

Horace Satires Book I Cambridge Greek And Latin Classics

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The Satires, Epistles, and Art of Poetry

of Horace

The ancient Greek philosopher Epicurus (341-270 BCE), though often despised for his materialism, hedonism, and denial of the immortality of the soul during many periods of history, has at the same time been a source of inspiration to figures as diverse as Vergil, Hobbes, Thomas Jefferson, and Bentham. This volume offers authoritative discussions of all aspects of Epicurus's philosophy and then traces out some of its most important subsequent influences throughout the Western intellectual tradition. Such a detailed and comprehensive study of Epicureanism is especially timely given the tremendous current revival of interest in Epicurus and his rivals, the Stoics. The thirty-one contributions in this volume offer an unmatched resource for all those wishing to deepen their knowledge of Epicurus' powerful arguments about happiness, death, and the nature of the material world and our place in it. At the same time, his arguments are carefully placed in the context of ancient and subsequent disputes, thus offering readers the opportunity of measuring Epicurean arguments against a wide range of opponents--from Platonists, Aristotelians and Stoics, to Hegel and Nietzsche, and finally on to such important contemporary philosophers as Thomas Nagel and Bernard Williams. The volume offers separate and detailed discussions of two fascinating and ongoing sources of Epicurean arguments, the Herculaneum papyri and the inscription of Diogenes of Oenoanda. Our understanding of Epicureanism is continually being enriched by these new sources of evidence and

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the contributors to this volume have been able to make use of them in presenting the most current understanding of Epicurus's own views. By the same token, the second half of the volume is devoted to the extraordinary influence of Epicurean doctrines, often either neglected or misunderstood, in literature, political thinking, scientific innovation, personal conceptions of freedom and happiness, and in philosophy generally. Taken together, the contributions in this volume offer the most comprehensive and detailed account of Epicurus and Epicureanism available in English.

Epodes

This volume offers new insight into the poetry of Horace. In a reading of all the poetry, but focusing especially on problematic areas, the author examines Horace's art of self-presentation. A variety of themes are elucidated, from the poet's relations with his patron to Roman sexual attitudes. Close scrutiny is given to about 30 passages which the author claims have been misread.

A catalogue of the law school of the university at Cambridge

Satire as a distinct genre of writing was first developed by the Romans in the second century BCE. Regarded by them as uniquely 'their own', satire held a special place in the Roman imagination as the one genre that could address the problems of city life from the perspective of a 'real Roman'. In this

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Cambridge Companion an international team of scholars provides a stimulating introduction to Roman satire's core practitioners and practices, placing them within the contexts of Greco-Roman literary and political history. Besides addressing basic questions of authors, content, and form, the volume looks to the question of what satire 'does' within the world of Greco-Roman social exchanges, and goes on to treat the genre's further development, reception, and translation in Elizabethan England and beyond. Included are studies of the prosimetric, 'Menippean' satires that would become the models of Rabelais, Erasmus, More, and (narrative satire's crowning jewel) Swift.

Horace: Odes IV and Carmen Saeculare

This is the first of Professor Brink's three-volume commentary on Horace's literary epistles, originally published in 1963. The volumes' chief focus is the primary source of Horatian literary criticism: the *Epistula ad Pisones*, known as the *Ars Poetica* to most ancient and modern readers. Volume I of *Horace on Poetry* looks at the structure of the *Ars Poetica*, Neoptolemus and literary criticism, and the criticism and satire of Horace. Professor Brink's overriding argument is that the common dismissal of the *Ars* as a disorderly piece fails to take into account Horace's architectonic style. For Brink, this disorder is itself part of an intrinsic poetic design. The complete three-volume commentary constitutes one of the fullest scholarly commentaries on Horace's critical writing. It will continue to be of great value to all with an

interest in this much-debated subject.

De arte poetica

The first commentary to adopt an integrated approach to Satire 6 by drawing together a multiplicity of different perspectives.

Horace: Satires

Horace: A Poet for a New Age

Provides a complete and socially and politically contextualised survey of Roman verse satire.

Perceptions of Horace

This extract from Ovid's 'Theban History' recounts the confrontation of Pentheus, king of Thebes, with his divine cousin, Bacchus, the god of wine.

