

SATIRE I.1.92-94: HORACE'S MODERATION THESIS

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MAY 14, 1999

noli esse iustus multum neque plus sapias
quam necesse est ne obstupescas
ne impie agas multum et noli esse
stultus ne moriaris in tempore non tuo
bonum est te sustentare iustum sed
et ab illo ne subtrahas manum tuam...
— Ecclesiastes 7:16-18, Vulgate

Analysis of the organizational scheme of book one of Horace's *Satires* is such an elusive and ominous prospect that it leaves one who would attempt such an effort wondering if there is any organization or scheme to be analyzed. Although it is difficult to identify any overall pattern that smoothly connects one work to the next, on an individual basis, specific themes can be found which run throughout the entire book. One such prominent subject which Horace addresses is the theme of moderation. In the very first satire of book one Horace begins to address various aspects of this theme, and then proceeds throughout the rest of the satires to return to the subject again and again. In *Satire* I.1.92-94 there is almost what could be described as a thesis statement laying down the basic principles that will govern the type of moderation which he advocates.

denique sit finis quaerendi, cumque	Finally let there be a limit to seeking, and when
habeas plus	you have more,
pauperiem metuas minus, et finire laborem	you should fear poverty less, and begin to limit labor,
incipias parto quod avebas...	with the acquisition of what you were desiring...

In this study we will consider a few of the main words used in this text and survey how the same words are used throughout book one. We will discover that in many instances these same words are used to illustrate similar principles of the theme of moderation .

I. RESTRICTION OF SEEKING.

A. DENIQUE.

The adverb *denique* can be used either to complete an enumeration, to summarize the preceding statement or to emphasize a point that is being made. In *Satire* I.1.92-94 Horace summarizes the points that he has just addressed. In this same satire *denique* is used in line 106 in a similar context but simply for emphasis. Horace declares there are, in fact sure limits (*sunt certi denique fines*) which must not be crossed if right (*rectum*) is to stand. *Denique* here emphasizes the certainty of this fact. In *Satire* I.2.133 Horace warns the adulterer forced to flee from the husband who has returned to discover infidelity what he must ultimately face. He will flee, lest his money

(*nummi*) or backside (*puga*) or reputation ultimately (*denique fama*) might be destroyed. Rather than summarize, Horace in this passage points to the end result of a lack of moderation. In *Satire* I.3.34, in Horace's touching piece on friendship, he urges the reader who might be too quick to judge the faults of others...

denique te ipsum
concute, num qua tibi vitiorum
inseverit olim
natura aut etiam consuetudo mala...

Finally, you [must]
shake yourself, [to see] whether
some vices (*part. gen.*) at one time in you
nature or even bad custom has sown...

This summary echoes the original theme of moderation in one's perception of themselves. In the same satire Horace asks in line 76, since (*denique*), anger and other faults cannot be totally removed why doesn't nature use its own weights and measures (*cur non ponderibus modulisque suis ratio utitur*) to deal out proper punishments for appropriate crimes. Horace suggests here that moderation is not only expedient but it is the operation of reason personified. Although couched in legal terminology, Horace is not concerned with the criminal but moderate judgement of friends. The two last examples of *denique* in book one (4.80; 5.68) address themes other than moderation.¹

B. FINIS.

As Horace uses the word *finis* it will often refer to the limit which moderation sets for proper behavior. There are four additional examples of the word *finis* in book one. The first example is in line 50 of the first satire.

vel dic quid referat intra
naturae finis viventi, iugera centum an
mille aret?

Or tell [me] what would it matter
to the ones living within the limits of nature
[whether] he plows one hundred or one
one thousand iugera?

We have already seen *ratio* personified. Here *natura* is described as having set a limit for mankind, within which they must live. While the establishment of this limit *by* nature is only inferred, what is specified is that this limit belongs to (genitive of possession) *natura*. This is a significant assertion. Horace says in essence that those who live immoderately act in a way *qui est contra naturam* (Romans 1:26, Vulgate). The second example we have already seen above in connection with the use of *denique* in *Satire* I.1.106 - "there are in fact sure limits" (*sunt certi denique fines*). Horace's

concern in this passage is how right (*rectum*) may stand, or take up a position (*consistere*). In relation to the general theme of moderation this text suggests that these *finis* are not simply boundaries that restrict behavior, but guidelines that must be met for one to be moderate. Horace claims (in an example of anastrophe) “on the other side of and on this side of” (*ultra citraque*) these limits, right cannot stand.

