

Chapter 1 : Horace - Wikipedia

Horace and the Dialectic of Freedom will engage and challenge classicists, students of Latin literature, and others interested in satire and in the history of poetry.

Educated in Rome and Athens, c. Borszak, , and D. Shackleton Bailey, ; translated by John Conington, 2 vols. The Essential Horace, translated by Burton Raffel. Horace in English, edited by D. Carne-Ross and Kenneth Haynes. Verse Ad Pyrrha Ode I. Arspoetica, edited and translated by A. Brink, ; as Ars poetica, translated by H. Fairclough [Loeb Edition], ; also translated by R. Epistles, edited by A. Shipham, ; edited and translated by Howard H. Erskine-Hill, ; translated by Philip Francis, ; also translated by H. Fairclough [Loeb Edition], ; R. Trevelyan, ; Smith P. Dilke, ; Book II translated by C. Brink, ; commentary by E. Morris, ; Book I, edited by Roland Mayer, Epodes, edited by Henry Darnley Naylor. Garrison, ; translated by Joseph P. Clancy, ; translated by John Penman, ; W. Shepherd, ; translated with introduction by David Mulroy, ; edited by David Mankin, Odes, edited by F. Leishman, in Translating Horace, ; Joseph P. Shepherd, ; commentaries by P. Laing, 2nd edition, ; as Horace Odes II: Satires, edited by A. Erskine-Hill, ; translated by H. Fairclough [Loeb Edition], ; also translated by Smith P. Bovie, ; Niall Rudd, , revised edition, ; commentaries by E. Morris, ; as Satires I, translated by P. Studies in Horace by A. Verrall, ; Horace and the Elegiac Poets by W. Sellar, ; Horace and His Age by J. Wilkinson, , revised edition, ; Horace by E. Collinge, ; The Odes of Horace: Brink, ; Horace by J. West, ; The Epodes of Horace by R. McGann, ; Horace by Kenneth J. Costa, ; Horace and Callimachean Aesthetics by J. Harrison, ; Profile of Horace by D. Shackleton Bailey, ; The Golden Plectrum: Kilpatrick; Artifices of Eternity: A Bimillenary Celebration, edited by S. Harrison, ; Philodemus and Poetry: Behind the Public Poetry by R. Poetics and Politics by V. Image, Identity, and Audience by Randall L. The first type is his hexameter poetry. Lucilius had been famous for his invective and biting wit; but though Horace subjects certain individuals to intermittent mockery throughout his collection, and though the first three satires deal with such moral questions as discontent and adultery, the book as a whole is hardly satirical at all in our sense of the word. Several representative features are combined brilliantly in satire 9, in which Horace describes how, on a walk through Rome, he was pursued by a stranger claiming to be a poet and hoping for an introduction to Maecenas. Since both protagonists are poets, the satire resembles the traditional form of the literary agon contest ; yet the pest unwittingly presents his own work in terms which, as the reader well knows, Horace and Maecenas can only regard with contempt. Further wit is displayed by means of epic motifs and military imagery, which are used throughout to suggest that the combatants are a pair of Homeric heroes; yet this language is entirely belied by the appalling behaviour of the pest, by whom Horace is nevertheless characteristically worsted until the very last moment, when he is rescued by the surprise intervention of a third party. The rescue itself is expressed in language which is again borrowed from Lucilius. The whole poem exhibits a confident combination of humour and humanity, and in the dialogue form the resources of metre and language are exploited to the full. A second book of Satires, containing eight poems, followed in 30 bc, and ten years later, 20 more hexameter poems which are known as Epistles 1. Finally, there are three very long letters, the first two of which are collectively known as Epistles 2: Although the Satires and Epistles are conventionally distinguished by their titles, and though the latter display some epistolographical features which are naturally absent from the former, there is little otherwise to distinguish the two sets of poems. Since the verse letter had no significant analogue in Greek, and satire no analogue at all, Horace in these works produced a body of poetry which for its principal inspiration owes virtually nothing to the world of Greece. In this his poetry differs fundamentally both from that of other Roman poets, almost all of whom wrote in rivalry of Greek genres, and from the rest of the poetry which he wrote himself. At the same time as he was engaged with Satires 1, Horace was also writing iambic poetry in the manner of the early Greek iambist Archilochus. These 88 poems, all written in lyric metres, cover an enormous variety of subject matter: Soracte , and 37 Cleopatra ; in Book II: Characteristic in many ways is II. Whereas his friend was sucked away by the tides of war, Horace had a fortunate escape. Ever conscious of the imminence of death, Horace presents his escape in epic terms; but there is no hint of self-congratulation, for he has already described his

