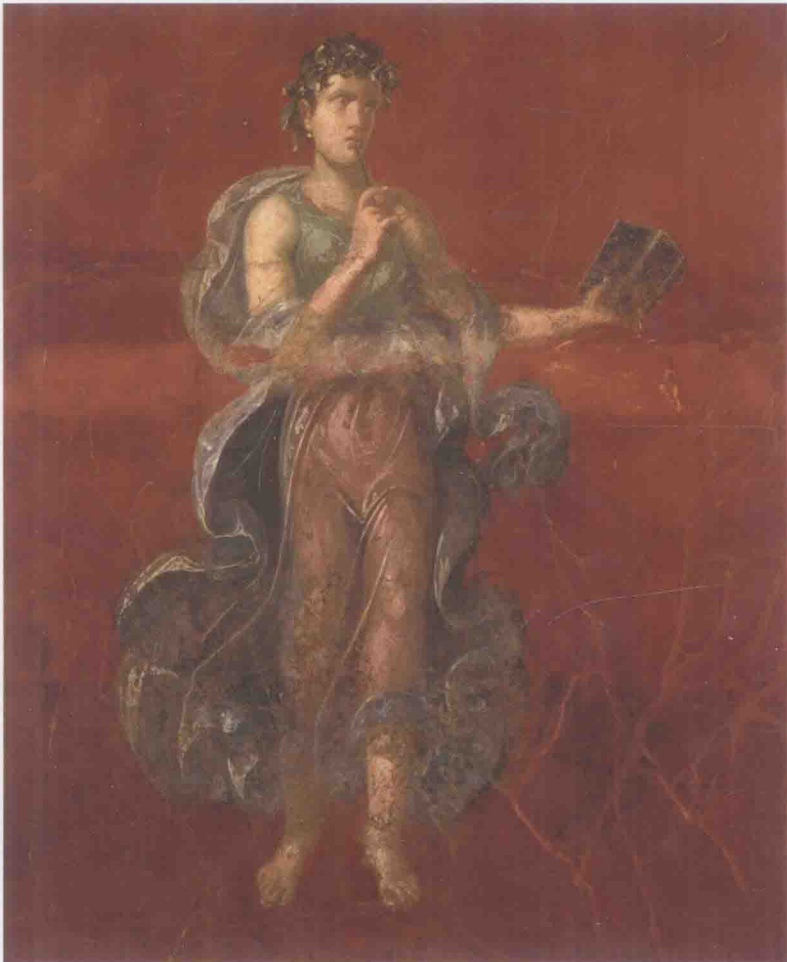


BLACKWELL COMPANIONS TO THE ANCIENT WORLD

A COMPANION TO
HORACE

EDITED BY
GREGSON DAVIS



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Abbreviations Used

<i>AJPh</i>	American Journal of Philology
<i>ANRW</i>	Aufstieg und Niedergang der römischen Welt
<i>CLAnt</i>	Classical Antiquity
<i>CompLit</i>	Comparative Literature
<i>CPCP</i>	California Publications in Classical Philology
<i>CPh</i>	Classical Philology
<i>CQ</i>	Classical Quarterly
<i>CSCA</i>	California Studies in Classical Antiquity
<i>CW</i>	The Classical World
<i>EL</i>	Études de Lettres: Bulletin de la Faculté des Lettres de l'Université de Lausanne et de la Société des Études de Lettres
<i>EMC</i>	Échos du Monde Classique (Classical Views)
<i>GRBS</i>	Greek, Roman and Byzantine Studies
<i>HSPh</i>	Harvard Studies in Classical Philology
<i>ICS</i>	Illinois Classical Studies
<i>IJCT</i>	International Journal of the Classical Tradition
<i>JDAI</i>	Jahrbuch des Deutschen Archäologischen Instituts
<i>JHI</i>	Journal of the History of Ideas
<i>JRS</i>	Journal of Roman Studies
<i>MCr</i>	Museum Criticum
<i>MD</i>	Materiali e Discussioni per l'Analisi dei Testi Classici
<i>MH</i>	Museum Helveticum
<i>MPhL</i>	Museum Philologum Londiniense
<i>PCPhS</i>	Proceedings of the Cambridge Philological Society
<i>QUCC</i>	Quaderni Urbinati di Cultura Classica
<i>RFIC</i>	Rivista di Filologia e di Istruzione Classica

<i>RbM</i>	Rheinisches Museum für Philologie
<i>SIFC</i>	Studi Italiani di Filologia Classica
<i>TAPhA</i>	Transactions and Proceedings of the American Philological Society
<i>YCIS</i>	Yale Classical Studies
<i>ZPE</i>	Zeitschrift für Papyrologie und Epigraphik

Author's Note

Horace's works are normally referred to in this volume without abbreviation as follows:

Epodes
Odes
Satires

Epistles
Ars Poetica
Carmen Saeculare

Italics are employed for these works where specific titles (rather than general references to the genre) are invoked, e.g.:

<i>Epistles</i> 1.1; <i>Odes</i> 1.1.	[specific titles of works]
The <i>Epistles</i> ; The <i>Odes</i>	[general references to genre]

Ars Poetica and *Carmen Saeculare* are italicized throughout.