The third use is ironical, as Horace ends his satire describing the journey to Brundisium, he describes their arrival as the end of a long road and a long paper (*longae finis chartaeque viaque*). The irony is that neither the trip nor the satire (i.e. *charta*) is *longa via*. Instead Horace addresses moderation as it relates to poetry. Whether *ratio* or *natura* dictates it, the verses of poets must not (as Horace says of Lucilius’ verses - I.10.1) run with irregular foot (*currere incomposito pede*). For Horace there is no *virtus* nor *ingenium* demonstrated by dictating two hundred verses in an hour standing on one foot (*ducentos versus in hora stans pede in uno* - I.4.9,10). The last use of *finis* does not relate to the theme of moderation (I.6.2).²

C. QUAERENDI.

In our text in *Satire* I.1.92, Horace uses the participle of the verb *quaero* in reference to the “seeking” of wealth, property, status, etc. *Quaero* is used fourteen additional times in book one. The participial form of *quaero* occurs four additional times. One of these participial occurrences does not address moderation (I.9.8), but three illustrate the theme in different ways. In *Satire* I.1.92 *quaerendi* is the action that must find a limit (*finis*). In *Satire* I.4.77 it is the action which should be pursued if one practices moderation. Horace, in many instances is critical of the practice of poets reading their own works publicly. He calls those who enjoy doing this empty (*inanis*) because they do not even ask this (*haud illud quaerentis*), whether they do this without sense (*sine sensu*) or at an unsuited time (*tempore alieno*). There is no limit to *quaerens* that Horace preaches here, but actually an increase in seeking certain things that they had not sought before. Next, in *Satire* I.6.32 in the midst of a discussion about seeking high office Horace compares the consequences of this to the life of Barrus who was considered handsome. He faced the fact that women would continually

seek (*quaerendi*) to learn details about his appearance. While the actual usage in this passage does not address moderation, it is interesting to note that it is used in the context of a discussion about moderation. In the last participial usage in *Satire* I.6.100, while both praising his father and subtly urging Maecenas to realize the folly of honoring high class and position, the poet declares that if his position was elevated...

...mihi continuo maior
quaerenda foret res
atque salutandi plures...

...immediately there would be for me the need for
seeking (*gerundive*) greater property,
and also of welcoming more calls...

What Horace would have the reader and Maecenas to learn is that an immoderate desire for social elevation brings with it increased responsibilities and cares, that the wise will do well to avoid.

In the remaining ten examples of *quaero* six of them are used simply in the sense of asking something (I.2.23; I.2.113,114; I.5.66; I.6.37; I.10.57), with only three of them used in connection with the moderation theme (I.2.113,114; I.6.37). In *Satire* I.2.113,114 Horace uses *quaero* twice, claiming first that it is more useful to ask (*quaerere plus prodest*) oneself some things about a pleasure being pursued than to imagine that it will provide satisfaction. In a very pragmatic approach, these three questions are : 1.) What are there natural limits to the desire for this thing? 2.) What satisfaction will this thing offer? 3.) What pain will deprivation of this pleasure bring? We see here moderation on a very practical level, disregarding moral concerns. In the next line, concerning the pursuit of married women, Horace asks the reader, if when thirsty he would ask (*quaeris*) to drink only from gold cups. The absurdity of this question illustrates the bounds that one must place upon their expectations and desires.

In *Satire* I.6.37 Horace uses *quaero* in reference to the consequences of becoming a senator. When a person becomes a senator all are compelled to ask (*quaerere*) about one's family background. Because of such scrutiny of their life, Horace claims they are insane (*insanus*) to take on the role of senator. This relates a bit more indirectly to the theme of moderation in the fact that Horace offers this as a criticism of seeking high office as itself being immoderate. The last three instances of the use of *quaero* (I.2.85; I.4.64; I.9.58) do not relate to the moderation theme.⁴

II. FREEDOM FROM THE FEAR OF POVERTY.

A. PLUS - MINUS.

In Horace's moderation thesis in *Satire* I.1.92-94 Horace suggests that, after *habeas plus* (you have more) *pauperiem metuas minus* (you should fear poverty less). There are seven additional uses of *plus* and five of *minus* in book one. Let's consider these examples side by side.

