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Lucilius And Horace

A Study In The Classical
Theory Of Imitation
(1920)

George Converse Fiske

Lucilius And Horace A Study In The Classical Theory Of Imitation

Steven Shankman



Lucilius And Horace A Study In The Classical Theory Of Imitation:

Lucilius and Horace George Converse Fiske,1920 **Lucilius and Horace** George Converse Fiske,1970 **Lucilius and Horace** ,1966 **Lucilius and Horace** George Converse Fiske,1966 **Lucilius und Horace. A study in the classical theory of imitation** George Converse Fiske,1920 **Lucilius and Horace** George Converse Fiske,1966

Lucilius and Horace, Vol. 7 George Converse Fiske,2015-07-21 Excerpt from *Lucilius and Horace Vol 7 A Study in the Classical Theory of Imitation* The appearance of the two volumes of Marx s *Lucilius* in 1904 and 1905 and of Cichorius *Untersuchungen zu Lucilius* in 1908 have given us a new *Lucilius* To appreciate the truth of this statement it is only necessary to examine the earlier editions of Lucian Mueller 1872 and of Lachmann 1876 Not only do we have a text which is the result of long and discriminating study but we now have fuller information as to the social political and aesthetic environment of the Scipionic epoch than we have of any other period of Roman literary history until we reach the Ciceronian and Augustan age These facts are of fundamental importance for all students of Horace s satires for they at once render necessary a complete revision of judgment in regard to such earlier studies of Lucilian and Horatian relationships as those of M A Herwig *Horatius quatenus recte de Lucilio iudicaverit* Halle 1873 J J Iltgen *de Horatio Lucilii aemulo* Montabauer 1872 L Triemel *Ueber Lucilius und seine Verhaltniss zu Horatius* Kreusn 1877 not accessible to me V Zawadzski *quatenus in satiris Horatius videatur imitatus esse Lucilium* Erlangen 1881 R Y Tyrell *Horace and Lucilius* Hermathena 4 355 and Tyrrel s Johns Hopkins Lecture on Horace published as chapter 6 in his *Latin Poetry* pp 162 215 The student who peruses these studies to day will still find much of value Certain parallels he will reject others he will accept and above all he will concern himself not with the question of sporadic instances of verbal imitation arranged in the familiar parallel columns or of the reinterpretation of the thought of individual passages by Horace but with the much more fundamental question of the relation between the themes of Lucilian satires and those of Horace Traces of this point of view are not wanting in these earlier studies About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works [Studies in Classical Satire and Related Literary Theory](#) Ch. A. van Rooy,1965 [Studies in Classical Satire and Related Literary Theory](#) Charles August van Rooy,1965 **Studies in classical satire and related literary theory** Rooy,2024-11-11 **Lucilius and Satire in Second-Century BC Rome** Brian W. Breed,Elizabeth Keitel,Rex Wallace,2018-03-01 This volume considers linguistic cultural and literary trends that fed into the creation of Roman satire in second century BC Rome Combining approaches drawn from linguistics Roman history and Latin literature the chapters

share a common purpose of attempting to assess how Lucilius satires functioned in the social environment in which they were created and originally read Particular areas of focus include audiences for satire the mixing of varieties of Latin in the satires and relationships with other second century genres including comedy epic and oratory Lucilius satires emerged at a time when Rome's new status as an imperial power and its absorption of influences from the Greek world were shaping Roman identity With this in mind the book provides new perspectives on the foundational identification of satire with what it means to be Roman and satire's unique status as wholly ours *tota nostra* among Latin literary genres **Horace's Iambic Criticism** Timothy S. Johnson, 2011-11-11 To date the positive value of Horace's iambic criticism has been underestimated and overall Horace has been tamed too much By examining the relationship of the iambic tradition with ritual this book studies how Horace's Epodes are more than partisan consolidating Octavian's victory by projecting hostilities onto powerless others but meta partisan forming fractured entities into a diversified unity As Horace moves through his iambics to lyrics Epodes to Odes he stages acts of aggression and retaliation along with attempts at resistance and reconciliation so that this shifting back and forth creates a correspondence between perspectives Unity develops from diversity *polyeideia* This is the point at which Horace socializes literary criticism *Ars Poetica* *societas* becomes the telos of his poetics Essays on Roman Satire William S. Anderson, 2014-07-14 The fifteen essays collected here argue that Roman verse satire should be viewed primarily as an art form rather than as a social document or a direct expression of social protest Originally published between 1956 and 1974 they constitute an impressive attempt to free Roman satire from misinterpretations that arose during the romantic era and that continue to plague scholars in the field The author rejects the proposition that Juvenal and other satirists expressed spontaneous unadorned anger and that the critic's best approach is the study of the historical social economic and personal circumstances that led to their statement of that anger This work develops his thesis that Roman satire was designed as a literary form and that the proper stance of the critic is to elucidate its art Focusing on the dramatic character of the first person speaker in the satires of Horace Persius and Juvenal the author shows both how the speaker's role was shaped to suit the purposes of the individual poems and how that role changed over successive collections of satires Several essays also discuss the ways in which the satirists employed metaphors and similes and used contemporary ethical and rhetorical themes Originally published in 1982 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 The Function of Humour in Roman Verse Satire Maria Plaza, 2006-01-26 Maria Plaza sets out to analyse the function of humour in the Roman satirists Horace Persius and Juvenal Her starting point is that satire is driven by two motives which are to a certain extent opposed to display

