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HORATIAN THEMES AND PHRASES
IN THE LYRICS OF FATHER JAMES BALDE, S.J.

By

James Aloysius Voss

A Thesis Submitted in Partial Fulfillment of
the Requirements for the Degree of Master
of Arts in Loyola University

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LIFE

James Aloysius Voss was born in Chicago, Illinois, August 23, 1916.

He was graduated from Quigley Preparatory Seminary, Chicago, Illinois, June 1935, and from St. Mary of the Lake Seminary, Mundelein, Illinois, May 1941, with the degree of Master of Arts and Licentiate of Sacred Theology. Subsequently, he successfully carried out a post-graduate course in Theology, and received the degree of Doctor of Sacred Theology, October 1943, from St. Mary of the Lake Seminary, Mundelein, Illinois. The Doctoral Dissertation is entitled De Fundamentis Actionis Catholicae ad mentem S. Gregorii Magni, Mundelein, 1943.

From 1943 to 1949 the author taught Latin at Quigley Preparatory Seminary. He began his graduate studies at Loyola University in June, 1944.

PREFACE

Those who have carefully read or studied James Balde, a German Jesuit of the 17th Century, see in his lyrics at least a scattering, or, depending upon their familiarity with Horace, an abundance of Horatian phraseology. In fact, by various authors he is referred to as the German Horace.¹ One author, Irving T. McDonald, points out that the first evidence of attention on the part of the Jesuits to Horace dates back to the year 1569, for in that year a book was published by them, entitled Q. Horatius Flaccus ab omni obscenitate purgatus ad usum Gymnasiorum Societatis Jesu, with notes by Aldus Mantius.² Presumably, it was this book that aroused the initial enthusiasm of the Jesuits for the study and the imitation of Horace. Nor was this enthusiasm in vain. It produced in the next century two of the greatest Latin lyricists, Casimir Sarbiewski and James Balde. Again in the words of McDonald, "both Casimir

1 B. Guldner, "Balde," Catholic Encyclopedia, II, 218.
James J. Mertz, S.J., "Balde - the German Horace," CB, XXV (1949), 42.
Nicolaus Mangeot, "Jakob Balde, S.J., the Horace of Germany," CB, XIII (1937), 22.
Irving T. McDonald, "Horace in Jesuit Education," CB, XI (1935), 25.

2 McDonald, Irving T., op. cit., p. 25.

Sarbievski, who is known to the world as the 'Polish Horace,' and James Balde, equally celebrated as 'The Horace of Germany,' must have drunk deeply of the Carmina Lyrica of Horace."³

A very fine dissertation presenting the dependence of Sarbievski on Horace has already been done by one C. E. Klarkowski.⁴ Yet no one, as far as is known, has considered the possibility of a companion thesis using the lyric poems of Balde as the basis of comparison.

Since Balde is called the German Horace, the present dissertation will attempt to offer sufficient similarities between the poems of Horace and Balde to justify that appellation. The Odes and Epodes of Balde will be scrutinized in order to find in them similarities to the Odes, Epodes, Satires, and Epistle of Horace. These parallels may be of different kinds: of words, of phrases, or of thought. But always, even in the instance of word likenesses, it has been considered wise to present the context both of Horace and of Balde for the sake of clearness.

Before each poem of Balde, which has been considered, there is a prefatory note to explain the meaning of the parallel

3 McDonald, Irving T., op. cit., p. 25.

4 Claude E. Klarkowski, "Horatius in Lyricis Mathiae Casimiri Sarbievii," Unpublished Master's thesis, Department of Latin, De Paul University, 1943.

texts quoted, and to establish the basis for the comparison.

The order followed in the thesis is chronological, beginning with the first poem of the first book of Balde's Odes and continuing through his four books of Odes and then his book of Epodes. It would be possible, but undesirable, to group the parallels according to their types; such as all word parallels in one group, all thought parallels in another. In this latter order the perspective of the works of Balde would be lost, as well as the opportunity for an appreciation of the subject matter of each ode.

The text of Horace used in this study is the Oxford edition, edited by Edward C. Wickham in 1900 and reedited in 1912 by H. W. Garrod. The text of Balde is the Benedictine edition edited by P. Benno Müller, Munich, 1844.

By way of introduction a biography of Balde is given in order to show forth the circumstances of his life which contributed to make him the lyricist whose "skill is hardly surpassed among German-Latin poets."⁵

5 Karl Pomeroy Harrington, "Mediaeval Latin," (Boston: Allyn and Bacon, 1942), p. 634.

CHAPTER I
INTRODUCTION

James (Jakob) Balde was born in the imperial free town of Ensisheim in Upper Alsace, known also as German Alsatia, on January 4, 1604. He came from the old stock of the Boii, and so his name, Latinized, reads, 'Jacobus Balde Boiorum.' The young James was the second of eight children; yet his father provided him with ample opportunity for a fine education.

From his earliest years, either by his own intention or through the intention of his father, he was destined for the study of law; for at a very tender age his father sent him to Belfort to learn the Burgundian dialect which would help him in the pursuit of law.¹ At the age of 11, in the year 1615, he was brought back to his native town, where he studied the classics and rhetoric at the Jesuit college. He finished his studies in the Latin school of Ensisheim at the age of sixteen, and was already quite accomplished in the language.

In 1620 he went to Strasbourg, probably with the desire to enter the University of Molesheim near that famous city. However, owing to the unsettled conditions brought on by the Third

1 Mertz, J. J., op. cit., p. 43.

Years' War, the University was closed, and Balde went instead to the University of Ingolstadt in Bavaria. With a heavy heart he left his native Alsace for Bavaria. Actually the rest of his life, except for short sojourns, he spent away from his homeland, which he so tenderly loved. "His one request in later life will be that on his tomb be inscribed: 'Here lies the Alsatian bard who was crowned with the laurel.'"²

In the University of Ingolstadt he studied philosophy and law and attained the degree of Doctor of Philosophy. It was here at Ingolstadt that the turning point of his life occurred on a beautiful night in May.

Accompanied by some of his friends, he went out to serenade a young girl, the daughter of a baker. Her home was directly opposite a Franciscan friary. He sang a song composed for the occasion to the accompaniment of the mandolin. No window opened to his appeal: only the midnight hour boomed solemnly from the town-clock through the deserted streets, as he heard from the friary the solemn chanting of matins. He listened. Was this the answer to his heart's desire? He took his mandolin and dashed it against the corner of the house.³

Such was his decision; he abandoned the world, and the pursuit of law; on the following morning he petitioned for entrance into the Society of Jesus, the date being July 16, 1624.

2 Mertz, J. J., op. cit., p. 43.

3 Loc. cit.; Mangeot, Nicolaus, op. cit., p. 22.

Having undergone the usual ascetical and literary training of the Society, he taught the classics and rhetoric for two years at the college of Munich, and for two years at the college of Innsbruck, and in his leisure hours composed the Latin mock-heroic poem 'Batrachomyomachia,' 'The Battle of the Frogs and the Mice.'⁴

In 1630 he returned to Ingolstadt for his theological studies, and was ordained priest in the year 1633. Two years later he was appointed to the chair of poetry and rhetoric at that same university. Here he attained such a fine reputation as a Latin scholar that he came to be known as a second Quintilian. During these two years as a University professor he composed two dramas, one a tragedy, Jephtias, described as "outstanding in its composition of verse and turn of emotion," and the other, Calybita, which, though seven hours long, was said not to be in the least boring to its audience.⁵ In the year 1637 he was called to Munich to educate the sons of Duke Albert and in the following year, because of his fame not only as a scholar and a poet but now as an accomplished speaker, he received the appointment of court preacher to the Elector Maximilian.

4 Guldner, B., op. cit., p. 218.

5 P. Benno Müller, O.S.B., Jacobi Balde Societatis Jesu Carminum Lyrica (Munich, 1844), p. 130.

His ambition as a priest was to serve in the foreign missions, but his delicate health, due to a tubercular condition, prevented him from fulfilling this desire. In the year 1651, he became the preacher and confessor to the Count Palatine at Neuberg on the Danube. There he remained until the day of his death, August 9, 1668.

Balde is a prodigious author. Sommervogel devotes ten full columns to an enumeration and a brief description of his many works.⁶ He not only produced a great volume of work, but wrote on a wide range of subjects. He had an interest in history; he had labored eight years on a history of Bavaria, though the work remains incomplete since it was interrupted by his death.⁷ His philosophic bent is seen in his presentation of the cosmology of the world.⁸ He was well qualified to set down the fundamental characteristics of a poet in his De Studio Poetico. He tried his hand at drama, and was not found wanting. But, of all the subjects to which he gave himself, nature proved the most productive. "Nature was to Balde God's own picture - a book

6 Carlos Sommervogel, S. J., Bibliothèque de la Campagne de Jesus (Brussels: Oscar Shetens, 1895), I, 816-827.

7 Mertz, J. J., op. cit., p. 44.

8 Müller, P. Benno. op. cit., p. 9-12.

from which he borrowed images and analogies."⁹ It was not nature as an inanimate god, but nature as a reflection of a personal God about which he wrote. It is the subject of God, or theology, which as a thread unites almost all his works, not theory or doctrine of theology, but rather its practice or asceticism. At times he does expressly commit himself to teach a lesson of ascetic theology; after the manner of St. Paul, he explains the basic conflict between pleasure and denial, sin and virtue;¹⁰ he has a deep personal sense of the all-embracing providence of God;¹¹ he outlines the characteristics of a virtuous person,¹² and conversely the qualities of a sinner;¹³ he frequently explains the need of self-mastery, particularly mastery over the use of money and wealth.¹⁴ Yet, more often, it is his ascetical obiter dicta which attract the attention and thought of the reader. These indirect allusions certainly must be an expression of a deep personal conviction of the man. He was a person dedicated to a cause, the cause of God, through his vocation. Nowhere do we see his intense devotion to God and to th

9 Mangeot, Nicolaus, op. cit., p. 22.

10 Müller, P. Benno, op. cit., Epode 16.

11 Ibid., Odes IV, 1; IV, 7; II, 40. (IV, 1; IV, 7; II, 40.)

12 Ibid., Odes II, 10; I, 6; I, 26. (II, 10; I, 6; I, 26.)

13 Ibid., Odes I, 7; IV, 19.

14 Ibid., Odes I, 13; I, 20. (I, 13; I, 20.)

Society so well expressed as in the Carmen Seculare,¹⁵ written in 1640 in honor of the second Centenary of the Society of Jesus.

Balde "was a jurist, philosopher, theologian, orator, and historian."¹⁶ But on the basis of volume, he was primarily a poet. "He was at home in all poetic forms, from epos and elegy to satire and the drama, but his star shone brightest in lyric."¹⁷ He has written 206 lyrical poems, 185 odes and 21 epodes. Some of the poems are extremely long, comprising from 200 to 300 lines; in all he composed over 80,000 verses.

He attracted the attention not only of the people of Bavaria and southern Germany, but even of those beyond. "A number of illustrious men of his day are mentioned in his poems - poets, historians, mathematicians, doctors, politicians, religious, priests - many of whom he addressed in his Odes and Epodes and other poems."¹⁸ He was really the talk of the town in his day; time has obscured his memory. Perhaps it would not be presumptuous to hope that this present work may revive some bit of interest in this author and his colleagues, the Jesuit Latin Poets.

15 Müller, P. Benno, op. cit., Epode 21.

16 Mangeot, Nicolaus, op. cit., p. 22.

17 Loc. cit.

18 Mertz, J. J., op. cit., p. 44.

CHAPTER II

HORATIAN INFLUENCES IN THE LYRICS OF BALDE

BOOK I

Ode I

Horace's love of the country life in preference to that of the town is certainly unmistakable. "When he speaks of the city there is a note of peevishness; you might think him contrary, almost ill-tempered, he dislikes so much the noise, the bustle, and the pretense of the city."¹⁹ He seems "to regard all the inhabitants except Maecenas and his circle as members of that profanum vulgus which excited his fastidious aversion,"²⁰ "He loves the ilex trees, the vineyards, the smell of the good brown earth, the sight of grazing cattle and browsing goats."²¹ When Maecenas, his patron, presented him with the celebrated Sabine farm, "he crowned his life with golden content."²² It was not precisely that Horace desired the luxurious ease of the country. He wanted his farm to produce. And though he, perhaps, could not grow good grapevines on the stony Sabine soil, yet "he would

19 Henry Dwight Sedgwick, Horace: A Biography (Cambridge, Massachusetts: Harvard University Press, 1947), p. 53.

20 Loc. cit.

21 Ibid., p. 54.

22 Ibid., p. 48.

be content if his farm yielded him the simplest fare--olive, an endive, and mallow."²³ Few men have been able to do as much for a friend as Maeceanas did for Horace. "The farm was a lovely spot. The deep-shadowing mountains behind, the friendly Digent in front, glades, woods, fields, oaks, pines, vineyards, cattle, sheep, goats, a comfortable house, a cellar with Falernian - and at times costlier wines - what more could a poet, a confirmed bachelor ask?"²⁴

This same regard for the country, for its peace and tranquillity, is the subject of the very first Ode of James Balde; and, it seems, not by coincidence. For just as the farm was for Horace the apex of his desires, so for Balde a rural existence is the summation of perfect happiness, expressed so well in the cryptic saying of this Ode--"Tota est summa satis."

Horace

1. me pascunt olivae,
me cichorea levesque
malvae. Carm. I, 31, 15-16
gravi/ malve salubres
corpori -Epod. 2,57-58.

2. num tu quae tenuit
dives Achaemenes - Carm.
II,12,21.

Balde

1. me cichorea, me/ malvarum
foliis addita mollibus
Lyr. I, 1, 5.

2. quam lautis avibus
Phasis Achaemenem - Lyr.
I,1,7.

23 Alfred Noyes, Horace (New York: Sheed and Ward, 1947), p. :

24 Sedgwick, Henry Dwight, op. cit., p. 49.

3. Solvitur acris hiems
grata vice veris et
Favoni - Carm. I,4,1.
candidi/ primo
restituent vere Favonii
Carm. III,7,2-3.

3. tepidis ipse Favoniis
Lyr. I,1,13.

4. non rura quae Liris
quieta/ mordet aqua
taciturnus amnis - Carm.
I,31,7-8.

4. Pax et blanda quies
rura perambulat - Lyr.
I,1,24.

5. Caecubum et prelo
domitam Caleno/ tu bibes
uvam - Carm. I,20,9-10.

5. Non bibo Caecubum
Lyr. I,1,35.

6. gaudentem patrios
findere sarculo/ agros
Carm. I,1,11-12.

6. gaudentem placitis
findere sarculis - Lyr.
I,1,48.

Ode II

In Odes II, 4, Horace comforts a friend, disguised by the name of Phocian Xanthias, for he has fallen in love with a maid servant. He cites great heroes who have similarly yielded to such passion.²⁵ Using this merely as a starting point, Balde encourages a friend, Guelph Lasus, to obey his aged teacher; there is no disgrace in doing so, he tells Lasus, for he is still a young man; every age needs a check rein; two rowers steer a boat more safely than one over the waves.

Horace

Balde

7. Ne sit ancillae tibi

7. Ne tibi, Gulphi Lase,

25 Horace, Odes and Epodes, ed. Charles E. Bennett, reed. John C. Rolfe, (Boston: Allyn and Bacon, 1934), p. 241.

amor pudori - Carm.
II,4,1.

ne forte pudori/ sit
tibi Musa lyrae sollers
et cantor Apollo - Epis.
III,2,406-407.

8. Europe niveum doloso/
credidit tauro latus
Carm.III,27,25-26.

9. Quae nemora aut
quos agor in specus
Carm.III, 25,2.

sit pudori - Lyr. I,2,1.

8. Arsit Europen mediisque
taurus/ Mugit undis;
Lyr. I,2,27.

9. Lustra majorem nemorum
coegit/ Et species foetas
penetrare Chiron - Lyr.
I,2,57.

Ode III

Though born of a freedman, Horace was not in the least deprived of the necessities of life. While he was still very young, his mother died; yet his father more than amply provided for him. Horace received a fine education, and then, on receiving his inheritance, became the owner of his father's farm. While in his late teens and a student at Athens, he joined the army of Brutus in the civil war against the forces of Mark Antony. After the defeat of Brutus at Philippi, Horace was deprived of his property, and there followed "the dubious years between the Battle of Philippi and that of Actium."²⁶ Most of these years Horace spent in Rome, working in the treasury. Finally, in the year 33 B.C., two years before Actium, he received the celebrated Sabine farm through the efforts of

26 Sedgwick, Henry Dwight, op. cit., p. 38.

Maecenas, not so much as an outright gift, but more as a restitution for the property which he had inherited.²⁷ Actually the farm was a kind of quid pro quo. At the battle of Actium, Caesar Augustus emerged the decisive victor, and Horace, a republican, a strong supporter of the old Republican system, was none too happy. However, under the influence of Maecenas, he slowly came to believe that the old system was worn out and that it had to be superseded by an imperial government. Under Augustus, life became ever more pleasant for private citizens such as Horace.