PLUS:

- 1.) One with a large threshing floor can hold no more (*plus*) in the stomach than one with a small. (I.1.46).
- 2.) The slave who carries the bread-bag gets no more (*plus*) than other slaves. (I.1.48).
- 3.) Why praise a large grainery more (*plus*) than a small one? (I.1.53).
- 4.) Pursuing married women produces more (*plus*) pain and misery than pleasure. (I.2.79).
- 5.) It is more (*plus*) valuable to ask (*quarere*) the limits nature sets for desire than to imagine that satisfaction rests in the pursuit of pleasure. (I.2.113).
- 6.) The one who is more (*plus*) outspoken (than other people, that is) should be regarded as frank. (I.3.52).
- 7.) Crispinus challenges Horace to see who is able to write more (*plus*). (I.4.16).

MINUS:

- 1.) Sallustius is no less (*minus*) insane for freed-women, than the adulterer for married women. (I.2.49).
- 2.) Some people criticize the one whose "nose is less (*minus*) sharp" (an idiom for a lack of sophistication). (I.3.29).
- 3.) Horace asks if the friend who has soiled the couch, or eaten one's food is less (*minus*) a friend? (I.3.93).
- 4.) On the Brundisium trip the Appian Way is less (*minus*) tiring. (I.5.6).
- 5.) Glory drags the unknown no less (*minus*) than the well-known. (I.6.24).

In examples one and two Horace demonstrates that having more possessions or responsibility does not increase a person's ability to enjoy what they have. Because of this, in example three Horace suggests there is no greater praise due to greater property. Examples four and five address moderation in one's pursuit of pleasure. Should we seek more, Horace tells us in example four that the *plus* we will attain is an increase of undesirable things. This being the case, in example five he urges the reader to see that there is greater pleasure to be found in understanding the limits of *natura*, as opposed to foolishly believing pleasure can be fully attained and grasped. Here again we see his

suggestion that moderation is a mandate of nature. In the sixth example Horace doesn't use *plus* in the same sense he has elsewhere. Instead it serves to compare the behavior of the blunt man with that of others. Horace is either suggesting that in friendship one should overlook immoderation in friends, or that moderation itself suggests that he still be regarded as a friend, though his behavior is offensive. The final example reminds us again of Horace aversion to poetic excess. Although his response is self-deprecating in the next verses, it is evident that he (or at least his poetic narrator) is governed by the principles of moderation.

In the examples of the use of *minus* we might conclude that the relationship between these occurrences is less substantial because the context of each does not directly reflect a concern with moderation. While we would have to admit that example four appears to have nothing at all to do with moderation, a case could be made for each of the other examples. In the first example, throughout *Satire* I.2 Horace argues that adultery is immoderate because of practical rather than moral grounds. One argument he puts forward to make his case is found in this example, which could be understood two ways: 1.) Sallustius is drawn just as much to lower class women - so you should be too, or 2.) It is no more moderate that Sallustius is insane (*insanit*) for freedwomen, than it is to be insane for married women. Either way the connection to the theme of moderation is evident, Examples two and three are virtually mirror images of example six of the usages of *plus*. The person following a moderate course is not overly critical of flaws in others. The fifth and final example returns to the issue of aspiration. The unknown and well-known may both be dragged by ambition. The moderate soul is not drawn or dragged (*trahit*) by such things.

B. PAUPERIEM.

The next focus of our study is the word *pauperiem*, which is used only two additional times outside of *Satire* I.1.93. In our introductory text Horace urged the reader to fear *pauperiem* less. Both of the two additional instances of its use reflect this instruction. In *Satire* I.1.111 Horace refers to those who are not content with their own lot in life and envy other people...

...neque se maiori pauperiorum
turbae comparet, hunc atque hunc superare
laboret.

...lest they should be compared to the majority
of the poor of the mob, he labors to surpass this one
and that one.

