

## 1: SUETONIUS, Lives of Illustrious Men. Poets. Horace | Loeb Classical Library

*Quintus Horatius Flaccus (December 8, 65 BC - November 27, 8 BC), known in the English-speaking world as Horace (/ ˈh ɛ ɪ r ɛ s /), was the leading Roman lyric poet during the time of Augustus (also known as Octavian).*

Sermones, Epistulae, Ars Poetica hexametri [ recensere fontem recensere ] In Satiris et Epistulis Horatius hexametro dactylico utitur, non, autem, eodem modo atque poetae epicae Latinae hoc versu utuntur. Verbum finale potest unam tantum syllabam habere, ut "hoc facit insanum: Multae et variae caesurae inter cola praebentur, non modo caesura mascula vel penthemimera post hemiepes primum sed etiam feminea inter brevia terti bicipis, modo Homericum. Caesura metrica et punctuatio rhetorica saepe non cohaerent -- saepius quam apud Vergilium vel in carminibus epicis. Syllaba brevis rarius potest ante caesuram stare et longa fieri, ut "qui non defendit alio culpante, solutos Distichon primorum 10 carminum est trimeter iambicus et dimeter iambicus. In carmine undecimo utitur Horatius trimetro iambico, tunc "elegiambo," hoc est versus ex hemiepe et dimetro iambico factus. Disticha carmina 12 ad 16 hexametrum dactylicum habent, cum tetrametro dactylico, "iambelego" hoc est, dimeter iambicus et hemiepes, dimetro iambico, trimetro iambico. Carmina versus varii [ recensere fontem recensere ] Femina et vir de musica disputantes, dicti Sappho et Alcaeus Odi et Carmen Saeculare varia metra praebent, quorum paene omnia sunt aeolica. Apud poetas Graecos, basis aeolica unam aut duas syllabas ancipites continet; Horatius autem hanc variationem supprimit. Pausam fere semper in eodem loco in versu habet. Poetae qui post Horatium scribunt easdem regulas sequuntur quamquam Catullus versus aeolicos modo Graeco scripserat. Stropha Alcaica apud Horatium, ergo, hoc est: Stropha Sapphica quoque simplicius est apud Horatium quam apud poetas Graecos. Aliae strophae versibus " asclepiadeis " dictis utuntur, qui sunt glyconeis cum extensione interna. Metrum primi carminis est asclepiadeus minor, hoc est glc: Idem metrum habemus in 3. Etiamsi metrum non est stropha sed stichum, dicitur "prima stropha asclepiadea. Ut melius, quidquid erit, pati, Haec forma dicitur "quinta stropha asclepiadea. Et in carmen 1.

*Horace, Latin in full Quintus Horatius Flaccus, (born December 65 bc, Venusia, Italyâ€”died Nov. 27, 8 bc, Rome), outstanding Latin lyric poet and satirist under the emperor Augustus. The most frequent themes of his Odes and verse Epistles are love, friendship, philosophy, and the art of poetry.*