"Gradually the comforts of peace, or order, and of law, like the summer sun or snow, melted away Horace's rugged republican ideas. Once Horace clearly understood the immense benefits Augustus' policy conferred upon the people, his admiration of the Emperor grew and grew. In ode after ode he chants the Emperor's accomplishments. He hails him, long before the senate followed his lead, as Pater et Princeps; he rates him second only to Jupiter."²⁸

It is this note of extreme confidence in Augustus which Horace sounds in Odes III,5; Augustus will restore Rome's prestige by renewing the oldtime discipline,²⁹ vividly illustrated by the comparison of the story of Regulus with that of Crassus. Crassus the colleague of Julius Caesar, saw his soldiers

27 Noyes, Alfred, op. cit., p. 130.

28 Sedgwick, Henry Dwight, op. cit., p. 107.

29 Bennett and Rolfe, op. cit., p. 306.

surrender, marry barbarian wives, and live subject to a Persian king, forgetful of Rome - what a pity!

"How different Regulus, who was released from his Carthaginian captivity for the purpose of persuading the Roman senate to accept the Carthaginian terms. He went, but bade the Romans reject the treaty, and then returned to Carthage, as to his home, to be tortured as he well knew, and killed."³⁰

What a striking similarity Balde saw in the courage of Regulus and Thomas More, a similarity even in detail. For Regulus, too, tore himself from the loving embrace of his wife, children, and friends to face the executioner bravely and firmly. The parallel of story is so close that Balde finds it not sufficient merely to express the story in similar words and phrases but even in the same Alcaic meter employed by Horace.

Horace

10. Fertur pudicae
coniugis osculum/
parvosque natos ut
capitis minor/ ab se
removisse et virilem/
torvus humi posuisse
vultum,/

donec labantis consilio
patres/ firmaret auctor

Balde

10. Non carcer illum,
non Aloysia/ Dimovit uxor,
nec trepidus gener,/ Nec
ante patrem Margarita/
Foemineo lacrymosa questu./

Fertur monentem mitia
coniugem,/ Sed non et isto

30 Sedgwick, Henry Dwight, op. cit., p. 116.

numquam alias dato,/
interque maerentis
amicos/ egregius
properaret exsul./

Atqui sciebat quae
sibi barbarus/ tortor
pararet; non aliter
tamen/ dimovit obstantis
propinquos/ et populum
reditus morantem/ -Carm.
III, 5, 41-52.

digna viro, procul/ .
Abs se remotam cum
feroci/ Ut fatuam
pepulisse risu./

Mox, qua fluentem
se Thamesis rotat,/
Ad destinatum funeribus
locum/ Casto coronandus
triumpho/ Per medios
properavit Anglos,/

Ductum secuta flente
Britannia/ Non flevit
unus marmore durior/ Et
certa despectante vultu/
Fata tuens hilarisque
torvum./

Atqui sciebat, quid sibi
regius/ Tortor parasset;
non aliter tamen/ Quam
laureatos Sulla fasceis./
Ipse suam petit securim./
Lyr. I, 3, 9-28.

Ode IV

Horace finds it expedient to develop in three different
Odes (I, 25; III, 15; IV, 13;) the idea that time is a great robb
of beauty. In Odes IV, 13, which Balde chose to imitate, Hor
ace scores the faded beauty of an arrogant fair lass named Lyc
Balde, however, speaks not so much of physical beauty, rather
he counsels an old man not to try to equal the vocal and music
adeptness of the young.

Horace

ll. Fis anus, et tamen/
vis formosa videri
Carm. IV, 13, 2-3.

Balde

ll. Non, si quid iuvenem
fingere Lascarum/ Et te,
Cossa, decet; cui rigidus

te, quia rugae/
turpant et capitis
nives. - Carm. IV,13,
11-12.

12. quid habes illius,
illius/ quae spirabat
amores - Carm. IV,13,
18-19.

sedet/ Hirta fronte,
December,/ Nix incana
tegit caput./ - Lyr.
1,4,1-4.

12. quid habes illius,
illius/ Clamantis, pater
Evan!/ Clamantis, pater
Evius?/ - Lyr. I,4,14.

Ode V

Horace never did become concerned about the cosmology of the world; in this he differs from Balde, for the latter took a firm stand against the physics of a Peter Hildebrand, a fellow Jesuit, and of other scientists of his day. They would have had heavenly bodies to be of a liquid state; Balde attempted to prove them to be solid, using the same arguments as his adversaries. By specious examples his argument becomes a reductio ad absurdum. In this Ode there is reference to Castor and Pollux, who are aptly identified in Horace's Satires II,1.

Horace

13. Castor gaudet equis,
ovo, prognatus eodem/
pugnis: - Serm. II,1,
26-27.

Balde

13. Castorque et ovo
natus adulterae/ Pollux
eodem per pelagi minas
Lyr. I,5,17-18.

Ode VIII

In the year 38 B.C. there was an internal strife impending in the Roman Empire; it was not going to become a reality in that same year, but it was certain to lead to open hostilities soon, for both Antony and Octavian had designs on absolute

power. Balde understood this situation and used the theme for this eighth Ode. In Germany there was a similar strife, though unlike Rome, Germany quickly fell because of internal disintegration. But Balde sees an even more ancient example of such a collapse, that of Troy. He imagines that he sees once more the Xanthus and Simois, Trojan rivers, the former now discolored with German blood, the latter tossing in its waves the bodies of German dead. In the civil wars Horace too sees the sea discolored with Roman blood, and the rivers conscious of a pitiful war.

Horace

14. Sic est: acerba
fata Romanos agunt
Epod. 7, 17.
Perditur haec inter misero
lux non sine votis - Serm. II, 6, 59

15. quis non Latino
sanguine pinguior/campus
sepulcris impia proelia/
testatur..... Qui gurges
aut quae flumina lugubris/
ignara belli? Quod mare
Dauniae/ non decoloravere
caedes? - Carm. II, 1, 29-35.

Balde

14. Sic est: peritur non
sine sumptibus - Lyr.
I, 8, 1.

15. ubique Xanthus
sanguine decolor:/ ubique
Germanos videbis/ In
fluvios Simoenta volvi
Lyr. I, 8, 46-48.

Ode IX

Horace coined a word, Pantolabus, to designate a type of character, to denote the idea of a "money-grubber" or perhaps a "drink-snatcher." In this ninth ode Leo Crinallus, who has designs on a civil position, is told that he must know himself, his own strength and weaknesses, and he must demand much of

himself: yet he should overlook the failings of his people and judge them kindly. So, he would deliberately not know what his neighbor, Ligur, is doing; he would not know what Serranus will cultivate, plant, and reap; for his own good he would not even know how often Pantolabus drinks. A prudent official passes over many of the crimes of his people; let the lictors of old bring the small faults of his people to the judgment seat of the doleful judges. For since no one is without faults, it is fair to grant indulgence to failings, if we expect our own to be pardoned. Horace's reflection is so similar to the text of Matthew. Matthew says, "Thou hypocrite, cast out first the beam of thy own eye; and then shall thou see to cast out the mote out of thy brother's eye,"³¹ while Horace holds "that one, who desires not to offend a friend with his own greater faults, should overlook the lesser ones in his friend." Both Balde and Horace in germ idea agree there is nothing worse than a person who can indulge his own faults, but not those of another.

Horace

16. Pantolabo scurrae
Nomentanoque nepoti:
Serm. I, 8, 11.
Pantolabum scurram
Nomentanumque nepotem,
Serm. II, 1, 22.

Balde

16. Quis vicinus agat
Ligur/ Quid Serranus aret,
quid serat ac metat,/
Quot naevis facies Titi/
Signetur, quoties
Pantolabus bibat,/
Securus bene nescias
Lyr. I, 9, 13-18.

31 Matt. 7.5.

17. Qui ne tuberibus
 propriis offendat
 amicum/ Postulat,
 ignoscet verrucis
 illius; aequum est/
 Peccatis veniam
 poscentem reddere
 rursus. - Serm.
 I, 3, 73-75.

18. nilo deterius
 dominae ius esse
 Serm. I, 5, 67.

17. Prudens multa, domi
 crimina transilit./
 Lictores sine tetricos/
 Verrucas populi figere
 tristium/ Ad subsellia
 iudicum/ Plebeisque diem
 dicere moribus:/
 Lyr. I, 9, 18-22.

18. Illo deterius nihil/
 qui se ferre malum,
 alios non potest - Lyr.
 I, 9, 31-32.

Ode XI

Horace was by no means a teetotaler; he was sure that wine was indispensable at a celebration:

"he was a rational creature and, grateful for the spiritual fountain of mirth, jollity, friendship, and glee; he counsels the moderate use of wine at every feast of rejoicing, with a veiled suggestion that on days of triumph it is better to err on the side of more, rather than on the side of less. His appreciation of wine lies like morning dew on his poetry."³²

In his poems wine is not glorified as a restorer of spirit in trouble and danger, but "rather as a bond of companionship, and as affording relief from the monotony of existence."³³ One of the wines he appreciated was Falernian, a rather rich wine from Campania; Balde has the highest regard for it, for not even Rhodes, he feels, could produce better. Horace does not hesitate to dedicate whole odes to the praises of Bacchus; in one

32 Sedgwick, Henry Dwight, op. cit., p. 62.

33 W.Y. Sellar, The Roman Poets of the Augustan Age, (Oxford: The Clarendon Press, 1937), p. 227.

such ode he speaks of the mighty thyrsus of the worshippers of Bacchus: this thyrsus "was a staff wound about with fillets and foliage, and tipped with a pine-cone. Those touched by it were supposed to come under the spell of the god, and involuntarily to join in the excited celebration of the festival."³⁴ Balde makes reference to this same thyrsus.

Horace

19. Albanum, Maecenas,
sive Falernum/ te magis
adpositis delectat
Serm. II,8,16-17.

20. parce gravi metuende
thyrsos! - Carm. II, 19,8.

Balde

19. Vinum Falerno nectare
dulcius - Lyr. I,11,1.

20. nec feroci/ Bella
geris metuenda thyrsos
Lyr. I,11,11.

Ode XII

Horace addresses Odes III,21 to a jar of old wine, of the vintage of 65 B.C., the year of his birth. The jar is to be opened in honor of Marcus Valerius Messala Corvinus, a fellow-student of Horace's at Athens and a fellow-soldier in the army of Brutus. This wine is Massic, concerning which Horace quotes a gourmet as saying:

"If you set Massic under a clear sky, its coarseness will be toned down by the night air, and its unpleasant scent will pass off, whereas, if it is strained through linen, it is spoiled and loses the full flavor."³⁵

34 Bennett and Rolfe, op. cit., p. 281.

35 Edward C. Wickham, Q. Horati Flacci Opera, reed. H. W. Garrod, (Oxford: The Clarendon Press, 1912), Serm. II,4,51-54. (The translation by the author)

It is a wine from "Sinuessa in Campania, a stronger wine, that brought forgetfulness."³⁶ It makes stubborn hearts to yield, it unlocks the secrets of the wise, it lends hope and courage to the troubled and the weak.³⁷ Balde takes this entire ode of Horace for imitation, however, he dedicated his ode to a jug of beer; and with not a small bit of humor, using at times even the same words, he turns the Horatian ode in praise of the virtues of wine into an ode in criticism of the vices of beer. Whatever Horace quotes positively in favor of wine, Balde turns negatively to the discredit of beer. This is a most striking example of the dependence of Balde on Horace; ode for ode the dependence is seen throughout, even the meter is the same, the Alcaic.

Horace

21. O nata mecum consule
Manlio./ seu tu querelas
sive geris locos/ seu
rixam et insanos amores/
seu facilem, pia testa,
somnum,/

quocumque lectum nomine
Massicum/ servas, moveri
digna bono die,/
descende, Corvino
iubente/ promere
languidiora vina./

Balde

21. O nata Capri sidere
frigido/ Seu tu querelam
sive geris minas/ Seu
ventris insanum tumultum
et/ Difficilem, male testa,
somnum;/

Quecumque servas nomine
toxicum,/ Numquam moveri
digna bono die,/ Averte
nolenti poetae/ Promere
languidius venenum./

36 Sedgwick, Henry Dwight, op. cit., p. 63.

37 Bennett and Rolfe, op. cit., p. 342.

Non ille, quamquam
Socraticis madet/
sermonibus, te negleget
horridus:/ narratur et
prisci Catonis/ saepe
mero caluisse virtus./

Tu lene tormentum
ingenio admoves/
plerumque duro; tu
sapientium/curas et
arcanum iocoso/ con-
siliium retegis Lyaeo;/

tu spem reducis
mentibus anxii,/
virisque et addis
cornua pauperi,/ post
te neque iratos
trementi/ regum apices
neque militum arma./

Te Liber et, si laeta
aderit Venus/ segnesque
nodum solvere Gratiae/
vivaeque producent
lucernae,/ dum rediens
fugat astra Phoebus./
Carm. III, 21.

22. quis post vina
gravem militiam aut
pauperiem crepat?
Carm. I, 18, 5.

Non ille, quamquam .
Gorgoneis madet/ Assuetus
undis, te bibet horridus./
Narratur et Boius Menalcas
Saepe tuo doluisse aceto./

Tu triste tormentum
ingenio admoves/ Plerumque
leni; tu sapientium/ Et
pectus oblimas et ora,/
Ne retegant animum
fidelem./

Te pestilentem negligit
anxius,/ Dives; sed addis
cornua pauperi/ Post te
neque iratos trementi/
Regum apices neque militum
arma./

Te messor et, quae cocta
aderit Ceres/ Segnesque
nodum solvere rustici/
Unctaeque producent
lucernae,/ Dum rediens
fugat astra Phoebus./
Lyr. I, 12.

22. sed addis cornua
pauperi/ Post te neque
iratos trementi/ Regum apices
neque militum arma./ - Lyr.
I, 12, 18-20.

Ode XIV

Balde examines the notes or elements of friendship. He sees no stronger example of friendship than that of Pylades and Orestes. For when Orestes had been apprehended and sentenced to death, Pylades offered himself in place of his friend. He goes on to explain that this friendship had been built over

a number of years; Pylades and Orestes had learned from the same tutor, they had spent their free time in the same garden.

Balde, as it were, invites us into his garden to learn real friendship. He borrows a parallel from an ode that Horace dedicated to a dear friend, a lady friend, by the name Lyde.

Among the list of young damsels whom Horace celebrated she stands out as an exceptional figure and as a charming image of innocent maidenhood. He first makes mention of her, Sedgwick believes

in Odes III, ll.³⁸ The ode is almost unintelligible, there being no normal sequence of ideas; "it begins with the poet's

appeal to Mercury, the music maker, to sing songs to which Lyde will incline her obstinate ears, for like the filly three years old she leaps and bounds over the broad fields exultant, and is

frightened at a touch, too young to marry yet."³⁹ The parallel is further suggested by the use of the same meter, the Sapphic Strophe.

Horace

23. inane lymphae/
dolium fundo pereuntis
imo - Carm. III, ll, 26-27

Balde

23. Quidquid in fundo
latet amnis imo
Lyr. I, 14, 19.

Ode XV

Horace turns to Homer to find in the Iliad and Odyssey a philosophy of life to be adopted. We, he observes, are a mere

38 Sedgwick, Henry Dwight, op. cit., p. 74.

39 Ibid., p. 75.

number, taken up more than enough in the pampering of the body: for us it is wonderful to sleep till the middle of the day, and to induce sleep with the strumming of the lyre. Balde applies this idea as a consolation to one, Jerome, the sailor, who has become thin to the point of being drawn.

Horace

24. in cute curanda
plus aequo operata
iuventus, / qui pulchrum
fuit in medios dormire
dies et / ad strepitum
citharae cessatum
ducere curam - Epis.
I,2,29-31.

Balde

24. At tu supine
crassus in otio /
Curas nitentem,
Nauta, cuticulam
Lyr. I,15,1-2.

Ode XVI

Horace narrowly escaped death by a falling tree on his Sabine farm. And so it was an impious day on which this tree was first planted and raised. Using this same idea, but in reverse, and employing the self-same meter, the Alcaic Strophe, Balde praises the day of the birth of Jeremias Drexel, in a eulogy presented in honor of this fellow-Jesuit, whom he succeeded as court preacher in 1638.⁴⁰

Horace

25. Ille et nefasto te
posuit die / - Carm.
II,13,1.

26. quo, Musa, tendis? /
Carm. III,3,79.

Balde

25. Ille et secundis
flavit etesiis - Lyr.
I,16,1.

26. Quo, Musa, stulte
flebilis? - Lyr. I,16,62.

40 Mertz, J.J., op. cit., p. 44.

Ode XVIII

Horace reminds an Albius, generally agreed to be Albius Tibullus,⁴¹ the elegiac poet, of the blessings which the gods have bestowed upon him. Balde congratulates a Valerius Lorcas on his decision to lead a celibate life, making clear to him that God has been especially good to him for He has given him a wise and a courageous soul. Valerius now will avoid the wiles of Venus; the sacred walls of the church, as it were, will prove this self-immolation in tablets of bronze. Horace mentions that according to custom those who escaped from shipwreck often dedicated a votive picture to Neptune. This picture was hung on the walls of the temple, and at times the sailors even hung up the clothes in which they had been saved.⁴²

Horace

27. di tibi divitias
dederunt artemque
fruendi - Epis. I,4,7.
non....mente
quatit solida neque
Auster - Carm. III,3,4.

28. me tabula sacer/
votiva paries indicat
vidua./suspendisse
potenti/vestimenta
maris deo - Carm.
I,5,13-16.

Balde

27. Mentem tam solidam
Di dederunt tibi - Lyr.
I,18,4.

28. Quod pridem tabula
debuit aenea/ testari
paries sacer? - Lyr.
I,18,12-13.

41 Bennett and Rolfe, op. cit., p. 357.

42 Bennett and Rolfe, op. cit., p. 156.

Ode XIX

Gottfried Henry Comes of Pappenheim was a staunch and constant defender of the Catholic faith, and in its defense he died courageously in battle at Lucena, a town of upper Saxony.

