



4.a)

The clean streets have verses, as
he stops nothing with his singing."

He hurries with his mule and his

contractor porter, now he throws the
stone, now he pulls the huge

machine, he struggles from the

sad funeral with his solid wagon,

this one flees the savage dog, this one

escapes the filthy pig: now I sing

harmonious verses with you. The known

choir that he loves all of the writers and
he flees the city, properly the client
of Bacchus goes gladly to sleep and ~~in~~ in
shadows: you terrify me throughout
the nights and forbidden for a long
time to sing and I follow your
narrow footsteps.



b) "cliens Bacchi" refers to the client patron system evident in Rome. It was an important custom and thus to be a client of Bacchus was an important position. A client may receive from his patron certain things, such as 'sportula' and in return the client may do certain things for the patron. eg. ~~the~~ vote for him.

c) Horace conveys his frustration with Roman life by emphasising each of them and the abundance of them by ~~the~~ converging many clauses together, one after the other, bombarding the audience with a volley of his frustrations.

He also starts this extract with



a rhetorical question, eg. "Præter... labores?" This not only engages the audience, but also ^{by} containing the anaphora of "tot" Horace is emphasising the large extent of his "curas" and "labores".

Horace creates an overwhelming image of his frustrations by the use of the bombardment of clause and ~~the~~ & his use of diction used to describe them. eg. images of "rabiosa canis" and "lutulenta sus" dramatically emphasise ~~the~~ & his disdain of life in Rome.

To end this extract Horace closes with another rhetorical question.

Thus framing this extract and ensuring the audience participation

throughout.