humour and to promote a serious moral message She argues that while the Roman satirist needs humour for his work's aesthetic merit his proposed message suffers from the ambivalence that humour brings with it Her analysis shows that this paradox is not only socio ideological but also aesthetic forming the ground for the curious hybrid nature of Roman satire

Travel, Geography, and Empire in Latin Poetry Micah Young Myers, Erika Zimmermann Damer, 2021-09-29 This volume considers representations of space and movement in sources ranging from Roman comedy to late antique verse exploring how poetry in the Roman world is fundamentally shaped by its relationship to travel within the geography of Rome's far reaching empire The volume surveys Roman poetics of travel and geography in sources ranging from Plautus to Augustan poetry from the Flavians to Ausonius The chapters offer a range of approaches to the complex relationship between Latin poetry Roman identity imperialism and travel and geospatial narratives and the diachronic and generic evolutions of poetic descriptions of space and mobility In addition two chapters including the concluding one contextualize and respond to the volume's discussion of poetry by looking at ways in which Romans not only write and read poems about travel and geography but also make writing and reading part of the experience of traveling as demonstrated in their epigraphic practices The collection as a whole offers important insights into Roman poetics and into ancient notions of movement and geographical space *Travel Geography and Empire in Latin Poetry* will be of interest to specialists in Latin poetry ancient travel and Latin epigraphy as well as to those studying travel writing geography imperialism and mobility in other periods The chapters are written to be accessible to researchers graduate students and advanced undergraduates *The Biblical Tour of Hell*

Matthew Ryan Hauge, 2013-08-15 It is difficult to underestimate the significance of the story of the Rich Man and Lazarus in Luke 16 19-31 within the biblical tradition Although hell occupies a prominent position in popular Christian rhetoric today it plays a relatively minor role in the Christian canon The most important biblical texts that explicitly describe the fate of the dead are in the Synoptic Gospels Yet among these passages only the Lukan tradition is intent on explicitly describing the abode of the dead it is the only biblical tour of hell Hauge examines the story of the Rich Man and Lazarus in Luke 16 19-31 uniquely the only parable that is set within a supernatural context The parables characteristically feature concrete realities of first century Mediterranean life but the majority of Luke 16 19-31 is narrated from the perspective of the tormented dead This volume demonstrates that the distinctive features of the story of the Rich Man and Lazarus are the result of a strategic imitation creative transformation and Christian transvaluation of the descent of Odysseus into the house of Hades in *Odyssey* Book 11 the literary model par excellence of postmortem revelation in antiquity **The Stoic Tradition from Antiquity to**

the Early Middle Ages Marcia L. Colish, 1985 **In Search of the Classic** Steven Shankman, 2010-11 The classical Steven Shankman argues should not be confused with a particular historical period of Western antiquity although it may owe its original articulation to the literary and philosophical explorations of ancient Greek authors Shankman's book searches for and attempts to formulate the shape of the continuing presence as embodied in particular literary works mainly from