Balde's description of the fall of Gottfreid is similar to Horace's description of the fall of the mighty and powerful Achilles. The similarity is made very obvious in a whole stanza both in the choice of words and meter, the Sapphic Strophe.

Horace

29. o pudor! - Carm.
III,5,38.

30. Ille, mordaci
velut icta ferro/
pinus aut impulsa
cupressus Euro,/
procidit late
posuitque collum
in/ pulvere Teucro.
Carm. IV,6,9-12.

31. nil moror
officium quod me
gravat - Epis. 2,1,264.
(nam vina nihil
moror illius orae)
Epis. 1,15,16.
nam ut multum,
nil moror - Serm.
1,4,13.

Balde

29. Heu pudor - Lyr.
I,19,9.

30. Qualis Alpino ruit
icta ferro/ Quercus et,
postquam pedibus solutis/
Colla defecit, medio
fragore/ provocat
Austros. - Lyr.
I,19,21-24.

31. Nil moror plebem: iacet
ille magnus - Lyr.
I,19,33.

Ode XX

Asterie feels badly, she weeps, because her lover, away from home, is delayed by contrary winds. Horace consoles her with the thought that he will be brought home by the favorable

zephyrs of spring. Edmund Ragus feels badly, he weeps, for he is in need; Balde consoles him with the thought that his real needs will be supplied.

Horace

32. Quid fles,
Asterie - Carm.
III,7,1.

33. eburna, dic
age, cum lyra
Carm. II,11,22.
"liber, liber sum,"
dic age - Serm.
II,7,92.

descende caelo
et dic age tibia
Carm. III,4,1.

Balde

32. Quid fles,
Ragusi? - Lyr.
I,20,1.

33. Desiderabis dic
age floridi/ vultus
latronem? - Lyr.
I,20,29-30.

Ode XXVI

To have a good conscience, Horace says, is to have nothing that would turn one pale; Balde says, is to have been known by no crimes. If a person has a good conscience, the vault to heaven could break and fall upon him, and he would remain undismayed. Balde takes this idea and imagines such a man as standing undismayed in the midst of the ruins.

Horace

34. nil conscire
sibi, nulla pallescere
culpa. - Epis. I,1,61.

35. si fractus
illabatur orbis,
in avidum ferient
ruinae - Carm. III,
3,7-8.

Balde

34. Nullo notari
crimine, nil sibi/
conscire - Lyr.
I,26,1-2.

35. Seu fracta coeli
porta tonet super/
Cervice seu subsidat
orbis,/ Stat tamen in
media ruina. - Lyr. I,
26,14-16.

Ode XXVIII

Horace speaks of a short-lived lily as an adornment to be added to a great festive banquet for a hero returning from a successful campaign. Balde uses the expression of a short-lived lily in an applied sense, to refer to the brevity of life.

Horace

36. neu vivax
apium neu breve
lilium - Carm.
I, 36, 16

Balde

36. Qua spe superbit
post breve lilium/
Perire - Lyr. I, 28, 30.

Ode XXXV

This ode expresses more of a dependence on Horace for idea rather than for actual word or phrase construction. This dependence is seen in a comparison between this ode and Horace Odes II, 18. Horace has high words of praise for the golden mean: he is happy and contented with his lot, his Sabine farm alone; conversely he has no time for the extravagant display of gold and ivory and marble which so often adorn the homes of the rich, especially those who have become so by dishonorable or criminal means. This life is too fleeting; death is most certainly to follow for all alike, the rich lord and the humble peasant. The ferryman of hell will not be bribed by gold nor be led to allow a return of one doomed.

Balde offers consolation to a friend whose oldest son has just died. He asks him to realize no one has a cause to grieve seriously over a loss, since all things in reality belong to

the Divine Ferryman. At his mere nod we must be willing to relinquish all, even our very life.

Horace

37. Socraticis madet
sermonibus - Carm.
III, 21,9.

38. non domus et
fundus, non aeris
acervos et auri
Epis. I,2,47.

39. Truditur dies
die,/ novaeque
pergunt interire
lunae - Carm. II,
18,15-16.

40. Nulla certior
tamen/ rapacis Orci
fine destinata/ aula
divitem manet erum...
nec satelles Orci/
callidum Promethea/
revexit auro captus
Carm. II,18,29-36.

Balde

37. Nec nihil nostris
madefactus undis - Lyr.
I,35,18.

38. Dos, opes, fundi,
focus, ara - Lyr. I,
35,39.

39. Quo sub occasum
fluet omnis aetas,/
more torrentis
rapidi praevit.
Lyr. I,35,49-50.

40. Antequam cogat
rigidus satelles/
Reddimus ultro./
Lex diem cunctis
statuit supremum
Lyr. I,35,43-45.

Ode XXXVI

Our poet is sad; Brisacus, the most outstanding town of the Germans, and their strongest outpost finally yielded after an enduring shortage of food to Bernhard Vinmarius, an ally of the Gauls. What is to be done? Balde feels that this is the time to take up the Horatian lyre and give vent to one's emotions. He questions who it is that cuts the thread of life and conversely allows numbers of people to be disturbed by one whose life was a mad revel. Nothing seems to make sense. Let us

turn to Horace, born at Aufidus, for a restoration of confidence

Horace

41. male feriatos
Carm. IV,6,14.

42. de tenero
meditatur ungui
Carm. III,6,24.

43. natus ad
Aufidum - Carm.
IV,9,2.

Balde

41. quis fila solvit/
et numeros male feriato/
turbavit ungui - Lyr.
I,36,19-21.

42. male feriato/
turbavit ungui
Lyr. I,36,20-21.

43. natus ad Aufidum
Lyr. I,36,22.

Ode XXXVII

Roman soldiery had become degenerate; it was the task of Augustus to restore it to its former prestige. What a pity that the Marsians and Apulians, the flower of Roman soldiery, disgraced themselves as Roman legions under a Parthian king. Augustus will be recognized precisely because he will subjugate the Parthians. Balde sees a parallel in his own day; the Goths under Suecus have overrun Germany; Hungary and Austria are threatened by the invasion of the Turks; in the midst of these conflicts we find our own soldiers are Marsians.

Horace

44. pro curia
inversique mores!/
consenuit socerorum
in armis/ sub rege
Medo Marsus et Apulus,
Carm. III,5,7-9.
acer et Marsi
peditis cruentum/
vultus in hostem
Carm. I,2,39.

Balde

44. Ni verioris
militiae seges/ In
tela crescat: qualia
novimus/ Vibrasse
Marsos et valentem/
Sistere Pulydamanta
currus;,- Lyr. I,37,
13-16.

45. in quem tela
acuta torserat
Epod. 17,10.

46. nec gemino
bellum Troianum
orditur ab ovo
Epis. II,3,147.

47. Galloni prae-
conis erat acipensere
mensa/ infamis
Serm. II,2,47.

45. Aut quanta
noster torserat
Lyr. I,37,17.

46. Bis gemino
satiandus ovo
Lyr. I,37,20.

47. non acipenserem
Lyr. I,37,25.

BOOK II

Ode V

In the first four odes of Book II of Balde, as well as the last several odes of the Book I, there are no clear, well-defined references to Horace. The Horatian influence in some of these poems can in some measure be sensed, yet cannot be proved. This situation seems to indicate that Balde had assimilated Horace so thoroughly that, even at times unbeknown to himself Horace crept into his lines. Hence, there is no plagiarism in the sense that one crudely snatches a line or several of them from an author and appropriates them as his own.

In this fifth ode Balde complainingly outlines the effects of the fall of our first parents. This is, in his own mind, "an unhappy inheritance" that we have received as our lot. Our lives are full of misfortune in view of this great catastrophe. In the midst of these moans he quotes directly the suggestion of Horace, not as his own, but as a mere statement of fact. Horace feels that on occasion it were good to let loose. Such an occasion was at hand when he wrote to a Virgil, probably the famed poet, in the spring of the year, asking him to bring his share of the makings for a party; at this party they would for

a spell take wine. Life is so short, for the pagan mind of Horace, and meaningless that such occasional indulgences are the reward of a life of application and work.⁴³

Henry Dwight Sedgwick uses the above-mentioned line of Horace as a title of a chapter of his work, a chapter devoted to a discussion of the Horatian attitude towards wine and to a description of the various types of wine mentioned in the works of Horace.⁴⁴

Horace

48. dulce est
desipere in loco.
Carm. IV,12,28.

Balde

48. Dulce est
desipere in loco,
Factis quisque suis
clamat Horatius
Lyr. II,5,11-12.

Ode VI

Horace addresses a farewell ode, a propempticon, to Virgil on the occasion of his setting sail for Greece. In this ode he outlines the difficulties of sea travel by his tribute to the Argonauts: the small fragile ship as opposed to the immense angry sea, the contrasting heavy winds, the crashing rocks, the floating monsters of the deep. Balde addresses a propempticon to a Charles Wetteravius, in which he similarly presents the perils of the sea. But in his presentation he seems also to be influenced by the thoughts which Horace reflects in the

43 Sellar, W.Y., op. cit., p. 127.

44 Sedgwick, Henry Dwight, op. cit., p. 59.

development of the golden mean. For in the Odes II, 10, Horace presents the golden mean under the analogy of a ship at sea. A ship must not be far out to sea, yet not too close to shore, in either instance shipwreck is anticipated. This sixth ode of Balde further indicates how thoroughly Balde assimilated the content of Horace so that in a given line of a lyric we may find two or more Horatian references.

Horace

49. qui fragilem
 truci/ commisit
 pelago ratem/ primus,
 nec timuit praecipitem
 Africum/ decertantem
 Aquilonibus/ nec
 tristis Hyadas nec
 rabiem Noti,/ quo
 non arbiter Hadriae/
 maior, tollere seu
 ponere vult freta./
 quem mortis timuit
 gradum,/ qui siccis
 oculis monstra
 natantia,/ qui vidit
 mare turbidum et/
 infamis scopulos
 Acroceraunia?
 Carm. I, 3, 10-20.
 Rectius vives,
 Licini, neque altum/
 semper urgendo
 neque, dum procellas/
 cautus horrescis,
 nimium premendo/ litus
 iniquum. - Carm. II, 10,
 1-4.

Balde

49. Spes tua
 naviget/ Vicina
 ripae; qui pelago
 nimis/ Fidit quieto,
 larga praeceps/
 Immodicis dare vela
 ventis,/ Calumniarum
 saepe Cerauniis/
 Illius eheu cum
 gemitu ratem/ Ad
 saxa non vitata
 franget/ Tristius
 Emanuele Sosa,/
 Sparsae natabunt
 ludibrium trabes/
 Ridente portu, quo
 male solveras/ In
 altum, et eluctata
 raro/ Frusta suum
 dominum revisent.
 Lyr. II, 6, 5-16.

Ode VII

In the preceding ode Balde strongly depended on the

propempticon of Horace. In this ode there is a slight dependence on the same ode carried over. The pagan Horace asks that the powerful goddess of Cyprus, Venus, guide the ship that will carry Virgil to Greece. The Christian Balde asks that the Blessed Mother would help those consecrated to her through the Sodality never to abandon her. This is only one of forty-three Carmina Lyrica of Balde devoted to the Blessed Mother. In these poems, Father Mertz points out in the Classical Bulletin,

"we find some of his best efforts of heart and mind..... In them we see reflected the deep love he had for her who was 'the guardian of his younger years and his patroness and protectress through life.' To her he dedicated himself, in her he found the inspiration to write and to teach."⁴⁵

Horace

50. Sic te diva
potens Cypri,
.....regat
Carm. I,3,1-3.

Balde

50. Ut te vel tua
deseram, / (Sic me,
Diva, juves) haud
fieri potest
Lyr. II,7,13-14.

Ode VIII

Oftentimes Horace dwells on the subject of the inevitable coming of death with the implication that the enjoyment of the passing hour, and not the acquiring of wealth and possessions, is the true philosophy of life.⁴⁶

45 Mertz, J.J., op. cit., p. 46.

46 Bennett and Rolfe, op. cit., p. 266.

For if an individual during life does not enjoy his Caecuban wine, then his heir will consume the very wine that had been guarded with a thousand keys. This same guarded Caecuban wine, "favored by the rich and drunk by Horace on festive occasions,"⁴⁷ is recommended as fit drink to celebrate the suicide of the rascal Antony and his nefarious companion, Cleopatra.

Balde on the occasion of a funeral sermon of a rich man teaches a different philosophy of life; this rich man either in death or after death would have to learn the lesson of renunciation of this world's goods, yes even of Caecuban wine.

Horace

51. absumet heres
Caecuba dignior/
servata centum
clavibus et mero/
tinguet pavimentum
superbo,/ pontificum
potiore cenis.
Carm. II,14,25-28.

Nunc est

bibendum,.. / antehac
nefas depromere Caecu-
bum/ cellis avitis, dum
Capitolio/ regina
dementis ruinas/ funus
et imperio parabat.
Carm. I,37,1-8.

Balde

51. Tandem solutis
Caecuba clavibus/
Mappamque tingit:
Lyr. II,8,33-34.

Ode IX

Balde offers strong criticism of one, John Babyla, who has been widowed five times, and who now, though an old man, is about to lead another young bride to the altar. The foolish

47 Sedgwick, Henry Dwight, op. cit., p. 62.

never seem to know what is good for them; one who has not yet been trained to moderation by a fifth wife deserves to take a hundred wives to his own damnation. A person who once avoids death by the sea does not try a second time; rather he hangs his moist clothes on the altar of Galatea and refrains from the sea.

Horace

52. me tabula
sacer/ votiva
paries indicat
uvida/ suspendisse
potenti/ vestimenta
mavis deo. - Carm.
I,5,13-16.

Sis licet felix
ubicumque mavis,/
et memor nostri,
Galatea, vivas
Carm. III,27,13-14.

Balde

52. Qui maris
fluctus semel
enatavit,/ Non bis
accusat mare: sed
madenti/ Veste
suspensa Galateae
ad aram/ Abstinet
undis - Lyr.
II,9,9-12.

Ode X

For a few Stoics, Paul Riverna and Canus Virnias, Balde outlines the nature and characteristics of a wise man, "Who is a wise man?" he asks; then bids us, "Hear the poet (Horace)." A wise man is one who is just and tenacious of purpose, one whom neither his own freedom keeps from the observance of law, nor the sword of an impious tyrant.

A wise man too will cultivate a spirit of indifference. His well moderated will sails along on a tranquil breeze, disturbed neither by love nor by anger. Let us then relax today, for tomorrow life will be difficult.

Horace

53. Iustum et
tenacem propositi
virum/ non civium
ardor prava iubentium,/ /
non vultus instantis
tyranni/ mente quatit
solida neque Auster
Carm. III,3,1-4.

54. Nil admirari
prope res est una,
Numici,/ solaque
quae possit facere
et servare beatum
Epis. I,6,1-2.

55. nunc vino
pellite curas;/
cras ingens
iterabimus aequor.
Carm. I,7,31-32.

Balde .

53. Audite vatem,
Quis sapiens? Sibi/
Sat ipse solus; quem
neque dimovet/ A iure
libertas, nec ensis/
Purpurei violens
tyranni. - Lyr.
II,10,5-8.

54. Tam curiosis
luminibus vigil,/ Ut
temperatum pectoris
alveum/ Concinna
tranquillo voluntas/
Naviget insideatque
vento - Lyr. II,10,
37-40.

55. Iam nunc quiescamus
sub alno:/ Cras
aliam feriemus oden.
Lyr. II,10,83-84.

Ode XI

In the meter of the Sapphic Strophe, Horace pens a dedicatory poem to Maecenas at a time when the Tiber had so wildly overflowed its banks that he imagines Proteus, the prophetic old man of the sea, driving a herd of seals to the high mountains of Rome. In the same meter Balde dedicated this ode to the Blessed Mother; it is his love for her that has led him to visit her shrine at Waldrast in the Alps.

Horace

56. omne cum
Proteus pecus
egit altos/
visere montis
Carm. I,2,7-8.

Balde

56. Saxa praecingant,
amor egit altum/
visere montem
Lyr. II,11,7-8.

Ode XII

This ode is an elaboration of the fourteenth verse of the eighth chapter of Solomon's Canticle of Canticles, the most excellent of the Canticles, full of high mysteries. In this chapter the great love of Christ for His Church is portrayed with the Church as a hart leaping with joy because of the effects of this love.⁴⁸ The Church, which is ourselves, is the Spouse of Christ; and since His love for us is so effectual, ours would be the lot of wretched creatures, if we should put a limit on the return of our love for Him.

It is the wording of this last thought which our poet borrows from Horace. The latter, in the soliloquy of a maiden in love, sees hers to be the lot of a wretched one, for she cannot give vent to love for her absent hero.

Horace

57. Miserarum est
neque amori dare
ludum neque dulci/
mala vino lavere
Carm. 3,12,1-2.

Balde

57. Miserarum est
nec amori dare
finem,/ Nec
amantis tamen
aestum tolerare/
Propiorem, nec
amando cruciatam
satiari - Lyr.
2,12,1-3.