Historical context[ edit ] Horace composed in traditional metres borrowed from Archaic Greece , employing hexameters in his Satires and Epistles, and iambs in his Epodes, all of which were relatively easy to adapt into Latin forms. His Odes featured more complex measures, including alcaics and sapphics , which were sometimes a difficult fit for Latin structure and syntax. Despite these traditional metres, he presented himself as a partisan in the development of a new and sophisticated style. He was influenced in particular by Hellenistic aesthetics of brevity, elegance and polish, as modeled in the work of Callimachus. Though elitist in its literary standards, it was written for a wide audience, as a public form of art. Archilochus and Alcaeus were aristocratic Greeks whose poetry had a social and religious function that was immediately intelligible to their audiences but which became a mere artifice or literary motif when transposed to Rome. However, the artifice of the Odes is also integral to their success, since they could now accommodate a wide range of emotional effects, and the blend of Greek and Roman elements adds a sense of detachment and universality. It was no idle boast. Whereas Archilochus presented himself as a serious and vigorous opponent of wrong-doers, Horace aimed for comic effects and adopted the persona of a weak and ineffectual critic of his times as symbolized for example in his surrender to the witch Canidia in the final epode. His work expressed genuine freedom or *libertas*. Horace instead adopted an oblique and ironic style of satire, ridiculing stock characters and anonymous targets. His *libertas* was the private freedom of a philosophical outlook, not a political or social privilege. There was nothing like it in Greek or Roman literature. Occasionally poems had had some resemblance to letters, including an elegiac poem from Solon to Mimnermus and some lyrical poems from Pindar to Hieron of Syracuse. Lucilius had composed a satire in the form of a letter, and some epistolary poems were composed by Catullus and Propertius. But nobody before Horace had ever composed an entire collection of verse letters, [73] let alone letters with a focus on philosophical problems. The sophisticated and flexible style that he had developed in his Satires was adapted to the more serious needs of this new genre. His craftsmanship as a wordsmith is apparent even in his earliest attempts at this or that kind of poetry, but his handling of each genre tended to improve over time as he adapted it to his own needs. Nevertheless, the first book includes some of his most popular poems. This often takes the form of allusions to the work and philosophy of Bion of Borysthenes [nb 13] but it is as much a literary game as a philosophical alignment. By the time he composed his Epistles, he was a critic of Cynicism along with all impractical and "high-falutin" philosophy in general. Over time, he becomes more confident about his political voice. Epicureanism is the dominant influence, characterizing about twice as many of these odes as Stoicism. A group of odes combines these two influences in tense relationships, such as Odes 1. While generally favouring the Epicurean lifestyle, the lyric poet is as eclectic as the satiric poet, and in Odes 2. This book shows greater poetic confidence after the public performance of his "Carmen saeculare" or "Century hymn" at a public festival orchestrated by Augustus. In it, Horace addresses the emperor Augustus directly with more confidence and proclaims his power to grant poetic immortality to those he praises. It is the least philosophical collection of his verses, excepting the twelfth ode, addressed to the dead Virgil as if he were living. In that ode, the epic poet and the lyric poet are aligned with Stoicism and Epicureanism respectively, in a mood of bitter-sweet pathos. What is true and what befits is my care, this my question, this my whole concern. Ambiguity is the hallmark of the Epistles. It is uncertain if those being addressed by the self-mocking poet-philosopher are being honoured or criticized. Though he emerges as an Epicurean, it is on the understanding that philosophical preferences, like political and social choices, are a matter of personal taste. Thus he depicts the ups and downs of the philosophical life more realistically than do most philosophers. His Odes were to become the best received of all his poems in ancient times, acquiring a classic status that discouraged imitation: We think rather of a voice which varies in tone and resonance but is always recognizable, and which by its unsentimental humanity

evokes a very special blend of liking and respect. My friend, you would not tell with such high zest To children ardent for some desperate glory, The Old Lie: Dulce et decorum est Pro patria mori. More developments are covered epoch by epoch in the following sections. Ovid followed his example in creating a completely natural style of expression in hexameter verse, and Propertius cheekily mimicked him in his third book of elegies. As mentioned before, the brilliance of his Odes may have discouraged imitation. Conversely, they may have created a vogue for the lyrics of the archaic Greek poet Pindar, due to the fact that Horace had neglected that style of lyric see Pindar Influence and legacy. Both Horace and Lucilius were considered good role-models by Persius, who critiqued his own satires as lacking both the acerbity of Lucilius and the gentler touch of Horace. Ancient scholars wrote commentaries on the lyric meters of the Odes, including the scholarly poet Caesius Bassus. By a process called derivatio, he varied established meters through the addition or omission of syllables, a technique borrowed by Seneca the Younger when adapting Horatian meters to the stage. Works attributed to Helenius Acro and Pomponius Porphyrio are the remnants of a much larger body of Horatian scholarship. Porphyrio arranged the poems in non-chronological order, beginning with the Odes, because of their general popularity and their appeal to scholars the Odes were to retain this privileged position in the medieval manuscript tradition and thus in modern editions also. Horace was often evoked by poets of the fourth century, such as Ausonius and Claudian. Prudentius presented himself as a Christian Horace, adapting Horatian meters to his own poetry and giving Horatian motifs a Christian tone. What has Horace to do with the Psalter? Boethius, the last major author of classical Latin literature, could still take inspiration from Horace, sometimes mediated by Senecan tragedy. German print of the fifteenth century, summarizing the final ode 4. Classical texts almost ceased being copied in the period between the mid sixth century and the Carolingian revival. These became the ancestors of six extant manuscripts dated to the ninth century. Two of those six manuscripts are French in origin, one was produced in Alsace, and the other three show Irish influence but were probably written in continental monasteries Lombardy for example. His influence on the Carolingian Renaissance can be found in the poems of Heiric of Auxerre [nb 24] and in some manuscripts marked with neumes, mysterious notations that may have been an aid to the memorization and discussion of his lyric meters. This hymn later became the basis of the solfege system Do, re, mi The German scholar, Ludwig Traube, once dubbed the tenth and eleventh centuries The age of Horace aetas Horatiana, and placed it between the aetas Vergiliana of the eighth and ninth centuries, and the aetas Ovidiana of the twelfth and thirteenth centuries, a distinction supposed to reflect the dominant classical Latin influences of those times. Such a distinction is over-schematized since Horace was a substantial influence in the ninth century as well. A twelfth century scholar encapsulated the theory: Horace wrote four different kinds of poems on account of the four ages, the Odes for boys, the Ars Poetica for young men, the Satires for mature men, the Epistles for old and complete men. Dante referred to Horace as Orazio satiro, and he awarded him a privileged position in the first circle of Hell, with Homer, Ovid and Lucan. The most prolific imitator of his Odes was the Bavarian monk, Metellus of Tegernsee, who dedicated his work to the patron saint of Tegernsee Abbey, St Quirinus, around the year The content of his poems however was restricted to simple piety. His verse letters in Latin were modelled on the Epistles and he wrote a letter to Horace in the form of an ode. However he also borrowed from Horace when composing his Italian sonnets. Montaigne made constant and inventive use of Horatian quotes. The first English translator was Thomas Drant, who placed translations of Jeremiah and Horace side by side in Medicinable Morall, Ben Jonson put Horace on the stage in Poetaster, along with other classical Latin authors, giving them all their own verses to speak in translation. English literature in the middle of that period has been dubbed Augustan. There were three new editions in two in Leiden, one in Frankfurt and again in Utrecht, Barcelona, Cambridge. Cheap editions were plentiful and fine editions were also produced, including one whose entire text was engraved by John Pine in copperplate. Horace was often commended in periodicals such as The Spectator, as a hallmark of good judgement, moderation and manliness, a focus for moralising. The fictional hero Tom Jones recited his verses with feeling. Horatian-style lyrics were increasingly typical of Oxford and Cambridge verse collections for this period, most of them in Latin but some like the previous ode in English. He composed a controversial version of Odes 1. Thus for example Benjamin Loveling authored a catalogue of Drury Lane and Covent Garden prostitutes, in Sapphic

