

---

**Horace, with Engl. Notes by J.E. Yonge**

**Flaccus Quintus Horatius**

---

**Title: Horace, with Engl. Notes by J.E. Yonge**

**Author: Flaccus Quintus Horatius**

**This is an exact replica of a book. The book reprint was manually improved by a team of professionals, as opposed to automatic/OCR processes used by some companies. However, the book may still have imperfections such as missing pages, poor pictures, errant marks, etc. that were a part of the original text. We appreciate your understanding of the imperfections which can not be improved, and hope you will enjoy reading this book.**





600080116L

# H O R A C E

WITH

ENGLISH NOTES

PART II.

CONTAINING

THE SATIRES AND EPISTLES

BY

THE REV. J. E. YONGE

KING'S COLLEGE, CAMBRIDGE

ASSISTANT MASTER AT ETON

NEW EDITION, WITH AN APPENDIX



LONDON:

LONGMANS, GREEN, AND CO.

1866.

297. 9 15.

REVISED EDITION of the Rev. J. E. YONGE'S SCHOOL HORACE.  
In Two PARTS, 12mo. cloth, :

**H**ORACE, with English Notes. By J. E. YONGE,  
King's Coll. Cambridge, Assistant Master at Eton.  
Revised Edition, with APPENDIX to PART I.

Separately { PART I. ODES and EPODES, price 4s. 6d.  
PART II. SATIRES and EPISTLES.

Mr. YONGE'S School Edition of *Horace* aims at supplying a comprehensive digest of the best existing editions, as well as much that will be found in no other, and an improved text. The APPENDIX recently added to PART I. consists of comment on the *Odes* and *Epodes*, both original and selected from the critical editions most in repute. It does not interfere with the original character of the volume as a condensed handy manual

for the general reader; in which the notes should not overload the text, nor divert attention from the Author to the annotator; or for the young scholar, who requires notes not copious and discursive, but limited to leading points, clearly and carefully drawn up, so as neither to do his work for him, nor to waste his time by references of no practical value or of secondary interest.

London: LONGMANS, GREEN, and CO. Paternoster Row.

## INTRODUCTION.

---

THE present Edition has, added to its original system of concise and selected annotation, a full and varied Appendix.

In preparing the first notes, I was allowed, by the kindness of a friend, to consult the copy of Horace used by the late Dr. Goodall, and enriched by his MS. notes.

The excellence of Dr. Goodall's scholarship is well known. Many of his remarks having become current among us at Eton, they did not always supply me with new information; but I could not fail to gain from them some hints and fresh references, and more especially the proof (which, even before I had recourse to Dr. Goodall's notes, had become more and more evident) that the most valuable system of annotation is that which develops the author's meaning by comparison of passages.

Such a comparison points out many niceties of language, is an aid (beyond any *memoria technica*) to the memory, and without, perhaps, a greater expense of time, quickens the understanding in a very different way from the passive reception of explanatory details.

The footnotes still remain as they were, drawing attention chiefly to salient points, to what might be mistaken or overlooked.

The notes now added profess to leave no difficulty untouched; to supply sufficient information, critical interpretation, and a copious illustration from English literature, such as Horace beyond all authors invites, but such as no Editor has hitherto collected.

An analysis of all the Satires, in consecutive order, is subjoined to show in juxtaposition the resemblances or repetitions, and the distinctiveness of each.

## LIB. I. SAT. I.

The general subject is Covetousness, which (it is implied) originates in Discontent, and issues commonly in Avarice.

These two principles or passions are treated of in order.

The question is proposed, and examples given, with a test (vv. 15—19.) of the sincerity of grumblers.

Then (v. 28, 29.) as to the hardships which are endured, they are so (at least professedly) in the hope of an eventual provision and repose.

Not so with the miser. His toil has no end in prospect, and no present fruit (vv. 38—91.).

The necessity for a truer principle of life is inferred (v. 92.); its foundation in right reason asserted (vv. 106—7.).

But the majority of men push on with the restless competition of a race (vv. 113—116.).

Therefore it is that they cannot look back to life with satisfaction, nor to death with equanimity (vv. 117—119.).

## SAT. II.

A satire upon those who run into one extreme to avoid another, as expressed in v. 24. :

*Dum vitant stulti vitia, in contraria currunt.*

## SAT. III.

The subject here seems to be the rule *vitius nemo sine* (as in v. 68.), and the deductions from it: e. g. that the observation of faults in others should remind us of our own; that the best construction should be put upon each

INTRODUCTION. ▼

other's actions ; and that censures, where there is call for them, should be modified and discriminating.

The method pursued is a notice of the levities and inconsistencies of Tigellius—a confession of the satirist's own defects,—for which he claims a fair and kind consideration, and then argues against the unfriendly and censorious habit prevalent in society, and finally against the arbitrary Stoic rule which classed all offences as equal: a rule in its practical application unnatural and inequitable.

SAT. IV.

This contains the poet's defence of himself and his poetry against detraction.

In the opening he describes the rise of Roman satire (vv. 1—14.), ridicules Crispinus and the reciters of the day, and claims not to be confounded with them (vv. 14—24.).

He rates his own pretensions modestly, and glances at the character of a true poet (v. 39. sqq.)

He justifies candid and friendly raillery (v. 68—91.) as contrasted with selfish and ill-natured wit (v. 81. sqq. v. 100.).

Then, paying a tribute to his father's excellence (v. 105.), who ever deterred him from vice and folly by example (the true purpose, with regard to the public, of legitimate satire), and inculcating by his own practice a habit of reflectiveness and self-correction, he skilfully recurs (v. 140.) to his original subject, and winds up with the assertion and maintenance of poets' rights.

SAT. V.