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Introduction

Few poets of the Greco-Roman canon have exerted as profound and enduring an influence on European letters as Horace, and among the foremost poets of Augustan Rome, only Vergil, Horace's close friend and fellow-poet, has surpassed him in his role as composer of "classic" works of Latin literature. His unabashed boast in the concluding poem of his Third Book of Odes, "I have completed a work more enduring than bronze," famously predicts this posthumous renown, and has taken its ordained place in the galaxy of purple passages and quotable lines that Horace's poetry has generated. The lyric corpus (Odes), in particular, has inspired copious translators and imitators in all the major European languages. In the case of the English tradition, at least two substantial anthologies of translations of the Odes have been assembled, with examples that include some of the greatest practitioners of English lyric, such as John Milton, and A. E. Housman.¹ Horace's impact on literary criticism through his *Art of Poetry* (*Epistle to the Pisos*) has also been enormously influential at various periods of literary history. In the Renaissance, in particular, it enjoyed an almost august status, along with Aristotle's *Poetics*, as a source of authoritative prescriptions on how to achieve excellence as a poet.

The literary scholar who seeks to offer cogent interpretations of Horace's poetic output faces the formidable challenge of having to reconstruct conventions that belong to an alien cultural tradition. By the term "cultural" I here mean to subsume an entire network of social, political, historical, and religious values. A deep knowledge of cultural values, in turn, entails familiarity with an array of rhetorical conventions, as well as with the interplay of ideas that are more or less latent in the poetic texts. Though the essays in this volume employ different hermeneutical perspectives in their approach to Horatian poetics, they all share the aim of exploring the hazardous terrain that lies at the intersection of genre, rhetoric, and philosophy within the intellectual horizon of the Augustan period.

As a versatile poet who left his mark on a variety of genres (lyric, satiric, epistolary, didactic), Horace inhabits and "performs" multiple personae that are germane to the rhetorical conventions of particular types of poetry in the

Greco-Roman tradition. Rather than seeing himself as rigidly bound by those conventions, however, he manipulates the knowledgeable readers' expectations in such a way as to negotiate a unique space for his verbal art. At the same time, we recognize (or so imagine) that there is an overarching, if often elusive, persona that is retrievable through the shifting stances of the other diverse, generically shaped, personae that he adopts in his works. In my view, this residual persona (call him "Horace") is most clearly identifiable at the level of ideas and philosophical outlook. The voice of this Horace reminds us in several passages in the *Epistles* and *Satires* that he had a life-long passion for philosophy, and his poetry reflects an abiding concern with articulating a set of values that embody his eclectic version of practical wisdom (*sapientia*).

Since genre is the main organizing principle that governs the selection of topics in this collection, it is worth posing the question whether it is possible to reconstruct the Roman poets' own fundamental conception of literary typologies. In the case of Horace and his contemporaries we are fortunate to be able to extrapolate their underlying assumptions about the nature of genre from the many passages in their poetry that broach the topic of generic choice. All the major Augustan poets without exception (Horace, Vergil, Tibullus, Propertius, Ovid) engage in "programmatic" rhetorical prologues in which they characterize their works in relation to inherited generic conventions. A synchronic examination of these passages of inter-generic negotiation (commonly referred to under the label of *recusatio* ("refusal") in the literature, but more properly understood as "disavowals") allows us to pinpoint the key constituents of their generic discriminations. A genre, as conceived by the Latin poets of the late Republic, may be succinctly defined as a set of conventions and expectations regarding the correlation of subject matter (content) and stylistic level (form). Stylistic levels, in turn, are usually associated with normative choices of meter. It is important to stress, however, that the system of correlations was elastic: in their practice poets asserted their originality by consciously manipulating the reader's expectations while openly challenging the traditional correlations.

The image chosen for the jacket cover of this volume may be taken as a cultural reflection of the flexibility that characterized the Augustan poets' robust dramatizations of their chosen level of style in regard to individual poems. The provenance of the image is a spectacular wall-painting in the *triclinium* (dining-room) of a villa excavated in the environs of the buried city of Pompei,² and it depicts the Muse Calliope bearing a *stylus* (writing instrument), in one hand, and a writing tablet in the other. In one of his most ambitious odes, composed in a notably elevated style (*Odes* 3.4), Horace calls upon Calliope in an elaborate proem to inspire his song, and he boldly goes on to describe her as having manifestly heeded his call in the evolving poem. Since the majority of the Odes occupy a less exalted stylistic domain than this poem (and are far briefer in compass), the invocation of Calliope in this instance is a salient clue to the reader to ramp up his/her expectations regarding the tone of the ensuing narrative of the poet's literary career.