Here not only do we see Horace referring to the individual that tries to avoid poverty, but actually the implication that he fears being viewed as one of the greater number of the poor of the mob (*maiori pauperiorum turbae*). This fear of social appearances epitomized the lack of moderation which Horace rebukes. In the last example Horace describes his father as “poor on a meagre farm” (*macro pauper agello*). Horace’s esteem for his father is not diminished by his low social status. This leads one to wonder if Horace’s own views on the importance of moderation in thought and action are not the result of intimate contact with those of both high and low social status.

C. METUAS.

Horace urges the reader in *Satire* I.1.93 to fear poverty less when they have attained more. Horace uses the verb *metuo* six additional times in book one, and the noun *metus* three times. The first additional example comes immediately after the lines we are focusing upon. In order to warn the reader of the consequences of failing to live moderately he writes in lines 1.94-100:

...ne facias quod
Ummidius quidam. non longa est fabula: dives
ut metiretur nummos, ita sordidus, ut se
non umquam servo melius vestiret, ad usque
supremum tempus, ne se penuria victus
opprimeret, metuebat. at hunc liberta securi
divisit medium, fortissima Tyndaridarum.

...lest you should do as
a certain Ummidius. It is not a long story: [he was]
so rich [that] he measured [his] money, so base, that
he never dressed better [than] a servant, to the [very]
last moment, he was afraid lest he should
perish from the need of livelihood. But a freed-
woman, the most brave of the Tyndaridae, divided
him in the middle with an axe.

Horace here equates Ummidius’ fear of being overtaken by the need for livelihood (*penuria victus*) with the fear of poverty (*pauperiem*). The lesson is that to be overly concerned with irrational fears, may blind one to true dangers. The second example in *Satire* I.2.5 is another illustration of immoderation as seen in the life of Tigellius. Although he wasted away his own money on extravagance, he was unwilling to help a friend in need fearing (*metuens*) that he would be said to be wasteful (*prodigus*). The inconsistency of Tigellius’ behavior is one of the dangers of immoderation. Just as Ummidius was blind to danger, Tigellius was blind to his own shortcomings.

The third example we have already touched on in our consideration of *denique* in *Satire* I.2 when Horace describes the adulterer fleeing from the husband. In 2.131 the focus is on the fear of three different characters in the act: 1.) The servant of the adulteress, who fears for her own legs (*cruribus haec metuat*), 2.) The adulteress for her dowry (*doti*), and 3.) Horace (himself in the position of the adulterer) for himself (*egomet mi*). This illustration of the dangers of immoderation causes us to question whether Horace applies what he teaches. The use of the first person here may be either a poetic device that does not relate to the historical Horace, or a recollection of a previous lack of moderation that led him to believe in the importance of moderation.

The last three examples of the verb occur in *Satire* I. 4 , and all relate directly or indirectly to the theme of moderation. After mentioning several types of immoderation, Horace speaks of those fearing (*metuens*) lest they lose something or fail to gain more (4.32). This is an interesting contrast to the attitude he advocates in *Satire* I.92,93 "...and when you have more, fear poverty less..." (*cumque habeas plus pauperiem metuas minus*). The immoderate fear loss and insufficient gain, never attaining contentment. Horace points out the foolishness of this tendency. Thus he concludes the passage above by declaring that "all these fear verses and hate poets" (*omnes hi metuunt versus, odere poetas* - 4.33). Finally, in an echo of the last example, Horace asks those afraid of satirical poets "why do you fear me?" (*cur metuas me?*). This is only indirectly related to the theme of moderation because of its connection to the previous verses.

Of the three examples of the use of the noun *metus* two of them relate to the theme of moderation directly.⁵ The first comes in one of Horace's first discussions concerning moderation. In *Satire* I.1.76, after comparing the wealthy, greedy man who guards his money to Tantalus lapping after a fleeting drink of water (line 68), he then mocks the same man for "staying awake lifeless with fear" (*vigilare metu exanimem*) of thieves, fire, or wicked slaves. The final example is simply a rewording of the same idea, referring to the glutton being moved to care of themselves as a result of seeing the funeral of a neighbor, and thus compelled to become "lifeless by fear of death" (*exanimat mortisque metu*).