This satire is a humorous relation of a journey to Brundisium, in which Horace had been invited to accompany Mæcenas, who was employed on a state embassy,



The poet is said to have had for his model a similar satire of Lucilius, fragments of which are extant, the following verses among others :

Verum hæc ludus ibi susque omnia deque fuerunt,  
 Susque et deque fuere, inquam, omnia ludu' jocusque;  
 Illud opus durum, ut Setinum accessimu' finem ;  
 Ἀἰγίλαροι montes, Ἄετνæ omnes, asperi Athones.

To what legation and period 'the Journey' belongs has been a vexata quæstio.

It has been commonly referred to the convention and treaty of B.C. 40 at Brundisium, the particulars of which may be found in Arnold's Hist., Vol. v. pp. 259, 260.

It has been referred to B.C. 38, when Antony came to Brundisium to meet Augustus.

But it is with most reason referred to the peace of Tarentum, B.C. 37.

The question materially depends on the chronology of Horace's life. It is barely possible that he was introduced to Mæcenas so early as the first theory presumes ; and probably the early date assigned for his introduction rested on the assumption that this 'Iter' could not be placed later than the Brundisian peace.

#### SAT. VI.

An answer to his enemies, who out of jealousy reflected on his low birth, and attributed his good fortune to unworthy arts.

He appeals first to Mæcenas's generous discernment, and to the principle that merit without rank is superior to rank without merit. He touches on the temptations and invidiousness of an elevated station, and recounts his introduction to his patron, with the preparatory character of his earlier, and the simple and contented character of his present life.

Part of the opening argument is elliptical and abrupt in expression (particularly vv. 14—24.). It may be drawn out as follows:

You, Mæcenas, are of the noblest birth, but this does not make you contemptuous, nor do you think merit in a lower rank beneath your notice.

You feel that in all ages men of sterling worth have been found among the humbler classes, and have risen by their worth to eminence; that, on the other hand, there is demerit in the highest ranks, and that so glaring (e. g. in Lævius) that even the populace admit it, prone as they are to be dazzled by vain show. What then should I do, educated as I have been to a truer judgment, and professing to be superior to, or to see through, popular fallacies? and moreover sufficiently rewarded by your discernment and approval? Should I compete for public honours, things of no intrinsic value, and in the gift of the misjudging?

No, for suppose I did (v. 19.), there are rivals who might be preferred to me, and I might even be absolutely rejected as disqualified; nay, I should deserve it by straining beyond my proper sphere. But, I might plead, who does not wish to rise above his sphere? On the other hand, is any happier for doing so? Or what does he gain but criticism and censure?

Such are the principles I maintain. I have, in accordance with them, kept clear of popular ambition, and therefore claim exemption from the jealousies which attend it.

My elevation is not to official rank, or conferred by public caprice; it is due to private sentiment and moral estimation. This is not a matter of chance—nor for jealousy. I have a right to these honours, and I thank my patron, and him who by education fitted me for such patronage.

## SAT. VII.

This satire contains the humorous and sarcastic description of a quarrel between a rich merchant and money-lender of Clazomenæ, and an officer on the staff of Brutus when acting as prætor in Asia.

It is said by the Scholiast, that Rupilius had given Horace personal provocation by sneering at his low birth. Anyway, both in his case and in that of his adversary, there must have been '*magnum spectaculum*' to the poet and his friends; and a lesson to purse-proud vulgarity and domineering insolence too good to be lost.

There is nothing in the other satires resembling this one, if we except Sat. v. 52—69, in which the professed jester's sham-fight admits of an evident comparison with the real acrimony of these disputants, notwithstanding the difference of rank and station.

## SAT. VIII.

This satire is a speech put into the mouth of Priapus, the scarecrow deity of gardens. It contains invectives against Canidia (See Epode v., and the introductory note and cp. Epode xvii., 58.), and implied compliments to Mæcenas who had reclaimed and converted into gardens the Puticuli on the Esquiline hill. These PUTICULI were sandpits, which, when their stores had been used up, were left open as common receptacles for the corpses of suicides, slaves, and criminals. The contemptuous tone of v. 10. is worth remarking, as an exemplification of the contrast between the heathen and the Christian usages and ideas; and this contrast will be heightened by considering that these very sand-quarries of the Esquiline grew eventually into the famous 'Catacombs,' which were known for ages, first as the hiding-place, then as the cemetery, of the Christians of Rome.

## SAT. IX.

A satirical description of a sycophant, in which, incidentally, is asserted the honourable and independent relation which existed between the poet and his patron. There is a curious and difficult allusion to the Jews in v. 69.

## SAT. X.

The fourth satire, by its remarks on Lucilius, had called forth much would-be criticism. The rivals and depreciators of Horace had seized on what seemed to be an opportunity of enlisting popular sympathies against him, and of backing the established fame of the old poet against the growing success of the new. Horace defends his expressed judgment, unmasks and retorts on their jealousy, vindicates contemporary merit by distinguishing the great literary names which redeem the age from any slur of inferiority to the preceding, and with a modest but confident assurance appeals to their decision.

## LIB. II. SAT. I.

The second book opens with a kind of apology for the practice of satiric composition. It takes the form of a consultation with the old lawyer Trebatius Testa, whose hints and cautions are given with much humour and some allusion to his peculiarities, as in vv. 8., 9.

Trebatius recommends first, the abandoning composition, or secondly, recourse to a different style of poetry, e. g. epic or descriptive. The poet replies that his instinct for verse is irrepressible, yet that he is incapable of a higher flight. (Compare *Epist.* II. i. 250. sqq.) He defends himself by asserting his freedom from all malice and his fairness of purpose; a resolution to attack no one unprovoked, though he will defend himself. (v. 39. sqq.)