or} (do you mean to say?) 'what?' See 1, 41.—Relaxat: a common scraper 

Unde datum hoc sentis: So Hon., Sat., 2, 2, 31: Unde datum hoc sentis, only sentis here is equivalent to causas (Jahn). On the interrogative with the Participle, see 3, 67. \textit{Unde datum}, 'Who allowed you?' \textit{unde being} = \textit{a quo}. Comp. \textit{inde}, 1, 126, and G., 6, 618, R. 1; A., 43, 5.—\textit{tot subtilis rebus}: Comp. Hon., Sat., 2, 7, 75: tune mihi dominus rerum imperi. imperios hominumque \textit{tot tantisque minor} = \textit{fiam} = \textit{subtilius}.

249. \textit{tuer}: sample order of a sample master.—

124. Liber ego: The language of Dama. Only Dama is fading out. Persius meets this reassertion of freedom with a new answer. Before he had contended that fools had no rights; now he shows that they have no independent power' (Conington).—

128. \textit{si increpuit}: Much more effective in the mouth of the master than as an apodosis to \textit{si increpuit}, as Hermann has it, and Jahn (1868); though Schilte's remark, \textit{cessas nuguator?} non \textit{philosopher} \textit{dominum}, non \textit{philosopher} \textit{dominum}, does not amount to much, when we consider that the philosopher is Persius himself. \textit{Nuguator} is used here of wasting time; but the use of \textit{nuguari} and its forms, which were often addressed to slaves, is wider, like the English 'fool.' So in Petron., 52, a boy lets a cup fall, and Trimalchio cries, \textit{ne sis nugax}. With \textit{cessas} comp. Hon., Ep., 2, 2, 14: semel time.' \textit{Ad}, as often, of the standard; \textit{numerus} = \textit{numerus}; \textit{moveri} of the dance, as in Hor., Ep., 3, 2, 133, and as \textit{nemos} in Od., 5, 5, 51: \textit{moveri} \textit{decet} quod\textit{. moneo} \textit{moveri} \textit{moneo}.—\textit{satyrus}: a kind of Cognate Accusative, as in Hom., l. c.: \textit{qui} \textit{noscytum}, \textit{noscytum} agrestem Cyclopes moverat. Persius selects the \textit{satyrus} in distinct opposition to the \textit{agrestis Cyclopes}, a more congenial dance for the \textit{agrestis} \textit{furer}. See the commentators on Horace.—

129. \textit{si increpuit}: The slave loiterers, the master scolds.

\textit{cessas nugator?} Much more effective in the mouth of the master than as an apodosis to \textit{si increpuit}, as Hermann has it, and Jahn (1868); though Schilte's remark, \textit{cessas nuguator?} \textit{dominum}, \textit{non \textit{philosopher} \textit{dominum}}, does not amount to much, when we consider that the philosopher is Persius himself. \textit{Nuguator} is used here of wasting time; but the use of \textit{nuguari} and its forms, which were often addressed to slaves, is wider, like the English 'fool.' So in Petron., 52, a boy lets a cup fall, and Trimalchio cries, \textit{ne sis nugax}. With \textit{cessas} comp. Hon., Ep., 2, 2, 14: semel
132. chain after it. ‘What do you mean by this loitering, you dawdler, you?—’ servitium acre: ‘the goad of bondage,’ as Conington suggests. Acre, from the same radical as oculus.

128. nihil nec quiquam: G., 482, R. 3.

129. nervos: ‘wires.’ The figure of the puppet (sigillarium, ήγίλαμ νεφισσατον) was a favorite one with the Stoics, to judge by M. Antoninus, who uses it very often, e. g., συγκλάδα νυσσακτοσμένα, 7, 3; νυσσακτοσμία, 6, 28. Comp. Hor., Sat., 2, 7, 50: τα ρησιντιντα διί αλλα σερίνι μιεντ αλτηντ | διστειν υπανελεντι ναλετ. — agetet: ‘There is nothing from without to set your wires going.’ Your masters are within.—lecore: See 1, 23.

130. domuli: An immemorial figure. So Sophocles of Love, Di meliora, inquit, libenter vero istinc sicut a domino agresti acfu­

131. atque = quam. G., 311, R. 6.—hie = de quo legimus. G., 290, 5.—metus erilis = metus erit. G., 360, R. 1; 363, R.; A., 50, 1, a. ‘If I be a master, where is my fear?’ Mal., 1, 6. The assumption of Hndialys, ‘fear of the master’s whip,’ is unnecessary, and makes the passage less forcible.

132-131. The remainder of the Satire is taken up with descriptions of the ruling passions: Avarice (132-142), Luxury (143-290, 3,—

134. saperdum: Sing. for the Plur. Comp. menu, 3, 76. The saperdum (signifying, signifying) was a cheap fish for salting. The best came from the Palus Macotis (Sea of Azow, Balik-Denghis, or Fish-sea), where they were caught in vast quantities. ‘Salt herring.’—Ponte: a whence case.

135. castoreum, stappas, hebenum, fur: A mere hodge-podge. Comp. MENAND. fr. 720 (4, 279 Mein.): διηπεπειν, διηᾳυμα, ελευθ., αδιαιν, μηλινο. The wares are mainly Eastern. Musk came from Pontus, ebony and frankincense from the Far East.—Inbrica Coa: ‘slippery Coans’ may be understood of ‘oily (or laxative) Coan wines,’ Hor., Sat., 2, 4, 29, or of ‘soft Coan vestments,’ which were little more than woven sîr, Hor., Od., 4, 13, 13. The use of Coa for ‘Coan robes’ is sustained by Ov., A. A., 2, 288: Coa docero puta, even if Hor., Sat., 1, 2, 101, be cavilled at, and the effect is droller.

136. recens primus piper: Recens, ‘fresh,’ ‘just in:’ prínum, ‘forestall the market.’—ex silicet cameo. The thirsty camel brings the scene before our eyes—comp., auto boves, 1, 74—and shows that the genuine Indian pepper is meant, the rupemum pí­per of v. 59. The camel must have come a long way to be thirsty (silin quadrivio tolerat, Plin., H. N. 8, 18), but Madam Avarice will not let her slave wait until the camel has been unloaded and has had its drink.

137. verte aliquid; iura: Verte aliquid is said with impatience, and aliquid is to be urged. Comp., frange aliquid, 6, 32; des aliquid, 6, 64; fodere aut averre aut aliquid ferre, Ten., Heaut., 1, 1, 17. ‘Do something or other in the way of trade.’ This obviates Jahn’s objection, who finds the expression tame after the preceding list, and prefers to make vertes = verrum facere, ‘borrow money’ (to pay debts), and to interpret iura of swearing out of the obligation. But the connection in which iura stands shows that it is professional, and hence dishonorable; and though verte aliquid is not necessarily immoral, observe that in English we add ‘honest’ to the phrase ‘turn a penny,’ if we wish to prevent a sinister interpretation, which is the interpretation here, as König remarks. As for the ‘tameness,’ mereave is ‘tame’ after vero animam iuero, 6, 75.

138. varo: or bare, ‘lout.’ This obscure word is entered by
Vaníček (Etym. Wörterb., S. 36) under kar (καρ) — comp. karus, 'crooked' — so that kar would be 'a wrong-headed creature,' 'a perverse blockhead.' The verb oevaro occurs in Eratosthenes (Trag., 2 Vahl), and evaro (Subst.) would be a formation like exosthano (1, 13) and palpo (3, 176) — regustatum digito terebrame salatinum: After the Greek proverb: ἀλίκα τραπέζα (of extreme poverty). Casaubon quotes, and every body after him, Apoll. Tyan., Ep., 7: οὐκ εἰς τὴν άλίκα τραπέζαν ἐς θίμημα ῥημα. 'To taste and taste until you bore a hole with your finger in the salt-cellar.' 'To lick the plaster clean.' — salatinum: Only the most advanced philosophers professed to consider salt, which even the miser could not well dispense with (4, 30), as a luxury. So Thrasylus, in Luc., Tim., 50: ὤμοι εἰς ἵππον ἴμον ἢ κόραμον ἢ τὸ ποτε τραπέζιν ἀλίκαν τῶν ἄλων.

139. perages: according to Casaubon, an imitation of the Gr. διάγειν. Warrant for the ellipsis of visum or actation seems to be lacking. Some wish to read perges here, and combine it with terebrare. If so, the word perges must not be translated 'continue' (τραπέζιν διαγείν), but 'proceed.' See the Dictionaries. There is no authority for making perges — perges — vivere cum iove: Madam Avarice is blasphemously familiar in her expressions. 'To live on good terms with Jupiter.'

140. pollem: simply 'a skin,' which might serve as many purposes as a modern traveller's shawl. Jahm interprets it as meaning a sort of packing cloth (σεπέστρω), and compares Porron, 102. This is much more likely than the pastoria pollea of Ov., Met., 2, 680, the Maria of Theokt. 3, 25, elsewhere called vino, 5, 2, 'a peasant's coat of raw hide.' — saccactus: 'high girl,' hence 'equipped.' — oenophorum: 'a wine case.' Comp. Hor., Sat., 1, 6, 108: pueri laesanum portantes oenophorumque.

141. oculus ad naven: It matters not who says this: 'Off to the ship this instant.' We are on the wharf, where such cries are in the air; but if we must assign them to somebody, they are best assigned to the master, who hurries the slaves on board.

— quin: G., 551, 1; A., 70, 4, 4. — trabe vasta: 'mammoth ship.' The man's greed is indicated by the size of the ship, as contrasted with the slenderness of his personal equipment. Vastum Aegaeo-

wa, another reading, would be an epithet wasted, a rare extravagance in Pennants.


143. seductum: Comp. 2, 4; 6, 42. — quae deinde ruis? So Verg., Aen., 5, 741. Deinde: 'next.'


145. intumuit: Comp. 2, 14; 3, 8: — non exstinxerit: sic et aeytarn. G., 629 (250); A., 60, 9, 4. — urna: nearly three gallons, half an amphora. — cietae: the remedy for madness from this cause. Hor., Ep., 9, 2, 53.

146. mare transfilias: G., 251; A., 57, 6. Conington's 'skip across' would hardly answer for Horece's non tangenda rates | transiliunt vada, Od., 1, 3, 34. Tr. 'vain over.' — tora canuabe: 'Twisted hemp' is 'rope,' but Pennant probably means a 'coll of rope.' — fullo: with tibi. Jahm quotes Juv., 3, 82: fullosque toro meliores remitunt. A coil of rope will be your cushion and a bench your table.

