

Chapter 1 : "Obscene abuse of a randy old hag": Horace's Epode 8 - waggish

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

To fling her into chains, a beast Of ominous wonder. Cleopatra was still considered a threat, but not as much as before. Her fleet being destroyed by the Romans with hardly any vessels escaped undamaged by the flames. Cleopatra is sobering up from the wine, her mind is clearer and the madness is going away. She is realizing that she might not be able to win the battle and she flees with Antony back to Alexandria. They now realize that Octavian is defeating their army and is going to hunt them down. Horace presents the metaphor of the hunter and the hunted. The swift hawk is a metaphor for Octavian; he is represented as a predator and a cruel animal. It is a symbol of strength. The metaphor of the downy dove, considered as a symbol of cowardliness, represents Cleopatra. She is the prey. The last two lines of this section explain the capture of Cleopatra in Alexandria by Octavian. But she had loftier thought, To find out death: Once death was fixed, the fiercer grew her mind: Indeed, she scorned his cruel galleys, and men, Who would have had her walked uncrowned, No spiritless woman, in triumph pride. Nothing could stop her from committing suicide. She did not try to escape her faith; instead she embraced it. Horace sees her as a courageous woman because she did not lose her pride. As she watched and thought that her only escape was death, she grabbed the Egyptian asps, which her servants had brought, letting the poison run through her veins. It is not sure if in fact she died this way. As she was dying, anger and disgust grew in her mind thinking of the men who would have her walk in chains in Rome. Cleopatra kept her pride by killing herself and not letting herself be humiliated in giving the glory to Octavian. There are many different translations of the original Ode in Latin from Horace. In the three translations that I have found, I believe that the best one is the one of Cedric Whitman. The second translation by Casper John Kraemer is easier to understand since the vocabulary is not as sophisticated. The last translation is by Burton Raffel whose use of vocabulary is wide, but simple. He is more blunt with his choice of words. In conclusion, there are three elements one has to look at if they want to understand the poem in depth. First, one must understand the historical events behind the poem. The love affairs of Cleopatra with two Romans are of great importance to understand the negative attitude that they have towards her. Second, one must analyze the sections of the poem separately. In doing so, it is easy to see that the author towards the end of the poem changes his mind about Cleopatra, from an attitude of disgust and fear to an attitude of respect and finding her courageous. The last element is to compare different translations to understand the poem from different perspectives. Some are easier to understand and rhyme which makes it easier for someone who enjoys poetry, but does not have an extensive vocabulary to understand. Other sources contain a wider range of vocabulary and are truer to the original source, which makes it interesting for the one who is apt in this area.

Chapter 2 : Horace - Horace Poems - Poem Hunter

"Caelum non animum mutant qui trans mare currunt. (They change their sky, not their soul, who rush across the sea." Horace, *The Odes of Horace*.