own part in the battle ignominiously, symbolized by his abandoned shield. This last is a motif found in several archaic Greek poets, including Alcaeus; Horace thus aligns his experience with theirs and underscores his poetic relationship with them. Official recognition of that success came when he was commissioned by the emperor to write the *Carmen saeculare* [Secular Hymn] for the important Secular Games of 17 bc. The emperor also requested poems celebrating the military exploits of his stepsons; these poems duly appear 4, 14 in Book IV of the Odes, which came out separately around 13 BC. In metre and form the Odes could hardly be more different from the Satires and Epistles; yet all are recognizably written by the same poet, all have certain features in common, and all evince a concern for the same subjects. Horace similarly tantalizes us in his manner of expression. Common features of his hexameter and lyric works are the wit and subtlety of their argumentation; yet his unrivalled facility with words means that apparently key sentences can look both forwards and backwards in such a way that his effortless transitions provide constant delight to the reader who, after much labour, thinks he has worked them out. He can profess to prefer light poetry to grand and at the same time produce the noblest of political poems.

Chapter 2 : Horace and the Dialectic of Freedom: Readings in "Epistles" 1 by Walter Ralph Johnson

Horace and the Dialectic of Freedom Book Description: Informal in tone and seemingly effortless in movement, Horace's Epistles have haunted and delighted readers for two millennia.

Bryn Mawr Classical Review Johnson, Horace and the Dialectic of Freedom: Readings in Epistles 1. Cornell Studies in Classical Philology vol. Cornell University Press, Reviewed by Daniel M. Hooley, University of Missouri. Among conspicuous evidences of that effort are two new collections of explicitly celebratory essays, Horace It is not my job to review the first two of these volumes, but I mention them here because all the books have in common at least one, perhaps surprising, element. All explicitly, in one fashion or another, raise the prospect of radical uncertainty about who or what this long-surviving "Horace" is. Which, in one sense, is natural enough. Critical regard cast back over centuries of varied reception and recreation will take note of differences, the pitches and drifts of fortune, and of course the shifting generic identities Horace of the Ars, of the Odes, of the Satires, With the result that we may not know quite what we are looking at anymore, or even how to look, to bring these still supremely wrought words into ourselves and our world. So it is a big job, not a facile retrospective and reassuring glance over the shoulder at the friendly, fat and beery poet, perched at his desk writing familiar things as we at ours dash off another not-quite-transforming reconsideration of this or that aspect of his legacy. One way to begin to take that big job seriously, as Johnson has done here, is to look hard at the places in Horace we thought most comfortable, least politically problematized, most technically assured and ethically mature -- at the Epistles, in short. To reconstrue such settled matter with significant new insight is perhaps harder than addressing the more volatile and challenging Epodes, say, or the persistently intriguing Odes, but is every bit as crucial to the larger project of identifying the elemental features of the shape or persona he takes on as the poet enters his third millenium. Johnson has, in any case, made Epistles 1 the subject of searching, reconsidering regard in what must have been some stimulating and amusing Townsend Lectures at Cornell, talks now presented to the wider world in this volume. The theme he takes for this extended meditation -- and there is hardly a better word for the often digressive and meandering narrative, reminding one just a little of Burton with a wider cultural range that constitutes this book -- is not new. Which means that it is very good at doing certain things, and less good at doing others. It will be best to account for the latter first. Readers should not turn to this book for an introduction to the themes and general characteristics of the Epistles, matter in any case available elsewhere -- in Perret, Reckford, Armstrong, Shackleton Bailey for all the flak he gets from Johnson here , Preaux, Macleod, McGann, Mayer, Kilpatrick and others. Nor should one look here for a poem by poem explication of the book of Epistles; there are brilliant pieces of analysis in this study, but nothing along these lines that is systematic or exhaustive. In fact a number of the epistles -- 1. Nor, again, will one find here a convenient register or index of critical opinion. Nor, and this most especially, will there be found here a careful and cautious weighing of the literary and historical evidence in the service of sane, reliable, close-to-right judgements about these letters. Repeatedly, the text that would have been painstakingly sifted through under the dispensation of the New Criticism or its sundry related descendants becomes the pre-text for extravagant and speculative consideration of very large ideas the mannerisms of this prose are small-talky, but its matter is big talk, indeed: Nor, finally, will one find here a critic who keeps his horizons straight. Yeats, Virginia Woolf, Mae West and much else all play their part in these readings. Johnson says things here for which there is sometimes little evidentiary warrant. There are answers, however, to these objections. Explicit ones, like the epistemological caveat announced at the beginning p. The interpretive audacity of this study is up-front; the limits of its "usefulness" are as clear as the compelling illuminations made possible by its critical liberties. How well does it do, then, what it sets out to? To such a question there can be no categorical answer, except that the poems seem to yield up a density of suggestion that is in my experience of them unprecedented. Certainly this is true of his description pp. I have not seen, either, a more convincing defence of that pragmatic speech of Aristippus in 1. Or, to take a poem no one thinks shallow, a more insightful setting out passim of the reasons behind the "fury" of 1. Finally, I have not read a more revealing consideration again, throughout the volume of the remarkable and multiple tensions