147. Veientannique rubellum: The Veientana wo (Mart., 2, 53, 4) yielded a coarse red wine. Et Veientani bibitur suo cruose rubelli, Mart., 1, 103, 9. Not a happy stroke, as Teuffel has observed. A sea voyage does not involve bad wine.

148. vapida pice: 'fusty pitch.' Jars were pitched to preserve the wine. — laesum: 'damaged.' — sessillis obba: 'broad-botted jorum,' 'squat jug' (Gifford). Obba is an obsolete word for a large drinking-cup. Conington's 'moggin' does not hold enough.

149. quinneece: As an ous a month is twelve per cent. per annum, so 1 / o ou quinneece is five per cent, and denue eleven.

150. nuterias: We use 'nursing' in similar connections, but rather in the sense of 'husbanding.' The figure is an extension of the Greek ἀγανε. See Shaks., M. of V., 1, 8, where the 'breed
for barren metal 'embodies an ancient prejudice. Comp. further
Hor., Ep., 1, 18, 35: *numinos alieos puisset.—numini—pergant
avidos sudare deunces: So Jahn (1843). 'May go on to sweat
out a greasy eleven per cent.' Hermann edits: *numinos—pergant
avidos sudare deunces*, and so Jahn (1868): H. (L, P, II, 57)
refers to bona perverge (6, 32), and says that the merchant, dissat­
sisfied with his modest five per cent, which had increased his
capital, goes in for eleven per cent., which gobble it up, and has
his sweat for his pains. On pergant, see note on v. 188; with
sudare deunces comp., Varro., Ecl., 4, 30: *sudabunt rosea meli.*

151. _indulge genio:_ See note on 2, 3.—_nostrum est quod
viris:_ Variously interpreted. 'Your real life is mine,' i.e., 'only
that part of life which you bestow on me is life' (Casaubon, and
so, in effect, Jahn). 'Your life belongs to me and you
(nostrum answering to corpus meum), not to any one else, such as Av­
arice, and it is all that we have' (Conington). 'It is all in our
favor that you are alive' (Pretor)—clearly wrong. There is an
evident reminiscence of the Horatian
*visus decurrere piscis ad hamum,*
and Od., 4, 30: *visus decurrere piscis ad hamum,* which sustains Casaubon's view.

152. _cinis et manes et fabula fies:_ See note on 1, 98. There
are clearly three stages, as Conington suggests: 'first ashes, then
a shade, then a name.' With fabula fies comp. Hon., Ep., 1, 13,
9: *fabula fies,* and Od., 1, 4, 10: _iam te premet nox fabulosaque
mane._

153. _vive memori leti:_ So Hon., Sat., 2, 6, 97.—_hoc quod lo­
quor inde est:_ 'What I am saying—this speech of mine—is so
much off, so much time lost.' Comp. _dum logiunxur, jugert interfide
etui us, necus, Hon., Od., 1, 11, 7.

154. _en quid agis?_ See 3, 5.—_duplici hamo:_ 'a couple of
hooks.' If _hamo_ is a fish-hook, _scinderia_ is a metaphor within a
metaphor. 'You are like a fish distracted by two hooks,' not
knowing which to bite at. Comp. Hon., Ep., 1, 7, 74: _oculum
vivum ducevres piscis ad hamum, and for scinderia, Verg., Aen., 2,
39: _scinditur invenit sumus in contraria eugius._ The executioner's hook, which otherwise studies in generalus _uncus; Juv.,
10, 60: _scinditur unco._

155. _sequeris?_ See note on 3, 5.—_subeas operet:_ G., 536, R.
1; A., 70, 3, f, R.
163. *ad rodens*: more natural than *ab rodens*. 'He is in meditation, not in despair' (Hermann).—sleets: opp. to *mutilis, ebris*. 'What! shall I be a standing disgrace in the way of my sober relations?'

164. *rumore sinister*: 'What? make myself the talk of all the scandal-mongers by squandering my estate?'

165. *lumen ad obscenum*: 'at a bawdy-house.' See note on 1, 109. He puts the case strongly. Remember that he is shut out. —frангам: colloquial, 'smash up,' 'make finders of.' —*Chrysis*: In Terence the lady's name is Thais, not Chrysis.—*udas*: 'dripping.' With what? With perfumes (Lucr., 1, 1170), with wine (Hor., Od., 1, 7, 22), with tears (Ov., Am., 1, 6, 18), with rain (Hor., Od., 3, 10, 19), with the sweat of the commentators of Persus.

166. Comp. Hor., Sat., 1, 4, 51: *ebris* et, *magnum quad delectas, ambulet ante noctern cum facibus.*—*ante fores canto*: Antique erotic literature is full of the outcriesings of excluded lovers (παραὶδευτήρια).

167. *puer*: 'Davus encourages his master, hence *puer* instead of *Terence* and Horace's *ere* (Conington). 'My young master' gives the tone here, 'my boy' below.—*sapidus*: 'do hope you are going to show your sense.' Rather optative than imperative.—*dis depletibius*: *despuloribus* = *do averraneus*. The Gr. is *ἀπορρόφωσις, ἀποτελέσαν, ἀπωλείας.* Comp. *ἀπορρόφησις* *αὐτοῦ* (Hom., Pers., 203 (quoted by Pretor).

168. *Nugaris*: 'at your old nonsense, I see.' See v. 127.—*sola*: The slipper was and is a matronly instrument of torture (Luc., D. D., 11, 1), and hence the fun of its application to grown-up men, as in the familiar story of Hercules and Omphale, Luc., D. D., 13, 2. 'To slipper' would be understood as well in a modern nursery as *βαρνίω* was in a Greek gymnaiostis. *Philotus quibus valent montes æereæ non ex solis pulvere natis, Juv., 6, 611—12.*—*oburzabere*: a terminus technicus. Petron., 34: *olophis objurareque puorum insuls.*—*rubra*: A dramatic touch. This 'No Goody Two Shoes' wore the fashionable red slippers. Comp. the *talon rouge* of the last century.

170. *ne trepidare velis = ne trepidare.* 'Pray don't undertake to be restiff, to be plumping about.' Chaereastratus is a wild beast in the toils. This suggests *fors*, and then the metaphor is dropped, unless *exterius*, v. 174, be a remnant of it.

171. The distribution of what follows is not clear. Jahn and Hermann make Davus's speech end with *dies*, so that *haud mora* is the reply which the slave puts into the mouth of his master. 'If she should call you, you would say: "Anon, anon, mistress." Chaereastratus speaks the words from *Quidnam* to *accedam,* and Davus concludes with *si totus—nee nunc.* If Jahn's view be adopted, I do not see how we are to reject the old conjecture *ne tune or nunc* for the reading *ne nunc, nunc nunc,* v. 174. According to Heinrich, followed by Maclean and Conington, *haud mora* is adverbial, and the words *quidnam*—*accedam* are attributed by Davus to Chaereastratus. 'In Terence,' says Conington, 'the lover has received a summons before the scene begins, and he deliberates whether to obey it. In Persus he is trying to resolve under the pressure of disappointment, and even then can not make up his mind; so that his servant tells him that if he should be summoned back, he is pretty sure to entertain the question.' I have followed Heinrich's arrangement. Speech within speech is as characteristic of Persus as metaphor within metaphor.

172. *nee nunc*: So Jahn in his ed. of 1866. *Nee nunc,* his former reading, for *ne nunc quidem,* condemned by Madvig, has a doubtful support in Hor., Sat., 2, 3, 263, a clear support in Petron., 9, 47.—*accedat*: So Jahn for *accessor,* which is excessively harsh, by reason of the double change, person and mood, in *supplicet.*

174. *si exieras*: *si y[e]ager.* 'If (as you pretend you did) you got away heart-whole and fancy-free, don't go to her even now.' *Sic* with *Pluperf. Ind.* (not iterative) is not common, Cic., N. D., 2, 35, 99. Others read *exieras.*—*nee nunc*: *sc. acceles.*—*hie, hie!* The Adverb, as appears from *in festuca.* Comp. Hor., Ep., 1, 17, 39: *hie est aut nunc aut quid quieramus.*

175. *festuca*: is generally explained as a synonyme for *vindicita.* Others refer it to the practice of throwing stable on the manumitted slave, Plut., De Sera Num. Vind., p. 350 (Conington).—*ineptus*: 'as if a licitor could make a man truly free!' (Jahn).

176. *palpo*: literally 'patter, stroker,' 'softsawder-man,' i.e., electioneerer. Another of the *verba toga.* See note on 1, 12.
**NOTES.**

*Pulp* is explained by Io. Sarisberiensis (ap. Jahn) as ‘one who feels his way with the people,’ but this is not so simple nor so much in accordance with the use of *pulpere.*

177. *cretata = candidata.* Toga was chalked then, as belts are pipe-clayed now. The candidate naturally put on his best. ‘My Lady Canvass in holiday attire, in spotless white.’

178. *nostra: nobis autilibus celebrata (Jahn).* On the ironical First Person, see 3, 3.

179. *apric = apricantes.* See 4, 18, 19. ‘To love to live i’ th’ sun’ (SHAKESPEARE) is common to the feebleness of age and the luxury of youth, 4, 33: *quid pulchrum?* Snatch of the old men’s chat (Hermann). Ironical comment of Pausan (Jahn). The former is more in Pausan’s manner.

at: An abrupt transition to the Thraldom of Superstition (180–188). Whether the slave of superstition is identical with the slave of ambition or not is not certain—probably not.

180. *Herodi = dies.* Probably Herod’s birthday, celebrated by the sect of the Herodians. Pausan takes Herod as the most familiar Jewish personage to indicate Jewish superstition. On the spread of Judaism in the Roman Empire, see Friderich, *Sittengesch.*, 3, 489. *uncia fenestra:* The ‘window’ is ‘greasy’ from the oil-lamps.

181. *lucerna:* Those who wish illustrations for what they can see with their own eyes, may consult Friedländer, 1. c. 1, 292. The lights remind one of the Feast of Tabernacles.

182. *violae:* Comp. Juv., 12, 90: *omnis violae lactabae colores.* The violet may be our violet or the pansy (*viola bicolor*). *Rubrum:* The common color of pottery.

183. *canda thynn:* The tunny has a large tail, hence some such adjective as ‘taily’ is desiderated. Comp. note on 6, 10.

184. *labra movet facitis:* Comp. Hor., Ep., 1, 16, 69: *labra movet, metues audiri (of a prayer to Laverna).* A recondite allusion to the secret prayer of the Jews is unlikely.

185. *tunn:* As soon as the man has got over his Jewish fright he is assailed by other superstitions.