stanzas, and an encomium for a dying lady "of salacious memory". Samuel Johnson took particular pleasure in reading The Odes. He even emerged as "a quite Horatian Homer" in his translation of the Iliad. Quos procaz nobis numeros, jocosque Musa dictaret? Milton recommended both works in his treatise of Education. Translations occasionally involved scholars in the dilemmas of censorship. Thus Christopher Smart entirely omitted Odes 4. He also removed the ending of Odes 4. Thomas Creech printed Epodes 8 and 12 in the original Latin but left out their English translations. Philip Francis left out both the English and Latin for those same two epodes, a gap in the numbering the only indication that something was amiss. French editions of Horace were influential in England and these too were regularly bowdlerized. William Thackeray produced a version of Odes 1. Horace was translated by Sir Theodore Martin biographer of Prince Albert but minus some ungentlemanly verses, such as the erotic Odes 1. Lord Lytton produced a popular translation and William Gladstone also wrote translations during his last days as Prime Minister. Housman considered Odes 4. Auden for example evoked the fragile world of the s in terms echoing Odes 2. And, gentle, do not care to know Where Poland draws her Eastern bow, What violence is done; Nor ask what doubtful act allows Our freedom in this English house, Our picnics in the sun. The obscene qualities of some of the poems have repulsed even scholars [nb 37] yet more recently a better understanding of the nature of Iambic poetry has led to a re-evaluation of the whole collection.

### 3: Horace - Simple English Wikipedia, the free encyclopedia

*HORACE, QUINTUS HORATIUS FLACCUS* ( B.C.E.), Roman lyric poet and [www.enganchecubano.com](http://www.enganchecubano.com) the beginning of one of his *Satires* (, 10) he describes a poet as scribbling bad verse while "standing on one foot," which was the phrase used by the proselyte who approached \*Hillel, Horace's contemporary (Shab. 31a).

Life[ change change source ] Horace was born in the small Italian town of Venusia. His father used to be a slave, but was known as a freedman because his master had freed him. They moved to Rome a short time later. He received money from these sales. His father became richer and was able to send Horace to the best schools in Rome. He was also able to send him to Athens Greece to study the Greek language and philosophy. Horace was incredibly proud of his father, and said he felt no shame in being the son of a freedman. In his early adult life, Julius Caesar , the Roman dictator , was killed. War was declared against the people who killed him. Horace joined the army. When the war was over, Horace returned to Italy to find that other people were living in his apartment. His father was also gone. Horace became very poor. Eventually, he found a job in the treasury. Maecenas was a close friend of Augustus , the emperor of Rome. Horace lived in Tivoli, an area of Rome. When he died, he gave the land he owned to Augustus, to increase the land the state owned. Today, other writers visit the land to remember him. Horace wrote many famous quotes in his poems. These lines are still spoken today, by speakers of every language, in the original Latin. Carpe diem - Pluck the day Seize the day is the common translation, though it is incorrect in terms of translation and usage. Horace is viewed by many people, including experts, to be one of the best Latin poets. Wikiquote has a collection of quotations related to: Horace Latin Wikisource has original writing related to this article:

## 4: Quintus Horatius Flaccus - Wikimedia Commons

*Quintus Horatius "Horace" Flaccus (65 BCE-8 CE) was a Roman poet about whom modern scholars actually have a good deal of information due to his own testimony and a biography by Suetonius.*

Life grants nothing to us mortals without hard work. We rarely find anyone who can say he has lived a happy life, and who, content with his life, can retire from the world like a satisfied guest. Book I, satire i, line Atqui si vitiis mediocribus ac mea paucis mendosa est natura, alioqui recta, velut si egregio inspertos reprehendas corpore naevos, si neque avaritiam neque sordes nec mala lustra obiciet vere quisquam mihi, purus et insons, ut me collaudem, si et vivo carus amicis If my character is flawed by a few minor faults, but is otherwise decent and moral, if you can point out only a few scattered blemishes on an otherwise immaculate surface, if no one can accuse me of greed, or of prurience, or of profligacy, if I live a virtuous life, free of defilement pardon, for a moment, my self-praise , and if I am to my friends a good friend, my father deserves all the credit As it is now, he deserves from me unstinting gratitude and praise. Book I, satire vi, lines Nil sine magno Life grants nothing to us mortals without hard work. Book I, satire ix, line 59 Odes c. Seize the day, believing as little as possible in the morrow. I have made a monument more lasting than bronze. Book I, ode vii, line 27 Permite divis cetera. Leave all else to the gods. Book I, ode ix, line As we speak cruel time is fleeing. Book I, ode xi, line 8 O matre pulchra filia pulchrior O fairer daughter of a fair mother! Book I, ode xvi, line 1 Nunc est bibendum, nunc pede libero pulsanda tellus. Now is the time for drinking, now is the time to beat the earth with unfettered foot. Book I, ode xxxvii, line 1 Aequam memento rebus in arduis servare mentem. In adversity, remember to keep an even mind. Book II, ode iii, line 1 Auream quisquis mediocritatem diligit Whoever cultivates the golden mean avoids both the poverty of a hovel and the envy of a palace. Book II, ode x, line 5 Dulce et decorum est pro patria mori. Book III, ode ii, line 13 Iustum et tenacem propositi virum non civium ardor prava iubentium, non vultus instantis tyranni mente quatit solida. Book III, ode iii, line 1 Vis consili expers mole ruit sua. Force without wisdom falls of its own weight. Book III, ode iv, line 65 Magnus inter opes inops. A pauper in the midst of wealth. Book III, ode xvi, line 28 Ille potens sui laetusque deget, cui licet in diem dixisse "vixi: Book III, ode xxx, line 1 Pulvis et umbra sumus. We are but dust and shadow. Book IV, ode vii, line 16 Epistles c. Nullius addictus iurare in verba magistri, quo me cumque rapit tempestas, deferor hospes. I am not bound over to swear allegiance to any master; where the storm drives me I turn in for shelter. Book I, epistle i, line 14 Virtus est vitium fugere et sapientia prima stultitia caruisse. To flee vice is the beginning of virtue, and to have got rid of folly is the beginning of wisdom. Book I, epistle i, line 41 Nos numerus sumus et fruges consumere nati. We are but numbers, born to consume resources. Book I, epistle ii, line 27 Dimidium facti qui coepit habet; sapere aude; incipe! He who has begun has half done. Dare to be wise; begin! Book I, epistle ii, line 40 Semper avarus eget. The covetous man is ever in want. Book I, epistle ii, line 56 Ira furor brevis est. Anger is a short madness. Book I, epistle ii, line 62 Omnem crede diem tibi diluxisse supremum. Think to yourself that every day is your last; the hour to which you do not look forward will come as a welcome surprise. Book I, epistle iv, line 13 Naturam expellas furca, tamen usque recurret. You may drive out Nature with a pitchfork, yet she still will hurry back. Book I, epistle iv, line 24 Caelum, non animum mutant, qui trans mare currunt. They change their clime, not their disposition, who run across the sea. Book I, epistle xi, line 27 Pauper enim non est, cui rerum suppetit usus. He is not poor who has enough of things to use. If it is well with your belly, chest and feet, the wealth of kings can give you nothing more. Book I, epistle xii, line 4 Quid velit et possit rerum concordia discors What the discordant harmony of circumstances would and could effect. Book I, epistle xii, line 19 Nam neque divitibus contingunt gaudia solis, nec vixit male, qui natus moriensque fefellit. For joys fall not to the rich alone, nor has he lived ill, who from birth to death has passed unknown. Book I, epistle xvii, line 9 Sedit qui timuit ne non succederet. He who feared that he would not succeed sat still. Book I, epistle xvii, line 37 Semel emissum volat irrevocabile verbum. Once a word has been allowed to escape, it cannot be recalled. Book I, epistle xviii, line 71 Nam tua res agitur, paries cum proximus ardet. Book I, epistle xviii, line 84 Graecia capta ferum victorem cepit Captive Greece took captive her savage conqueror. Book II, epistle i, line Singula de nobis anni praedantur euntes. The years as