Ode XIII

Albert Wallenstein, the leader of Frinlandia, and his companions had just suffered a tragic death. Hence, this is a

48 Cant. Cant. 8,14 - Fuge, dilecti mi, et assimilare capreae, hinnuloque cervorum super montes aromatum.

time of great sorrow; this is the hour to observe a profound religious silence. It is this religious silence that Horace asks of the common people as he, a priest of the Muses, embarks on the serious content of the first six odes of the third book. In these odes he teaches not only Augustan ideals, but the moral and religious principles of his country as well. In this matter Sedgwick observes that

"Horace wanted to do all he could for Rome, for his fellow Romans, so he wrote the celebrated six odes... He took great pains in composition, but not, in my judgment, with the same success as in other odes more suitable to his habitual epicurean mode of thought. I sometimes wonder if a little ironical smile flitted over his lips, to think of himself, with his panoply of skepticisms, working at the moral and religious rehabilitation of the Roman people."⁴⁹

Horace

58. Odi profanum
vulgus et arceo;/
favete linguis:
carmina non prius/
audita Musarum
sacerdos/ virginibus
puerisque canto
Carm. III,1,1-4.

Balde

58. Ordinar; linguis,
populi, favete;/
Cuncta Frigidandus
violens ab imo/
Imperi pessum
solio daturus,/
Credite, vixit
Lyr. II,13,17-20

Ode XXVIII

In Epistles I,18, Horace scores both excessive dependence and excessive independence. Virtue, he says, travels the

49 Sedgwick, Henry Dwight, op. cit., p. 114-115.

middle road of vices; on the one hand a person may be too given to obsequiousness; after the fashion of a person presenting a recitation, he is too fearful of creating drowsiness in the rich patron auditioning him; so he repeats his words, giving them new emphasis, as though he were an actor in a secondary part. On the other hand, a person may wrangle, may pride himself on his independence so much that he refuses to agree to anything and argues noisily and rudely about trifles. The argument over trifles is presented in this letter under the proverb of an argument about goat's wool, the point of the analogy or proverb being that it was questionable whether the hair of goats could properly be called wool or not.⁵⁰

Balde uses this same proverb, applying it to the crude administration of the first triumvirate, and in particular to the two related members who did the planning for the threesome, Julius Caesar and Cnaeus Pompey. Our poet presents Caesar as the father-in-law of Pompey, which he was by virtue of the fact that his daughter, Julia, married Pompey. While the son-in-law becomes involved in a fog of difficulty and trouble, the father-in-law remains anxiously bothered about mere trifles. This two-headed, double-tongued, monster, by implication, lords it over the poor unfortunate with a ridiculous halter of fraud.

50 Horace, Satires and Epistles, ed. John C. Rolfe, (Boston: Allynand Bacon, 1935), p. 412.

Horace

59. virtus est
 medium vitiorum
 et utrimque reductum./
 alter in obsequium
 plus aequo pronus
 et imi/ derisor
 lecti sic nutum
 divitis horret,/
 sic iterat voces
 et verba cadentia
 tollit,/ ut puerum
 saevo credas dictata
 magistro/ reddere vel
 partis mimum tractare
 secundas/ alter
 rixatur de lana saepe
 caprina,/ propugnat
 nugis armatus
 Epis. I,18,9-16.

Balde

59. dum molestae/
 Dux asini Gener
 instat umbrae,/
 Lanam vicissim
 retinet anxius/
 Socer caprinam
 Lyr. II,28,31-34.

bifrons/
 Biceps, bilinguis
 nexa Quiritibus/
 Post vincla ignarosque
 fraudis/ Ridiculo
 domuit capistro
 Lyr. II,28, 52-56.

Ode XXX

In the quarter in the Forum stood the Central Arch of Janus where the bankers and speculators did business. It was these people who taught that money should be sought after first, virtue after money. As a result all the people of the street of Janus, both young and old, from start to finish, accepted these maxims. The point to be taken is that for a rule of life one should turn not to the opinion of the people but rather to the teachings of the philosophers.⁵¹

By using the figure of Janus to designate the common acceptance of his subjects, Balde congratulates Maximus Campianus on his elevation to sacred powers, but immediately reminds him that

51 Rolfe, John C., op. cit., p. 343.

the old Roman discipline was possible only because it was tempered by favorable customs and that the laws of his subjects, among whom is Balde, will be the more efficacious, the more they will be based on moderating prudence and wisdom.

Horace

60. 'o cives, cives,
quaerenda pecunia
primum est;/ virtus
post nummos': haec
Janus summus ab imo/
prodocet, haec
recinunt iuvenes
dictata senesque,/
Epis. I,1,53-55.

61. tollite barbarum/
morem, verecundumque
Bacchum/ sanguineis
prohibete rixis
Carm. I,17,2-4.

Balde

60. Admote sacris
Maxime fascibus/
Clamante Iano,
disce potentiam/
Condire Romanam
benignis/ Moribus
ingenioque nostras/
Decente legeis
Lyr. II,30,1-5

61. Rerum potentes
tollite barbarum/
Morem verecundosque
nobis/ Ac facileis
reserate vultus
Lyr. II,30,50-52.

Ode XXXI

Horace on many occasions has high words of praise for his Sabine farm. He dedicated an entire ode to the spring found on that farm. He calls it the fons Bandusiae, probably by a transfer of the name from the fons Bandusinus located near Venusia where he was born.⁵² It is this fountain which is about to receive the sacrifice of a kid on the following day. It is this spring which is more splendid than crystal, worthy of the finest wine. It is this fountain that affords refreshing, cool drink to the oxen wearied with the plow, and to the grazing

52 Bennett and Rolfe, op. cit., p. 328.

cattle. Hence, it will become one of the famous springs because Horace will sing its praises and the praises of the oak planted nearby on the hollow rocks whence the babbling waters flow. Authorities today disagree on the location of the spring. A common opinion stated by Sedgwick is that

there is, up the mountain path, far enough from the house to make an expedition something of a circumstance and yet not too far, a spring of flashing water darting forth from a rocky cave under the foliage of an ilex tree, protected by the shade of Mons Lucretilis.⁵³

Balde sings the praises of the healing oil of St. Ignatius Loyola in the Church of St. Michael, the king. It is this oil which has miraculous powers, so wondrous that it will be celebrated as one of the most soothing oils, even more powerful than the medicine of Hippocrates, the father of medicine.

Horace

62. fies nobilius
tu quoque fontium/
me dicente cavis
impositam ilicem/
saxis, unde
loquaces/ lymphae
desiliunt tuae
Carm. III,13,13-16.

Balde

62. tu quoque
mitium/ Diceris
humorum et
potentis/ Hippocratis
superare succos
Lyr. II,31,30-32.

Ode XXXII

A brother-in-law of Maecenas, Gaius Proculeius Varro, gave to each of his brothers, who lost his property in the civil

53 Sedgwick, Henry Dwight, op. cit., p. 49.

war, a third of his fortune. He is singled out by Horace not merely for his generosity, but also as an example of paternal affection towards his brothers, as a man whose reputation will be prolonged on a wing that refuses to be thwarted.⁵⁴

The Blessed Mother, whose maternal affection for us is abundantly established, will refuse to be thwarted even though she may be worn out in her labors for us unless we ourselves should desert her in complete desperation.

Horace

63. vivet extento
Proculeius aevo./
notus in fratres
animi paterni;/
illum aget penna
metuente solvi/
Fama superstes
Carm. II,2,5-8.

Balde

63. Pulchrior luna
coeunte Virgo,/
Cuius in nota
statione vultus/
Astra respirant met-
uuntque pelli/
Fessa laboris
Antequam te quis
fidei dolosus/
Deserat - Lyr.
II,32,1-6.

Ode XXXIII

Pale Death knocks equally at the cottages of the poor and the palaces of the kings. No one in the tomb is solicitous about possessions; no one in death envies another's titles of honor. Death buries all without respect to order or distinction.

Horace

64. pallida Mors
aequo pulsat pede
pauperum tabernas/
regumque turris

Balde

64. Nullus de
tumulo sollicitus
suo/ Aut pompae
titulis invidet

54 Bennett and Rolfe, op. cit., p. 237.

Carm. I,4,13-14.

alteri./ Omneis
mors variis casibus
abruit/ Nullo
nobilis ordine
Lyr. II,33,13-16.

Ode XXXVI

It is not the person who has vast treasures who is really happy, but rather the person who can look upon such a treasure without envy, that is, with an unwistful eye. To express this idea, Bennett says, Horace invented a new word irretorto oculo, meaning "to look without casting a longing glance behind."⁵⁵

Balde has a bad case of insomnia. He addresses Sleep and pleads that it would bless him with rest. If he, wishing or knowing the blessings of rest, has taken them for granted without a wistful expression, then he claims that by now he has paid fully the penalty of his guilt. It is interesting to note that Balde must have had clearly in mind Horace Odes II,2, since just four poems previous to this one he quotes from it though in an entirely different context.

Horace

65. Virtus,
populumque falsis/
dedocet uti/ vocibus,
regnum et diadema
tutum/ deferens uni
propriamque laurum,/
quisquis ingentis
oculo irretorto/
spectat acervos
Carm. II,2,19-24.

Balde

65. Quid, placidissime/
Divum. moraris? se
tua vel volens/ Vel
irretorta fronte
sprevi/ Dona
sciens, (neque enim
recordor)/ Poenas
scelestus iam
meritas dedi
Lyr. II,36,25-29.

55 Bennett and Rolfe, op. cit., p. 238.

66. Iam satis
 terris nivis atque
 dirae/ grandinis
 misit Pater et
 rubente/ dextera
 sacras iaculatus
 arces/ terruit
 urbem - Carm.
 I,2,1-4.

66. Sic tibi
 Tarquini/ Parcente
 dextra plura
 papavera/ Crescent
 in hortis - Lyr.
 II,36,37-39

Ode XXXVII

Winter is hard, the deep snow, the sharp frost. A person is committed to the indoors. Horace highly recommends that this isolation be made happy by love, song, and dance, and by drawing the Sabine wine from its cask. The cask is called a diota, a coined Horatian word. It is a two-handled wine-jar.⁵⁶

In a funeral poem Balde reminds us that it is not how much or what we have among our possessions but rather to what prudent use we have put a jar, a diota.

Horace

67. deprome
 quadrimum Sabina,/ /
 o Thaliarche,
 merum diota
 Carm. I,9,7-8.

Balde

67. Non quantum,
 Domiti, nec quid
 in omnibus/ Possessis
 habeas, sed quibus
 arbiter/ Qualemcunque
 diotam/ Ornes usibus,
 interest - Lyr. II,37,
 1-4.

Ode XXXIX

Horace loved his Sabine farm; he found himself at times more devoted to it than to his work. Maecenas on occasion reproached him for staying on the farm longer than he had

56 Bennett and Rolfe, op. cit., p. 165.

promised, and in a way hinted that he was not fulfilling his obligations to his patron. Horace protests that he needs the rest, that he is truly grateful to Maecenas. The latter is the liberal and wise man who shows himself a ready benefactor to a deserving cause, and yet is aware of the way his money is being spent.⁵⁷

Balde observes that in death there is no difference between real and stage money, a person then will have the appearance of the poor and humble husband, Ibycus. Whether one might be an illustrious scion of ancient Lamus whom Horace, by ridicule of the Roman custom of tracing ancestry to the famous heroes, points out as the cannibal king of Homer's work,⁵⁸ or a fabulously rich descendant of ancient Inachus, the earliest Argive king,⁵⁹ everyone is most certainly going to die. Whether one is young or old, the goddess Libitina, who stores and sells funeral needs in her temple will arrange for each one's death.

Horace

68. Uxor pauperis
Ibyci - Carm. III,
15,1.

69. vir bonus et
sapiens dignis
ait esse paratus,
nec tamen ignorat

Balde

68. Servare vultum
pauperis Ibyci
Lyr. II,39,50.

69. Non heic
lupinis aera
distant - Lyr.
II,39,51.

57 Sellar, W.Y., op. cit., p. 92.

58 Bennett and Rolfe, op. cit., p. 335.

59 Ibid., p. 238.

quid distent
aera lupinis
Epis. I,7,22-23.

70. Vetusto
nobilis ab Lamo
Carm. III,17,1.

71. divesne prisco
natus ab Inacho
Carm. II,3,21.

70. An sis vetusto
nobilis ab Lamo
Lyr. II,39,53.

71. An usque prisco
dives ab Inacho,
Hiems an aestas:
infidelis/ Scilicet
hoc Libitina curat!
Lyr. II,39,54-56.

Ode XL

The doctrine of the golden mean, so much a favorite of Horace, once more is the subject of imitation. But on this occasion Balde devotes a whole poem of four stanzas in support of it. The meter, the Sapphic Strophe, is likewise imitated.

Horace

72. Rectius vives,
Licini, neque altum/
semper urgendo neque,
dum procellas/ cautus
horrescis, nimium
premendo/ litus
iniquum./ auream
quisquis mediocritatem/
diligit, tutus
caret obsoleti/
sordibus tecti,
caret invidenda/
sobrius aula./.....
rebus angustis
animosus atque/
tortis appare;
sapienter idem/
contrahas vento
nimium secundo/
turgida vela
Carm. II,10,1-8
et 21-25.

Balde

72. Qui spei sese
nimis obsequentem/
Praebet, aut servit
miser aut, Iodoce,/
Serviet: malim
mediocritatis/ Ferre
tenorem./ Prodigus
mentis super omne
littus/ Fertur et
largis fluit usque
votis;/ Cautior
sistit sapiensque
ripae/ Alligat
annem./
Ille vult magnus
nimis haberi/
Rebus;/ hic, rerum
quia plenus usu/
Sobriam mentem
modicis coercet,/
Maior habetur./

Pectoris fluctus
 et utramque liber/
 Temperat sortem
 paribusque miscet;/
 Quae dari poscit,
 sibi novit idem/
 Posse negari
 Lyr. II,40.

Ode XLI

Our poet is beset by a fever, he feels that he is in his last days, he turns tenderly to the Blessed Mother and asks her to remain with him. She, not wine, as Horace thinks, is able to wash away all the bitterness of infirmity.

Horace

73. tempus in
 ultimum - Carm.
 II,7,1.

74. spes donare
 novas largus
 amaraque/ curarum
 eluere efficax
 Carm. IV,12,19-20.

Balde

73. Mater salutis
 tempus in ultimum/
 Mansura mecum
 Lyr. II,41,1-2.

74. o quae diceris
 omnium/ Amare
 morborum eluere
 efficax - Lyr.
 II,41,9-10.

Ode XLIII

In a most interesting ode Balde explains his dependence on Horace by a paradox. He openly admits that he imitates Horace, and adds paradoxically that at times he even imitates him by not imitating him. Apparently he means that at times he expressly sets out to imitate Horace and then at times, even when he is not aware of it, he finds himself imitating Horace, evidently because he had so thoroughly assimilated the content of Horatian thought. Balde muses that it is most appropriate

for each poet to want his own manner of expression and his own thought, and so with himself. But even Horace who was by nature filled with poetic inspiration found himself imitating Lucilius whom he recognized as the first of the satirists, but in whom he found points of criticism.

In the same general vein of thought, not now by paradox, but in contrast, Balde observes how differently a poet writes when under the influence of wine, and when not. Further by contrast, he sees one shedding copious tears at the death of Quintilian in one moment, and in the next, when the cry of drinkers is sounded, he hears that same person shouting his praises of Bacchus. In a final contrast he presents Proteus, the son of Jupiter, who had the power of assuming various forms.⁶⁰ At one time Proteus, an old man, appears as a youth, at another as a bird resembling the swan, at a third as a fat pig of the herd of Epicurus. That he may not be guilty of such contrasting appearances, our poet asks that he may always show himself to be what he is.

Horace

75. Nempe incomposito
dixi pede currere
versus/ Lucili
quis tam Lucili
fautor inepte est/
ut non hoc fateatur?
at idem, quod sale
multo/ urbem
defricuit, charta
laudatur eadem./

Balde

75. Dulce est
cuique suum velle,
mihi meum./ Huc
Flaccum quoque
vis impulit ingeni/
Et natura: nec
illum/ Sic Lucilius
abstulit,/ Ut se
desereret totus ad
alterum/ Factus

60 Müller, P. Benno, op. cit., Annotationes, p. 51.

nec tamen hoc
 tribuens dederim
 cetera: nam sic/
 et Laeeri mimos
 ut pulchra poemata
 mirer - Serm.

I,10,1-6.

me pedibus
 delectat claudere
 verba/ Lucili ritu
 nostrum melioris
 utroque - Serm.

II,1,28-29.

76. Nullam, Vare,
 sacra vite prius
 severis arborem/
 circa mite solum
 Tiburis et moenia
 Catuli,/ siccis
 omnia nam dura
 deus proposuit
 Carm. I,18,1-3.

77. Quis desiderio
 sit pudor aut
 modus/ tam cari
 capitis? praecipe
 lugubris/cantus,
 Melpomene, cui
 liquidam pater/
 vocem cum cithara
 dedit./ ergo
 Quintilium perpetuus
 sopor/ urget! ...
 multis ille bonis
 flebilis occidit
 Carm. I,24,1-6 et 9.

78. ne quis modici
 transiliat munera
 Liberi - Carm.
 I,18,7.

non ego te,
 candide Bassareu,
 invitum quatiā
 Carm. I,18,11-12.

multisoni carminis
 artifex - Lyr.
 II,43,9-14.