Notwithstanding the warnings of the seer Tiresias and the cautionary tale of a character Acoetes (perhaps Bacchus in disguise), who tells of how the god once transformed a group of blasphemous sailors into dolphins, Pentheus refuses to acknowledge the divinity of Bacchus or allow his worship at Thebes. Enraged, yet curious to witness the orgiastic rites of the nascent cult, Pentheus conceals himself in a grove on Mt. Cithaeron near the locus of the ceremonies. But in the course of the rites he is spotted by the female participants who rush upon him in a delusional frenzy, his mother and sisters in the vanguard, and

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tear him limb from limb. The episode abounds in themes of abiding interest, not least the clash between the authoritarian personality of Pentheus, who embodies 'law and order', masculine prowess, and the martial ethos of his city, and Bacchus, a somewhat effeminate god of orgiastic excess, who revels in the delusional and the deceptive, the transgression of boundaries, and the blurring of gender distinctions. This course book offers a wide-ranging introduction, the original Latin text, study aids with vocabulary, and an extensive commentary. Designed to stretch and stimulate readers, Gildenhard and Zissos's incisive commentary will be of particular interest to students of Latin at AS and undergraduate level. It extends beyond detailed linguistic analysis to encourage critical engagement with Ovid's poetry and discussion of the most recent scholarly thought.

Horace and the Rhetoric of Authority

Jonson, Horace and the Classical Tradition

Susan Morton Braund here situates Juvenal within the genre of satire and illuminates his appropriation of the 'grand style' of declamatory rhetoric and epic poetry for his indignant persona in Satires 1-5.

The Cambridge Companion to Horace

This book explores the whole range of the output of an exceptionally versatile and innovative poet, from

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the Epodes to the literary-critical Epistles. Distinguished scholars of diverse background and interests introduce readers to a variety of critical approaches to Horace and to Latin poetry. Close attention is paid throughout to the actual text of Horace, with many of the chapters focusing on reading a single poem. These close readings are then situated in a number of different political, philosophical and historical contexts. The book sheds light not only on Horace but on the general problems confronting Latinists in the study of Augustan poetry, and it will be of value to a wide range of upper-level Latin students and scholars.

A Roman Verse Satire Reader

Satires of Rome

The first substantial commentary for a generation on this book of Horace's Odes, a great masterpiece of classical Latin literature.

Epicurean Ethics in Horace

An exciting series that provides students with direct access to the ancient world by offering new translations of extracts from its key texts. Horace's poetry not only sheds light upon his own world, but also provides ways for us to think about our own. This book provides a range of extracts which show how Horace dealt with a wide range of subjects, issues and people.

Juvenal: Satires Book I

Horace is a central author in Latin literature. His work spans a wide range of genres, from iambus to satire, and odes to literary epistle, and he is just as much at home writing about love and wine as he is about philosophy and literary criticism. He also became a key literary figure in the regime of the Emperor Augustus. In this 2007 volume a superb international cast of contributors present a stimulating and accessible assessment of the poet, his work, its themes and its reception. This provides the orientation and coverage needed by non-specialists and students, but also suggests provoking perspectives from which specialists may benefit. Since the last general book on Horace was published half a century ago, there has been a sea-change in perceptions of his work and in the literary analysis of classical literature in general, and this territory is fully charted in this Companion.

Traditions and Contexts in the Poetry of Horace

The trademark exuberance of Lucilius, gentleness of Horace, abrasiveness of Persius, and vehemence of Juvenal are the diverse satiric styles on display in this Reader. Witnesses to the spectacular growth of Rome's political and military power, the expansion and diversification of its society, and the evolution of a wide spectrum of its literary genres, satirists provide an unparalleled window into Roman culture: from trials of the urban poor to the smarmy practices

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of legacy hunters, from musings on satire and the satirist to gruesome scenes from a gladiatorial contest, from a definition of virtue to the scandalous sexual display of wayward women. Provocative and entertaining, challenging and yet accessible, Roman verse satire is a motley dish stuffed to its readers' delights.

Persius and the Programmatic Satire

Ovid, Metamorphoses, 3.511-733

This edition provides current information and guidance on fundamental matters of language usage, poetic structure, and literary interpretation.

Satires

The Loaded Table : Representations of Food in Roman Literature

The Carmen Saeculare was composed and published in 17 BCE as Horace was returning to the genre of lyric which he had abandoned six years earlier; the fourth book of Odes is in part a response to this poem, the only commissioned poem we know from the period. The hardening of the political situation, with the Republic a thing of the past and the Augustan succession in the air, threw the problematic issue of praise into fresh relief, and at the same time provided an impulse towards the nostalgia

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represented by the poet's private world. Professor Thomas provides an introduction and commentary (the first full commentary in English since the nineteenth century) to each of the poems, exploring their status as separate lyric artefacts and their place in the larger web of the book. The edition is intended primarily for upper-level undergraduates and graduate students, but is also important for scholars.