they pass plunder us of one thing after another. Book II, epistle ii, line 55 *Natales grate numeras? Do you count your birthdays with gratitude? Inceptis gravibus plerumque et magna professis purpureus, late qui splendeat, unus et alter adsuitur pannus.* Often a purple patch or two is tacked on to a serious work of high promise, to give an effect of colour.

### 5: Quintus Horatius Flaccus - Wikipedia

*Horace. Horace ( B.C.), or Quintus Horatius Flaccus, was a Roman lyric poet, satirist, and literary critic. He is generally considered one of the greatest lyric poets of the world.*

Horace B. He is generally considered one of the greatest lyric poets of the world. Although this is not technically correct Catullus preceded him by a generation , it was nevertheless true that he was the first consistently to imitate and emulate the poets of the great classical age of the Greek lyric, that is, Alcaeus and Sappho, and to adapt the lyric form to patriotic and philosophical themes, rather than to the expression of feelings of love and other personal emotions. The almost total loss of the early lyric poetry of Greece has left Horace as the main transmitter of this tradition to poets of later ages, over whom his influence has been profound ever since his own time. Horace was born on Dec. He had, however, high ambitions for Horace, who was apparently his only son, and took him to Rome, where he studied under the famous grammaticus Orbilius. Orbilius left Horace with the impression of numerous floggings and a deep distaste for Livius Andronicus and the early Latin poets. Horace later paid tribute to his father for this care and attention, attributing whatever good there might have been in his character to the effects of this tutelage. After his work with Orbilius, and presumably after advanced training under a rhetor, although this is never mentioned by Horace, he went to Athens for further study. At Athens, Horace studied Greek literature and philosophy and seems to have mingled on fairly easy terms with the other Roman students at what was then little more than a university town. Horace saw some action and was at the Battle of Philippi in 42 B. He says that he fled from the battle, leaving his shield behind: After the defeat at Philippi, Horace was a ruined man. His short military career was at an end; he was an officer of a defeated army and, technically at least, an enemy of the victorious Octavian later Augustus , Mark Antony , and Lepidus. His father was apparently dead, and the estate which had come to Horace was confiscated to provide allotments for the soldiers of the victorious army on their demobilization. He was soon pardoned in the general amnesty granted by Octavian and then managed to obtain a position as a clerk in the treasury, which kept him from starvation. Whether he had written verse before, we do not know, but he now turned to writing verses in the hope of attaining recognition and patronage, and it is to this period that the earliest Epodes and Satires, full of the scenes and acquaintances of a rather bohemian life, belong. Among the friends he made were the poets Varius and Virgil, who was then engaged in writing the Eclogues. Through them he secured, probably in 39 or 38 B. Horace was awkward and stammered, and Maecenas, as usual, kept his own counsel; Horace felt that he had failed in his efforts. Horace accompanied Maecenas, along with Virgil and Varius, on a diplomatic mission to Brundisium Brindisi , the discomforts and incidents of which are commemorated in one of the most famous satires of Book I. Sometime later, probably in 34 or 33 B. Thereafter Horace led a life of comfort and retirement in the company of his books and good friends, including many of the most prominent men in Roman political and literary life, and the major events of his life were the publication of his various books: In the last years of his life, probably after the composition of the fourth book of the Odes, he wrote his *Ars poetica*. Horace died on Nov. This was probably not long before the writing of the *Carmen saeculare*, since Horace seems to have felt that his literary activity was finished with the publication of Book I of the *Epistles*, perhaps because of fears for his health: This combination of terms is accurate in describing their nature. *Sermones* means "discourses" or "essays, " with the emphasis on the conversational nature of these works. *Satura*, on the other hand, originally meant a mixture of some sort, a mingling of diverse elements. It had no original sense of personal criticism or attack, nor does it in Horace; in his use of the term he is actually going back to an earlier form of *satura*, preceding his exemplar, Lucilius. In the *Satires* of Horace, the friend of and apologist for Augustus, the faults and vices attacked are attacked in the abstract; the persons mentioned are types, not recognizable persons; and the geniality and humor with which such characters as the boorish host who makes every conceivable blunder in giving a dinner party or the bore who persists in offering his services and forcing his attentions on Horace cannot be compared to the loathing with which Juvenal pours his scorn on his victims. Horace, in his *Satires*, is at his best and most typical in the anecdotal relation of his journey to Brundisium or in the satire in which his slave Davus takes advantage of the