76. Siccus et
 humidus/ Quam
 diversa canit!
 Lyr. II,43,17-18.

77. Idem,/ Qui nunc
 Quintilio pios/
 Affundit gemitus,
 mox furit Evoc:/
 Inter vina ruber,
 Candide Bassareu,/
 Clamat, candide
 Liber - Lyr.
 II,43,19-23.

78. Inter vina ruber,
 Candide Bassareu,/
 Clamat, candide
 Liber,/ Huc adverte
 deus tigres - Lyr.
 II,43,22-24.

79. Non usitata
nec tenui ferar/
penna biformis
per liquidum
aethera/ vates...
iam iam residunt
cruribus asperae/
pelles, et album
mutor in alitem/
superne, nascunturque
leves/ per digitos
umerosque plumae
Carm. II, 20, 1-3
et 9-12.

80. me pinguem et
nitidum bene
curata cute vises/
cum ridere voles
Epicuri de grege
porcum. - Epis.
I, 4, 15-16.

79. Proteus Aonius
nunc iuvenem senex,
Nunc mentitur avem
mistus oloribus
Lyr. II, 43, 29-30.

80. Verum mox Epicuri/
Porcum de grege
pinguim./ Ut nil
dissimulen, me
pariter iuuet/
Sic peccare bene
et sic temere
loqui - Lyr.
II, 43, 31-34.

Ode XLVII

Balde describes the prevalent burial customs. A plot of ground six feet long, a stone marker, and a bit of burial turf is sufficient.

On the Esquiline Hill there was a burial place, a kind of potter's field, which Maecenas was turning into a garden. Horace describes this common burial ground; he sees there the stone marker which indicated a plot, a thousand feet by three hundred. It was this plot in which the fictitious buffoon, Pantolabus, was interred.⁶¹

61 Rolfe, John C., op. cit., p. 215.

Horace

81. mille pedes in
fronte, trecentos
cippus in agrum/
hic dabat

Serm. I, 8, 12-13.

positusque
carbo in/ caespite
vivo - Carm.

III, 8, 3-4.

Balde

81. Trunco sex spatium
pedum et/ Cippus
cum modico caespite
sit satis

Lyr. II, 47, 13-14.

Ode XLIX

Horace's regard for the country is unmistakable. Why, even if a person should, as it were, drive out nature with a pitchfork, still it will come back and overcome whatever might have been his aversion for it.

Horace

82. naturam expelles
furca, tamen usque
recurrat, / et mala
perrumpet furtim
fastidia victrix
Epis. I, 10, 24-25.

Balde

82. Natura quamvis
vapulet, hoc erit/
Pulsata furcis,
quod fuit antea
Lyr. II, 49, 29-30.

BOOK III

Ode I

Horace invites his patron, Maecenas, to visit him at his farm; there a cask of wine awaits his arrival. Maecenas must not delay; he should leave immediately, his exclusive home, the noise and the smoke of the city. Balde invites a Sabinus Fuscus to visit him, not to share a cask of wine, but rather to consider with Balde the things of God. For this purpose Sabinus must not delay, he must ascend the mountain, and there with Balde enjoy the sunny freedom of delightful spring.

Our poet wonders whether he really does hear a song from the stars; Pythagoras, he adds, believed that the heavens sang delightful songs and played a symphony. Whatever it is that Balde hears, he feels sure that these sounds are not the effect of a pleasing insanity. In fact, by further consideration he can prove that the stars are the Muses, and that they are blended in chorus. Over several verses Balde shows the various roles that the different stars play in this symphony.

Horace

83. eripe te morae,/...
fastidiosam desere
copiam et/ molem
propinquam nubibus

Balde

83. scande monteis,/
Rumpe moras et
aprica mecum/
Capesse mollis

arduis;/ omitte
 mirari beatae/
 fumum, et opes
 strepitumque
 Romae - Carm.
 III,29,5; et 9-12.

84. Descende caelo
 et dic age tibia/
 regina longum
 Calliope melos,/
 seu voce nunc
 mavis acuta,/ seu
 fidibus citharave
 Phoebi./ auditis
 an me ludit
 amabilis/ insania?
 audire et videor
 pios/ errare per
 lucos, amoenae/
 quos et aquae
 subeunt et aurae
 Carm. III,4,1-8.

85. nequiquam
 Veneris praesidio
 ferox/ pectes
 caesariem grataque
 feminis/ imbelli
 cithara carmina
 divides - Carm.
 I,15,13-15

frena Favonii
 Lyr. III,1,3-5.

84. fallor, an
 audio/ Per astra
 carmen? Carmina
 credidit/ Iucunda
 concentumque moto/
 Pythagoras resonare
 caelo./ Quaecunque,
 certe non inamabilis/
 Insania haec est:....
 Et vero cantant,
 Omnis sunt chorus:
 Stellaeque Musae
 Lyr. III,1,77-82
 et 85-86.

85. Quis iste
 Cygnus gutture dividit/
 Alisque lessum?
 Lyr. III,1,89-90.

Ode II

We find in this ode another dedicatory poem to the Blessed Mother, in which Balde takes the first line and the meter of a poem dedicated by Horace to the pagan goddess Diana. The Blessed Mother of Aetala in Bavaria is the guardian of the mountains and the groves there.

Horace

Balde

86. Montium custos
nemorumque, Virgo,
Carm. III, 22, 1.

86. Montium praeses
nemorumque Virgo
Lyr. III, 2, 1.

Ode IV

Andrew Frondisius, a young religious, is mortally ill; he burns with a desire to be united with God in the eternal reward of Heaven. Balde asks the young man in a rhetorical question if that reward is restricted only to the rich, precisely because the shades of the kings are said to conduct themselves rhythmically and freely in dances accompanied by the lyre.

Horace

Balde

87. Nunc est
bibendum, nunc
pede libero/
pulsanda tellus
Carm. I, 37, 1-2.

87. Ergone solis
divitibus nemus/
Recludis atrum,
quod pede libero/
Manes coronati
pererrent/ Cum
citharis choreasque
plaudant? - Lyr.
III, 4, 76-80.

Ode VI

The Sygambri and other German tribes had defeated Marcus Lollius in the year 16 B.C. Augustus himself rushed to the scene of disturbance and settled affairs. Julius Antony, son of Mark, invites Horace to celebrate the victory of Augustus. Horace rather suggests that Julius do so, since he was a man of literary tastes and had already written an epic, entitled Diomedea. Finally, in a spirit of profound humility, Horace

himself begins to sing the praises of this great Caesar greater than whom there have been none,⁶² even if we recall to mind the rulers of the golden age of ancient Rome.

Balde points out to a nobleman, Rudolph Vogt of Alsace, that he should consider himself a ruler only if he should return to the golden age of ancient Saturn, one of the early kings of Italy.

At this time Alsace had been laid waste by the sword of the Goths. Balde reminds Vogt that this is no time for mourning but rather a time for corrective action. All the mourning possible will not restore the leveled fields and vineyards, just as Horace feels that mourning will not restore his dear friend Quintilian, to life, though, he adds, patient forbearance will make it possible to accept this trial.

Horace

88. quo nihil
maius meliusve
terris/ fata
donavere bonique
divi/ nec dabunt,
quamvis redeant
in aurum/ tempora
priscum - Carm.
IV,2,37-40.

89. durum: sed
levius fit patientia/
quidquid corrigere
est nefas
Carm. I,24,19-20.

Balde

88. Tunc te beatum,
tunc tibi candidos/
Fulsisse soles
credideras, velut/
Regnante Saturno
videres/ Secula
praetereuntis auri
Lyr. III,6,5-8.

89. Corrigere est
nefas/ Quodcunque
luges - Lyr.
III,6,17-18.

62 Bennett and Rolfe, op. cit., p. 369.

90. nos, Agrippa,
neque haec dicere...
nec cursus duplicis
per mare Ulixei/...
conamur, tenues
grandia - Carm.
I,6,5 et 7-9.

90. iacet arx et
hortum/ Villasque
et agros et sata
duplices/ Ussere
Sueci - Lyr.
III,6,20-22.

Ode VIII

As indicated in the prefatory note to the preceding ode, Horace once more complains that he is unfit to sing the praises of war. He does so now only at the explicit bidding of the emperor on the occasion of the victory of his stepsons, Tiberius and Drusus, over the Alpine tribes in 15 B.C.⁶³ Consequently, he devotes a greater part of his praise of the victors to the exploits of the Neros of the past. In his mind it is to the Claudian line of emperors that Rome owes its greatest debt. It was to them that the dire Carthaginian, Hannibal, paid his highest tribute. For even after he had ridden on his destructive raids, the spirit of the Claudians, even in the face of disaster, prospered and deepened; in fact, it did not rest content until it had avenged its defeat by the vanquishing of the son of Hannibal, Hasdrubal, in the second Punic War.

By parallel Balde describes a destructive force, not human, but the force of a river, the River Oenus; now it is the South Wind that rides on a destructive raid; it has brought out a clear blue sky from behind the clouds; in so doing it has now

63 Bennett and Rolfe, op. cit., p. 376.

melted the snow of the hills; the Oenus has now become a veritable torrent, spreading destruction and ruin in its path as it overflows its banks.

Horace

91. dirus per urbis
Afer ut Italas/ ceu
flamma per taedas
vel Euris/ per
Siculas equitavit
undas./ post hoc
secundis usque
laboribus/ Romana
pubes crevit, et
impio/ vastata
Poenorum tumultu/
fana deos habuere
rectos,/ dixitque
tandem perfidus
Hannibal/ 'cervi
luporum praeda
rapacium,/ sectamur
ultro, quos opimus,/
fallere et effugere
est triumphus.
Carm. IV,4,42-52.

Balde

91. Qua parte
nubeis evocatus/
Caeruleas quitavit
Auster./ Omnem
loquendi vertere
copiam/ Orator
Oeni: nunc subiti
ruit/ Torrentis
instar de nivali/
Vertice - Lyr.
III,8,19-24.

Ode X

The principles of Pythagoras have been variously collected by Plutarch, Diogenes, Erasmus, as well as here by Balde.⁶⁴ He makes such a collection for the Ragus brothers, Francis and Edmund, popular writers of the day. He asks them always to have the deepest respect for the true God, for nothing is greater than Himself; for this same reason Horace gives tribute to Jove. Both Horace and Balde agree in quoting a Pythagorean proverb, but Horace in a different sense, according to

64 Müller, P. Benno, op. cit., Annotationes, p. 64.

Bennett.⁶⁵ Horace sees it as foolish for an old man to become expressive in the baby talk of lovers; equally as foolish are those who, inspired by love, would for its sake perpetrate crimes. They are the persons who "stir the fire with a sword." Balde quotes this proverb in its original meaning as found in Plutarch: "One who is fuming must not stire up hot oil, a fire is not to be turned over with the sword." The evident meaning is that one should not add further reasons for anger in one already prepossessed by it. In the midst of these proverbs Balde injects his own recommendations. One such is his desire that, for the Ragus brothers, pleasure bought with remorse may be ever harmful. Horace expresses a similar wish in the recommendations he gives to the young man, Lollius Maximus.

The ancients believed that the heart and the liver were the seat of the passions and all other disorderly tendencies of the body. They felt that relishes stirred up these passions and tendencies, while flesh meat fed them. Hence, Pythagoras was led to recommend that garlic should rarely be eaten, the blessed corn bread often, and flesh meat never. Horace feels that garlic is more harmful than hemlock.

Horace

92. unde nil maius

Balde

92 Vile ne fiat tibi

65 Rolfe, John C., op. cit., p. 287.

generatur ipso,
nec viget
quicquam
simile aut
secundum
Carm. I,12,17-18.

93. adde cruorem/
stultitiae atque
ignem gladio
scrutare
Serm. II,3,275-276.
oleum adde
camino
Serm. II,3,321.

94. sperme voluptates:
nocet empta dolore
voluptas - Epis. I,2,55.

95. cicutis alium
nocentius - Epod.
3,3,

Numen/ Cum nihil
maius generatur
ipso:
Lyr. III,10,1-2.

93. Fervidam spumis
cave laesus ollam/
Concites, non est
fodicandus ignis/
Ense - Lyr. III,10,5-7.

94. Empta cum luctu
noceat voluptas,
Criminis serum fuge
poenitere - Lyr.
III,10,21-22.

95. Allium raro, pia
farra saepe,/ Cor
edes nunquam
Lyr. III,10,25-26.

Ode XII

After Philippi it was obvious that

the Roman world was too small for both Octavius and Antony. Both men wished to avoid a catastrophe, and with this in view Octavius sent an embassy to Antony. Maecenas was one of the envoys, and to make the journey more pleasant,

66

he invited several friends to accompany him as far as Brindisi. Horace was one of those friends and in Satires I,5 he describes this journey. The last element of his description is the story he heard at Gnatia, modern Torre d'Agnazzo; there incense is supposed to liquefy without fire. Horace repudiates the story

as superstitious, adding that the Jews may accept it if they wish, for they were commonly regarded by the Romans as superstitious.

Balde also denounces superstition, first that of the Piso family, who believed they were lineal descendants of Numa Pompilius, and then that of the Jews, designated as the race hostile to God.

Horace

96. Dein Gnatia
Lymphis/ iratis
exstructa dedit
risusque jocosque,/
dum flamma sine
tura liquescere
limine sacro/
persuadere cupit.
credat Iudaeus
Apella,/ non ego
Serm. I,5,97-101.

Balde

96. Credite Pisones:
at non ego; credite
verpi,/ Gens inimica
Deo:/ Credere me
tristis vetat
experientia rerum/
nec sinit esse rudem
Lyr. III,12,17-20.

Ode XIII

A young man, later to become Saint Stanislaus Kostka, is told by Balde how changeable, how brief, how unfair, earthly things are. Why, formerly books were read by unwinding scrolls today, thick books are divided by pages. Whatever tremendous mistakes our forefathers have recklessly made in their folly, today even the remotest farmer in a district is made to bear. That person, Balde adds, is the most black hearted who, while pretending to flee, is setting traps to ensnare others; avoid him. So Horace feels towards one who damns his friends.

Horace

97. tum spissa
ramis laurea
feridos/ excludet
ictus - Carm.
II,15,9-10.

98. quidquid
delirant reges
plectuntur Achivi
Epis. I,2,14.

99. absentem qui
rodit amicum,
qui non defendit
alio culpante,
solutos/ qui
captat risu
hominum famamque
dicacis,/ fingere
qui non visa
potest, commissa
tacere/ qui nequit,
hic niger est, hunc
tu, Romane, caveto
Serm. I,4,81-85.

Balde

97. Cur spissos
foliis dividimus
libros/ Ut magni
pateant somnia
Socratis - Lyr.
III,13,1-2.

98. Quidquid
magnanimo crimine
fortiter/ Delirant
proceres, plectitur
ultimus/ in pago
Corydon - Lyr.
III,13,29-31.

99. Parthorum celebram
dissimulat fugam/
Ponens insidias.
Iste nigerrimus,
Hunc Romane, cave
Lyr. III,13,45-47.

Ode XIV

Balde recounts the legend of the Argonauts, the heroes, who under Jason sailed the Argo to fetch the Golden Fleece. In this account he feels, as Horace did, that man has violated a divine plan. God would not have divided the lands by the ocean if he had intended man in unworthy ships to cross over these divides. But man, recklessly bold, will commit wicked and forbidden things.

Horace

100. nequiquam deus
 abscidit/ prudens
 Oceano dissociabili/
 terras, si tamen
 impiae/ non tangenda
 rates transiliunt
 vada./ audax omnia
 perpeti/ gens
 humana ruit per
 vetitum nefas
 Carm. I,3,21-26.

Balde

100. Ius sacri laesum
 refero tridentis;/
 Per truces fluctus
 et opaca ponti/
 Thessalam Graii
 docuere nautae/
 Currere pinum
 Lyr. III,14,1-4.

Ode XV

In an introduction to a panegyric on Augustus' reign Horace invokes the muse of poetry, Calliope. In the opening verse of a poem of praise to the Blessed Mother Balde invokes her to come down, as it were, from heaven. It is from Her that we have received our Salvation, our Peace, our Faith, our Piety, yes even our prosperity, our plenty, and our legitimate pleasures. Horace in a pagan way sees a litany of great blessings that have come to the Romans through Augustus. The pleasures which Balde sees as legitimate are those which proceed from a keenly developed sense of smell, that is from a wise judgment. Horace uses the same figure of the sense of smell in connection with Lucilius and other satirists who preceded him, all of whom had a keen sense of the faults of others, as opposed to those who would have a coarse sense.

It is, Balde says, the Blessed Mother who will heal the infirmities of the people and put an end to strifes, according

to the prophecy of Isaias.⁶⁷ Horace feels similarly towards the goddess, Fortuna, whom he regards as omnipotent in the dealings she has with humans.

Horace

101. Descende caelo
et dic age tibia/
regina longum
Calliope melos
Carm. III,4,1-2.

102. tutus bos
etenim rura
perambulat/ nutrit
rura Ceres almaque
Faustitas,/ pacatum
volitant per mare
navitae,/ culpam
metuit fides,/ nullis
polluitur casta domus
stupris,/ mos et
lex maculosum
edomuit nefas,/ laudantur
simili prole puerperae,/
culpam poena premit comes
Carm. IV,5,17-24.

103. hinc omnis
pendet Lucilius,
hosce secutus/
mutatis tantum
pedibus numerisque;
facetus,/ emunctae
naris, durus
componere versus

Balde

101. Descende coelo,
filia Principis,/ Pulcrosque
gressus figere Boicis,/ Dignare
terris Lyr. III,15,1-3.

102. Tecum solutis
alma Salus comis/
Et Pax ligatis ac verendo/
Cana Fides Pietasque
vultu/ Comesque vadat
publica Faustitas/ Et plena
cornu divite Copia,/ Quam
naris emunctae Voluptas/
Inter eat graviore passu
Lyr. III,15,6-12.