Horace: Odes Book II

Horace on Poetry

The influence of the Roman poet Horace on Ben Jonson has often been acknowledged, but never fully explored. Discussing Jonson's Horatianism in detail, this study also places Jonson's densely intertextual relationship with Horace's Latin text within the broader context of his complex negotiations with a range of other 'rivals' to the Horatian model including Pindar, Seneca, Juvenal and Martial. The new reading of Jonson's classicism that emerges is one founded not upon static imitation, but rather a lively dialogue between competing models - an allusive mode that extends into the seventeenth-century reception of Jonson himself as a latter-day 'Horace'. In the course of this analysis, the book provides fresh readings of many of Jonson's best-known poems - including 'Inviting a Friend to Dinner' and 'To Penshurst' - as well as a new perspective on many lesser-known pieces, and a range of unpublished manuscript material.

Translations from Horace, Juvenal and Montaigne

Throughout his work, the Roman poet Horace displays many, sometimes conflicting, faces: these include dutiful son, expert lover, gentleman farmer, man about town, outsider, poet laureate, sharp satirist and measured moraliser. This book features a wide array of essays by an international team of scholars from a number of different academic disciplines, each one shedding new light on aspects of Horace's poetry and its later reception in literature, art and scholarship from antiquity to the present day. In particular, the collection seeks to investigate the fortunes of 'Horace' both as a literary personality and as a uniquely varied textual corpus of enormous importance to western culture. The poems shape an author to suit his poetic aims; readers reshape that author to suit their own aesthetic, social and political needs. Studying these various versions of Horace and their interaction illuminates the author, his poetry and his readers.

Ennius Perennis

The Cambridge Companion to Roman Satire

First published in 1941, this book contains translations from a broad range of sources by R. C. Trevelyan. All material is translated into English. Two original imaginary conversations between Horace and his friends set in the year 18 BC are also included.

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This book will be of value to anyone with an interest in literature and translation.

Juvenal: Satire 6

Ennius Perennis: the Annals and Beyond is a collection of eight essays by an international group of scholars on different aspects of the poetry and legacy of Quintus Ennius (239-169 BC). Ennius' epic poem the Annals and his many other works, including tragedies, satires and epigrams, survive only in mystifying fragments, but his influence on Latin poetry was enormous. He is now beginning to be appreciated, thanks both to excellent critical editions and to more enlightened literary and historical approaches, as a complex and varied poet and a fascinating representative of an era of intense cultural and political change. While they acknowledge the extent to which later authors are responsible for creating a misleading perception of Ennius as monolithic, jingoistic and clumsy, these essays also reflect on what can be said about the nature and aims of his work, given the limitations of our evidence. Subjects discussed include Cicero's "invention" of Ennius, the part played by the cor (heart) in unifying Ennius' literary project, the possibility of "further voices" and a role for women in Ennius, Virgil's fraught "father-son" relationship with his epic predecessor and Ennius' later reincarnation in the works of Horace and Petrarch. The collection is likely to appeal to all who are interested in Latin literature, literary history or reception studies.

The Journal of Education

The poems of Horace's second book of Satires, for the most part written in the newly-adopted dialogue form, display great literary and intellectual sophistication, artistic skill and charm. The intention of this edition is to supply sufficient background information to enable the text to be read with understanding. The emphasis is on the social context, the history of satire in Rome, and the ethical-philosophical content. Text and translation with commentary and notes.

Horace: Satires Book II

This advanced introduction to Horace examines his poetry as works of literature and important social acts.

Oxford Handbook of Epicurus and Epicureanism

The Student's Guide to the University of Cambridge. By various writers. Edited by J. R. Seeley

Horace's first book of Satires is his debut work, a document of one man's self-fashioning on the cusp between republic and empire, and a pivotal text in the history of Roman satire. It wrestles with the problem of how to define and assimilate satire and justifies the poet's own position in a suspicious society. The

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commentary gives full weight to the dense texture of these poems while helping readers interpret their most cryptic aspects and appreciate their technical finesse. The introduction puts Horace in context as late-Republican newcomer and a vital figure in the development of satire, and discusses the structure and meaning of Satires I, literary and philosophical influences, style, metre, transmission and Horace's rich afterlife. Each poem is followed by an essay offering overall interpretation. This work is designed for upper-level students and scholars of classics but contains much of interest to specialists in later European literature.