186. *grandes galli:* *Juvenal’s ingen seminum (6, 512).* The peculiar worship of Cybel had long been familiar to the Romans. *sistrum:* The *sistrum,* or ‘timbrel,’ was peculiar to the service of Isis, which had been imported more recently. On its significance, see PLOTT, De Iside, et Osir., p. 376. The vibratory theory of life, with its perpetual sensuous unrest, is no novelty, as some of its eloquent advocates seem to think.

187. *incussere:* Gr. Aorist. Comp. 3, 101. The expression,
186

NOTES.

'strike the gods into you,' after the analogy of incutere metum, terrorere, is the other side of Vergil's famous magnum si pecore possit | exsequiisse dous (Aen., 6, 78).—Infantis: 'who have a way of swelling.' Compare the use of depellentesibus for depulsi enfants, v. 167. See G., 459.

188. praedictum: 'prescribed.'—Alii: The superstitious usage here referred to has not yet been paralleled.

189-91. Last scene of all. Horse-laughter of the muscular military.

190. Dixiris—ridet = si dixiris—ridet. Comp. v. 78.—Varico-
sos: Comp. Juv., 3, 397; variusus fix harumpan (from long-stan-
ding). Varicose veins would naturally be common with men who were as much on their legs as the soldiers of that day. But as variare means to stand or walk, as if one had varices, 'to strad-
dle' (Quint., 11, 3, 125), and as varicus means 'straddling' (Ov., A. A., 3, 394), it seems better to translate varicosus ' straddling' here, always remembering the origin. With the change of quantity, comp. variculo and variculo (vaccum), Lachm., Luercl, p. 87.—cen-
turionum: See note on 3, 77.

191. Pulcinus: Comp. subiit molle, 3, 110.—Pulcinus:
Jahn's last. The name is variously written. Notice a similar trouble about a hariosa centuria in Caes., B. G., 5, 44, once Pulilo, now Pulio. Heinrich recognizes a fellow-countryman in Pulfi-
nius (Wulfen).—Ingens: Comp. torosa inventus, 3, 86; colo-
s altus, 5, 95.

191. Graecos: Comp. doctores Gracian, 6, 38.—Curtos: 'clipped.'
—Hectur: A similar notion is worked out with admirable hu-
mor in Lucian's Vitarnn Auctio.

SIXTH SATIRE.

The Sixth Satire is addressed to Cassius Bassus, a friend of Persius. The theme of it is the Proper Use of the Goods of this Life, which takes the personal form of a vindication of the poet's course in preferring moderate enjoyment to mean parsimony or grasping avarice.

AB OBMEOX:—Are you by this time snuggly ensconced by your Sabine fire? And do the chords of your lyre wake to life at your vigorous touch? O cunning craftsman! in whose song the noble tongue of our

sires is set to manly music, while young and old alike feel the play of your sportive wit, which in all its sport never forgets the gentleman (1-6).

While you are yonder, I am in my dear Liguria, where the coast is warm, the sea is wintry but kindly, the rocks bar out the storm, and the shore retreats far inland.

'Leon's part—'his well worth while, good people, to know it.'

This was a saying of Ennius, as he woke up from his Pythagorean dreams and became plain Quintus, instead of the 'blind old man of Scio's rocky isle,' and a wise saying of that hearty old cock it was (7-11).

Well, here I am, caring nothing for the rubble rout, caring nothing what an ill wind may be getting up for my flock. My neighbor may have a better patch of ground, man of lower birth may be growing rich over me. I will not fret myself into a crooked old man for that, nor dine without a bit of something nice, nor nose out a swindle in the im-
perfect seal of a flagon of flat wine (12-17).

How men differ in such matters! The very same horoscope may bring forth rights and lefts. Here is one that even on his birthday al-
lows himself only the scantiest and meanest fare. Here is another that eats up, like a spirited lad as he is, a vast estate. For my part, 'Enjoy-
ment, enjoyment,' is my motto, although I do not intend to treat my freedmen to turbots, and do not understand the difference between cock-ortolan and lien-ortolan after they are cooked (18-24).

Now this is the way to live, I take it. Up to your harvest, up to the last grain of your corns. What are you afraid of? It is a mere matter of harrowing, and let another crop is there (25, 26).

But you say, Mr. Critic, 'There are claims on one. A friend is ship-
wrecked, the poor fellow is utterly ruined. One must do something for
him.'

Well and good! Sell a piece of land, give the proceeds to the needy
friend, and keep him from begging up and down with a pictorial appeal to the benevolent (27-33).

Ay, but what of the heir? He will dock the funeral meats, if you dock the estate. One, sure, would not be stanchful when one's dead, and your bones will not be perfumed, or the perfumes will be stale or adul-
terated. One can not expect to diminish one's property without pay-
ing for it. Why, I heard Bestius say of your Greek teachers, from
whom you learned this precious wisdom of yours, that ever since this new doctrine came to town the very haymakers have been spoiling their good, wholesome fire by rancid grease.

Well, what of all this—the heir's neglect and Bestius's fault-finding—
would you fear thus beyond the grave? (34-41).

But come, my heir, let us dismiss the critic, and have a quiet chat to-
gather. Consider the claims on me. Here comes a glorious piece of news from the Emperor. The Germans have been defeated with great slaughter. A grand triumph is preparing. This is not the time to hold back. I am going to bring out a hundred pairs of gladiators in honor of the occasion. Forbid it, if you dare. If you don't like that, I am going to give largesses to the people—none of your vile vetches, but oil and pasties. A grand triumph is preparing. This is no time to hold back.

What do you say? 'My farm is hardly worth having after that.' Well, if you don't want it, I can get some of the women to take it; and if there is none of them left, I can go to the next village, and Hodge will accept. 'A son of earth?' you say; 'a nobody?' Pshaw! If you come to that, I can just remember who my great-great-grandfather was. Two generations further back and I come to a son of earth, a nobody, and Hodge is a relation—a distant relation, but still a relation—a kind of great-great uncle. Believe me, the Lord No Zoo is father of us all.

NOTES.

1. iam: in the question implies uncertainty, 'actually?' 'so?'
2. tetrico: tetrica ac tristis disciplina
3. mire: the racy richness of our early
4. vivunt: viviuntque commissi calores | Aeoliae fidibus puellae
5. vivant: wake to life ' (Pretor)
6. eksius: and baffled interpreters have taken refuge in the hypothesis that the Satire is incomplete. The roughness of the metre and the abruptness of the transitions favor this view; but parts are wrought out with all the minuteness of detail that is characteristic of our author's style, and some of the highest authorities, such as John, consider the Satire complete. The close, as Mr. Pretor remarks, is exactly in Pausias's manner, and we must look elsewhere in the Satire for the breaks—if breaks there be.
NOTES.

1. 124. Notice also the want of balance in the absolute *lubere*. Then showing yourself excellent in your old age at waking young loves and frolicking over the chords with a virtuous touch (Conington). *Luna* is often used of love. Comp. Catull., 8, 6: *id ilia mulcis tum leveo* jubet.

2. Heinrich's *locis* gives us, Rarely skilled to rally the young with jibe and jest and have a fling at old sinners, but all in high-bred style.' *Pollice honore* is the ingenium huius of 5, 16. Comp. also 2, 74: *generosum honorem; et hominem virilem* oratio of Ter., Andr., 1, 1, 114: *que opponit plebeia*; as Gesner says, s. v. It is hardly necessary to say that the English language has no synonyme for *honesta*, which embraces the godly outside as well as the pure heart.

Mr. Conington translates Hermann's text and comments on Jahn's. *Lusus senes* he understands as *amare se nulli more*, the poet being said to do the deed he writes about, *Verce*, Ecl., 9, 19. It would be far more simple to make *locus senes* = *amores se nillo*, harsh as that would be. Old men's philanderings are fair game for the satirist or comic poet to have his fling at (*lussus*). *Turpe senilis amor* as the master says, *Orv., Am*, 1, 9, 4. Compare the Casina of Plautus.—*pollice*: the cithern being played chiefly with the thumb.

6. *lusisse*: Comp. *vit visisse*, 1, 132.—*nilit*: The step-father of Persius probably had a seat there.

7. *intepet*: The warmth of the coast made it a favorite resort for invalids. It is not unlikely that Persius was a man of delicate constitution.—*hibernat*: According to some, 'my sea winter;' that is, 'rests for the winter;' is not vexed by the keels of ships (Schol.). According to others, 'is wintry,' like *hibernat* (the more common word in this sense). A stormy sea was supposed to lash itself warm. Jahn quotes, among other passages, *Cic.*, N. D., 2, 10, 26: *maria agitata venti tepescunt.—*meum*: 'my sea,' 'my favorite haunt.' Some have inferred falsely from this passage that Luna was the birthplace of Persius.

Preposition but that is no objection; more serious is the wrong use of the Homer; 4. A peacock. The pun would be a wretched one, migrations: 1. Pythagoras; 2. A peacock; 3. Euphorbus; 4. Homer.

—Quintus: Homer. For the further, visions, see the citations in Vahlen’s ed. of it has been mentioned that Ennius dreamed that he had seen was Homer. Ennius’s dreams are touched up in Prol., 2, where

4, 81, and (iia, is, Sipas, aropa (AvvTip; cropa, onai, same principle are based such combinations as cordatus Ennius, M

tone, from which the harbor took its name, was not on the gulf, but all.’ Ger.

1. c. 107. ‘Ennius, in his

The supposition is an extreme one, hence the Subjunctive may be given by repetition, aS, as, etc., as in the familiar passage, tergemini vis Gery-

Acce
dating.—

The emphasis of the adverb may be given by repetition, all, ay, all. The supposition is an extreme one, hence the Subjunctive di-

temecum. Notice the harsh elision at this point, which is avoided by smoother writers. Prensus has it fourteen times in all—eight times in this one Satire—which may be interpreted as an indication of its incompleteness.

15. peioribus: Comp. Hor., Ep., 1, 6, 22: peioribus octus. The social sense is the more prominent.—usque.—ubi-que, ‘no matter where or when,’ hence ‘every where,’ and, as here, ‘al-

ways.’


17. signum tetricisse: Only good wines were sealed. The miser not only seals up his vile stuff, but, in his anxious scrutiny into the state of the seal, butts his nose against it—perhaps with

nides Quintus, ‘Homer with a Roman praenomen.’ Conington follows doubtingly. —pyrone: Memini me fere pyrone, Enn., Ann., v. 16 (Vahl.). —Pythagoreo: ‘Since Pythagoras’ time that I was an Irish rat,’ SHAKESPEARE.

12-17. Here I am in happy unconcern, caring naught for vulgar herd or threatened flock. I do not pine because my neighbor waxes fat. Let who will get up in the world; I won’t let my hair turn gray for that, nor stint myself, nor poke my nose into the wax of every jar of wine I open to see whether somebody has not been tampering with the seal.