The Classical World, Vol. Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org>. Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission. JSTOR is a not-for-profit organization founded in 1965 to build trusted digital archives for scholarship. We work with the scholarly community to preserve their work and the materials they rely upon, and to build a common research platform that promotes the discovery and use of these resources. The meaning of the names emerges both on the syntagmatic and on the paradigmatic level, i. Postumus Eheu fugaces, Postume, Postume, labunturanni nec pietas moram rugis et instanti senectae adferet indomitaeque morti. There is, then, a correspondence between the thematic components of the Horatian Ode and the meanings of Postumus/postumus. Significant in this respect is the fact that senectae and morti are placed at the end of lines 3 and 4 so as to evoke the etymology of Postume occurring at the end of line. Odes Book I Oxford Generally speaking, it sums up the themes of old age and death. If understood in the sense of "last" or "final" of the epithet postumus, then the name alludes to the proximity of death and conveys the notion of urgency and of the inevitability of death. Hippolytus, Lyaeus, and the Lethaea. These words form the metaphorical language of "release from a restricted condition" which generates the interrelated Horatian themes of release from it. Kajanto, *The Latin Cognomina* repr. Leumann, review of A. Hofmann, *Lateinisches etymologisches Wörterbuch* Heidelberg in *Gnomon* 9, esp. Keller, *Lateinische Volksetymologie und Verwandtes* Leipzig Books IV Groningen on 4. Hippolytus infernis neque enim tenebris Diana pudicum liberat Hippolytum, nec Lethaea ualet Theseus abrumpere caro uincola Pirithoo. Horsfall has suggested that the phrase liberat Hippolytum involves a word-play, but he has not pursued the issue. Putnam the "frozen bondage" of Hippolytus and Pirithous "serves as an antonym for the energetic, varied motion that seasonal nature vouchsafes to man as an emblem of recurrence. The Odes London 4 ad loc. For the allusion to genus cf. On the conclusion of this Ode see in general H. Syndikus, *Die Lyrik des Horaz*: Horsfall considers it as an obvious case of word-play and mentions it without any discussion. Thus soluo, a cognate of Xvz and synonym of libero cf. Soluitur acris hiems grata uice ueris et Fauoni Odes 1. In the second stanza of the Soracte Ode 1. Dissolue contrasts with the imagery of motionlessness in the first stanza, i. As for the wine, it is the remedy Horace commonly recommends against the anxiety for the inexorable flight of time and the approach of death. Wine emerges as the highest enjoyment of the pleasures of life not only because it promotes forgetfulness but also because it is a liquid, motion being a vital element of its quality. The Postumus Ode 2. Teucer Salaminapatremque cum fugeret, tamen uia Lyaeo temporapopulea fertur uinxisse corona Odes 1. I tu uina Torquato moue consule pressa meo. The name was in antiquity thought to mean "the loosener," most commonly from care. Finally Liber, another name for Dionysus, was etymologized from libero, liber, libere or libertas variously understood, sometimes with reference to the banishment of cares or the liberating effect of wine. Passage a from Odes 1. Munatius Plancus introduces a mythical exemplum in which Teucer during his voyage of exile addresses words of consolation to his companions urging them to banish care with wine. Lyaeo 21 is strategically placed between uia "wine-steeped" and uinxisse "bind": II 6; the latter is the opposite of Xvetv in the sense "unbind," "release. In the previous fifth stanza Plancus is advised to "put an end to the sorrows and troubles of life with mellow wine;" 16 The etymology appears as early as Pindar, according to Plut. Odes Book I Oxford ad loc. The agnomen of the addressee, M. Valerius Messalla Corvinus, is conspicuously appropriate for the occasion: The second section of the Ode deals with a general praise of the properties of wine, stanzas 5-8; it is bracketed by references to Lyaeo "wine" in the third stanza and Liber, Venus, and the undressing nodum soluere of the Gratiae in the 6th stanza. In the concluding lines of Epode 9 quoted in c above, the tension between sea-water and wine is more pronounced than in Odes 1. Wine Lyaeo does not only "relax" soluere, XU1tv anxious fear; it also "checks" coerceat, an opposite of XUetv the fluentem nauseam. Nausea, whatever its precise sense in this context, properly means