III. PLACING LIMITS ON ONE'S LABOR.

A. LABOREM.

Of the ideas discussed thus far, one of the most intriguing introduced by Horace's moderation thesis in *Satire* I.1.94 is the limitation of labor. In spite of Horace's disgust for the "circumcised Jews" (*curtis Iudaeis*) and his claim to care nothing for their observances (*Satire* I.9.69-70), his suggestion that work be limited might have more in common with the Jewish Sabbath observance that he would care to admit. To Horace, working unceasingly is immoderate, foolish, and harmful. Yet unlike the Jews, he is not advocating a respite from work in order to honor the gods, but instead to "carry on sweet forgetfulness of the troubles of life" (*Satire* II.6.62). It is no surprise to find nine additional instances Horace makes reference to *labor*.

We may summarize these nine instances as follows:

- 1.) The soldier envies the merchant with "limbs now fractured from much labor" (*multo iam fractus membra labore* – I.1.5).
- 2.) Sailors "bear labor with this in mind" (*hac mente laborem sese ferre*) that they can retire in ease after piling up enough goods. (I.1.30).
- 3.) The ant, great of labor (*magni formica laboris* - gen. of quality) does not work in the winter. (I.1.33).
- 4.) Seeking to force family "whom Nature gives to you with no labor" (*nullo Natura labore quos tibi dat*) to love you is fruitless. (I.1.88).
- 5.) Pursuing married women brings troubles (*labores*- I.2.76) and,
- 6.) pains (*laboris* - I.2.78).
- 7.) Lucilius was too "lazy to bear the work of writing, writing well [that is]" (*piger scribendi ferre laborem, scribendi recte* - I.4.12).
- 8.) The Priapus of *Satire* I.8 claims that the witches bring to the place cares (*curae*) and troubles (*labori* - 8.18).
- 9.) The pest of *Satire* I.9, in order to declare his own determination to approach Maecenas quotes the aphorism "Life gives nothing to mortals without great labor" (*nil sine magno vita labore dedit mortalibus* - 9.60).

With the exception of example eight, all of these usages address the theme of moderation. Let us consider the overall comment which these texts make about immoderate labor by connecting these examples together. First the soldiers of example one err in that they have allowed the abundance of their labor to leave their limbs *fractus*. This is foolish, because men like the sailors of

example two admit they work so that they can one day relax. Even the industrious ant of example three teaches us that nature sets times for work and times for relaxation. It is only the fool of example nine who would imagine that all things require labor. Example four shows the reader that our most treasured possession (i.e. our family) comes to us *nullo labore*. In fact some labors of men are actually sources of trouble and pain, as in example five and six. Even so, Horace would not have us to abandon labor altogether, as we see in example seven. Instead when labor is to be done, Horace suggests (unlike Lucilius) we must do it right. These connections (although a bit artificial), form one of the most cohesive and unified pictures of what Horace advocates concerning the limitation of labor.

B. PARTO.

This participle of *pario* is used nowhere else in book one, but its use suggests an interesting fact about the type of moderation which Horace advocates. If Horace suggests that labor should be limited “when,” “with,” or “after” (ablative absolute) the acquisition of what one desires, he clearly does not condemn acquisition in general. Instead one must not constantly seek to acquire more and more, but be content with a goal set and then attained.

C. AVEBAS.

Satire I.1.94 is, as well the only use of the word *aveo* in book one. Just as the use of *parto* indicates that Horace’s concept of moderation is not austere, and overly restrictive, neither does it advocate the complete repression of personal desire. In the case of money Horace might tell us to live comfortably, but don’t desire so much that your life is made miserable because of it. In the case of work, do what you do well, but don’t work all of the time. Concerning sensual desires, don’t be a glutton, but when you are able to satisfy your appetites with what is at hand, don’t long only for delicacies, or dangerous and forbidden loves. In each of these cases Horace never seems to identify desire itself as the main problem, but a failure to properly direct it.

CONCLUSION.

The principles which Horace sets down in his moderation thesis in *Satire* I.1.92-94 not only summarize the points he addresses in their immediate context, but they act as a type of verbal springboard to launch his consideration of these issues in other places in the book. Whether Horace applied the principles he advocated to his own life or not, he nonetheless makes a compelling and reasonable case for a pragmatic type of moderation in human endeavors.