103. Quam naris
emunctae Voluptas/
Inter eat graviore passu - Lyr.
III,15,11-12.

67 Is.24. et iudicabit gentes, et arguet populos; et conflabunt gladios suos in vomeres, et lanceas suas in falces. Non levatit gens contra gentem gladium, nec exercebuntur ultra ad praelium.

Serm. I,4,6-9.

mittis, nec
firmo iuveni neque
naris obesae?
Epod. 12.3.

104. O Diva, gratum
quae regis Antium,
praesens vel imo
tollere de gradu/
mortale corpus
vel superbos/
vertere funeribus
triumphos
Carm. I,35,1-4.

104. Quae tecta pestis
cunque subiverit,
Morbis et armis Diva
medebitur;/ Saevumque
vel diffinget ensem
in/ Sarcula frondifluamque
falces,/ Vel in feroceis
Massagetis retro/
Suecosque vertet
Lyr. III,15,25-30.

Ode XXII

Horace's Satires I,9 is probably the most widely known and the best liked poem of the entire collection of Horatian satires.⁶⁸ In it he strives to break away from the bore throughout seventy-eight verses, and finally succeeds. Horace exclaims, "To think that I have met such a day," in which exclamation the word day, is expressed by the Latin sol.

In an impending pestilence Balde besought the Blessed Mother in a half metaphor to suppress such evil days with the rays of Her healing light.

Horace

Balde

105. huncine solem/
tam nigrum surrexe
mihi - Serm.
I,9,72-73.
'o Sol/ pulcher!
o laudande!' canam,
recepto/ Caesare
felix - Carm.
IV,2,46-48.

105. placida venenum/
Luce castiga radiisque
iniquos/ Discute soles
Lyr. III,22,6-8.

68 Rolfe, John C., op. cit., p. 220.

Ode XXV

Horace's favorite subject, Bennett feels, is the power of gold. It corrupts courts, lays cities and dynasties waste, works the doom of famous personages. Ironically, its possession actually creates a desire for more gold or material goods.⁶⁹ Contentment cannot come from the possession of the goods of the world. It is this last idea that Baldeq, in a Horatian manner, expresses.

Horace

106. crescentem
sequitur cura
pecuniam/ maiorumque
fames...nil
cupientium/ nudus
castra peto et
transfuga divitum/
partis linguere
gestio,/ contemptae
dominus splendidior
rei/ quam si quid-
quid arat impiger
Apulus/ occultare
meis dicerer
horreis,/ magnas
inter opes inops./
...purae rivus
aquae silvaque
jugerum/ paucorum
et segetis certa
fides meae/ fallit
sorte beatior...
multa petentibus/
desunt multa: bene
est, cui deus
obtulit/ parca quod
satis est manu
Carm. III,16,17-18,
et 22-32, et 42-44.

Balde

106. Quivis/ Divites
inter queat esse
felix,/ Nemo beatus./
Dos, opes, fundi,
pecus, aula, fasces,/
Nuptiae vulgi bona
sunt: Sed illo/
inter et timet
spatiosus inter/
cedat Olympus,/
Meta votorum/ Cave
summa dicas,/ Quae
rubro spissus
vomit Hermes amni./
Copia rerum miser
est, petitis/
Quisquis abundat
Lyr. III,25,2-12.

69 Bennett and Rolfe, op. cit., p. 332.

Ode XVII

Balde scores the changeableness of human affairs. Observe that happiness is joined with tears; one may separate them, but they quickly reunite. Only if a person can untie the bond of the three dancing Graces, should he think that he can separate sorrow from joy. By implication Balde wishes to teach that always human affairs will be fickle. Often Joy will give a white or happy toga, only to have black or unhappy Remorse take the toga, put it on, and bedeck herself with appropriate jewels.

Horace

107. te Liber et,
si laeta aderit,
Venus/ segnesque
nodum solvere
Gratiae/ vivaque
producent lucernae,/
dum rediens fugat
astra Phoebus.
Carm. III,21,21-24.

108. nec sit
marita, quae
rotundioribus/
onusta bacis ambulet
Epod. 8,13-14.
 scilicet ut
decies solidum
absorberet, aceto/
diluit insignem
bacam - Serm.
II,3,240-241.

Balde

107. Tu Charitum
prius/ Trium resolves,
Sonna, nodum,/ Quam
trepidas ab honore
curas/ Et nexa
laetis tristia
separet
Lyr. III,17,6-9.

108. Albam Voluptas
saepe togam dabit,/
Quam sumet ater
Luctus et induet/
Baccisque non istos
in usus/ Dispositis
sua colla cinget
Lyr. III,17,25-28.

Ode XVIII

For the second time Balde quotes the first line of an Ode addressed by Horace to a friend, disguised by the name of

Phocian Xanthias. This friend had fallen in love with a maid-servant. There should not be, Horace thinks, any reason for shame, for she must be a princess in disguise.

Balde takes this profane idea of Horace and in a new context addresses it to the Blessed Mother. Let not the Blessed Mother, he prays, be ashamed of him even though he be embarrassed with many vices, and even if by his faults she should be made to become the Mother of himself as a second Adam. The same Horatian meter is employed by Balde in his praises for her.

Horace

109. Ne sit ancillae
tibi amor pudori,/
Xanthia Phoceu,
prius insolentem/
serva Briseis
niveo colore/
movit Achillem
Carm. II,4,1-4

Balde

109. Ne tibi servi
sit amor pudori/
Plurimo quamvis
vitio rubentis,/
Culpa si Matrem
mea te secundi/
Fecit Adami
Lyr. III,18,1-4.

Ode XXVII

Balde had lost one hundred of his lyric poems. Of course, he was very much grieved. He is made so happy when he finds them under a poplar tree, having been attracted there by a finch on the wing. Why should he not be happy when he has found a great part of himself?

It seems that every poet or artist has at some time or other expressed his desire for immortality. Horace is no exception to that desire. He declares that the Muse will not allow a poet of account to die; rather she will bless him with

immortal glory. Balde complains that time runs quickly, but consoles himself just as quickly with the above Horatian thought of immortality.

The finch will be reckoned as famous, Balde says, and so will the poplar tree, for they have in their own way contributed to his immortality.

Horace

110. Exegi monumentum
aere perennius/
regalique situ
pyramidum altius,/
quod non imber
edax, non Aquilo
impotens/ possit
diruere aut
innumerabilis/
annorum series et
fuga temporum./
non omnis moriar,
multaque pars mei/
vitabit Libitinam
Carm. III,30,1-7.

111. dignum laude
virum Musa vetat
mori:/ caelo Musa
beat - Carm.
IV,8,28-29.

112. fies nobilium
tu quoque fontium
Carm. III,13,13.

Balde

110. Magna parte
mei non ego gaudeam/
Inventa? Fugiunt
dies,/ Soles
intereunt. Sub
celeri rota/
Aevi quadrupedantibus/
Velox tempus equis
proterit omnia
Lyr. III,27,11-12.

111. Coelo Musa
tamen beat,/ Vatem
Musa suum grata
vetat mori
Lyr. III,27,11-12.

112. Felix spinule,
tu quoque,/ In cuius
iacuit depositum sinu/
Subter florida brachia,/
Fies nobilium populus
arborum - Lyr. III,27,29-32.

Ode XXIX

Horace addresses Odes I,16 to an unknown woman who is more beautiful than her beautiful mother. Balde takes that line of

Horace and applies it to the Infant Jesus. As in former hymns addressed to the Blessed Mother, so here he assumes also the Horatian meter, the Alcaic Strophe.

Horace

113. O matre
pulchra filia
pulchrrior
Carm. I, 16, 1.

Balde

113. O nate in usum
laetitiae Puer, / O
Matre pulchra Parvule
pulchrrior - Lyr.
III, 29, 1-2.

Ode XXX

In his philosophy Horace was not troubled with the complex problem concerning the constitution of the world. His philosophy rather was

the heterogeneous compilation of bits of common sense that he gathered together, drew upon, and gave out here and there in his kindly meditative fashion... His basic theories were fetched from Epicurus' garden. He cared not at all for physics. Atoms might do what they liked as far as he was concerned.⁷⁰

And so in his works we find a rare reference to the physical sciences. In one such rare reference, we find that he supports that school of the ancients who held that the world is divided into two parts, as opposed to those who held that it is divided into three. Balde, who lived in the later age of greater scientific discovery, quotes as a fact what Horace supported as an opinion.

70 Sedgwick, Henry Dwight, op. cit., p. 146-147.

Horace

114. tua sectus
orbis/ nomina
ducet - Carm.
III,27,75-76.

Balde

114. Ego Monaci
litteras et orbem/
Arte dividam pari
Lyr. III,30,74-75.

Ode XXXVI

In ode thirty-two of this same book, Balde indicates that as a young man he was a satirist. About each of the principal satirists he offers a brief description. Horace he describes as the satirist who added a tempering note to the earlier satirists.⁷¹ In one of his earlier odes Horace himself declares that it is his mind to avoid caustic verses. He admits that he had yielded in verse to the passion of anger, but now seeks forgiveness.⁷² The passion of anger surpasses all evils; it is the mad lion in our nature that has brought ruin to kings and nations.

Horace

115. fertur
Prometheus.....
insani leonis/ vim
stomacho apposuisse
nostro./ irae
Thyesten exitio
gravi/ stravere et
altis urbibus
ultima/ stetero

Balde

115. Sed aut in udo
gramine lividum/
Falles dolorem, dum
Zephyri tepent/
Aut cordis insanum
leonem/ Arte mea
citharaeque sistes
Lyr. III,36,25-28.

71 Müller, P. Benno, op. cit., Lyr. 3,32,9-10,
Robur et vereis animosque et iras
Flaccus addebat sale maceratas, p. 251.

72 Bennett and Rolfe, op. cit., p. 184.

causae cur perirent/
funditus imprimeretque
muris/ hostile
aratrum exercitus
insolens - Carm.
I,16,13-21.

Ode XXXVII

A certain Paul Curmio was robbed of his money. His money subsequently was found. Balde seizes this opportunity to score once more the necessity of detachment from worldly goods.

In the same vein Horace lauds G. Sallustius Crispus, the grandnephew and adopted son of the historian Sallust, because, though he inherited his foster father's great wealth, he was nevertheless very generous. Money, Horace observes, has no luster, no meaning unless it be put to use. Crispus is named the enemy of stored treasures of money.

The interesting note of these parallel texts in Horace and Balde is that Balde uses the same syncopated word for treasure, viz. lamna. Paul Curmio's money, after being robbed, had been such a stored treasure.

Horace

116. Nullus argento
color est avaris/
abdito terris,
inimice lamnae/
Crispe Sallusti,
nisi temperato/
splendeat usu
Carm. II,2,1-4.

Balde

116. Quod Suecus
aurum portitor
abstulit/ Raptique
lamnas classibus
integras/ Avexit
argenti, sonoro/
Astra feris ululata
questu,/ Addicte
lucris Curmio
Lyr. III,37,1-5.

Ode XXXVIII

Horace addresses a poem to the lyre in which he asks it to be ever propitious to him, when he invokes it. Balde addresses this poem to the Blessed Mother in which he asks Her to be ever propitious to him, for he has decided to use in Her honor the titled 'Virgin Mother.' The meter once more is the same, the Alcaic.

Horace

117. o decus Phoebi
et dapibus supremi/
grata testudo Iovis,
o laborum/ dulce
lenimen, mihi
cumque salve/
rite vocanti
Carm. I,32,13-16.

Balde

117. Quamlibet Graii
Latiqve vates/
Rideant, dicam
Mihi cunqve salve,/
O pia, o clemens,
o in ore dulcis/
Virgo Maria
Lyr. III,38,61-64.

Ode XL

In a hymn possibly written for a chorus of boys and maiden Horace invites the girls to praise Diana, and the boys Apollo. Similarly, in a hymn to be sung on the first of January, Balde invites the boys to praise the Son of God, and the girls their Virgin Mother. Once more in the religious poems dedicated to Christ, or the Blessed Mother, or both, in which there is a parallel text, Balde also assumes the Horatian meter, here the Fourth Asclepiadean.

Horace

118. Dianam tenerae
dicite virgines,/
intonsum, pueri,

Balde

118. Formosum, pueri
dicite Filium,/
Matrem Virgineam

dicite Cynthium/
 ... vos Tempe
 totidem tollite
 laudibus/ natalemque,
 mares, Delon
 Apollinis - Carm.
 I,21,1-2 et 9-10.

dicite, virgines,/s
 Dignatosque sonari/
 Summis tollite
 laudibus - Lyr.
 III,40,1-4.

Ode XLI

Quintilius Varus died. Horace was stricken with grief, but not as deeply as his friend, Virgil. Therefore, he writes a poem of consolation to him.

John Francis Charles, the ruler of Bavaria, died. Balde is taken aback; but his grief is as nothing when compared to that of John's father.

The meter is parallel, namely the Third Asclepiadean.

Horace

119. multis ille
 bonis flebilis
 occidit,/ nulli
 flebilior quam
 tibi, Vergili./
 tu frustra pius
 heu non ita
 creditum/ pascis
 Quintilium deos
 Carm. I,24,9-12.

120. non lenis
 precibus fata
 recludere/ nigro
 compulerit Mercurius
 gregi? - Carm.
 I,24,17-18.

Balde

119. Multis ah
 nimium flebilis
 occidis/ Nulli
 flebilior, Carole,
 quam patri,/ Is
 totam solita luce
 carentia/ Frontem
 in lumina contrahet
 Lyr. III,41,13-16.

120. seu querula
 chely/ Tentem
 fata recludere
 Lyr. III,41,27-28.

Ode XLV

Horace had a high regard for the country. I am not sure, says Sedgwick,

that the preference of country to town is an article of the Epicurean creed, but it certainly was of Horace's... Day by day in the great temple of Nature he worshipped the genius of Life, and expressed his gratitude by almost uninterrupted enjoyment, so thankful was he for health and luxury and verses and friends and his beloved farm.⁷³

Balde shares this same regard for the country.

"The most direct statement of his (Horace's) appreciation of the pleasures of country life, perhaps is found in his second epode."⁷⁴ It is this epode on which Balde at this point heavily relies.

Horace

121. Beatus ille,
qui procul negotiis,/
ut prisca gens
mortalium, / paterna
rura bubus exercet
suis, / solutus
omni faenere
Epod. 2, 1-4.

122. neque excitatur
classico miles
truci, / neque
horret iratum
mare, / forumque
vitat et superba
civium / potentiorum
limina. / ergo aut
adulta vitium
propagine / altas
maritat populos, /
aut in reducta
valle mugientium /
prospectat errantis

Balde

121. Nulla beatior /
Pastoris aevo
nullaque tutior /
Fortuna, quam Pax
et serena / Pura
Quies comitatur
aura - Lyr.
III, 45, 5-8.

122. Non Martis
illum classica,
non fori / Terrent
severis limina
iurgiis. / Urbs
solitudo magna:
totus / Orbis
ei nemus
explicatum. /
Stat in viretis
curia mitior /
Curasque pellit
litibus invia
Lyr. III, 45, 9-14.

73 Sedgwick, Henry Dwight, op. cit., p. 51.

74 Sedgwick, Henry Dwight, op. cit., p. 53.

greges,/ inutilisque
falce ramos amputans/
feliciores inserit,/ /
aut pressa puris
mella condit amphoris,/ /
aut tondet infirmas
ovis - Epod. 2,5-16.

123. liber iacere
modo sub antiqua
illice,/ modo in
tenaci gramine
Epod. 2,23-24.

124. est qui nec
veteris pocula
Massici/ nec
partem solido
demere de die/
spernit, nunc
viridi membra
sub arbuto/
stratus, nunc
ad aquae lene
caput sacrae
Carm. I,1,19-22.

125. quodsi
pudica mulier
in partem iuuet/
domum atque
dulcis liberos,/ /
.....claudensque
textis cratibus
laetum pecus/
distenta siccet
ubera,/ et horna
dulci vina
promens dolio/
dapes inemptas
apparet - Epod.
2,39-40.

126. at cum tonantis
annus hibernus
Iovis/ imbris
nivesque comparat,/ /
aut trudit acris

123. Evincit
umbrosum cubile,/ /
Herba tenax
redimitque somnum
Lyr. III,45,15-16.

124. Ipse in
lacertis vel
salicum iacet/
Vel lene sacrae
propter aquae
caput,/ Nullo
lacunari gravatus/
Nec subitae
metuens ruinae
Lyr. III,45,21-24.

125. Dapes
inemptas, fraga
rubentia/ Spumansque
presso lacte
coagulum,/ Hoc
praebet uber,
ista tellus/
Sponte sua nec
avara doni
Lyr. III,45,25-28.

126. Sylvanus
unum numen et
unicum/ Et
exiturum cum
grege candido,/ /

hinc et hinc multa
cane/ apros in
obstantis plagas
Epod. 2,29-32.

iam pastor
umbras cum grege
languido/ rivumque
fessus quaerit
et horridi/
dumeta Silvani,
caretque ripa
vagus taciturna
ventis - Carm.
III,29,21-24.