license of the Saturnalia to treat Horace to a pointed and detailed account of his faults. It might be said that Horace is throughout more interested in self-revelation and exploration than in the exposure of public vices and faults. The Epodes or "lambos," as Horace called them, from the meter which predominates in the collection have had the least influence of any of his works. They seem to be mainly inspired by Archilochus; part of them are satirical, in either the modern or the usual Horatian sense, while others treat various themes—an invitation to dinner, the delights of the country, politics—and are more characteristic of the Odes. The official *Carmen saeculare* and Book IV, largely official and national, are generally of less value: In the last years of his life, however, he returned to the epistolary form to discuss his views on the nature of literature. The second book of the Epistles consists of only two letters: It is divided into three parts, discussing, respectively, poetry in general, the form of the poem, and the poet. Throughout, suitability of subject, of form and language to the subject, of thought and dialogue to the character is stressed, and the poet is advised to read widely in the best models, to be meticulous in his composition, and to submit his work to the best criticism which he can obtain. The poem as a whole, in fact, seems to the modern reader to suffer because it has been so often quoted and adapted, and its teachings so absorbed into the elements of criticism, that it must perforce seem hackneyed. Few works of literary criticism have ever had an influence approaching that of the *Ars poetica* or have contained such sound advice. Further Reading There have been several important books on Horace in English in recent years. Sensitive attention to the lyric poems is given by L. Wilkinson, *Horace and His Lyric Poetry*; 2d ed. A Critical Study. Two studies that deal with the Satires and Epistles are C. See also Jacques Perret, *Horace*; G. Among the older works are W. Sellar, *Roman Poets of the Augustan Age: Two Poets in Their Environment*, to be used with care; and J. Atkins, *Literary Criticism in Antiquity*, vol. Additional Sources Lyne, R. Yale University Press,

### 6: Quintus Horatius Flaccus - Wythepedia: The George Wythe Encyclopedia

*Quintus Horatius Flaccus Horace's odes uses agricultural metaphors to urge us to embrace the pleasures available in everyday life instead of relying on remote.*