Greek Theories of Comedy and Style in the Satires of Horace

The Literature of Satire is an accessible but sophisticated and wide-ranging study of satire from the classics to the present in plays, novels and the press as well as in verse. In it Charles Knight analyses the rhetorical problems created by satire's complex relations to its community, and examines how it exploits the genres it borrows. He argues that satire derives from an awareness of the differences between appearance, ideas and discourse. Knight provides illuminating readings of such satirists familiar and unfamiliar as Horace, Lucian, Jonson, Molière, Swift, Pope, Byron, Flaubert, Ostrovsky, Kundera, and Rushdie. This broad-ranging examination sheds light on the nature and functions of satire as a mode of writing, as well as on theoretical approaches to it. It will be of interest to scholars interested in literary

theory as well as those specifically interested in satire.

Horace: Satires

Over the centuries leading up to their composition many genres and authors have emerged as influences on Horace's Satires, which in turn has led to a wide variety of scholarly interpretations. This study aims to expand the existing dialogue by exploring further the intersection of ancient satire and ethics, focusing on the moral tradition of Epicureanism through the lens of one source in particular: Philodemus of Gadara. Philodemus was an Epicurean philosopher who wrote for a Roman audience and was one of Horace's contemporaries and neighbours in Italy. His works, which were preserved by the eruption of Vesuvius in AD 79 but have nevertheless not been widely read on account of their fragmentary nature, feature a range of ethical treatises on subjects including patronage, friendship, flattery, frankness, poverty, and wealth. *Epicurean Ethics in Horace: The Psychology of Satire* offers a serious consideration of the role of Philodemus' Epicurean teachings in Horace's Satires and argues that the central concerns of the philosopher's work not only lie at the heart of the poet's criticisms of Roman society and its shortcomings, but also lend to the collection a certain coherence and overall unity in its underlying convictions. The result is a ground-breaking study of the deep and pervasive influence of Epicurean ethical philosophy on Horace's Satires, which also reveals something of the poet behind the literary mask or

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persona by demonstrating the philosophical consistency of his position throughout the two books.

The Athenaeum

This book offers a novel and unconventional approach to Roman culture, through food - or rather, food as it is represented in literature. Food is not generally thought of as the noblest of literary subjects, and this view is a legacy from the Romans, so it is curious that Roman writers chose so persistently to depict their society at the dinner-table. Why this was so, and what effect the inclusion of food had on the status of the literary texts that described it, are among the questions discussed here. The book also addresses problems that arise when a material subject is translated into words, and contains fresh interpretations of Latin texts that have been unjustly undervalued - comedy, satire, epigrams, letters, and iambics. While often regarded as something trivial and gross, food was in fact one of the most suggestive images for Roman civilization. -

Satires II

Carmina

A critical study of Persius' poetic aims, aversions and techniques, based mainly on an extended analysis of Satires I. John Bramble shows how Persius' discontent with conventional literary language led him to compress the existing satiric idiom and create a

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powerful individual style. The author situates Persius' work in the tradition of Roman satire, and shows how he takes the concepts and metaphors of literary criticism back to their physical origins, to indict moral and literary decadence through a series of images connected with, for example, gluttony and sexual excess. This is a model study of a classical text, which makes consistent sense of a difficult and subtle manner, and answers questions posed by the potentially constricting nature of Roman poetic form. It also reconstructs the referential framework of ideas and associations upon which a sophisticated writer addressing a discriminating audience could draw.

The Literature of Satire

Helps readers to translate and interpret Horace's first book of Satires in the light of recent scholarship.

Profile of Horace

This is the only commentary to provide a full and detailed interpretation in English of Horace's book of Epodes.

The Cambridge University Calendar

The 'Satires' of Horace

The Student's Guide to the University of Cambridge

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This commentary provides an introduction to each of the three poems: the Epistles to Augustus, to Florus, and to the Pisones (the so-called 'Ars Poetica'). It also sketches the historical context in which the poems were written, and comments on their structure and purpose. Attention is paid to the literary preoccupations of the individual epistles: the relations of poet and patron, and the role of poetry in the state (Augustus), the problems of a (professedly) tiring poet (Florus), and the presentation of classical poetic theory in the 'Ars Poetica'. Horace's influence on later criticism is noted, and there is a brief section on one of Alexander Pope's Imitations. In his commentary, the editor addresses problems of grammar and style, focusing on linguistic difficulties and on the subtle movement of the poet's thought.

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