"sea-sickness" Ionic Greek *vaouiti* and thus picks up the earlier sea and ship imagery. Thus inertia and oblivionem form a pair of two complementary concepts which at Odes 4. Pluto a pallidamorsaequopulsatpedepauperumtabernas regumqueturris. A home in which "there is not much to spare" is the opposite of a wealthy home-in the sense that the inhabitants of Hades "lead the opposite of a full life"and picks up the pauperum tabernas mentioned at line 13 of the same Ode as opposed to the regum turris. Thus, considering also the etymology of Pluto from *xkooiutoq* "wealth" , the phrase *domus exilis Plutonia* is made up of a conspicuous oxymoron: The parallelism between the two stanzas goes even further, since both *regumque turris* and *Plutonia*, which convey the meaning "rich," are followed respectively by the terms *beate* and *regna uini* which belong at least in part to the same semantic field. For his relation to Plutus, the son of Demeter and Iasion, see M. Theogony Oxford on In the third stanza Horace picks up once more his favorite theme that "death awaits rich and poor alike. Horace appropriately applies to a landowner the conventional periphrasis for all mortals,²⁷ and he also adapts this periphrasis to the etymology of Pluto: *The Acroceraunia in Horace and Vergil quemmortis timuit gradum qui siccis oculis monstranantia, qui uidit mare turbidumet infamis scopulos Acroceraunia?* The discussion of the place name *Acroceraunia* involves two further aspects of the theme of death the former identifiable with the latter: At line 20 Horace mentions the "ill-famed cliffs of *Acroceraunia*. In the next stanza, however, fearlessness and boldness are viewed as *impietas* and violation of the divine will: Two passages from Statius Silu. In lines the boldness of the inventor of navigation is compared with the attempt of the rebel sons of Aloeus, Otus and Ephialtes, to storm heaven by piling Pelion on Ossa and Ossa on Olympus. The passage is a well-known imitation of Theocritus 7. Bartelink, *Etymologiseren bij Vergilius* Amsterdam 46; Maltby above, n. The meaning of each name, consisting of one or more semantic components, relates to the thematic field of the respective Ode or series of Odes. Thus each name functions as an embryonic narrative or descriptive statement. In section I we attempted to show that the name *Postumus* in Odes 2. In section II we discussed a cluster of names *Hippolytus*, Odes 4. Finally, in section IV we suggested that in Odes 1. *Cosmos and Imperium* Oxford ; at Aen.

Chapter 3 : Full text of "Horace, The Odes And Epodes"

Horace: Horace, 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.

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.

Free kindle book and epub digitized and proofread by Project Gutenberg.

David Auerbach on literature, tech, film, etc. The most notorious are the eighth and the twelfth, which are both obscene, misogynistic brushoffs to an older female lover. In the twelfth, she at least gets in a bit of a riposte at the end. I suppose I am excited by your bosom with its withered breasts like the udders of a mare, your flabby belly, and your scrawny thighs perched on top of your swollen ankles! Be as rich as you like. May the masks of triumphal ancestors escort your cortege! Let no wife be weighed down with fatter pearls as she walks proudly by! What of the fact that slim Stoic volumes nestle on your cushions of Chinese silk? To call it forth from my proud crotch you must go to work with your mouth. Horace seems to be trying to outdo Catullus, but some of it reads like it comes out of a Shakespeare Dark Lady sonnet. Translators, too, historically excluded the problem poems 8 and 12, but also the far less obscene but explicitly gay Also available on the web here. When your teeth are black, and old age withers your brow with wrinkles: May you be happy: What follows, because the Stoic treatises sometimes love to be on silken pillows? Are unlearned constitutions the less robust? Or are their limbs less stout? But for you to raise an appetite, in a stomach that is nice, it is necessary that you exert every art of language. Philip Francis and Bulwer Lytton also omit the problem poems from their translations. In his Latin edition, C. He did not translate 8 or 12 for his Loeb Library edition either, which relegates the Latin versions to an appendix after the other epodes. Neither seems to pull any punches, though Shepherd goes more over the top with flowery language and a Beat-esque poser: What rouses me is your putrid bosom, your breasts like the teats of a mare, the flaccid belly and skinny thighs that top your grossly swollen shanks. May no wife perustrate laden with fatter, rounder pearls than yours. What though Stoic pamphlets like to lie between silken pillows? Illiterate sinews stiffen, and hamptons droop, no less for that. Though if you hope to rouse up mine, your mouth is faced with no mean task. Shepherd also uses a wince-inducing racial epithet in Epode 12, which I will leave to others to comment on. The American Clancy, in contrast to the British Shepherd, avoids any mention of race at all. More recent translations follow the same line but make the language a bit plainer. May you be blessed with wealth! May effigies of triumphators march you to the grave, and may no other wife go on parade weighed down with fatter pearls! But why do Stoic tracts so love to lie on your silk cushions? If that is what you want from my fastidious groin, your mouth has got some work to do. Henderson is noted for a punning deconstructionist critical style for which he has been taken to task , and he has written a couple essays on Epode 8 , though he is clearly wrong to say a that all pre translations were Bowdlerized and b that prior to that the two poems were excluded from virtually all Latin editions with commentary. I suspect that the blase, imperious ridicule of Rudd and West is closer to the original.

