Latin Worksheet: Horace, *Ode* 1.5 (from *Carmina* I-III, 23 BCE)
Literal translation by Barbara F. McManus

NAME:_____

1 quis multa gracilis te puer in rosa	What slender boy, drenched in liquid perfumes,
perfusus liquidis urget odoribus	presses hard upon you on many a rose,
grato, Pyrrha,[1] sub antro?	Pyrrha, under cover of a pleasing cave?
cui flavam religas comam,	For whom do you bind back your yellow hair,
5 simplex munditiis? heu quotiens fidem	Simple with elegance? Alas, how often he will lament
mutatosque deos flebit et aspera	faithlessness and changed gods, and in surprise
nigris aequora ventis	he will marvel at the sea,
emirabitur insolens,	rough with black winds,
qui nunc te fruitur credulus aurea,	he who now enjoys you, believing, you are golden,
10 qui semper vacuam, semper amabilem	who hopes that you will be always free, always lovable,
sperat, nescius aurae	he who is ignorant of the treacherous breeze!
fallacis! miseri, quibus	Wretched are they for whom
intemptata nites. me tabula sacer	you, untried, shine. As for me, the sacred wall
votiva[2] paries indicat uvida	with its votive tablet declares that I have
15 suspendisse potenti	hung up my dripping garments
vestimenta maris deo.	to the god who rules over the sea.

1. Pyrrha is a name derived from the Greek word for "fire"; in Greek mythology, Pyrrha, as sole female survivor of the great flood caused by Zeus, became the ancestor of all subsequent women.
2. Sailors who had survived shipwrecks sometimes dedicated votive tablets with pictures and/or inscriptions in the temple of an appropriate deity as thanksgiving; they might also include the garments they had been wearing when saved.

QUESTIONS:

I. SOUND
Sound Painting: Although there are no onomatopoeic words in this poem, lines 6-7 imitate the sounds of the sea through sound painting. Explain how this effect is achieved and what it contributes to the poem..

Sound Patterns: Latin poetry does not employ rhyme, but there is a near rhyme at the ends of lines 9 and 11. Why did Horace call attention to these two words by their similar sounds and emphatic placement in the lines?

II. METER (*Practice reading the poem aloud to bring out the sounds, rhythm, and meter*)
Identify the meter of this poem. Scan lines 5-8, breaking the words into syllables, marking the long and short syllables, indicating the metical feet and any metrical pauses (*caesurae*), and underlining the syllable that would carry the word stress in normal speech. Describe any special effects you see in the meter of these lines and explain what they contribute to the poem.

In lines 12-13, the sentence structure and meaning impose three strong pauses; where do they occur (note that only one of these coincides with a metrical pause)? Why does Horace break up the lines in this way; what does this unusual rhythm contribute to the poem?

III. DICTION AND SYNTAX

Collocation: Horace uses words from two very different collocations in this poem (one comprises lines 1-6, 9-11, 12-13; the other, 6-8, 11-12, 13-16). What are the two collocations and how does the poem tie them together?

Connotation: What is the connotation of the adjective *gracilis*, and how does this connotation effect the noun it modifies, *puer*? What are the connotations of the adjectives *aurea* and *credulus* (l. 9)? What effect does Horace achieve by putting them together?

Syntagmatic Figures: Which type of syntagmatic figure is used in line 1? Explain how it is achieved and what it contributes to the poem.

Which type of syntagmatic figure is used in lines 9-11? Explain how it is achieved and what it contributes to the poem.

IV. IMAGERY AND FIGURATION

Imagery: Find an image in line 4; point out any other instances of this type of image in the poem.

Find an image in line 2; find a similar image in lines 14-16. Why does Horace use these two parallel images?

Metaphor: Find a metaphor in line 9 and explain the vehicle, tenor, and connection.

Metonymy: Find an example of metonymy in line 6. What does this contribute to the poem?

Symbolism: What imagery in the poem takes on symbolic resonance by the end of the poem? How is this symbolism developed as the poem progresses? Describe what you think this symbolism means in terms of the overall theme of the poem.

V. VIRTUAL WORLD
Genre: To what genre does this poem belong? How do you know? Describe how this poem reflects—or seeks to change—major characteristics of this genre.

VI. TONE
Speaker: Is the narrator of this poem a participant or an observer? gendered or ungendered? omniscient or limited? intrusive or objective? Point to elements in the poem which explain your answers to these questions.

Addressee: What is the relationship between the speaker and addressee? How does the poem reveal this relationship?

Subject: What is this poem about, and how is this subject matter connected to the speaker and addressee?

Form: What is the relationship between the emotions expressed and the form of their expression (does the form mimic, contradict, or stand in tension with the emotion)?