10. cor Enni: Comp. re-cor-dor and cor-datus, and our ‘get by heart!’ So credidit meum cor, Enn., Ann., 374 (Vahl.). See Martr., 3, 26, 4; 11, 84, 17. The expression is little more than coriatis Ennius, as in the familiar passage, tergemini vis Gery-

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nides Quintus, ‘Homer with a Roman praenomen.’ Conington follows doubtingly. —pyrone: Memini me fere pyrone, Enn., Ann., v. 16 (Vahl.). —Pythagoreo: ‘Since Pythagoras’ time that I was an Irish rat,’ SHAKESPEARE.

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11. Maeo-
the additional idea of helping the sense of sight with the sense of smell. Recensum tigrigiae−nolim tigrigiae. Comp. note on 1, 91.

18-21. Others may not agree with me in these views. Even twins born under the same star may be widely different. One gives himself a treat only on his birthday, and a poor treat it is. Another devours his substance before he comes of age. I am for enjoyment, but not for waste; for enjoyment, but not for a subtle discernment of the pleasures of the table.

19. His: On the Dat., see G., 388, R. 1; A., 51, 2, g. His is Neuter. 'These views of mine.'—geminos: Comp. Hon., Ep. 3, 2, 183 seqq.—horoscope: 'natal star,' 'star of nativity.' Comp. note on 1, 46.−varo genio: 'of diverging temper.' Varus is often used of distorted, bowed legs, and varo genio is only Prenses's way of saying that the dispositions of twins often go apart.

20. producis: 'bring forth,' 'give birth to,' 'begat,' Plaut., Rud., 4, 4, 129; Pzor., 5, 1, 99 (Conington). Jahn renders it se luem edit et educat, which is more in conformity with general usage and with the notion of control in the star of nativity.—sols natalibus: This picture has been much admired. Every word tells. This high-day comes but once a year—while a mere lad. 'Gilford notices the rapidity of the metre, and contrasts it with the slowness of v. 20.' It would have been more to the purpose if he had noticed the mockery of the position, which suspends the sense. 'He—his property—with nothing but his teeth—his vast estate—heroic being—runs through—while nothing but a boy.'

23. rhombos: It suffices to refer to Juv., Sat., 4.—ponere: 1, 53. For the construction, see Prol., 11.

24. tenues—salivas: 'delicate juices,' 'subtle flavors.' Salix = sopor, as in PLIN., H. N., 22, 1, 23: sua cuique vino salivae, by a natural transfer from the consumer to the consumed; or, as Conington puts it, from effect to cause. See 5, 112.—sollers nosse: Prol., 11.—turdurum: 'thrushes,' 'fieldfares,' a well-known delicacy, Hon., Sat., 2, 5, 10; Ep., 1, 15, 41. The Scholiast tells us that the feminine is used for the ordinary masculine, because the Brillat-Savarins of the period undertook to tell the sex by the taste. The difference between turdurum and turdurum reminds one of 'calipash' and 'calipee.'

25-33. The true course is to live fully up to your income and trust to the next crop. 'But suppose an extraordinary demand is made on you. Suppose a friend is shipwrecked.' What easier than to sell a piece of land and relieve his wants?

25. tenus: here 'fully up to.' Jahn makes tenus an Adverb, compares Varr., Arm., 1, 737: summo tenus attigit ore, and explains mensa propria: 'of mine own.'—propria: 'is it not lawful for me to do what I will with mine own?'


27. ast: 2, 30. An impersonal objector speaks.—officium = to ekeiμηνην, which embraces our charity. The Stoics insisted on xereiμηνην, without prejudice to dixeretai. They wanted benevolentia without misericordia. See Knickenberg, 1. c. p. 90. The poet...
33. cenam funeris: the opulum funeris, the 'funeral baked meats' of Hamlet, not the silicernimnus proper, not the cinaenum funeris cena patella of Juv., 5, 95, the scanty meal left at the funeral pile for the dis manibus.

34. curtaveris: G., 542; A., 70, 5, b. —urnae: Do not efface the personal conception (G., 344, R. 3; A., 51, n.) by translating 'put into.' The urn receives; hence debet: —committ, —consign.


36. cerase: This passage is our only authority for the fraudulent admixture. Tr., whether the cinnamon have lost the fragrance of its breath, or cassia be taken in adulteration with cherry-bark.—nescire paratus: here 'fully resolved,' rather than as in 1, 132.

37. tune bona incolumis minus: In his ed. of 1808 Jahn has followed Simner's suggestion, and transposed parts of vv. 37 and 41, so as to read Hae cicere inerior minus hinc, and Tune bona incolumis minus below, as Hermann had done before him, only Hermann puts the words in the mouth, not of the objector, but of Persius. I am unable to see how either arrangement helps us out of the difficulties of the passage. In his ed. of 1843, Jahn makes tune bona incolumis minus: the language of the heir, who asks angrily, 'Do you expect to diminish your property without suffering for it?' It is rather the language of the objector, who had just told Persius that he would miss a good funeral by curtailing his tailing estate, and who goes on to cite Bestius, as another opponent of this new-fangled philosophy. Persius dismisses this tirade by the single question: —What would all this be to you or me after we are dead? —This gets rid of Bestius as a new speaker. He is quoted by the objector. Mr. Pretor translates: —Do you mean to say, Persius, that you would thus break up your property, while hearty and strong, instead of waiting to bequeath it by will on your death-bed? —incolumis: quies, impune. —et: Others besides the heir are dissatisfied. —Bestius: the corrector.
NOTES.

Bestius of Hon., Ep. 1, 15, 37, who is quoted here by the opponent of Persius, as inveighing against doctrines that have taught the lower classes to waste their substance on condiments and spoil their wholesome fare, after the pattern of such gentlemen as Persius. Comp. *Carissimi,* v. 103, and *unus, puer, oculos,* v. 60.

38. *doctores Graeci:* Comp. 5, 191. *Ita fit:* 'That is the way of it.' *saper* *nostrum:* 1, 8. *arbri:* with *venit.* 'Venire with the Dat., like the Greek *ανεστη,* on account of the personal interest involved, 'came' being = 'was brought,' *allatum est.* See Kühner, *A. G.,* 2, 351, and Weissenborn on Liv., 32, 6, 4.

39. *cum pipere et palmis:* notoriously foreign productions. Comp. *adjectus Romanus guio pruna et cottana secto,* Juv., 3, 83. *Palmis:* 'dates,' *nostrum hoc:* 'this new wisdom of our day.'

—*maris expers:* Hon., Sat., 3, 8, 15: *CHIUM maris expers.* The explanations are by no means convincing. *Maris expers.* (1) Not mixed with salt water, which was supposed to be wholesome, as in Horace, i. c. (2) *Paulum:* Heins, the most simple, 'foolish philosophy,' 'insipid sapience.' (3) Devoid of manliness (Casaubon). Comp. 1, 103, 104, in which case *maris* would be a pun, as there is an evident Horatian reminiscence. See Introd., xxiii. But the Horatian passage is itself variously interpreted. (4) The rendering, 'innocent of the sea,' i.e., 'home-grown,' is in manifest contradiction to the drift of the passage.

40. *feniscæ:* Type of the rustic laborer. Comp. *foenus,* 5, 122. *Fenisæa,* the plebeian spelling for *funicæa,* seems more appropriate here. —*crasso ungine:* They can not get a good article, but they are determined to imitate their betters, and so they take a poor one. With *crasso ungine* comp. 3, 104: *crassis amomis.* —*vitalarum pulites:* On *vitalarum* comp. 2, 65: *pula* is the national porridge, the *farrata olla* of 4, 31.

41. *cinere exterior:* 'when you are the other side of the grave' (comp. 5, 132): *παραπόρος κίνδυνος* (Casaubon).

42. *quisquis eris:* does not so much show 'the indifference of Persius himself' to his successor as the utter lack of real personality in the Satire. See note on 1, 44. —*seductio:* Comp. 2, 4. *Paulum* with *seductio.* Comp. Petron., 13: *seduit me paululum a turba*; and Plaut., Asin., 5, 2, 73; Ter., Eun., 4, 4, 39. The Accusative with the Comparative is rare but sure, Dräger, *l. c.* § 245, b; for examples with *paulum,* Str., 15, 21; *Stat., Thrb., 10, 938 (Freund).

43. *o bone,* etc.: The only passage in Persius that deals with the political life of his time, the only passage that has any historical force. A keen observer in his narrow sphere, Persius has hit off very happily the features of this droll triumph of Caligula's. True, he was only seven years old when it took place; but he lost his father when he was six, and yet recalls him vividly, and this parade must have made an abiding impression, whether he saw it or only heard of it. Caligula's German expedition is recounted in *Suet., Calig.,* 43 seqq.: 'He ordered a triumph, which was to be unprecedentedly splendid, and cheap in proportion, as he had a right to the property of his subjects—changed his mind, forbade any proposal on the subject under capital penalties, abused the senate for doing nothing, and finally entered the city in ovation on his birthday' (Conington). With *o bone* comp. *heus bone,* 3, 94. —*laurus = lauraeas epistolas,* the letter bound with bays, in which victories were announced.

44. *Germanaca pubis:* 'flower of the German army' (Petror), *pubes* being = *pexus.*

45. *aris frigidus executur cinis:* Of course to make room for new sacrifices, but *frigidus* intimates that the ashes had had time to cool; such occasions were rare. Comp. *Agr.,* Met., 4, 83: *aro viduae frigidus cinere foedatus.* *Aris,* *Dat.* *Excubitor* denotes haste. 'The ashes are hustled off.' —*postibus:* for the door-posts' (of temples, palaces, the residence of the *triumphator,* and other buildings). With the Dative comp. *Juv.,* 6, 51: *postibus coronam* | *postibus.*

46. *lutin gausapa:* 'yellow wools.' The coarse fabric known as *gausapa* was used to make yellow wigs for the mock German captives. The light hair of the Germans is a familiar characteristic, and a similar device is recorded of Domitian by Tacitus, Agr.,
39 (Jahn). As the captives were actually Gauls, Casaubon understands γενομένη of the common Gallic costume.

47. Caesonia: the mistress, and, after the birth of a daughter and the divorce of Lollia, the wife of Caligula, SCER., CAL., 27. —

ingenis Rhenos: Jahn understands statues or pictures of the Rhine, to be carried in procession, referring to the Jordan on the Arch of Titus, and citing Ov., A. A., 1, 229 seqq., for the Empirates and Tigris. Conington adds Venia, Georg., 3, 28, for the Nile, and considers the Plural Rhenos sarcastic. The more common interpretation regards Rhenos as Rhenanès. SCER., L. C. 47, mentions expressly the fact that Caligula picked out the tallest men he could find (procerissimum quemque) for the procession.