In short (*denique*) Horace challenges the reader to identify the limit (*finis*) established by nature and reason which one must neither fall short of nor exceed (*ultra citraque*). This limit concerns not only the seeking (*quaerendi*) of material wealth, but also pleasure, and social status as well. For Horace there is no sin in attaining more (*plus*) provided that one understand that seldom does greater pleasure come from greater acquisition, but often it brings more responsibility and anxiety. There is nothing that one should fear about poverty (*pauperiem*). One can be noble and wise in poverty, as Horace's father himself demonstrates. You should fear (*metuas*) irrational anxieties less (*minus*) as you attain what you need, with contentment. It is necessary that one work (*laborem*) doing the best they can at what they attempt, but labor must not be unending. Work to attain the acquisition (*parto*) of whatever it is that you desire (*avebas*), but then find that limit which nature and reason have set for labor.

NOTES

¹ The example of *denique* in 4.80 is Horace's a response to the charge that he enjoys giving pain to others. He asks the question "who in fact (*denique*) is the author of these things [i.e. the false charge] with whom I have lived?" It would be a stretch to connect this with the theme of moderation. The final use of *denique* in 5.68 falls in the midst of the verbal sparring that Horace's companions engage in on the trip to Brundisium. Cicirrus asks Sarmentus finally (*denique*) why he had run away from his mistress when a slave's portion of would have been enough for one so scrawny?

² In *Satire* I.6.2 Horace addresses Maecenas, using *finis* simply to refer to the boundary of the land the Etruscans (whom ancient sources believed were Lydians) had inhabited.

³ In *Satire* I.9. Horace uses the word to refer to his own desire to seek (*quaerens*) to get away from the pest.

⁴ *Satire* I.2.85 uses *quaero* in reference to the fact that the prostitute who although she dresses immodestly, seeks (*quaerit*) to conceal unattractive parts. In *Satire* I.4.64 the word is used after a reference to the fact that some people question (*quaesivere* - from *quaeso*) whether comedy is poetry or not, and a criticism of Lucilius' work. After spending some time on these matters Horace stops himself and states that some other time he will seek (*quaeram*) to address whether this (*illud* - referring back either to comedy, Lucilian satire, or both) is real poetry (*iustum poema*) or not. In *Satire* I.9.58 the pest claims that he will seek (*quaeram*) a time that he can he can approach Maecenas.

⁵ In *Satire* I.3.111 Horace makes the very profound and somewhat cynical claim that "justice was found by the fear of injustice" (*iura inventa metu iniusti*). Although this may be somewhat of a pragmatic explanation of why Horace believes as he does, it does not explicitly reveal anything about the subject of moderation.

APPENDIX

I. DENIQUE (6)

- ...est modus in rebus, sunt certi **denique** fines, quos ultra citraque nequit consistere rectum. (1.106).
- discincta tunica fugiendum est et pede nudo, ne nummi pereant aut puga aut **denique** fama. (2.133).
- **denique** te ipsum concute, numqua tibi vitiorum inseverit olim natura aut etiam consuetudo mala... (3.34).
- **denique**, quatenus excidi penitus vitium irae, cetera item nequeunt stultis haerentia, cur non ponderibus modulisque suis ratio utitur ac res ut quaeque est, ita suppliciiis delicta coercet? (3. 76).
- est auctor quis **denique** eorum, vixi cum quibus? (4. 80).
- rogabat **denique**, cur umquam fugisset, cui satis una farris libra foret, gracili sic tamque pusillo. (5. 68).

II. FINIS (4)

- vel dic quid referat intra naturae **finis** viventi, iugera centum an mille aret? 'at suave est ex magno tollere acervo.' (1.50).
- est inter Tanain quiddam socerumque Viselli: est modus in rebus, sunt certi denique **fines**, quos ultra citraque nequit consistere rectum. (1.106).
- Brundisium longae **finis** chartaeque viaeque est. (5.104).
- Non quia, Maecenas, Lydorum quidquid Etruscos incoluit **finis**, nemo generosior est te, nec quod avus tibi maternus fuit atque paternus olim qui magnis legionibus imperitarent, ut plerique solent, naso suspendis adunco ignotos, ut me libertino patre natum. (6.2).
- **finio, finire**. — denique sit finis quaerendi, cumque habeas plus, pauperiem metuas minus et **finire** laborem incipias, parto quod avebas, ne facias quod Ummidius quidam (1.93).