Western antiquity and the neoclassical and modern periods of what the author calls a classical understanding of literature For Shankman literature defined from a classical perspective is a coherent compelling and rationally defensible representation that resists being reduced either to the mere recording of material reality or to the bare exemplification of an abstract philosophical precept He derives his definition largely from his reading of Greek literature from Homer through Plato from the history of literary criticism and from the Greco Roman tradition in English American and French literature Shankman reveals unsuspected yet convincing connections among authors of such widely disparate times and places His idea of the classic that authorizes these connections is presented as normative thus making possible the evaluation of literary works and in turn forthright discussion of what constitutes the literary as distinct from other kinds of discourse Shankman s study runs counter to a strong tendency of contemporary criticism that argues precisely against any distinct category of the literary He offers a series of interpretations that cumulatively advance theoretical discussion by challenging scholars to rethink the critical paradigms of postmodernism At the center of the book is a discussion of the quintessentially classic Val ry poem *Le Cimetière marin* and the classic qualities it shares with Pindar s third Pythian ode from which Val ry derives the epigraph for his poem *The Art of Rhetoric in the Roman World* George Alexander Kennedy, 2008-05-01 Recipient of the Charles J Goodwin Award of Merit from the American Philological Association in 1975 The Goodwin Award is the only honor for scholarly achievement given by the Association It is presented at the Annual Meeting for an outstanding contribution to classical scholarship published by a member of the association within a period of three years before the ending of the preceding calendar year A remarkable and valuable achievement balanced in judgment and attractively presented *Journal of Roman Studies* This book is a reissue of the important 1972 work on the development of Greek and Latin oratory and rhetorical theory Many students of the classics and people interested in later European literatures as well will find themselves turning to it again and again *The Times Literary Supplement* **Horace's Ars Poetica** Jennifer Ferriss-Hill, 2019-11-12 A major reinterpretation of Horace s famous literary manual For two millennia the *Ars Poetica* Art of Poetry the 476 line literary treatise in verse with which Horace closed his career has served as a paradigmatic manual for writers Rarely has it been considered as a poem in its own right or else it has been disparaged as a great poet s baffling outlier Here Jennifer Ferriss Hill for the first time fully reintegrates the *Ars Poetica* into Horace s oeuvre reading the poem as a coherent complete and exceptional literary artifact intimately linked with the larger themes pervading his work Arguing that the poem can be interpreted as a manual on how to live masquerading as a handbook on poetry Ferriss Hill traces its key themes to show that they extend beyond poetry to encompass friendship laughter intergenerational relationships and human endeavor If the poem is read for how it expresses itself moreover it emerges as an exemplum of art in which judicious repetitions of words and ideas join disparate parts into a seamless whole that nevertheless lends itself to being remade upon every reading Establishing the *Ars Poetica* as a logical evolution of Horace s work this book promises to inspire a long

overdue reconsideration of a hugely influential yet misunderstood poem

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Table of Contents Lucilius And Horace A Study In The Classical Theory Of Imitation

1. Understanding the eBook Lucilius And Horace A Study In The Classical Theory Of Imitation
 - The Rise of Digital Reading Lucilius And Horace A Study In The Classical Theory Of Imitation
 - Advantages of eBooks Over Traditional Books
2. Identifying Lucilius And Horace A Study In The Classical Theory Of Imitation
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Lucilius And Horace A Study In The Classical Theory Of Imitation
 - User-Friendly Interface
4. Exploring eBook Recommendations from Lucilius And Horace A Study In The Classical Theory Of Imitation
 - Personalized Recommendations
 - Lucilius And Horace A Study In The Classical Theory Of Imitation User Reviews and Ratings

- Lucilius And Horace A Study In The Classical Theory Of Imitation and Bestseller Lists
- 5. Accessing Lucilius And Horace A Study In The Classical Theory Of Imitation Free and Paid eBooks
 - Lucilius And Horace A Study In The Classical Theory Of Imitation Public Domain eBooks
 - Lucilius And Horace A Study In The Classical Theory Of Imitation eBook Subscription Services
 - Lucilius And Horace A Study In The Classical Theory Of Imitation Budget-Friendly Options
- 6. Navigating Lucilius And Horace A Study In The Classical Theory Of Imitation eBook Formats
 - ePub, PDF, MOBI, and More
 - Lucilius And Horace A Study In The Classical Theory Of Imitation Compatibility with Devices
 - Lucilius And Horace A Study In The Classical Theory Of Imitation Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Lucilius And Horace A Study In The Classical Theory Of Imitation
 - Highlighting and Note-Taking Lucilius And Horace A Study In The Classical Theory Of Imitation
 - Interactive Elements Lucilius And Horace A Study In The Classical Theory Of Imitation
- 8. Staying Engaged with Lucilius And Horace A Study In The Classical Theory Of Imitation
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Lucilius And Horace A Study In The Classical Theory Of Imitation
- 9. Balancing eBooks and Physical Books Lucilius And Horace A Study In The Classical Theory Of Imitation
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Lucilius And Horace A Study In The Classical Theory Of Imitation
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Lucilius And Horace A Study In The Classical Theory Of Imitation
 - Setting Reading Goals Lucilius And Horace A Study In The Classical Theory Of Imitation
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Lucilius And Horace A Study In The Classical Theory Of Imitation
 - Fact-Checking eBook Content of Lucilius And Horace A Study In The Classical Theory Of Imitation
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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