48. genolque ducis: On geno, see 2, 3. The genius of the Emperor was publicly worshipped, Ov., Fast., 5, 145. Caligula punished those who did not swear by his genius, SUER., CAL., 27. Ducis is sarcastic. 'So Juv., 4, 145; 7, 21, calls Domitian dux, with reference to a similar exploit, a sham triumph with manufactured slaves' (Conington, after Jahn). —

centum paria: Comp. Hor., Sat., 2, 3, 35: nis sic ficientem gladiatorem dare centum domnati populo paria atque epulam. The number is absurd for any ordinary fortune, and the extravagance of the threat destroys the dramatic effect on the heir.

49. induce: The familiar Present for the Future. Induco, ser­

bun harense (Casaubon). — aude: We should say, 'I dare you' (Conington).

50. oleum: Largesses of oil by Caesar and Nero are recorded by SUER., CAES., 38, NERO, 12 (Jahn). — artoereas: ἀγρόσωμα = vicerautia, 'bread-meat' for 'bread-and-meat.' Outside of the numerals, such copulative compounds (deon duo in Sanskrit) are rare, and chiefly late. Comp. suvetavriia, vreṣṇypor, the famous word of seventy-nine syllables in AR., EI., 1189, and MOD. Gr. αὐτήγαρα, 'man-and-wife.' Some consider artoereas a kind of meat-pasty. — popello: 4, 15.

51, 52. die clare: It were very much to be wished that he had. The context seems to require, on the one hand, a motive for the silence of the heir; on the other, a motive for declining the inheritance. The interpretation of non adeo—ixtia est depends on the meaning of exossatus, which is sometimes rendered 'exhausted,' 'impoverished,' 'worn out,' as if 'boneless' and 'narrow' were the same thing here; sometimes, and with far more probability, 'cleared of stones.' A poetic allusion to the 'bones of Mother Earth,' Ov., Met., 1, 383 seqq. (Schol.), would be out of place, and the common culinary sense of exossatus, 'boned,' is in keeping with the homely character of Persius's tropes. Aede is sometimes considered a Verb, in the sense of caleare hereditatem; sometimes an Adverb, and connected now with prohibeō (from prohibeo), now with exossatus; and, finally, some give exossatus—est to the heir, others to Persius. I subjoin the chief distributions and interpretations:

1. Non adeo, inquis. Exossatus ager iuxta est. Jahn (1843). (Do you mean to hinder me? Out with it.) 'Not exactly,' you say. Here is a worn-out field hard by. If you won't have it, another will.

2. 'Non adeo,' inquis? Exossatus ager iuxta est (Coni­

ngton). You won't accept the inheritance, you say? Here is a field, now, cleared for ploughing.

3. 'Non adeo,' inquis, 'exossatus ager iuxta est,' Jahn (1868), which may be rendered, 'I am sure that your land here is not in such very good order' (that you can afford such extravagance). Good order or not, I can find some one to take it off my hands, etc.

4. Hermann bases his interpretation on the Schol., and un­

derstands non adeo exossatus ager to be a field that is not wholly cleared of stones, to which the heir points as a co­

genent argument against his making a difficulty. He is afraid of a stoning from the people, as above he was afraid of doing any thing to disoblige the Emperor (Lect. Pers., II., 64).

5. Teuffel agrees with Hermann's interpretation of exos­

sus, but separates non adeo, 'Not exactly.' See (1). 'There is a field hard by from which the stones have [just] been dug up,' where they are lying in convenient heaps.

6. Heinrich takes adeo to be the Verb, exossatus as 'impover­

ished,' and ixtia est = paene.

7. Non adeo, inquis. Exossatus ager iuxta est is rendered by
Mr. Pretor, 'I can't quite forbid it; but let me suggest to you that your land is impoverished.'

(8.) König understands the heir to say: 'I will not accept. I have a well-tilled piece of land of my own hard by.'

I am not ashamed to acknowledge that the only point about which I am convinced is the impossibility of making 
or exossatus mean 'impooverished.'

56. autitis: Amila is the aunt by the father's side. See note on 2, 31. Persius left his property to his mother and sister, and all this string of suppositions is in keeping with the impersonal character of his heir. Teulfel notices the utter jumble of legal relations.—pronepis patrui: 'female cousin twice removed.'

51. sterillis vixit: 'has lived barren' means 'has died childless, without issue.'

55. sterilum: 'neither chick nor child.'—Bovillas: Bovillae lay between Rome and Aricia, and was the first stage on the Appian road, hence called 'suburban' by Ov., Past., 3, 667 (Jahn). Persius had an estate in the neighborhood.

56. clivum ad Virbi: Martianus' diens Aricinus (3, 10; 3; 12, 10), a noted station for beggars. Juv., 4, 17: dignus Aricinuos qui mendicaret ad aequos. Viribus was identified with Hippolytes, and worshipped as the hero of Aricia.—Manius: a typical beggar's name. There was a proverb: multi Mani Aricinuos, Pietor, s.a.v., with the explanation, multos dixit vixus ibi fines. The 'Arician aristocracy' must have become a term of contempt by the time of Persius, or the time of Aricinus, the genuine form of which Jahn identified it with money-bag in hand.'—prope, with money-bag in hand.'

57. progenies terrae: is the indignant remonstrance of the heir, progenies terrae being = the more familiar terre firma, Cic., Att., 1, 13, 4 al.; our 'groundling' can answer only as a play on the word.—quartus pater = atavus, 'great-great-grandfather.'

58. haud prompte, dicam tamen: μᾶλα μίν, ἕπειρ ἢ ὥμοι (Connington); μᾶλα μίν, ἅλлин εἰς ἐπερ. Comp. [DEM. ] 58, 26.—ade etiam unum = atavum, 'one step further back.'

59. unum etiam = tritavum.

60. ritu | generis: 'by regular descent' (Connington). Jahn connects genepis with avunculus.—maior avunculus: avii qui avii

PERSIUS VI. 203

annunculus est (Jahn), 'great-great-uncle.' Persius qualifies this statement by prope, 'something like,' but he has not only got the degree wrong, but his passed over to the mother's side. The thought of this frigidiuscula ratio, as Jahn calls it, does not need illustration. Still, comp. Juv., 4, 89: unde sit ut malum fratercum us gignamus.—exit = multii, 1, 45; 5, 120.

61-74. Persius: 'You are getting impatient. Why not wait for your turn? I am Fortune. Wait until I drop my purse into your hand, and then be satisfied with what I have left in it. Tacius goes with me some money. I know he did. What is that to you? None of your fatherly advice about looking after my balance at the banker's. What do I care about 'balance'? I will eat a good dinner, and not starve myself for your spoilt grandson's sake.'

61. qui prior es: In this form of the λαυταθυρωία 'the course was marked out in stations, at each of which a new set of runners stood ready to take up the race, and so long as the torch remained alight, and the conditions of the race were thus fulfilled, it could not exchange hands except at particular stations' (Pretor, after Jahn). Here the man in advance is represented as trying to get the torch out of Persius's hands before he has reached the station, while Persius is yet running (in decem), which Jahn properly emphasizes. The interpretation is much disputed.—poscis: implies impatience.


63. pingitur: ἐρμής κερδος, 'with money-bag in hand.' Comp. Aχ., Acli., 991, 992: πῶς ἂν ἦσα καὶ σοὶ ἄριστον ἐναλατὼν, ὅτι δέ γε γεγραμένοις, ἕκαστον ἀλήθειαν. —viv tu gaudere relictis: Gaudere here almost = ἄγαρσον, 'be thankful for whatever I shall leave you.' According to the ordinary rules of grammar, es would be the rhetorical, εἶνα the genuine form of the question (G., 455), but ne can not be pinned down by strict rules, as has been remarked. See note on 1, 32.

64. dest aliquid summe: may be an objection of the heir, or an anticipated objection. Persius often reminds us of Mrs. Caudle.—miini mihi: It was mine, and I diminished it to suit myself. It was mine to lessen; what is left will be all your own to keep.
65. *fuge quaerere = noli quaerere*, as in Hor., Od., 1, 9, 13.

66. *neu* 3, 51. — *repone*; 'dish up again;' the *paterna dieta* may be considered a *crambe repetita*. Comp. Quint., 2, 4, 29: *cum eadem judiciis pluribus dicunt, fastidium movent velut frigidii et repositi cibi.* Phærus is nothing if not culinary. Jahn (1868) reads *opponere*, which is clearer but tamer. *Paterna d.* is simply 'the talk one hears from fathers,' severe old gentlemen on the stage.

67, *faenoris—reliquum est*: clearly a specimen of fatherly counsel. Every Polonius has something to say to his Laertes on this subject (Hamlet, 1, 3). Phærus's Polonius advises his son to keep an account, enter (*accedat* = *apponatur*, see note on 2, 2) his interest on the credit side, charge his expenses to the debit side, and find the remainder—in other words, to live carefully within the income of his property. Before the old gentleman gets through, Phærus repeats his last word mockingly: 'Remainder? Hang the remainder.' This is also Conington's view, who compares the commercial arithmetic lesson in Hor., A. P., 297 seqq. — *merces*: Hor. uses *merces* alone in the same sense as *faenoris merces* here, Sat., 1, 3, 14, 3, 88. — *hinc* from the capital, or from the interest, or from both. I am inclined to refer *hinc* to the side of the account. *hinc* 


70. *urtica*: Comp. Hor., Ep., 1, 12, 7: *obstriae herbis vivas et urticas*; and Sat., 2, 2, 117: *holus futiones cum pede pernae* (Jahn). — *sinciput*: 'pig's cheek.' The swine was the common sacrifice and the common dish. — *aurae*: *Flama aure* seems to be nothing more than a picturesque detail. The pig's head was hung up in the smoke by a slit in its ear.

71. *tuus iste nepos*: Mr. Pretor sees a trace of incompleteness in the mention of *tuus iste nepos*, 'whose existence has never before been hinted at.' The *nepos* is hauled up out of the inane like the *quisquis* heir himself. — *ansers exitis*: Comp. Juv., 5, 114: *ansersis ante ipsum magno iecur.*

73. *patriciae*: implies great expense. This coarse combination of sensual pleasures is an argument in favor of the old-fashioned interpretation of Catull., 1, 134. — *trama*: Fr. *trame,* 'woof.' Such terms are apt to stick. Others translate falsely 'warp.'