By their practice, the great Roman poets Horace and Juvenal set indelibly the lineaments of the genre known as the formal verse satire and, in so doing, exerted pervasive, if often indirect, influence on all subsequent literary satire. He also owned a small property and could afford to take his son to Rome and ensure personally his getting the best available education in the school of a famous fellow Sabellian named Orbilius a believer, according to Horace, in corporal punishment. In about 46 bc Horace went to Athens, attending lectures at the Academy. Horace, however, proceeded to Rome, obtaining, either before or after a general amnesty of 39 bc, the minor but quite important post of one of the 36 clerks of the treasury *scribae quaestorii*. He now enrolled Horace in the circle of writers with whom he was friendly. During these years, Horace was working on Book I of the Satires, 10 poems written in hexameter verse and published in 35 bc. The Satires often exalt the new man, who is the creator of his own fortune and does not owe it to noble lineage. Horace develops his vision with principles taken from Hellenistic philosophy: The ideal of the just mean allows Horace, who is philosophically an Epicurean, to reconcile traditional morality with hedonism. Self-sufficiency is the basis for his aspiration for a quiet life, far from political passions and unrestrained ambition. In the 30s bc his 17 Epodes were also under way. Mockery here is almost fierce, the metre being that traditionally used for personal attacks and ridicule, though Horace attacks social abuses, not individuals. The tone reflects his anxious mood after Philippi. Horace used his commitment to the ideals of Alexandrian poetry to draw near to the experiences of Catullus and other *poetae novi* New Poets of the late republic. Their political verse, however, remained in the fields of invective and scandal, while Horace, in Epodes 7, 9, and 16, shows himself sensitive to the tone of political life at the time, the uncertainty of the future before the final encounter between Octavian and Mark Antony, and the weariness of the people of Italy in the face of continuing violence. In his erotic Epodes, Horace began assimilating themes of the Archaic lyric into the Hellenistic atmosphere, a process that would find more mature realization in the Odes. In the mids he received from Maecenas, as a gift or on lease, a comfortable house and farm in the Sabine hills identified with considerable probability as one near Licenza, 22 miles [35 kilometres] northeast of Rome, which gave him great pleasure throughout his life. After Octavian had defeated Antony and Cleopatra at Actium, off northwestern Greece 31 bc, Horace published his Epodes and a second book of eight Satires in 30â€”29 bc. In the first Satires Horace had limited himself to attacking relatively unimportant figures e. The second Satires is even less aggressive, insisting that satire is a defensive weapon to protect the poet from the attacks of the malicious. The autobiographical aspect becomes less important; instead, the interlocutor becomes the depository of a truth that is often quite different from that of other speakers. The poet delegates to others the job of critic. While the victor of Actium, styled Augustus in 27 bc, settled down, Horace turned, in the most active period of his poetical life, to the Odes, of which he published three books, comprising 88 short poems, in 23 bc. Horace, in the Odes, represented himself as heir to earlier Greek lyric poets but displayed a sensitive, economical mastery of words all his own. He sings of love, wine, nature almost romantically, of friends, of moderation; in short, his favourite topics. He creates an intermediate space between the real world and the world of his imagination, populated with fauns, nymphs, and other divinities. Some of the Odes are about Maecenas or Augustus: He denounces corrupt morals, praises the integrity of the people of Italy, and shows a ruler who carries on his shoulders the burden of power. At some stage Augustus offered Horace the post of his private secretary, but the poet declined on the plea of ill health. Notwithstanding, Augustus did not resent his refusal, and indeed their relationship became closer. The last ode of the first three books suggests that Horace did not propose to write any more such poems. The tepid reception of the Odes following their publication in 23 bc and his consciousness of growing age may have encouraged Horace to write his Epistles. Book I may have been published in 20 bc, and Book II probably appeared in 14 bc. These two books are very different in theme and content. They are literary letters, addressed to distant correspondents, and they are more reflective and

didactic than the earlier work. Book I returns to themes already developed in the Satires, while the others concentrate on literary topics. In these, Horace abandoned all satirical elements for a sensible, gently ironical stance, though the truisms praising moderation are never dull in his hands. The third book, the Epistles to the Pisos, was also known, at least subsequently, as the *Ars poetica*. The first epistle of Book II, addressed to Augustus, discusses the role of literature in contemporary Roman society and tells of changing taste. The second, addressed to the poet and orator Julius Florus, bids farewell to poetry, describes a day in the life of a Roman writer and discourses on the difficulty of attaining true wisdom. Horace in these works has become less joyful and less poetic. Poets are quarreling, and Rome is no longer an inspiration. It is time for him to abandon poetry for philosophy. The third book, now called *Ars poetica*, is conceived as a letter to members of the Piso family. It is not really a systematic history of literary criticism or an exposition of theoretical principles. It is rather a series of insights into writing poetry, choosing genres, and combining genius with craftsmanship. For Horace, writing well means uniting natural predisposition with long study and a solid knowledge of literary genres. This last named is dedicated to Augustus, from whom there survives a letter to Horace in which the Emperor complains of not having received such a dedication hitherto. By this time Horace was virtually in the position of poet laureate, and in 17 bc he composed the Secular Hymn *Carmen saeculare* for ancient ceremonies called the Secular Games, which Augustus had revived to provide a solemn, religious sanction for the regime and, in particular, for his moral reforms of the previous year. The hymn was written in a lyric metre, Horace having resumed his compositions in this form; he next completed a fourth book of 15 Odes, mainly of a more serious and political character than their predecessors. The latest of these poems belongs to 13 bc. One of his last requests to the Emperor was: During the latter part of his life, Horace had been accustomed to spend the spring and other short periods in Rome, where he appears to have possessed a house. He wintered sometimes by the southern sea and spent much of the summer and autumn at his Sabine farm or sometimes at Tibur Tivoli or Praeneste Palestrina, both a little east of Rome. He himself confirms his short stature and, describing himself at the age of about 44, states that he was gray before his time, fond of sunshine, and irritable but quickly appeased. Influences, personality, and impact To a modern reader, the greatest problem in Horace is posed by his continual echoes of Latin and, more especially, Greek forerunners. The echoes are never slavish or imitative and are very far from precluding originality. Two of the incidents, however, prove to have been lifted—and cleverly adapted—from a journey by the earlier Latin satirist Lucilius. Often, however, Horace provides echoes that cannot be identified since the works he was echoing have disappeared, though they were recognized by his readers. Very often he names as a model some Greek writer of the antique, preclassical, or Classical past 8th–5th centuries bc, whom he claims to have adapted to Latin—notably, Alcaeus, Archilochus, and Pindar. Modern critics have noticed that what unites Horace to Alcaeus is a particular kind of allusion: Horace begins his poem with a translation of lines from his model. The critical term is *motto*. Similarly, Horace has a subtly allusive relationship to Archilochus, which can be seen in the aggressively iambic character of the ending of some of the Epodes and the placing of Archilochean mottoes usually at the beginning in other Epodes. It seems that Horace admires Pindar for his sublime style and aspires to that ideal in his most serious poems. The man who emerges is kindly, tolerant, and mild but capable of strength; consistently humane, realistic, astringent, and detached, he is a gentle but persistent mocker of himself quite as much as of others. His self-portrait is also a confession of an attitude that descends from melancholy to depression. Some modern critics believe that he may have been clinically depressed. His attitude to love, on the whole, is flippant; without telling the reader a single thing about his own amorous life, he likes to picture himself in ridiculous situations within the framework of the appropriate literary tradition—and relating, it should be added, to women of Greek names and easy virtue, not Roman matrons or virgins. To his male friends, however—the men to whom his Odes are addressed—he is affectionate and loyal, and such friends were perhaps the principal mainstay of his life. The gods are often on his lips, but, in defiance of much contemporary feeling, he absolutely denied an afterlife. Some of his modern admirers see him as the poet of the lighter side of life; others see him as the poet of Rome and Augustus. Both are equally right, for this balance and diversity were the very essence of his poetical nature. But the second of these roles is, for modern readers, a harder and less palatable conception, since the idea of poetry serving the state is not