Chapter 5 : Horace - Poet | Academy of American Poets

The Epodes belong to the iambic genre of 'blame poetry', as practised by Archilochus, and it seems that Horace wrote them like his literary hero in order to shame his fellow citizens into a proper sense of their social responsibilities.

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 procax 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. Samuel Johnson favored the versions of Philip Francis. Others favor unrhymed translations. In James Michie published a translation of the Odesâ€”many of them fully rhymedâ€”including a dozen of the poems in the original Sapphic and Alcaic metres. More recent verse translations of the Odes include those by David West free verse , and Colin Sydenham rhymed.

Chapter 6 : Horace (Classical and Medieval Literature Criticism) - Essay - calendrierdelascience.com

Get this from a library! Horace's odes and epodes. [Horace.; David D Mulroy] -- In his new book David Mulroy presents a translation of the Odes and Epodes of Horace, who was one of the Augustan regime's best known and most talented poets.

Full name Quintus Horatius Flaccus Roman satirist, lyric poet, literary critic, and essayist. Most well known for his Odes, Epistles, Epodes, and Satires, Horace is thought to be one of the most accomplished lyric poets to have written in Latin. His poetry is important because it provides a glimpse of peacetime in the Roman empire after years of civil war. Thanks to a father who recognized his talent early, Horace was educated in Rome, studying under Orbilius a grammarian, and later in Athens where he encountered the Greek poets who profoundly influenced his work. Although the move to Rome garnered him a position in the Roman treasury, this was more importantly the time during which he began to write poetry. The poetry written during this period impressed Virgil and other Roman poets, who eventually introduced Horace to Maecenas, with whom he formed a lasting friendship. Between 35 and 30 b. The area is often mentioned in his poetry and he remained there and in Rome until his death in November 8 b. The Odes and Epodes are most indebted to the Greek poets, especially those of the sixth and seventh centuries and those of the Hellenistic period, including Archilochus, Hipponax, Alcaeus, and Pindar. Epistles Book I includes twenty poems and gives the reader a window on Horace the man. One sees the change—a more melancholy mood—that took hold of the poet after the Satires. He is more concerned with finding answers to personal spiritual and moral questions and the ethos is decidedly philosophical. Structured as a conversational collection of thoughts on a number of literary matters, it became a significant influence on a diverse group of authors including Ben Johnson, Dante, St. Augustine, and Alexander Pope. During his lifetime his work was honored and studied at academies, followed by a period of critical neglect and a rebirth of interest during the Renaissance and continuing through the nineteenth century. Current interest unfortunately lies primarily in the academic and scholarly communities, a result of the decrease in Latin courses offered in recent times. Thayer and Showerman discuss Horace the man—the information we can glean from his writings, his skill at interpreting and reporting the historical events of his life, his commonsense philosophy, and his skill as an observer. He is unlike all others. The author traces translations of these works into other languages and provides evidence of sixteenth- and seventeenth-century discussions of these principles and their significant influence on writers of these times. This is neither here nor there. What is important is that the Romans were familiar with the notion of sacrificing animals into fountains. Williams, Santirocco, and Pucci also provide insight on the Odes. Williams offers ideas as to the Greek poets who may have influenced Horace and discusses the hymn and symposium poem forms and the themes of this collection.