III. QUAERENDI (15)

- ut pueris olim dant crustula blandi doctores, elementa velint ut discere prima_ sed tamen amoto **quaeram** seria ludo (1.27).
- siquis nunc **quaerat** 'quo res haec pertinet?' illuc: dum vitant stulti vitia, in contraria currunt. (2.23).
- adde huc, quod mercem sine fucis gestat, aperte

- quod venale habet ostendit nec, siquid honesti est, iactat habetque palam, **quaerit**, quo turpia celet. (2.85).
- nonne, cupidinibus statuat natura modum quem, quid latura sibi, quid sit dolitura negatum, **quaerere** plus prodest et inane abscindere soldo? num, tibi cum faucis urit sitis, aurea **quaeris** pocula? (2.113,114).
- hactenus haec: alias, iustum sit necne poema. nunc illud tantum **quaeram**, meritone tibi sit suspectum genus hoc scribendi. (4.64).
- inanis | hoc iuvat, haud illud **quaerentis**, num sine sensu, | tempore num faciant alieno. (4.77).
- multa Cicirrus ad haec: donasset iamne catenam ex voto Laribus, **quaerebat**; scribe quod esset, nilo deterius dominae ius esse... (5.66).
- ut siqui aegrotet quo morbo Barrus, haberi et cupiat formosus, eat quacumque, puellis inicit curam **quaerendi** singula, quali sit facie, sura, quali pede, dente, capillo... (6.32).
- ...sic qui promittit civis, urbem sibi curae, imperium fore et Italiam, delubra deorum, quo patre sit natus, num ignota matre inhonestus, omnis mortalis curare et **quaerere** cogit. (6.37).
- nam mihi continuo maior **quaerenda** foret res atque salutandi plures, ducendus et unus et comes alter, uti ne solus rusve peregreve exirem... (6.100).
- misere discedere **quaerens** ire modo ocus, interdum consistere, in aurem dicere nescio quid puero, cum sudor ad imos manaret talos. (9.8).
- 'haud mihi dero: muneribus servos corrumpam; non, hodie si exclusus fuero, desistam; tempora **quaeram**, occurram in triviis, deducam. nil sine magno vita labore dedit mortalibus.' (9.58).
- quid vetat et nosmet Lucili scripta legentis **quaerere**, num illius, num rerum dura negarit versiculos natura magis factos et euntis mollius ac siquis pedibus quid claudere senis, hoc tantum contentus, amet scripsisse ducentos ante cibum versus (10.57).

IV. PLUS (7)

- milia frumenti tua triverit area centum: non tuus hoc capiet venter **plus** ac meus: ut, si reticulum panis venalis inter onusto forte vehas umero, nihilo **plus** accipias quam

qui nil portarit. (1.46, 48).

— ‘at suave est ex magno tollere acervo.’

dum ex parvo nobis tantundem haurire relinquo,
cur tua **plus** laudes cumeris granaria nostris? (1.53).

— quare, ne paeniteat te,

desine matronas sectarier, unde laboris

plus haurire mali est quam ex re decerpere fructus
(2.79).

— nonne, cupidinibus statuatur natura modum quem,
quid latura sibi, quid sit dolitura negatum,
quaerere **plus** prodest et inane abscindere soldo?
(2.113).

— ... at est truculentior atque

plus aequo liber: simplex fortisque habeatur. (3.52).

— ecce,

Crispinus minimo me provocat ‘accipe, si vis,
accipiam tabulas; detur nobis locus, hora,
custodes; videamus, uter **plus** scribere possit.’ (4.16).

VII. MINUS (5)

— Galba negabat.

tutior at quanto merx est in classe secunda,
libertinarum dico_Sallustius in quas
non **minus** insanit quam qui moechatur. (2.49).

— iracundior est paulo, **minus** aptus acutis
naribus horum hominum; (3.29).