127. unde si
arcae prohibent
iniquae,/ dulce
pellitis ovibus
Galaesi/ flumen
et regnata petam
Laconi/ rura
Phalantho
Carm. II,6,9-12.

Simul liquenti
cana rore/ Arva
madent animosque
tollunt,/ Qua
pinguis humor
praefluit Isarae
Lyr. III,45,29-33.

127. Hic jam
calori cedere,
iam pecus/
Mersare pellitum
secundo/ Amne
iuvat pavidaeque
foetum/ Praeferre
matri
Lyr. III,45,34-36.

Ode XLVI

It is by far more important that a person gain a mastery over himself rather than over others. This thought is expressed by both Horace and Balde. Horace would see it more beneficial if a person learn to restrain a covetous disposition than to have each Carthaginian subject to him. Balde feels that a person's power to rule is in direct proportion to his ability to obey.

Horace

128. latius regnes
avidum domando/
spiritum, quam si
Libyam remotis/
Gadibus iungas et

Balde

128. Qui bene
paruit,/ Tanto
latius imperat/
Permittitque
Deo credulus

uterque Poenus/
serviat uni
Carm. II, 2, 9-12.

omnia
Lyr. III, 46, 54-56.

BOOK IV

Ode III

Horace complains because his very dear friend, Virgil, is about to set sail for Greece. The seas were not made for human commerce. By divine plan they were meant not to be traversed. Yet man will dare to do anything, even though it be counter to the divine wishes.

Balde analyzes the idea of a monarchy, and finds that it consists in the threefold power of gaining the rule, of retaining it, and of relinquishing it. The difficulty with a monarchy is man's weaknesses. Balde complains that we mortals greedily seek to gain possession of all things, and equally as strong seek to keep all things in our control, never willing to relinquish one iota.

If man only would learn to accept his lot, whether it be success or disappointment, according to the will of God, how we would enjoy this earthly life. Yet, man dares to perform horrible crimes for the love of money, lives wantonly, and then driven on by dire need, brings ruin on himself in the pursuit of forbidden booty. Further, one who has great wealth must fear it more than one who has given up riches, for great

possessions fall of their own weight.

Horace

129. nequiquam
deus abscidit/
prudens Oceano
dissociabili/
terras, si tamen
impiae/ non
tangenda rates
transiliunt vada./
audax omnia
perpeti:/ gens
humana ruit per
vetitum nefas
Carm. I,3,21-26.

130. vis consili
expers mole ruit
sua:/ vim
temperatam di
quoque provehunt/
in maius; idem
odere viris/
omne nefas
animo moventis
Carm. III,4,65-69.

Balde

129. Mortalis audax
horrida perpeti/
Amore lucri
prodigialiter/
Lascivit impulsusque
diris/ In vetitam
ruit usque praedam
Lyr. IV,3,9-12.

130. Immensas
habenti/ Semper
opes mage sunt
timendae/ Quam
respuenti: mole
ruunt sua/ Maiora
iusto. Saepius et
ducum/ Enses
adoratique
vultus/ In mediis
crepuere flammis
Lyr. IV,3,75-80.

Ode IV

Again in a poem dedicated to the Blessed Mother Balde assumes the meter and the first line of a poem from Horace. It is as though he has a theme for the Blessed Mother, and so he scans through the poems of Horace to find an appropriate introductory line. The meter herein imitated is the Second Asclepiadean, of Horace's Odes IV,1. It seems that in his quest for the suitable meter he was tossed between the first or the twelfth ode of Horace's fourth book, for he takes the first

line of the latter poem for imitation as well.

Horace

131. Intermissa,
Venus, diu/
rursus bella
moves? parce
precor, precor.
Carm. IV,1,1-2.

132. Iam veris
comites, quae
mare temperant,/
impellunt animae
lintea Thraciae
Carm. IV,12,1-2.

Balde

131. Intermissa
diu redi/ Virgo,
Davidicis edita
regibus
Lyr. IV,4,1-2.

132. Compensabimus
arbuto,/ Iam Veris
comites aera
temperant
Lyr. IV,4,5-6.

Ode XI

Balde complains about the laxity of military discipline. The day of the great heroes he claims is past. In many camps the soldiers cry like babies; the rigor of military rule has been softened by the loves of Venus. In his opinion, and he quotes Hannibal as an example, an army crumbles precisely because of luxury and comfort.

Horace in Odes III,4 mentions Gyas as an example of the triumph of brute force over intelligent attack. Gyas is the hundred-handed monster of myth who was supposed to have attempted an attack on the Olympian deities, but was repulsed.⁷⁵

In a former ode, the ninth of this book, Balde seems to show a dependence on the same fourth ode of Horace, not in

75 Bennett and Rolfe, op. cit., p. 275.

word or sentence, but rather in idea. Horace praises highly the gifts of nature; he sees, as it were, in a vision the beauty of it. Balde complains about the ingratitude of man in regard to nature, and he too sees, in a vision, its beauty.

Horace

133. testis
 mearum centimanus
 Gyas/ sententiarum,
 notus et integræ/
 temptator Orion
 Dianæ,/ virginea
 domitus sagitta
 Carm. III,4,69-72.

Balde

133. Testis
 mearum et
 Punicus Hannibal/
 Sententiarum,
 quem Capuæ
 novis/ Utae
 cruentavere Cannis/
 Luxurie dapibusque
 fractum - Lyr.
 IV,11,13-16.

Ode XIII

In this ode Balde presents a discussion between himself and a certain Michael Anguilla in dialogue form. The subject matter of the discussion is a picture painted by a celebrated artist.

There seems to be a dependence on Horace indicated here by the dialogue form. This dependence becomes more defensible in view of the fact that Horace wrote only one lyric in dialogue form. Certainly, that one must have attracted the attention and the fancy of Balde. That lyric, Odes III,9, tells of the quarrel and the reconciliation of Lydia and her lover. Actually, as the poem proceeds, it develops that the falling out has been a blessing in disguise, and in the reconciliation a greater and stronger bond of love has been affected.

Ode XIX

Once more Balde unites with Horace to emphasize the correct attitude toward money and its proper use. Even though, Balde adds, a rich man may be undergoing torments, likely they are a punishment for a bad conscience.

Horace

134. non possidentem
multa vocaveris/
recte beatum
Carm. IV,9,45-46.

Balde

134. Nolis beatum
dicere divitem/
quemcunque, Wolci,
sub nitida cute/
Tormenta gestantem
profunda - Lyr.
IV,19,1-3.

Ode XX

The pagan and the Christian concept of immortality stand in sharp contrast. Horace sees immortality in some work of art, a monument which is more durable than brass, which neither rain, nor winds, nor years can destroy. So, he shall not wholly die; a great part of him shall escape death, and that part is his poetry.

Balde also affirms that only a part of him will die; his body will die and, true, it will be interred, but his spirit shall live forever. And, whereas a poor unfortunate may be oppressed with the scourge of blindness while in this mortal life, in the world to come the spirit, freed from the prison of the body, will see with a keen eye the unending beauty of Light Himself.

Horace

135. Exegi monumentum
aere perennius/
regalique situ
pyramidum altius,/
quod non imber
edax, non Aquilo
impotens/ possit
diruere aut
innumerabilis/
annorum series
et fuga temporum./
non omnis moriar,
multaque pars mei/
vitabit Libitinam
Carm. III,30,1-7.

Balde

135. Tantum pars
obit mei./ Ibit
sub tumulum corpus
et Atropon/ Fraudabit
solitam vellere
palpebras/ Supremoque
natanteis/ Stellas
demere funeri./
At. liber veteri
carcere spiritus/
Vivas sese oculo
lucis imagines/
Vivo fonte fluenteis/
Vivis hauriet
amphoris - Lyr.
IV,20,32-40.

Ode XXV

Formerly, Balde declares, we shouted boisterously the praises of Ferdinand Charles, the Archduke of Austria, with the tubas of Mercury; now with a deeper appreciation of his fine character we sing his praises on the delicate lyre.

Horace too presents Mercury as the patron of poets. Poets are called by him "men of Mercury."

Horace

136. me truncus
illapsus cerebro/
sustulerat, nisi
Faunus ictum/
dextra levasset,
Mercurialium/ custos
virorum - Carm.
II,17,27-30.

Balde

136. Et te canemus
nunc tenui lyra,/
Olim tubarum
Mercurialium/
Fragore magno,
Ferdinande,/
Austriadum generosa
cervix - Lyr.
IV,25,1-4.

Ode XXVIII

Man has transgressed the will of the gods. Contrary to

the intention of the gods man has misused the elements of water, fire, and air. Consequently, Horace is led to declare that strength without prudence will fall of its own weight.

Balde agrees that virtue or strength in a Christian sense which is not regulated is harmful to its own progress, even in a just man, in whom we would find a greater collection of virtue.

Horace

137. vis consilii
expers mole ruit
sua:/ vim
temperatum di
quoque provehunt/
in maius
Carm. III,4,65-67.

Balde

137. Collisa virtus
ipsa sibi nocet/
Molesque iusto
maior - Lyr.
IV,28,2-3.

Ode XXX

A philosophy of life is imperative. Balde presents the principles for it from the Stoic position. Again he becomes engaged in the statement of the favorite principle of Horace, the golden mean. The meter is imitated, the Sapphic Strophe.

Horace

138. Rectius vives,
Licini, neque altum/
semper urgendo neque,
dum procellas/
cautus horrescis,
nimium premendo/
litus iniquum./
auream quisquis
mediocritatem/
diligit, tutus
caret obsoleti/

Balde

138. Una stat virtus
medioque durat/ Quo
loco gressum solidata
fixit./ Causa vivendi
perit hac remota/
Vitaque mors est./
Mitte cunctari
bonus esse nec te/
Differ incertum.
Properas habere/
Multa, quae non es:

sordibus tecti,
 caret invidenda/
 sobrius aula...
 rebus angustis
 animosus atque/
 fortis appare;
 sapienter idem/
 contrahes vento
 nimium secundo/
 turgida vela
 Carm. II,10,1-8
 et 21-24.

nec habere te
 ve-/ locius ambis?/
 Culpa vitetur: fluit
 haec in omneis/
 Fertilis poenas
 subigitque sontem./
 Teste se solo reus
 est eodem/ Iudice
 plexus./ Summa ne
 quaeras mediis
 iturus/ Tutior
 campis propiorve
 ripae/ Semper aut
 ventos timet aut
 ruinam,/ Quisquis
 in alto est
 Lyr. IV,30,17-32.

Ode XXXIV

If in his old age Horace cannot have a quiet home on the Tibur, then he will take a home in Tarentum, that corner of the earth which charms him above all others.

There is a shrine to the Blessed Mother in a Benedictine monastery in Einsiedeln. This is the corner of the earth preferred above all others by Balde.

Horace

139. ille terrarum
 nihil praeter omnis/
 angulus ridet.
 Carm. II,6,13-14.

Balde

139. Prae palatino
 mihi ridet iste/
 Angulus horto
 Lyr. IV,34,31-32.

Ode XXXVII

Maecenas is about to set out from Rome to Brundisi to meet Octavian. Horace laments his departure, and asks that Maecenas would consider him as present in all the dangers of the trip in the Liburnian galleys.

Balde presents a travelogue on Constantinople to one Jodicus Birrus. He orders the navigator to steer the Liburnian galley, and wander into port.

Horace

140. Ibis Liburnis
inter alta navium,/
Amice, propugnacula,/
paratus omne
Caesaris periculum/
subire, Maecenas,
tuo./ quid nos,
quibus te vita si
superstite/ iucunda,
si contra, gravis?
Epod. 1,1-6.

Balde

140. vertere, navita,/
Remisque retro
pelle Liburnicam,/
Erramus in portu:
sed alnum/ Nec
nocet applicuisse
terris;/ Visamus
urbem - Lyr.
IV,37,5-9.

Ode XL

For Balde the Blessed Mother is his patron and his glory.

For Horace, Maecenas is his patron and his glory.

Without the Blessed Mother Balde feels that his poems have no appeal. Through his faith in Her he becomes sensitive even to Her faint breath; his poems blossom with the roses of the Muses; his poems, with that same faith in Her, make the clear stream of doleful sound to sing a pleasant air; his poems make the listening grove dance. So, come, Balde bids Her, often, and be my sweet Mother of righteous pleasures. With Her he wants to live and is not afraid to die.

Horace sings the praises of Augustus. He asks Clio, the patron of history, what hero she will celebrate on the lyre. Horace suggests that Augustus be praised. He calls upon Orpheus, who, by his lyre, was able to stop the rapid flow of the

rivers, and the winds, and was able to lead the listening oak in a dance to the lutes. Horace addresses Cupid as the mother of the many winged boys who acted as her attendants. She has at a point in his life when he thought his loves over, led him to yield to the charms of Glycera. Sedgwick points out that was "Glycera's dazzling beauty, her charming flirtatiousness, and her bewitching face"⁷⁶ which involved him in this new love.

Horace

141. Maecenas
atavis edite
regibus o et
praesidium et
dulce decus meum
Carm. I,1,1-2.

142. Quem virum
aut heroa lyra
vel acri/ tibia
sumis celebrare,
Clio?/ quem deum?
cuius recinet
iocosa/ nomen
imago/ aut in
umbrosis Heliconis
oris/ aut super
Pindo gelidove
in Haemo,/ unde
vocalem temere
insecutae/ Orphea
silvae/ arte
materna rapidos
morantem/ fluminum
lapsus celerisque
ventos,/ blandum
et auritas fidibus
canoris/ ducere
quercus? - Carm
I,12,1-11.

Balde

141. O quam te
memorem, Dea,/
Vitae praesidium
et dulce decus
meae - Lyr.
IV,40,1-2.

142. Nil gratum
sine te meae/
Respondent citharae:
sed simul halitum/
Persensere tuum
fides,/ Vernant
Aoniis continuo
rosis/ Et fontem
prope limpium/
Luctu deposito
lenius insonant,/
Aurium nemus
assilit./ Sic o
saepe veni, Diva
decentium/ Mater
blanda cupidinum,/
Et longas reseca
Pieridum moras./
Tecum vivere amem
libens/ Et, si
fata vocant, non
metuam mori
Lyr. IV,40,11-22.

76 Sedgwick, Henry Dwight, op. cit., p. 70.

143. Mater saeva
Cupidinum/ Thebanaeque
iubet me Semelae
puer/ et lasciva
Licentia/ finitis
animum reddere
amoribus
Carm. I,19,1-4.

143. Sic o saepe
veni, Diva
decentium/ Mater
blanda cupidinum
Lyr. IV,40,18-19.

Ode XLV

Balde deprecates the atheists of his time who as wolves in sheep's clothing hide under the guise of political interest. He feels even more badly because the common people are being duped by them; he compares the common people to the Thracians who were wont to empty in one draught the amystis, or large Thracian goblet.

Horace speaks about the amystis in connection with those who have a tendency to over-indulge.

Horace

144. neu multi
Damalis meri/
Bassum Threicia
vincat amystide,/
Carm. I,36,14-15.
monet Sithoniis
non levis Euhius,/
cum fas atque
nefas exiguo fine
libidinum/
discernunt avidi
Carm. I,18,9-11.

Balde

144. Aut ex profundo
duxit amystides/
Obliviosi fluminis
otio/ Mortale vulgus
nec stuporem/ Exiguo
bibit ore mentis
Lyr. IV,45,1-4.

Ode XLIX

Because he is a friend of the Muses, Horace will throw his grief and his fears to the winds in order that they may

thus be carried into the Cretan sea.

Because he has the Blessed Mother as a patron, Balde asks that tears, sorrowful or happy, in his behalf would be thrown into the Cretan sea at the time of his departure from this world.

Horace

145. Musis amicus
tristitiam et metus/
tradam protervis
in mare Creticum/
portare ventis
Carm. I, 26, 1-3.

Balde

145. O Diva,.....
da, priusquam/
Fata citent
oculosque claudant,/
Da poenitenteis et
lacrymas sacro/
Dolore laetas in
mare Creticum/
Quascunque
profectura noxas
Lyr. IV, 49, 1, et 3-7.

BOOK OF EPODES

II

Without making clear to whom he is referring, Balde complains about some person or group of them who have torn his verses to shreds, presumably not because of style, but because of their content material. We see represented in this epode the age old struggle between a Christian way of life as opposed to the pagan. He asks what his adversary or adversaries would deserve as a sort of recompense for the opposition to him. He suggests that he or they would deserve the hunger of a Tuccius, but the sumptuous banquets of a Lucullus to answer the hunger, and the thirst of a Cato in Africa, but the precious wine of the Manlian jars to answer this thirst. Balde has convincingly cut down his opposition by a clear and concise statement of their materialistic aims in life by a use of examples that are understood by them.

The Manlian jars are a definite reference to Horace who suggests that at the bidding of Marcus Valerius Messala Corvinus, his fellow-student and fellow-soldier in the army of Brutus, a goodly jar of Massic wine be opened. The wine is called Manlian, because it was of the vintage of the consulship of L. Manlius Torquatus, the year 65 B.C., the year of Horace's birth.

Balde continues in the plea that the shameless tongue of Theon would be brought under restraint by force and changed to a tongue of kindness and generosity.

Horace, in a moral Epistle, preaches restraint of the tongue, first that of the tattler, and then that of the calumniator. In the second instance it is interesting to note that he points out the obligation a person has to come to the defense of one who has been calumniated, or, as he puts it, who has been bitten by the Theonian tooth.