Chapter 7 : Horace's Epodes - Philippa Bather; Claire Stocks - Oxford University Press

His first book of Satires appeared in 35 BC, the Epodes c BC, the second book of Satires in 29 BC, three books of Odes c BC, and the first book of Epistles c BC The fourth book of Odes, the second book of Epistles, a hymn (the Carmen Saeculare), and the Ars Poetica, or Epistle to the Pisos, appeared c BC Horace was an unrivaled.

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 procax 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.

Chapter 8 : Horace | Roman poet | calendrierdelascience.com

In 29 B.C. he published the Epodes, in 23 B.C. the first three books of Odes, and in 20 B.C. his first book of Epistles. Augustus asked Horace in 17 B.C. to write a ceremonial poem celebrating his reign to be read at the Saecular Games.

Full name Quintus Horatius Flaccus. Considered one of the great Latin lyric poets, Horace is renowned for his Odes. The Odes are unrivaled in their adaptation of Greek meter for Latin verse and are noteworthy for appearing to be autobiographical and ironically self-effacing. With the designation of the Horatian ode and the Horatian satire genres, his name has also become an adjective. Biographical Information Horace was born in 65 b.c. His father earned enough money to send his son to Rome to be educated by Orbilius, a recognized grammarian. Under his strict teacher, Horace studied Greek and read the works of Livius Andronicus, Homer, and other poets. Horace credited his father with teaching him much about human nature and the absurdities of the world. Leaving Rome, Horace studied with various noblemen at the Academy in Athens. He began writing poems and these led his friends Virgil and Varius to introduce him in about 38 b.c. Horace took pains to avoid a typical sycophantic relationship with his patron and he and Maecenas formed a strong friendship based on mutual respect. It is to Maecenas that Horace dedicates his first two books of the Satires and his Epodes. Horace was able to return to the country, to a modest Sabine farm possibly a gift—a life he loved and used as a backdrop to many of his poems. Horace outlived Maecenas by only a few months and is buried beside him. Historical references and allusions sometimes indicate a likely date, but often not a definitive one. Analysis of his meter in terms of line length and syllable count also yields clues, but it is unlikely that critics will ever completely agree on absolute dates. There are fixed limits beyond which and short of which right cannot find resting-place. The fifteen odes which form the fourth volume were published around 13 b.c. Two volumes of Epistles date from about 20 b.c. In hexameter verse Horace adopts what seems to be a casual, conversational tone to express his concerns regarding a moral life. The dating of his most famous epistle, the *Ars Poetica*, is problematic, ranging from 19 b.c. It contains numerous maxims intended to guide poets, for example: For centuries no one improved on his efforts in using Greek meter in Latin. With the demise of Latin courses in modern times, public appreciation of his work has declined and his poetry is now chiefly the province of scholars. Horace, with typical self-mockery, acknowledged that he was not the most original or most inspired of poets; while recognizing this, critics find much to praise in him, particularly his ability to come across as a friend to his readers, his lack of bitterness, and his mastery of stanzaic meter. Moses Stephen Slaughter writes:

Chapter 9 : Horace (Poetry Criticism) - Essay - calendrierdelascience.com

SOURCE: An introduction to The Odes and Epodes of Horace, Ginn & Company, Publishers, , pp. ix-lxxxvii. [In the following excerpt, Smith discusses Horace's life "including his education, time.