— conminxit lectum potus mensave catillum
Euandri manibus tritum deiecit: ob hanc rem,
aut positum ante mea quia pullum in parte catini
sustulit esuriens, **minus** hoc iucundus amicus
sit mihi? (3.93).

— hoc iter ignavi divisimus, altius ac nos
praeinctis unum: **minus** est gravis Appia tardis. (5.6).

— sed fulgente trahit constrictos Gloria curru
non **minus** ignotos generosis. quo tibi, Tilli,
sumere depositum clavom fierique tribuno? (6.24).

V. PAUPERIEM (2)

— illuc, unde abii, redeo, qui nemo, ut avarus,
se probet ac potius laudet diversa sequentis,
quodque aliena capella gerat distentius uber,
tabescat neque se maiori **pauperiorum**
turbae conparet, hunc atque hunc superare laboret.
(1.111).

— ...qui macro **pauper** agello

noluit in Flavi ludum me mittere, magni
quo pueri magnis e centurionibus orti
laevo suspensi loculos tabulamque lacerto
ibant octonos referentes idibus aeris... (6.71).

VI. METUAS (6)

— Ummidius quidam; non longa est fabula: dives
ut metiretur nummos, ita sordidus, ut se
non umquam servo melius vestiret, ad usque
supremum tempus, ne se penuria victus
opprimeret, **metuebat**. (1.99).

— contra hic, ne prodigus esse

dicatur **metuens**, inopi dare nolit amico,
frigus quo duramque famem propellere possit. (2.5).

— nec vereor, ne, dum futuo, vir rure recurat,
ianua frangatur, latret canis, undique magno
pulsa domus strepitu resonet, vepallida lecto
desiliat mulier, miseram se conscia clamet,
cruribus haec **metuat**, doti deprensa, egomet mi.
(2.131).

— stupet Albium aere;

hic mutat merces surgente a sole ad eum, quo
vespertina tepet regio, quin per mala praeceps
fertur uti pulvis collectus turbine, nequid
summa deperdat **metuens** aut ampliatur ut rem.
omnes hi **metuunt** versus, odere poetas. (4.32, 33).
— non ego sim Capri neque Sulgi: cur **metuas** me?
(4.70).

• **metus, -us.** —

— an vigilare **metu** exanimem, noctesque diesque
formidare malos fures, incendia, servos,
ne te conpilent fugientes, hoc iuvat? horum
semper ego optarim pauperrimus esse bonorum. (1.76).

— iura inventa **metu** iniusti fateare necesse est,
tempora si fastosque velis evolvere mundi. (3.111).

— avidos vicinum funus ut aegros
exanimat mortisque **metu** sibi parcere cogit,
sic teneros animos aliena opprobria saepe
absterrent vitiis. (4.127).

VIII. LABOREM (9)

— ‘o fortunati mercatores’ gravis annis
miles ait, multo iam fractus membra **labore**... (1. 5).

— ...ille gravem duro terram qui vertit aratro,
perfidus hic caupo, miles nautaeque, per omne
audaces mare qui currunt, hac mente **laborem**
sese ferre, senes ut in otia tuta recedant,
aiunt, cum sibi sint congesta cibaria... (1.30).

— ...sicut

parvola_nam exemplo est_magni formica **laboris**
ore trahit quodcumque potest atque addit acervo
quem struit, haud ignara ac non incauta futuri. (1.33).

— an si cognatos, nullo natura **labore**
quos tibi dat, retinere velis servareque amicos,

infelix operam perdas, ut siquis asellum
in campo doceat parentem currere frenis? (1.88).

— at quanto meliora monet pugnantiæque istis
dives opis natura suae, tu si modo recte
dispensare velis ac non fugienda petendis
inmiscere. tuo vitio rerumne **labores**,
nil referre putas? quare, ne paeniteat te,
desine matronas sectarier, unde **laboris**
plus haurire mali est quam ex re decerpere fructus.
(2.76, 78).

— ...garrulus atque piger scribendi ferre **laborem**,
scribendi recte... (4.12).

— ...cum mihi non tantum furesque feraeque suetae
hunc vexare locum curae sunt atque **labori**
quantum carminibus quae versant atque venenis
humanos animos... (8.18).

— ...nil sine magno
vita **labore** dedit mortalibus. (9.60).