74. *tremat*: 'quiver,' like jelly, 'wag.' — *omentum*: 'fatty caul,' 'fat,' 2, 47. — *poppa*: used as a Substantive. Comp. Pro., 13, 'Alderman-belly,' instead of an *aldermanic belly.* 'They which waited at the altar'—for the *popae* were the priests' assistants—'were partakers with the altar' (1 Cor., 9, 13), and waxed fat on the *innumera omenta.* Pretor quotes Procr., 4, 3, 62: *succincté cubit ad nova lucra popae.*

75–80. Commentators notice the abrupt transition. Jahn says that the dialogue is dropped, but who expects invariably close connection between two heads of a sermon? In my judgment Phærus is still hammering away at his impatient heir, and bids him earn money for himself, if he is not content to wait for Persius's death, and does not like Persius's mode of living. 'Sell your life, ransack the world, drive every trade. Double, treble, quadruple, decuple your property. But you will find that there is no point where you can stop, where you will be rich enough.'

75. *vende animam lucro*: Casabon comp. the Greek proverb: *Σανδων ἄνων τοίχεος, and Longin., Sublin., 44: τὸ ἐκ τοῦ πατρὸς εξιδεῖν ἄνωμικα τῆς φυγῆς.* — *execute*: (for the last time of eight) 'ransack.'

76. *latus mundi*: Hor., Od., 1, 22, 19 (Conington). — *nec = neu.* See 1, 7.

77. *Cappadocas*: The slaves of Cappadocia were, as a rule, tall and well grown (Petron., 63), and good litter-bearers (Mart., 6, 77, 4) (Jahn), but in other respects extremely undesirable cattle. — *rigida*: 'fixed upright.' — *rigidae coloniae*: Ov., Fast., 3, 329 (Jahn). — *plausisse*: So Jahn (1868). In 1843 he edited *petisse,* and comp. *quot peculis servus?* Juv., 3, 141, and other passages. But *petisse* may have been intended as a Third Conjugation Perf. from *pleio,* and hence = *petisse.* So Longfellow uses 'dove' for 'dived.' Slaves were slapped to try their condition. On the Inf. and the Perfect, see *opifex intentione,* v. 3, note. — *circutus*: 'platform.' The sense of the passage, 'Make yourself an expert in slave flesh.'
78. feci—sistam: words of the avaricious man. The passage is imitated from Hor., Ep., 1, 6, 34: mille talenta rotundentur, tertiam altera, porro | tercia succedant et quae pars quadram acerram. — quarto: as if he had written ter before.

79. redit: the regular word for 'income,' 'revenue.' Comp. reditum. — rugam: Ruga = sinus, 'fold in a garment.' The sinus answers to our 'pocket,' hence 'purse.' The ruga, then, is the rugosum marsupium (Heinrich), or the 'yet unfilled bosom' of Juvenal, 14, 337. 'It comes into a purse that wrinkles still.' To bring this out more clearly Mr. Paley (ap. Pretor) puts a semicolon after decies. — depungo: So John (1868) for his previous de-pinge. 'Prick a hole.' — uhi sistam: G., 469, 623; A., 67, 2, b.

80. inventus: Ironical. 'So some one has been found, Chrysippus, to mark the limit of your heap.' If you can find a man to put a bound to greed, you can find a man to solve the sorites of Chrysippus. The fallacy called the sapientia, or sapiens, Lat. acceus, is often mentioned; so in Hor., Ep., 2, 1, 47, where it is illustrated by pulling hair after hair from the tail of a horse, and taking year after year from the age of a poet. See Hamilton's Lectures on Logic, p. 298 (Am. ed.).

CRITICAL APPENDIX.

The first reading is the reading of this edition, which, in the absence of any statement to the contrary, coincides with John's edition of 1868. Variations in spelling have been noted where they have been deemed instructive.

Jr. = John, ed. of 1868.
Jr. = " both editions.
H. = Hermann (1854).

PROLOGUS.


SATURA I.

SATURA II.


SATURA III.


SATURA IV.


Vid. Prolegg., 193, 1.

SATURA V.

INDEX

A.

abaco, 1, 131.
abavus, 6, 57 (note).
Ablative in 1, 1, 62, 88.
not necessarily locative, ProL., 1; 2, 33; 6, 8.
acceuro, 2, 43.
Acet, 1, 76.
accipio, 5, 87.
Accusative cognate, ProL., 14; 1, 39; 3, 59, 110; 4, 94; 5, 25, 106, 128.
190; 6, 35.
for abl., 6, 42.
acerra, 2, 5.
aceti morientis, 4, 32.
aceto lotus, 5, 86.
acre despunt, 4, 34.
acre servitium, 5, 127.
acri inunctura, 5, 14.
actus tencat, 6, 99.
ad, 5, 123.
aduictis amicis, 3, 47.
aduc, 6, 14, 51.
adverro sensus, 1, 69.
adoffe, 1, 123.
Adjective for Subst., 1, 107; 2, 74; 3, 52.
admissus, 1, 117.
advocae tempula, 2, 75.
adnare his, 3, 43.
adroden, 6, 163.
adesensere viri, 1, 36.
adigna tabellias, 5, 81.
adposita, 1, 102.
adverso, ex adv. disco, 1, 44.
Aegaeum rapere, 5, 142.
agneoli venter, 3, 88.
Aegyptus, sons of, 2, 58 (note).
aenos frutes, 2, 56.
aequili Libra, 5, 47.
aest invenci, 3, 35.
Saturnia, 2, 59.
aerumnis, 1, 78.
aerumnosi, 3, 79.
agasso, 5, 76.
agebulum, 2, 22.
ager exossatus, 6, 52.
agitare locos (?), 6, 5.
Agone, semitertian, 3, 94.
aiit (indf. person), 1, 40.
alsa, 1, 110.
album, 2, 40.
albo ventre, 6, 98.
albus cum sardonyche, 1, 16.
tinor, 3, 115.
Alcbidades, 4, 8 (note).
alea, 5, 57.
algea catino, 3, 111.
algis, 3, 115.
aliquid, 3, 60; 5, 137.
alquis, 3, 8.
alitus gravis, 3, 89.
allai caput, 6, 188.
ambigum iter, 5, 20.
ambigum iter, 2, 24.
ambitro cutata, 5, 177.
amitis, 6, 63.
amonis crassa, 3, 104.
amplexa catinaim, 5, 182.
an, 1, 41.
anes, 4, 11; 5, 156.
angelus duas, 1, 118.
angulus, 6, 18.
anhel, 1, 14; 5, 10.
anima pars, 5, 23.
animam vendo, 6, 78.
<table>
<thead>
<tr>
<th>INDEX.</th>
</tr>
</thead>
<tbody>
<tr>
<td>anne, 3, 39.</td>
</tr>
<tr>
<td>anseris exta, 6, 71.</td>
</tr>
<tr>
<td>ante boves, 1, 74.</td>
</tr>
<tr>
<td>Anttevras, 4, 16.</td>
</tr>
<tr>
<td>Antipas, 1, 78.</td>
</tr>
<tr>
<td>anthelis raxis, 1, 88.</td>
</tr>
<tr>
<td>anus, 4, 19.</td>
</tr>
<tr>
<td>Aorist descriptive, 3, 101; 5, 187.</td>
</tr>
<tr>
<td>gnomic, 2, 5.</td>
</tr>
<tr>
<td>infinitive, 1, 132; 2, 66; 5, 38; 6, 77.</td>
</tr>
<tr>
<td>aperto voto, 2, 7.</td>
</tr>
<tr>
<td>aTeorpoTToiai Saipoai, 5, 167.</td>
</tr>
<tr>
<td>Appennino, 1, 95.</td>
</tr>
<tr>
<td>apponit annos, 2, 2.</td>
</tr>
<tr>
<td>apposita regula, 5, 38.</td>
</tr>
<tr>
<td>apricatio, 4, 18, 19, 33 (note).</td>
</tr>
<tr>
<td>aprici senes, 5, 179.</td>
</tr>
<tr>
<td>aptius, 1, 45.</td>
</tr>
<tr>
<td>Apula canis, 1, 60.</td>
</tr>
<tr>
<td>•aqualiculus, 1, 57.</td>
</tr>
<tr>
<td>arator peronatus, 5, 102.</td>
</tr>
<tr>
<td>aratra, 1, 75.</td>
</tr>
<tr>
<td>aratro, 4, 41.</td>
</tr>
<tr>
<td>Arcadiae pecuaria, 3, 9.</td>
</tr>
<tr>
<td>Arcesilas, 3, 79.</td>
</tr>
<tr>
<td>arcessat, 5, 172.</td>
</tr>
<tr>
<td>arcessis, 2, 45.</td>
</tr>
<tr>
<td>arcum dirigere, 3, 60.</td>
</tr>
<tr>
<td>argenti creterras, 2, 52.</td>
</tr>
<tr>
<td>seria, 2, 10.</td>
</tr>
<tr>
<td>argento modus, 3, 69.</td>
</tr>
<tr>
<td>Aricle, 6, 56 (note).</td>
</tr>
<tr>
<td>art excutere, 6, 44.</td>
</tr>
<tr>
<td>aristas excutere, 3, 115.</td>
</tr>
<tr>
<td>Aristophanes, 1, 124 (note).</td>
</tr>
<tr>
<td>arma virum, 1, 96.</td>
</tr>
<tr>
<td>Arreti, 1, 130.</td>
</tr>
<tr>
<td>ars=philosophia, 5, 105.</td>
</tr>
<tr>
<td>articulos fregerit, 5, 59.</td>
</tr>
<tr>
<td>artifex ponere, 1, 71.</td>
</tr>
<tr>
<td>sequi, Prol., 11.</td>
</tr>
<tr>
<td>artificem vultum, 5, 40.</td>
</tr>
<tr>
<td>artis magister, Prol., 10.</td>
</tr>
<tr>
<td>artoves, 6, 50.</td>
</tr>
<tr>
<td>asini, 1, 121.</td>
</tr>
<tr>
<td>super nummus, 3, 69.</td>
</tr>
<tr>
<td>ast, 2, 26.</td>
</tr>
<tr>
<td>astrings, 5, 110.</td>
</tr>
<tr>
<td>Astrology, 5, 46 (note).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INDEX.</th>
</tr>
</thead>
<tbody>
<tr>
<td>bicolor membrana, 3, 10.</td>
</tr>
<tr>
<td>bidsental, 5, 27.</td>
</tr>
<tr>
<td>bire acri, 5, 14.</td>
</tr>
<tr>
<td>commota, 4, 6.</td>
</tr>
<tr>
<td>bills mascula, 5, 144.</td>
</tr>
<tr>
<td>vis tuit, 3, 18.</td>
</tr>
<tr>
<td>Birthday, 2, 1.</td>
</tr>
<tr>
<td>bis terque, 2, 16.</td>
</tr>
<tr>
<td>Blesa Penuis, 1, 85 (note).</td>
</tr>
<tr>
<td>blandi comites, 5, 39.</td>
</tr>
<tr>
<td>blando popello, 4, 16.</td>
</tr>
<tr>
<td>bombas, 1, 99.</td>
</tr>
<tr>
<td>bons mens, 2, 8.</td>
</tr>
<tr>
<td>pars, 2, 5.</td>
</tr>
<tr>
<td>bone, 3, 94; 6, 43.</td>
</tr>
<tr>
<td>Boeberit, 2, 44.</td>
</tr>
<tr>
<td>bove caeso, 2, 44.</td>
</tr>
<tr>
<td>Bovillas, 6, 55.</td>
</tr>
<tr>
<td>bracatis Medis, 5, 53.</td>
</tr>
<tr>
<td>Brisaer, 1, 70.</td>
</tr>
<tr>
<td>Brato liberor, 5, 83.</td>
</tr>
<tr>
<td>bruma, 6, 1.</td>
</tr>
<tr>
<td>Brutiss saxa, 6, 27.</td>
</tr>
<tr>
<td>bocas tumidas, 5, 13.</td>
</tr>
<tr>
<td>bullas donata, 5, 31.</td>
</tr>
<tr>
<td>bullatis nugis, 5, 19.</td>
</tr>
<tr>
<td>bullit, 5, 34.</td>
</tr>
<tr>
<td>buxum torquere, 3, 52.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B.</th>
</tr>
</thead>
<tbody>
<tr>
<td>bacum conchae, 5, 66.</td>
</tr>
<tr>
<td>balanatam, 4, 37.</td>
</tr>
<tr>
<td>bala nova, 1, 35.</td>
</tr>
<tr>
<td>balnea, 5, 10.</td>
</tr>
<tr>
<td>balteus, 4, 44.</td>
</tr>
<tr>
<td>barba aurora, 3, 38.</td>
</tr>
<tr>
<td>barbatis magister, 4, 1.</td>
</tr>
<tr>
<td>Bassarix, 1, 101.</td>
</tr>
<tr>
<td>Bassas Caesias, 6, 6 (note).</td>
</tr>
<tr>
<td>Beachy, 5, 135.</td>
</tr>
<tr>
<td>Rauc, 4, 21.</td>
</tr>
<tr>
<td>beatibus, 3, 108.</td>
</tr>
<tr>
<td>bele, 1, 40.</td>
</tr>
<tr>
<td>bellum (adj.), 5, 87.</td>
</tr>
<tr>
<td>bera, 1, 111; 4, 80.</td>
</tr>
<tr>
<td>Berecynthius, 1, 98.</td>
</tr>
<tr>
<td>Beidius, 6, 37.</td>
</tr>
<tr>
<td>bien, 3, 114.</td>
</tr>
<tr>
<td>biiulas aures, 5, 40.</td>
</tr>
<tr>
<td>biechpit Parnaso, Prol., 2.</td>
</tr>
<tr>
<td>calidum sumen, 1, 53.</td>
</tr>
<tr>
<td>calidum (adj.), 5, 100.</td>
</tr>
<tr>
<td>Caligula, 6, 45 (note).</td>
</tr>
<tr>
<td>callum sargentum, 5, 37.</td>
</tr>
<tr>
<td>callus, 4, 5.</td>
</tr>
<tr>
<td>callidus, 6, 14.</td>
</tr>
<tr>
<td>suspendero naso, 1, 118.</td>
</tr>
<tr>
<td>Callicen, 1, 184.</td>
</tr>
<tr>
<td>calonis, 5, 56.</td>
</tr>
<tr>
<td>calve, 1, 56.</td>
</tr>
<tr>
<td>camelo sitente, 5, 182.</td>
</tr>
<tr>
<td>Canessa hortante, 5, 21.</td>
</tr>
<tr>
<td>camino coquitor, 5, 10.</td>
</tr>
<tr>
<td>campo indugere, 5, 57.</td>
</tr>
<tr>
<td>candelas, 3, 103.</td>
</tr>
<tr>
<td>candidus dies, 2, 2.</td>
</tr>
<tr>
<td>umbro, 5, 38.</td>
</tr>
<tr>
<td>canum cave, 1, 109 (note).</td>
</tr>
<tr>
<td>canicula, 3, 5.</td>
</tr>
<tr>
<td>caelo, 5, 49.</td>
</tr>
<tr>
<td>canina bittem, 1, 109.</td>
</tr>
<tr>
<td>canis (capillis), 5, 65.</td>
</tr>
<tr>
<td>canis Apula, 1, 60.</td>
</tr>
<tr>
<td>cano capiti, 1, 85.</td>
</tr>
<tr>
<td>canunit, 1, 9.</td>
</tr>
<tr>
<td>canus numero, 5, 46.</td>
</tr>
<tr>
<td>cantare ctgram, 4, 22.</td>
</tr>
<tr>
<td>cantum, 5, 71.</td>
</tr>
<tr>
<td>capellinos, 2, 59 (note).</td>
</tr>
<tr>
<td>capellis positis, 5, 10.</td>
</tr>
<tr>
<td>capite et pedibus, 5, 18.</td>
</tr>
<tr>
<td>induto, 3, 106.</td>
</tr>
<tr>
<td>obstipo, 3, 80.</td>
</tr>
<tr>
<td>capiti cano, 1, 83.</td>
</tr>
<tr>
<td>Cappadocas, 6, 77.</td>
</tr>
<tr>
<td>caprifil, 1, 25.</td>
</tr>
<tr>
<td>caput ali, 5, 188.</td>
</tr>
<tr>
<td>lexam, 3, 28.</td>
</tr>
<tr>
<td>carbones nóter, 5, 108.</td>
</tr>
<tr>
<td>carere culpa, 3, 33.</td>
</tr>
<tr>
<td>carrum robustum, 5, 5.</td>
</tr>
<tr>
<td>caprimus dulcin, 5, 121.</td>
</tr>
<tr>
<td>casis, 2, 64; 6, 36.</td>
</tr>
<tr>
<td>caxses artes, 5, 170.</td>
</tr>
<tr>
<td>castigare examen, 1, 7.</td>
</tr>
<tr>
<td>castoreum, 5, 135.</td>
</tr>
<tr>
<td>castastas, 6, 77.</td>
</tr>
<tr>
<td>castenate, 5, 169.</td>
</tr>
<tr>
<td>castino, 3, 111.</td>
</tr>
</tbody>
</table>
INDEX.