that color the other letters to Maecenas, 1. But the virtues of this book are larger than the sum of fine individual readings and perceptions. It is perhaps best seen as an exercise in how to read Horace, in a day when the "old" Horace, read in old ways, was wearing thin. Through all of which, as part of an evolving psychic portrait, we come across Horace as Taoist, accepting and part of "the 10, things in their constant permutations" p. Or as Montaigne who discovers the self in myriad representations of self, "fixing" it in the very unfixeness of language p. It is to say rather that Horace can and should be brought into relation with all these things, that that relationship is part of the sense he makes. Yet novelty is not everything, and the most crucial, as I see it, of the personae that Johnson discovers is not entirely unfamiliar. In a breathless, restorative description of the powers and values of the much maligned sophist, we discover the figure that comes to stand for what Horace does with language: This is a distant relative of our old friend the wordsmith but is a good deal more vigorously of the world, less certain about "it all," a better asker of questions, and is still at the awfully difficult business of making poems that matter, with a conviction and heart many of us will not have seen before. This is a fresh and compelling book, whose argument never lapses into predictability and whose restless prose has about it a concentrated energy and atmosphere of liberating experiment that makes it not a far cry from, or unworthy response to, its subject.

Chapter 3 : Chapter Eighteen: Maxine Greene, The Dialectic of Freedom () : Popular Educational Classics

Informal in tone and seemingly effortless in movement, Horace's Epistles have haunted and delighted readers for two millennia. W. R. Johnson offers an extraordinarily suggestive new interpretation of Book 1 of the Epistles, an interpretation not only of the poems but of the poet they reveal Johnson.

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.

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A colleague once expressed shock that I was reading Horace's Epistles. They are, she said, the most boring works in all of Latin literature. It seems likely that this was not an idiosyncratic pronouncement: the Epistles are rarely the subjects of critical work and even less frequently taught.

Chapter 5 : HORACE (LITERATURE)

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Chapter 6 : the dialectic of freedom | Download eBook pdf, epub, tuebl, mobi

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Chapter 7 : W. Ralph Johnson | Department of Classics

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Chapter 8 : W.R. Johnson | Department of Comparative Literature

Horace's use of animal fables, poetic theory, and shared language highlights his belief that to live correctly is tantamount to writing correctly, and that the Epistles offer a suitable generic.

Chapter 9 : Bryn Mawr Classical Review

Description: Dialectic: The Pulse of Freedom is now widely regarded as a classic of contemporary philosophy. This book, first published in , sets itself three main aims: the development of a general theory of dialectic, of which Hegelian

dialectic can be seen to be a special case; the dialectical enrichment and deepening of critical realism, viz. into the system of dialectical critical realism; and the outline of the elements of a totalizing critique of Western philosophy.