This epode is to be noted particularly because in its context Balde mentions Horace under the name, Flaccus, in two successive verses. This is only the second time that Balde has mentioned him by name. ⁷⁷

Horace

146. O nata mecum
 consule Manlio,/
 seu tu querelas
 sive geris iocos/
 seu rixam et
 insanos amores/
 seu facilem, pia
 testa, somnum,/
 quocumque lectum
 nomine Massicum/
 servas, moveri
 digna bono die,/
 descende, Corvino
 jubente/ promere
 languidiora vina
 Carm. III,21,1-8.

Balde

146. Mereris,
 importune, Tuccii
 famem/ Lautasque
 Luculli dapes,/
 Sitim Cantonis
 pervagantis Africam/
 Et Manlianas
 amphoras
 Epod. 2,23-26.

 77 Müller, P. Benno, op. cit., p. 408 -
 Suoque Flacco multa Maecenas vovens/
 Et Flaccus Augusto suo - Epod. 2,53-54.

147. qui/ dente
 Theonino cum
 circumroditur,
 ecquid/ ad te
 post paulo
 ventura
 pericula sentis
 Epis. I,18,81-83.

147. Di facite, ut
 oris inverecundus
 Theon/ Multoque
 turpis polypto/
 Cogatur esse
 laetus ac felicior/
 Auctore, quem
 diverberat
 Epod. 2,27-30.

At, o sceleste,
 qui meos versus
 secas/ Mordesque
 nigris dentibus
 Epod. 2,1-2.

III

In this poem Balde imitates almost verbatim the first four lines of the eleventh epode of Horace, a trait commonly found in the poems dedicated to religious topics, as is this one. The primary intention of this poem is to give praise to the Christ in His infancy or birth; the secondary intention is to present the foolishness and emptiness of a love for riches. A certain Chusius, to whom the poem is addressed no longer will be impelled by a love of riches, since he has found a new love, the love of Christ, Who at His birth was Poverty itself.

How differently Horace uses these words. He too finds himself driven on by a new love, a love for another maiden, which so distracts him that he cannot write and which will not cease, he knows, unless it be supplanted by the love for another maiden or plump lad. The meter is imitated, the Third Archilochian.

Horace

148. Petti, nihil me
sicut antea juvat/
scribere versiculos
amore percussum
gravi,/ amore,
qui me praeter
omnis expetit/
mollibus in pueris
aut in puellis urere
Epod. 11,1-4.

Balde

148. Chusi, nihil te
sicut antea iuuet/
Quaerere divitias/
Amore perculsum
novo./ Amore, quo
te praeter omnes
expetit/ In stabulo
pecudum/ Algens
Puellus urere
Epod. 3,1-6.

IV

It seems that Christopher Sonna is anxious to get ahead in life. Patience, Balde says, is the watchword. One should not hurry; rather one should move ahead bit by bit with great courage. To prove his point he explains that nature in the process of birth does not hurry. Sonna's mother is named Partumeia, possibly in imitation of Horace's Pactumeius, the name given by him to the child of Canidia, one of his loves.

It seems that Balde misread or deliberately changed the word Pactumeius as found in the text of Horace. In fact the editor of the text of Balde, Benno Müller, O.S.B., understood the text of Horace to read partumeius, a coined word to signify fertility of progeny.⁷⁸

Horace

149. tibi hospitale
pecus et purae manus,/
tuusque venter,
Pactumeius, et tuo/
cruore rubros

Balde

149. In matris aulae
ventre turgenti
lates/ Recens honoris
embryo./ Communis
alter, quemque

78 Müller, P. Benno, op. cit., Annotationes, p. 119.

obstetrix pannos
lavit,/ utcumque
fortis exsilis
puerpera
Epod. 17,49-52.

natura educat,/ .
Novem moratur
mensibus:/ At te
priusquam Partumeia
servitus/ Enixa
sistat Gloriam,/
Totidem latebis
forsan annis
infimo/ Scalae
repostus angulo
Epod. 4,21-28.

VII

There is a weak similarity to Horace herein expressed,
both authors refer to the strength of Noric steel.

Horace

150. quas neque
Noricus/ deterret
ensis - Carm.
I,16,9-10.

Balde

150. Me nulla loco
divellet ab isto/
Ferri procella
Norici - Epod.
7,47-48.

VIII

Balde dedicates this poem to a fountain or spring that is found before a chapel of the Blessed Mother. In it he shows definite indications of dependence on the poem dedicated by Horace to the fountain of Bandusia. Balde refers to the fountain as a lympa, or clear spring that flows with a cooling water; it is a stream of flowing glass; finally, it is a babbling stream. Further, Balde makes explicit mention in this poem of the fons Bandusiae.

Horace

151. unde loquaces/
lympae desiliunt

Balde

151. quale lympa
prosilit/ Demissa

tuae - Carm.
 III,13,15-16.
 tu frigus
 amabile/ fessis
 vomere tauris/
 praebes - Carm.
 III,13,10-12.

152. O fons Bandusiae
 splendidior vitro
 Carm. III,13,1.

153. unde loquaces/
 lymphae desiliunt
 tuae - Carm.
 III,13,15-16.

frigenti pede
 Epod. 8,1-2.

152. Non aliquae Mauri
 turpis hoc liquens
 vitrum/ Manus
 propinat ossea
 Epod. 8,3-4.

153. Quem nec
 loquacis mite
 Bandusiae gelu/
 Nec ros Lycormae
 vicerit - Epod.
 8,13-14.

IX

Balde feels very strongly toward a friend of his who is about to leave the religious life. He sees only a dire fate for him. He will be always considered fickle and incurably insane, even though he may be given the herbs of Anticyra which were believed to have a curative effect on the insane. Horace feels that those herbs ought to be used on the avaricious.

To gain a reward we must sacrifice ourselves. Under the term of Persian elegance, the last word on material finery, Balde expresses the necessity of giving ourselves to obtain a worthwhile objective. This same elegance, Horace suggests, is not to be considered the decorations of a slave, he prefers simplicity in any situation or station in life.

Horace

154. danda est
 ellebori multo
 para maxima avaris,/
 nescio an Anticyram
 ration illis
 destinet omnem
 Serm. II,3,82-83.

155. Persicos odi,
 puer, apparatus
 Carm. I,38,1.

Balde

154. Ventosus atque
 ad ultimum Anticyris
 tribus/ Diceris
 insanabilis - Epod.
 9,65-66.

155. Demus potiri
 qua voles Canaria/
 Et apparatus Persico
 Epod. 9,67-68.

XII

A minor parallel is found in the two authors in that both designate Lucina as the patron of child birth.

Horace

156. si vocata
 partubus/ Lucina
 veris adfuit
 Epod. 5,5-6.
 Virgo,/ quae
 laborantis utero
 puellas/ ter
 vocata audis
 Carm. III,22,1-3.

Balde

156. Scilicet est
 sterilis numquam
 factura parentem,/
 Nec gremium citharae/
 Lucina donat pignore./
 Imo velus Niobe
 scropha foecundior
 alba,/ Ventre ferax
 gravido/ Nummos et
 odas parturit
 Epod. 12,97-102.

XVI

The form of this poem is unique. It is the only poem in the odes and epodes of Balde which is written in the form of a recantation. For this form Balde has turned to Horace who uses it in the seventeenth epode.

The form is the same, but the content material is very different. Horace addresses pleas of mercy to a fair maiden,

by name Canidia; he is so enchanted by her, he asks that she turn her spell of magic to him; he feels that he cannot carry on much longer without her. But while he is making known how much he needs her, he levels severe charges against her, much after the fashion of a confused lover. Canidia answers in the second part of the epode. She is thoroughly disgusted with him. She refuses to listen to his entreaties. He will suffer for the charges he has brought against her. His life, wretched as it already is, shall be prolonged only that he might be able to suffer ever new torments.

Balde presents quite different subject material. He sees the struggle between the flesh and the spirit after the manner of St. Augustine. In his poem pleasure presents its stand first; it offers its enticements to St. Augustine; then by way of a threat it warns that it will always plague Augustine. In order that Augustine might now have an opportunity for sufficient suffering for his former delinquencies, pleasure recommends to him that he separate himself from the peace that comes from the commerce of a day, and further, pleasure promises that it will take away the stupor of the night and will supply a thousand reasons why he will perish even though he will wish not to perish. This certainly can be taken as a last attempt on the part of pleasure to ensnare Augustine.

Virtue in the second part of this epode comes to the fore

and presents its arguments which eventually win Augustine. Virtue refers to Canidia, Horace's love, as the obscene one, the common tempter of the world, the essence of unbridled pleasure; it orders Canidia to put aside her magic words, and rather to turn to the stars of the heavens which represent God.

Horace

157. ingrata misero
vita ducenda est
in hoc,/ novis
ut usque suppetas
laboribus - Epod.
17,63-64.

158. oro regna per
Proserpinae,/ per
et Dianae non
movenda numina,/
per atque libros
carminum valentium/
refixa caelo
devocare sidera,/
Canidia, parce
vocibus tandem
sacris,/ citumque
retro solve, solve
turbinem - Epod.
17,2-7.

Balde

157. Dignis ut usque,
profuge, poenis
suppetas,/ Pacem
diei, turbidae
nocti suum/
Adimam soporem
et mille formas
ingeram,/ Quibus
perire ut non
velis, pereas tamen
Epod. 16,31-34.

158. Canidia turpis,
publicum mundi
malum,/ Effrons
voluptas, parce
vocibus sacris/
Infixa coelo
devocare sidera
Epod. 16,1-3.

XIX

Balde carries a banner for gauntness. He respects a John Baptist Mufelin because he has just entered the ranks of the thin. After an enumeration of the various disadvantages of extra weight, he observes that all that counts is whether a

person has the necessary requirements for a happy and a just life. If so, then toss the rest to the South Wind to be carried into the Etruscan sea, and live happily.

Horace would consign grief and fears to the heavy winds to be carried into the same Mediterranean Sea, referred to by him as the Cretan sea.

Horace

159. Musis amicus
tristitiam et metus/
tradam protervis in
mare Creticum
portare ventis
Carm. I,26,1-3.

Balde

159. Caetera trade
Notis/ In mare
Tyrrhenum portanda
et vive beatus/
Perpetuumque tuus
Epod. 19,44-46.

XX

Balde outlines the signs, the portents, that shall immediately precede the end of the world. In this poem he turns to Horace who in his life also saw what he interpreted as a world shaking crisis. The emperor Octavian toward the end of the year 28 B.C. announced suddenly his intention to resign. At the same time there was an upheaval of the elements which Horace implies were connected with the impending resignation. Actually Octavian's announcement was probably intended merely as a test of public opinion.

Horace

160. Iam satis terris
nivis atque dirae/
grandinis misit
Pater et rubente/
dextera sacras

Balde

160. Insuper immanem
portendunt omnia
casum/ Priusque
nulli monstra visa
seculo./ Vidimus

iaculatus arces/
 terruit urbem,/ /
 terruit gentis,
 grave ne rediret/
 saeculum Pyrrhae
 nova monstra
 questae,/ omne cum
 Proteus pecus egit
 altos/ visere
 montis,/ piscium
 et summa genus
 haesit ulmo/ nota
 quae sedes fuerat
 columbis,/ et
 superiecto pavidae
 natarunt/ aequore
 dammae./ vidimus
 flavum Tiberim
 retortis/ litore
 Etrusco violenter
 undis/ ire deiectum
 monumenta regis/
 templaque Vestae,/ /
 Iliae dum se
 nimium querenti/
 iactat ultorem,
 vagus et sinistra/
 labitur ripa Iove
 non probante u-/
 xorius amnis
 Carm. I,2,1-20.

ardenteis mediis in
 nubibus hastas/
 Lateque coelum
 flammea incensum
 iuba./ Vidimus
 adversam Soli
 concurrere Lunam,/ /
 Thebana fratres
 sicut olim ad
 moenia./ Vidimus
 in stabulis vitulos
 saltare marinos/
 Iunctumque damis et
 capellis Protea:/ /
 At loca Tritonum
 Satyri petiere
 bimembres,/ Qua
 se Sicano Scylla
 committit freto./ /
 Atque adeo in
 silvis cantare
 auditus Arion;/ /
 Delphinas inter
 flere carmen
 Orpheus./ Latravere
 boves: humans more
 locuti/ Canes
 feruntur cum lupis,
 hi cum grege,/ /
 Intermittit vocale
 nemus migrantibus
 ornibus,/ Cecinere
 volucres quaeque
 voce non sua./ /
 Oceanus tumuit
 nullo maria ima
 movente,/ Et
 absque causa
 didicit irasci
 Thetis./ Incubuerunt
 simul Boreasque
 Eurusque Notusque,/ /
 Nulloque potuit unda
 fluctu surrighi
 Epod. 20,5-24.

CHAPTER III

CONCLUSION

In all there are one hundred and sixty parallels with the works of Horace in the Odes and Epodes of Balde. Sometimes there is only a verbal reference, at times there is a similarity in thought, then a verse or perhaps a stanza of Horace is imitated, and on a few occasions a whole poem of Horace is used as a model. On one such occasion, the most striking parallel in this comparative study, Balde extols the heroic courage and virtue of Thomas More, using the same thought and words as Horace in his praises of Regulus.⁷⁹ Certainly, these facts establish our author's dependence on Horace, and justify the term applied to him, the German Horace.

Balde imitated Horace. In fact "he attained so high a degree of perfection in imitating the classical Latin style, that his admirers coupled his name with the greatest masters of the Augustan age."⁸⁰ "Yet withal, his genius rose above slavish imitation."⁸¹ For it was "in his younger years that he

79 Cf. p. 16-19.

80 Harrington, Karl Pomeroy, op. cit., p. 634.

81 Mangeot, Nicolaus, op. cit., p. 22.

imitated whole-heartedly the style of Horace and Virgil in his poems."⁸² As he advanced in years and as he developed the lyric spirit, we find a gradual, but constantly growing, independence of expression. A simple and elementary observation of the content material of this thesis indicates that, as we progress through the Odes and the Epodes, we see, first, fewer instances of parallel word passages, and secondly, fewer instances of thought dependence. According to his own admission, in Ode 43 of Book II, Balde feels that he frequently imitates Horace by not imitating him. In other words, even when he does not advertently intend to imitate Horace, he inadvertently does so. Certainly, this personal analysis shows that he recognized a growing independence of expression. True, Horace's thought continued to enter his poems, but not Horace simply and directly, rather Horace as understood and applied by Balde. But,

by the time he had come to his full literary stature, he had created for himself a thoroughly individual manner, and had fashioned for new and Christian ideas a new and distinctive form of expression. His mind envisioned the Latin tongue as something instinct with life, just as it had once been in Latium, or again as a supple instrument, a lyre, from which his magic touch drew sounds the most potent and most delicate, quivering with every mood of the human heart.⁸³

82 Loc. cit.

83 Mangeot, Nicolaus, op. cit., p. 22.

His subject matter is vast. Where he chooses a Horatian thought for imitation, he invariably directs and turns it to an expression of Christian thought. He differs so basically from Horace in that he had a definite, well-defined philosophy of life, whereas his model ever vacillates between Stoicism and Epicureanism. Balde had a more direct purpose in his poems. It was that of instilling a deeper appreciation of God. In his De Studio Poetico he teaches that there is no poetry unless it be written under the inspiration of God and centered on Him.⁸⁴

His poems reflect a brilliant imagination, a love of nature, and especially a knowledge of the human heart. While he was quick witted in thought and expression, yet he maintained a seriousness of purpose consonant with his temperament. He would laugh in his praises of wine and in his criticism of beer. But unlike Horace he would preach moderation and Christian self-denial. In the enunciation of Christian principles he is unmistakably clear.

He seriously expresses his devotion to the Society in the Carmen Saeculare, to the Blessed Mother in some seventy odd poems, and to Christ, the Son of God. Generally, in each poem dedicated to Christ and to His Mother he begins by quoting the first verse or two of a poem of Horace, and then proceeds to imitate the metre used in that same Horatian poem. This procedure suggests that he scanned through the poems of Horace to

84 Mertz, J. J., op. cit., p. 46.

find one with an appropriate metre to express his thought, and to acknowledge the metre thus taken, he would quote verbatim the first verse or two of that poem.

Further, "his odes are tumid,"⁸⁶ he is often too learned. In many of his poems there is so much confusion created by too frequent allusion to mythological characters. At times his expression of thought is so heavy that it seems to defy understanding. Certainly, this tumidity was not due to carelessness; his industry is proven. Possibly, as with Horace's appraisal of Lucilius, he wrote too much.

From a classical standpoint we owe a debt of gratitude to Balde and to his colleague, Sarbiewski. Though they did not actually scale the heights of poetic perfection, as did their model, still, while maintaining some measure of poetic style and expression, they perfected the material content of Horace; they gave his poems a new meaning; they saw and developed the Christian implications of Horatian thought.

86 Henry Hallam, Introduction to the Literature of Europe in the Fifteenth, Sixteenth, and Seventeenth Centuries, (New York, W. J. Widdleton, 1872,) v.3, p. 268.

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APPROVAL SHEET

The thesis submitted by James Aloysius Voss has been read and approved by three members of the Department of Classical Languages.

The final copies have been examined by the director of the thesis and the signature which appears below verifies the fact that any necessary changes have been incorporated, and that the thesis is now given final approval with reference to content, form, and mechanical accuracy.

The thesis is therefore accepted in partial fulfillment of the requirements for the Degree of Master of Arts.

December 1, 1949
Date

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