dexter senio, 3, 48.
dextro Hercule, 2, 12.
Iove, 5, 114.
dia, 1, 31.
Dice, 8, 48.
dicenda facienda, 4, 5.
dicere, 1, 25.
dictarunt, 1, 52.
dictatam, 1, 29.
dictatorum inditum, 1, 74.
diducere numos, 3, 56.
dies Herodis, 5, 180.
digitum infim = medio, 2, 33.
digitum exsere, 5, 119.
digna cedro, 1, 42.
dilutas guttas, 3, 14.
Dinomaches, 4, 20.
dinoscere cautus, 5, 25.
speciem, 5, 105.
dirimebat, 1, 94.
discernere rectum, 4, 11.
discincti Nattae, 3, 31.
discincto vernae, 4, 22.
discolor usus, 5, 52.
discrepet, 6, 18.
discutitur, 2, 25.
dis depellentibus, 5, 167.
disponere, 5, 43.
Dissimilation, 1, 72.
dissimilis mallea, 3, 56.
dissensus, 6, 15.
diversum, in d. scindere, 5, 154.
dividere in Geminos* 5, 49.
deducere bona, 2, 63.
ferrum, 5, 4.
ramum, 3, 28.
vultum, 5, 40.
duci ab uno siliere, 5, 46.
ducis genio, 6, 48.
dum, 3, 4; 5, 10.
dum no, 4, 21.
duplici hamo, 5, 154.
durum holus, 3, 112.
ed. E.
ebris, 1, 50.
sulcata, 2, 10.
eece, 1, 30; 2, 31.
echo, 1, 102.
edictum, 1, 134.
elliis, 3, 20.
estimavit, 1, 65.
egerit, 5, 69.
egregius lusisse, 6, 6.
itus, 4, 20.
ixit, 1, 49.
elargiri, 3, 71.
leviget, 1, 6.
eliquat, 1, 35.
Elision, 4, 14.
elixas, 4, 40.
elliis, 3, 50.
elaria, 2, 52.
empta in calice, 6, 20.
emunctae naris, 1, 118.
en, 1, 26.
examirale, 3, 29.
emum, 1, 68.
Eum cor, 6, 10.
Ennus, ProL, 2; 6, 10 (note).
emos, 3, 40.
Epithetes, general, Prol., 12.
epulis, 5, 42.
equidem, 1, 110; 5, 19. 45.
Ergenna, 2, 26.
erilis metus, 5, 131.
eros, 5, 34.
ecas, 1, 22.
ecceda, 6, 47.
estremus, 5, 131.
erida, 5, 24.
eccum, 5, 18.
Ertuscan rites, 2, 28.
Etymology of aest, 2, 39.
F.
ferina, 5, 3, 152.
face exact.ecta, 5, 166.
decus, 5, 136.
facee with inf., 1, 44.
faceum pannosum, 4, 32.
sacrum umbilica, 1, 72.
sacroris merces, 6, 67.
flag. 5, 59.
Falerium, 3, 3.
Fellere sollius, 5, 37.
felleer, 3, 50.
follit regula, 4, 12.
far medierum, 3, 25.
faria, 3, 112; 5, 115.
farrago, 5, 77.
ferrata olla, 4, 31.
farre litabo, 2, 75.
fas, 1, 61; 2, 73; 5, 99.
Fata, 5, 49.
fadilla, 1, 20.
faxit, 1, 112.
featn, 5, 180.
feas, 5, 1.
feueus, 3, 4.
fenuria, 6, 60.
fern, 6, 4.
fer taniiments, 4, 7.
Fert optimo, 2, 48.
furus, 5, 171.
ferve lector, 1, 126.
fervebit olla, 6, 9.
fervent venenum, 5, 37.
fervenit masus, 2, 67.
fervevtsangulis, 5, 116.
fervet plastera, 6, 6.
festa lace, 6, 69.
festuca, 5, 170.
fibra, 1, 47; 2, 26. 45; 3, 32; 5, 28.
feria, 2, 90.
fiadele senecia, 2, 41.
fiabile non costa, 3, 22.
puelu, 3, 73.
tum, 5, 183.
fulbelius nata, 5, 48.
figere ingrun, 4, 28.
solem, 4, 38.
terras, 6, 30.
figurae trama, 6, 73.
figurae poserar, 1, 86.
flix, 4, 41.
Final sentence elliptical, 1, 4.
finador, 3, 9.
figendus, 3, 24.
finire dolores, 5, 161.
finis, 1, 48; 5, 65.
fiassa aure, 6, 70.
fisula, 3, 14.
fixum umnum, 5, 111.
INDEX.