Book 1[edit] Book 1 consists of 38 poems. To win the title of a lyric poet is all that Horace desires. He imagines that the disaster is caused by the wrath of Ilia the wife of Tiber , the civil wars, and the assassination of Julius Caesar. Augustus, as Mercury in human shape, is invoked to save the empire. Horace urges his friend Sestius " vitæ summa brevis spem nos vetat incohare longam The brief sum of life forbids us cling to far-off hope. Vipsanius Agrippa, the distinguished Roman Commander. The snow is deep and the frost is keen " Pile high the hearth and bring out old wine " Leave all else to the gods. It is vain to inquire into the future " Let us enjoy the present, for this is all we can command. It closes with the famous line: He exhorts it to beware of fresh perils and keep safely in harbor. He describes the sad effects of unbridled anger, and urges her to restrain hers. Si quid vacui sub umbra He implores her to preserve Augustus in his distant expeditions, and to save the state from ruinous civil wars. The tone of triumph over the fallen queen is tempered by a tribute of admiration to her lofty pride and resolute courage. Book 2[edit] Book 2 consists of 20 poems. A lament for the carnage caused by the conflicts of the Romans with their fellow-citizens. The love of gain grows by self-indulgence. The moderate man is the genuine king. Let us enjoy our life while we may, for death will soon strip us all alike of our possessions. The poet prays that Tibur may be the resting-place of his old age; or, if that may not be, he will choose the country which lies around Tarentum. Valgius Rufus on the death of his son Mystes. Since all troubles have their natural end, do not mourn overmuch. Rather let us celebrate the latest victories of Augustus. The moderate life is the perfect life. This same event is also alluded to in Odes, II. After expressing his indignation against the person who planted the tree, he passes to a general reflection on the uncertainty of life and the realms of dark Proserpine. Nothing can stay the advance of decay and death, the common doom of all on earth. Men pile up wealth, only for another to waste it. Contentment, not wealth, makes genuine happiness. Book 3 consists of 30 poems. The worthlessness of riches and rank. The praise of contentment. Care cannot be banished by change of scene. They also do so to Augustus, and prompt him to clemency and kindness. The evils of violence and arrogance, on the other hand, are exemplified by the Titans and Giants, and others. The disgraceful actions of the troops of Crassus who married Parthians after being taken prisoner are contrasted by the noble example of Regulus who was released from Carthage to negotiate a peace, but dissuaded the Senate, and then returned to Carthage to be tortured to death. The ode concludes with the tale of the daughters of Danaus, and their doom in the underworld. Only thoughts of handsome Hebrus take her mind off her troubles. True contentment is to be satisfied with little, as Horace is with his Sabine farm. Valerius Messala Corvinus, sings of the manifold virtues of wine. A simple life like that of the Scythians is the healthiest and best. Stringent laws are needed to curb the present luxury and licentiousness. But he begs of Venus, as a last request, that his slighted love may not go unavenged. He bids her to beware, lest the mild aspect of the deceitful skies lead her astray " for it was through lack of caution that Europa was carried away across the sea. He bids him to remember that we must live wisely and well in the present, as the future is uncertain. Exegi monumentum aere perennius I have raised a monument more permanent than bronze. Book 4[edit] Horace published a fourth book of Odes in 13 BC consisting of 15 poems. Horace acknowledged the gap in time with the first words of the opening poem of the collection: He bids her to turn to a more youthful and worthy subject, his friend Paulus Maximus. Horace declines, alleging lack of talent, and requests Iulus to compose the poem himself. This ode praises Drusus , the younger son of the Empress Livia, on his victory over the Raeti and Vindelici. Drusus is compared to a young eagle and lion. His stepfather Augustus is also praised as having trained him to greatness. This ode is an invocation to Apollo, begging help and inspiration for this important task. Though the earth renews itself, and the waning moon waxes afresh, yet death is the ending of human life. Let us then make the best of our days while they last. Marcius Censorinus and probably sent as a Saturnalian gift. Horace would give bronze vases, or tripods, or gems of Grecian art, but he does not have these. What he has to give instead is the immortality of a poem. The

breezes and birds have returned” An invitation to a feast of Spring” The poet agrees to supply the wine, if Virgil will bring a box of perfumes. Horace honors the courage and exploits of Tiberius , the elder son of the empress Livia, on his victories over the tribes of the Raetian Alps. He then praises Augustus, whom he extols as the glory of the war, the defense of Roman and Italy, and as the undisputed ruler of the world.