

Stephen Harrison

Horatian Readings: Poetic and Literary Texture

DE GRUYTER

Contents

Preface — V

List of Original Places of Publication — XIII

Part A: General

- 1 There and Back Again: Horace's Poetic Career — 3**
 - 1.1 Introduction – some frameworks — 3
 - 1.2 *Satires 1, Satires 2 and Epodes* – from outsider to insider — 4
 - 1.3 *Odes 1–3 and Epistles 1* – the turn to lyric and the first return to *sermo* — 9
 - 1.4 *Carmen Saeculare* and *Odes 4* – return to lyric — 15
 - 1.5 *Epistles 2 and Ars Poetica* – final return to *sermo* — 19

- 2 The Initial Poems in Horace's Poetry-Books — 22**
 - 2.1 Introduction — 22
 - 2.2 The addressees of Horace's dedicatory poems and his poetic career — 22
 - 2.3 Common features in initial Horatian poems — 24
 - 2.3.1 Encomium — 24
 - 2.3.2 Programmatic elements — 29
 - 2.4 Conclusion — 34

- 3 Horace's Reviews of the Elegists — 35**
 - 3.1 Introduction — 35
 - 3.2 *Odes 1.33 and Tibullus 1* — 35
 - 3.3 *Epistles 1.4 and Tibullus 2* — 39
 - 3.4 *Odes 4.1 and Ovid's Amores* — 42
 - 3.5 *Epistles 2.2 and Propertius Book 4* — 48
 - 3.6 Conclusion — 50

- 4 Horace's Mercury and Mercurial Horace — 52**
 - 4.1 Introduction — 52
 - 4.2 *uir Mercurialis* – the poet and divine protection — 52
 - 4.3 Mercury as *psychopompos* — 57
 - 4.4 Mercury and erotic intrigue — 59

- 4.5 Mercury the god of luck and mercantilism — 62
- 4.6 Conclusion — 64

Part B: The *Odes*

5 Linking Horace's Lyric Finales: *Odes* 1.38, 2.20 and 3.30 — 67

- 5.1 Introduction — 67
- 5.2 The poems — 67
- 5.3 Formal features — 70
 - 5.3.1 Metre — 70
 - 5.3.2 Length — 71
 - 5.3.3 Addressees — 71
- 5.4 Thematic features — 72
- 5.5 Conclusion — 78

6 Lyric Middles: The Turn at the Centre in Horace's *Odes* — 80

- 6.1 Introduction — 80
- 6.2 The thematic 'turn': some categories — 81
 - 6.2.1 The gnomic turn — 81
 - 6.2.2 The sympotic turn — 85
 - 6.2.3 The hymnic turn — 88
 - 6.2.4 The authorial turn — 91
 - 6.2.5 False closure at the central turn — 94
- 6.3 Conclusion — 98

7 Hidden Voices: Homoerotic Colour in Horace's *Odes* — 99

- 7.1 Introduction — 99
- 7.2 Literary Tradition — 100
- 7.3 Horatian Homoeroticism in *Odes* 1–3 — 102
- 7.4 Ligurinus in *Odes* 4 — 108
- 7.5 Conclusion — 111

8 The *Homeric Hymns* and Horatian Lyric — 112

- 8.1 Introduction — 112
- 8.2 Possible traces of the longer *Homeric Hymns* in the *Odes* — 113
 - 8.2.1 *Homeric Hymn to Hermes* and *Odes* 1.10 — 113
 - 8.2.2 *Homeric Hymn to Aphrodite* and *Odes* 4.15 — 114
 - 8.2.3 *Homeric Hymn to Demeter* and *Odes* 3.2 — 116

- 8.2.4 *Homeric Hymn to Pan* and *Odes* 3.18 — 117
- 8.2.5 *Homeric Hymn to Dionysus* — 119
- 8.3 Shorter hymns and lyric form: *Odes* 1.21 — 120
- 8.4 Hymnic occasion and performance – *Carmen Saeculare* — 123
- 8.5 Conclusion — 124