popular in the West—and still less serving an autocratic regime, which is what Horace does. Yet he does it with a firm, though tactful, assertion of his essential independence. And he refers openly to his own juvenile military service against the future Augustus, under Brutus at Philippi. He himself ran away, he characteristically says, and threw away his shield. But that, equally characteristically, turns out to be copied from a Greek poet—indeed from more than one. It is not autobiography; it is a traditional expression of the unsuitability of poets—and of himself—for war. The whole poem absolves Horace of any possible charge of failing, because of his current Augustan connections, to maintain loyalty to his republican friends. But, above all, he deeply admired him for ending a prolonged, nightmarish epoch of civil wars. So great was that achievement that Horace, at least, had no eye for any crudities the new imperial regime might possess. The Emperor was on more delicate ground when he sought, by social legislation, to purify personal morals and to protect and revive the Roman family. But here, too, Horace, in spite of his own erotic frivolity, was with him, perhaps because of the famous austerity of his Sabine stock. And so the Secular Hymn contains a specific allusion poetically not altogether successful to these reforms. But these Odes are by no means wholly political, for much other material, including abundant Greek and Roman mythology, is woven into their dense, compact, resplendent texture. This cryptic, riddling sonority is the work of a poet who saw himself as a solemn bard vates, a Roman reincarnation of Pindar of Thebes—because, a stately Greek lyricist. Thereafter, the medieval epoch had little use for the Odes, which did not appeal to its piety, although his Satires and Epistles were read because of their predominantly moralistic tones. The Odes came into their own again with the Renaissance and, along with the *Ars poetica*, exerted much influence on Western poetry through the 19th century. And still new versions, some of them admirable, continue to appear.

### 7: Horace | [www.enganchecubano.com](http://www.enganchecubano.com)

*Quintus Horatius Flaccus (8 December 65 BC - 27 November 8 BC), known in the English-speaking world as Horace, was the leading Roman lyric poet during the time of Augustus. The rhetorician Quintilian regarded his Odes as just about the only Latin lyrics worth reading: "He can be lofty sometimes.*

### 8: Category:Quintus Horatius Flaccus - Wikimedia Commons

*Horace was the major lyric Latin poet of the era of the Roman Emperor Augustus (Octavian). He is famed for his Odes as well as his caustic satires, and his book on writing, the *Ars Poetica*. His life and career were owed to Augustus, who was close to his patron, Maecenas. From this lofty, if tenuous.*

### 9: Horace - Crystalinks

*The Horace Anthology: The Odes, The Epodes, The Satires, The Epistles, The Art of Poetry (Illustrated) (Texts From Ancient Rome Book 8) Sep 30,*

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