Flacces, 1, 116.
flagellas putat, 4, 49.
flexus mutum, 3, 68.
Forumin, 5, 178.
foci cnttix, 3, 26.
foco adnovil, 6, 1.
foetus, 4, 72.
foedere certo, 5, 45.
folle, 5, 11.
fonte calibilio, Prod. 1.
forefa, 4, 40.
fores udas, 5, 166.
fortunare, 2, 45.
foresp, 5, 122.
fractus, 1, 18.
frangere Saturnum, 5, 50.
rerem patriam, 5, 165.
fratres heros, 2, 66.
frutus, 4, 8.
frigore, 3, 160.
frigescens, 1, 169.
frigida cius, 6, 45.
frumenti perise, 5, 104.
frunti politis, 5, 116.
fruge Cleantia, 5, 64.
fulta, 1, 78.
fulto, 5, 146.
fumo dare pondus, 5, 20.
fumoso Paullo, 1, 72.
fumosum sinquit, 6, 70.
fundo ino, 2, 51.
fumem reduco, 5, 118.
fumis cern, 6, 83.
fumus praecelarum, 2, 10.
fur, 1, 95.
Future as imperative, 1, 91.
gnomic, 2, 5.
greciscere, 1, 100.

G.
Gabnus cinctus, 5, 31 (note).
Galii, 5, 186.
garit, 5, 96.
gaudero = dyrzr, 6, 63.
paratus, 1, 132.
gasuapi, 4, 37; 6, 46.
gemina lance, 4, 10.
gemini gutus, 3, 14.
Gemini (in G.) dividere, 5, 49.
produxis, 6, 18.
generoso honesto, 2, 74.
Genitive of material, 2, 52.
genus, 1, 113; 2, 3; 4, 27; 5, 131.
6, 19, 48.
geminiun, 1, 115.
gluto, 5, 112.
Glycon, 5, 9.
greece nugar, 1, 70.
Gratularum, 1, 127.
Gratis, 6, 88.
grana, 5, 55.
grana, 5, 110; 6, 25.
grande loqui, 1, 14; 5, 7.
grandes Gallus, 5, 186.
patine, 2, 42.
grandi polenta, 5, 55.
granda, 5, 56.
gravis altius, 3, 80.
Saturnus, 5, 50.
gurgite, 2, 15.
gurgillo, 2, 85.
guttas exsuge, 2, 54.
guttaro exsalar, 3, 99.
nit, 5, 6.

H.
habitae tecum, 4, 52.
haeres, 2, 10.
hamo duplicit, 5, 154.
hebened, 5, 135.
hedone, Prod. 6.
Helleborum, 5, 7.
Hellechoridas, Prod. 4.
Helleborum, 3, 63; 4, 18; 5, 100.
helminos, 1, 106.
Hendiaty, 2, 65; 5, 131.
herba, 6, 26.
Hercule dextro, 5, 12.
heros proximus, 2, 12.
Epyc epyc, 6, 61.
erosa sensus, 1, 69.
herosis dies, 5, 180.
besterrn Quallitus, 3, 106.
besternus era, 5, 58.
cinest, 3, 59.
hianda, 5, 6.
hibernum aliquo, 5, 176.
Hiatu, 3, 66.
hibernat, 6, 7.

hirose, 3, 77.
Horicne present, 4, 2.
holus durum, 5, 112.
sicenum, 6, 20.
hominum, 1, 1.
honesto generoso, 2, 74.
horoscopes, 6, 19.
horridulus, 1, 54.
hospes, 2, 8.
hauane rerum, 5, 15.
humana re, 3, 72.
humiles susurros, 2, 6.
yacimthias, 1, 82.
Hyperagalo, 5, 40, 57.
Hyperbaton, 1, 23; 6, 13.
Hypipylas, 1, 84.

I.
Iactare caudum, 4, 15.
Iastucum, 5, 178.
iam, 5, 53.
nune, 5, 110.
Jane, 1, 58.
idecro, 2, 28.
Ibonae dare, 5, 20.
iseoce, 1, 25.
agro, 5, 129.
igitur, 1, 98; 4, 14.
ignovisse, 2, 24.
lex, 3, 54.
illa, 4, 43.
Ilias Athi, 1, 50, 129.
imagines, Prod. 3, 38.
Imperfect of a false impression, 5, 33.
inae, 1, 1.
inane quaelstum, 2, 61.
Inclusi, 1, 13.
inoconnu honesto, 2, 74.
incodminis, 6, 37.
incorepil, 5, 157.
incisit fibris, 3, 32.
inverusse, 1, 91.
incaus auco, 2, 58.
incretor deos, 5, 187.
indo, 1, 129; 5, 153.
indominum Falernum, 3, 8.
indico, 6, 49.
indulge genio, 5, 151.
indunto capite, 3, 106.

INDEX.

inexpertum deprendere, 3, 52.
infini digitr, 2, 53.
inflax auster, 6, 13.

infinite, perf. instead of present.

in Pris, 2, 1, 42, 91.
2, 5, 26; 4, 17.
5, 24, 39; 6, 4, 17.
77.

for gerund, etc., Pris.

11, 1, 49, 10, 78; 2
34, 54; 3, 51; 4, 10.
5, 29, 24, 37, 100; 6,
3, 24, 36, 77.
as a subst., with demostr.

and possessive, 1, 9.
27, 125; 5, 53; 6, 88.
nursery infinitives, 3.
in exclamation, 1, 24; 4, 9.
inative -er, 1, 28; 3, 50.

for subjunctive, 5, 46.
inflantis corporis, 1, 187.
inflammat, 1, 120.
includere montum, 1, 79.
inflam lymphus, 3, 13.
ingemmus, 4, 18.

vita, 5, 61.
ingemmat, 1, 102; 3, 87.
ingentius Tiros, 5, 10.
ingentius induo, 10.
ingencris, 5, 177.
inhibere perim, 2, 34.
iniqua huminas, 1, 190.
inflata Medicis, 3, 38.
immat vulvae, 6, 78.
immittere templis, 2, 62.
inmodura, 6, 55.
inpallescere charibus, 6, 2.
inpelcro, 2, 13, 50; 5, 128.
aurem, 2, 21.
inpestis, 6, 65.
ingirobo, 4, 17.
inrigoso sommo, 5, 56.
inuorsus piper, 6, 21.
membrana bicolor, 3, 10.
meminit, Prol., 3.
membris, 6, 62.
mena, 3, 76.
Menander, 5, 161 (note).
mendose colligis, 5, 85.
mendosum tinnire, 5, 106.
mens bona, 2, 8.
meresa libertas, 5, 82.
mencacas, 4, 16.
mercere, 6, 75.
mercede, 2, 29.
merces faenoris, 6, 67.
mercibus Italis, 5, 54.
Mercurialem salivam, 5, 112.
Mercurius, 2, 44.
Merianus, 2, 72.
Messe propria, 6, 25.
metae flexus, 3, 68.
metas, 1, 131.
metuens divum, 2, 31.
metuentia scombros, 1, 43.
metuo, 1, 47; 4, 28.
meus, 5, 88.
Mida rex, 1, 121 (note).
mille species, 5, 52.
millesime, 3, 28.
milibus, 4, 26.
Mimalloneis, 1, 99.
Mimas, 1, 99 (note).
minui, 6, 16.
minucius aceto, 5, 86.
merci, bene minucius, 1, 111.
mecenes, 6, 62.
merca, 1, 33.
maribus uncis, 1, 41.
maso cadat ira, 5, 91.
crispante, 3, 87.
crispante, 3, 91.
excusso, 1, 118.
tangere, 6, 17.
naso, 1, 8.
scissa, 1, 28.
soft to the mouth, 5, 176.
nero, 3, 64.
nero, 3, 66.
nero, 3, 54.
INDEX.

paenunia, 4, 21.
pappae, 5, 79.
pappae minutum, 3, 17.
paratum nocte, 1, 90.
paratus gaudere, 1, 132.
nesire, 6, 30.
Parca, 5, 48.
paria centum, 6, 48.
Parnaso, Prol., 5, 79.
parouse minutum, 3, 17.
paratus gaudere, 1, 20.
paratus gaudere, 1, 20.
paratus gaudere, 1, 107.
paratus gaudere, 1, 132.
paratus gaudere, 1, 132.
paratus gaudere, 1, 132.
paratus gaudere, 1, 132.
paratus gaudere, 1, 20.
paratus gaudere, 1, 20.
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paratus gaudere, 1, 20.
paratus gaudere, 1, 20.
INDEX.

sileas messae, 3, 5.
siccia cognatis, 5, 162.
siculli juvenil, 3, 59.
siderea, ab uno 4, dieu, 5, 46.
signum lagoneae, 6, 17.
silentia fecliae, 4, 7.
sodier, 5, 81.
soliqcia pastas, 5, 56.
simplivius, 2, 59 (note).
sis, 5, 115.
sinciput, 6, 70.
singulidem, 6, 72.
sinistro gynio, 4, 27.
surname, 5, 104.
siue Socrate, 5, 57.
sinuso pectore, 5, 27.
sinistro genio, 4, 27.
singultum, 6, 72.
sinciput, 6, 70.
sin, 5, 115.
sifiente camelo, 5, 136.
sinu Socratico, 5, 37.
sistro, 5, 186.
sistemo, 6, 70.
sin, 5, 115.
sifiente camelo, 5, 136.
sinu Socratico, 5, 37.
sistro, 5, 186.
sistemo, 6, 70.
sin, 5, 115.
sifiente camelo, 5, 136.
sinu Socratico, 5, 37.
sistro, 5, 186.
sistemo, 6, 70.
sin, 5, 115.
sifiente camelo, 5, 136.
sinu Socratico, 5, 37.
sistro, 5, 186.
sistemo, 6, 70.
sin, 5, 115.
sifiente camelo, 5, 136.
sinu Socratico, 5, 37.
sistro, 5, 186.
sistemo, 6, 70.
sin, 5, 115.
sifiente camelo, 5, 136.
sinu Socratico, 5, 37.
sistro, 5, 186.
sistemo, 6, 70.
sin, 5, 115.
sifiente camelo, 5, 136.
sinu Socratico, 5, 37.
sistro, 5, 186.
sistemo, 6, 70.
sin, 5, 115.
sifiente camelo, 5, 136.
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sin, 5, 115.
sifiente camelo, 5, 136.
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