- 9 Horace on Sacred Space: The *Odes* and Augustan Temples — 126**
 - 9.1 Introduction — 126
 - 9.2 Augustus and the Architecture of Rome — 126
 - 9.3 Horatian Lyric Catalogues of Gods — 128
 - 9.4 The Palatine Temple of Apollo — 132
 - 9.5 The Forum of Augustus — 134
 - 9.6 The Mausoleum of Augustus — 136
 - 9.7 Conclusion — 138

- 10 Interpretation and the Original Roman Reader in Horace's *Odes* — 140**
 - 10.1 Introduction — 140
 - 10.2 A dynastic marriage — 141
 - 10.3 Personal histories – Sestius, Plancus and Vergilius — 144
 - 10.4 Philosophical views: the case of Fuscus — 145
 - 10.5 The fortunes of war and politics – Licinius, Censorinus, Lollius — 147
 - 10.6 Conclusion — 152

- 11 Not so Ancient History: Paris, Antony and Allegory in Horace *Odes* 1.15 and 3.3 — 153**
 - 11.1 Introduction — 153
 - 11.2 *Odes* 1.15 — 154
 - 11.3 *Odes* 3.3 — 158
 - 11.4 Conclusion — 163

- 12 Horace *Odes* 1.37 and the Mythologising of Actium — 164**
 - 12.1 Introduction — 164
 - 12.2 Absentees — 165
 - 12.3 Homeric traces and Caesarian repetition — 167
 - 12.4 Cleopatra, Socrates, Cato and the philosophic death — 170
 - 12.5 Conclusion — 173

- 13 Lyric, Tragedy and History in Horace *Odes* 2.1 — 175**
- 13.1 Introduction — 175
 - 13.2 Analysis — 176
 - 13.3 Conclusion — 185
- 14 Horace *Odes* 2.7: Greek Models and Roman Civil War — 187**
- 14.1 Introduction — 188
 - 14.2 The lyric abandoned shield — 189
 - 14.3 Horace's Iliadic rescue — 191
 - 14.4 Pompeius' Odyssean rescue — 193
 - 14.5 Conclusion — 196
- 15 Horace's Hymn to Bacchus (*Odes* 2.19): Politics and Poetics — 197**
- 15.1 Introduction — 199
 - 15.2 The choice of deity — 199
 - 15.3 Bacchus and politics — 201
 - 15.3.1 Identifying with Bacchus – Antony and afterwards — 201
 - 15.3.2 Bacchus as warrior, conqueror and liberator — 203
 - 15.3.3 Full political allegorisation of *Odes* 2.19? — 206
 - 15.4 Bacchus and poetics — 207
 - 15.4.1 Bacchus, poetic memory and generic enrichment — 207
 - 15.4.2 Bacchus and Horace: poetic teaching and flexibility — 210
 - 15.5 Conclusion — 212
- 16 Didactic and Lyric in Horace *Odes* 2: Lucretius and Vergil — 213**
- 16.1 Introduction — 213
 - 16.2 Lucretius — 213
 - 16.2.1 Horace and the Lucretian rejection of materialism – 2.16 and 2.18 — 214
 - 16.2.2 Horace and the Lucretian attitude to death – 2.14 and 2.20 — 217
 - 16.2.3 Horace and the Lucretian inspired poet – 2.19 — 220
 - 16.3 Vergil, *Georgics* — 222
 - 16.3.1 Horace and Vergil on Bacchus — 223
 - 16.3.2 Horace and Vergil on civil war and Augustan conquests — 226
 - 16.3.3 Horace and Vergil on the Underworld — 230
 - 16.4 Conclusion — 233

17	Horace's Roman Odes: A Book within a Book? — 234
17.1	Introduction — 234
17.2	Proem in the middle — 236
17.3	Epic traces — 237
17.4	Other links — 245
17.5	Ring-composition between 3.1 and 3.6 — 247
17.6	Conclusion — 249
18	Reading Vergil in Horace <i>Odes</i> 4.12 — 250
	Bibliography — 259
	Index — 271