

Augustan Lovers 18



Horace and Elegy
Selecting your presentation topic

Horace vs the elegists

- ∞ Love is like a species of musical chairs. In the sequence of days as well as seasons, love begins and ends. And since love in conventional eyes belongs to the amusing margins of youthful life, that in conventional eyes would probably be deemed right – or at least inevitable. It is a truth which permeates the *Odes*. But again of course it is one that is normally anathema to the Elegists, to Tibullus as well as Propertius. (Lyne, 1980, 217)
 - But cf. Trevor Fear's reading of elegy

Hor. Carm. 1.25

The young bloods come round less often now
Pelting your shutters and making a row
And robbing your beauty sleep. Now the door
Clings lovingly close to the jamb – though, before,
It used to move on its hinge pretty fast.
Those were the days – and they are almost past –
When lovers stood out all night long crying,
'Lydia, wake up! Save me! I'm dying!'
Soon your time's coming to be turned down
And to feel the scorn of the men about town –
A cheap hag haunting alley places
On moonless nights when the wind from Thrace is
Rising and raging, and so is the fire
In your raddled loins, the brute desire
That drives the mothers of horses mad.
You'll be lonely then and complain how sad
That the gay young boys enjoy the sheen
Of ivy best or the darker green
Of myrtle: dry old leaves they send
As a gift to the east wind, winter's friend.

☞ *Topoi*:

- Paraklausithyron
- Characters: the hard-hearted *puella* turning into the bawd
 - *Where are the connotations to witch-craft here?*
- Characters: the slave of love
 - Imitation of elegiac discourse

☞ Is there a difference in tone?

☞ Is there a difference in approach and technique?

A two-way street

- ∞ We've seen elegiac responses to Vergil's *Eclogues* in Propertius (1.18)
- ∞ Clearer engagement with Horace's *Odes* occurs only when elegy itself begins to change to embrace wider themes
 - Poetological
 - Contemporary
 - Mythological
- ∞ Especially in the opening sequence of Prop. 3, but across Book 3 as a whole as well (cf. Keith, 2008, 62ff)

Picking your presentation topic



Space to do well: subject specific issues

- ∞ How much can you fit into a 20 minute presentation?
 - This depends on your own presentation style. In my own case, it is the equivalent of 2,500 words
 - This means that too extensive subjects are not possible: you need to be able to achieve in-depth analysis
- ∞ Please be advised that your title...
 - must allow you to make a critically founded argument
 - will be expected to evaluate critically both primary and secondary evidence
- ∞ Prepare your title selection by reading around your preferred topic: is there enough material for your topic? Can you access it?

Submitting your title

- ∞ The titles forum for approval of presentation titles is now open – please submit your presentation title here no later than 25th November (Tuesday next week)
- ∞ Be ready to adjust your title based on advice – the earlier you post your first draft of a title, the more time you will have to do this
- ∞ Use all the feedback on titles, not just your own
- ∞ Be aware: Presenters that lack a fully approved title consistently do less well

Remaining lectures: definitive list

1. Preparing the presentation 1
2. Unreliable narration (Tue)
3. Myth in elegy (Fri)
4. Changes in elegy: Ovid's *Amores* (Mon)
5. Sulpicia (Tue)
6. Cynthia's wish-list (Fri)
7. Preparing the presentation 2 (Tue)
8. Elegiac reception (Fri)

- ∞ Reading advice for these lectures is available in the module syllabus
- ∞ ...with two exceptions:
 - Sulpicia
 - Elegiac reception
- ∞ In these cases, reading will be provided on Moodle over next week
- ∞ Don't forget that **the seminar next week** will also give you the opportunity to bring in your own interests
- ∞ Thank you very much for responding to the survey!