

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

This book, a celebration of the bimillennium of Horace's death and a successor to *Ovid Renewed* (Cambridge University Press 1988), explores, in as balanced and comprehensive a way as the editors could achieve, the presence of Horace in English letters and culture from the Renaissance onwards, in the form of a series of critical essays by different specialists, including two distinguished poets. The wide span of its coverage shows that there has been a continuous interest in Horace throughout the modern period, whereas it is often supposed that Horace's influence was only of central importance in the eighteenth century. Horace's 'autobiographical' mode was attractive to the humanists of the sixteenth century, and the lyric poetry inspired a richer response in the seventeenth than in the eighteenth. Horace indeed is a major (if often hidden) element in the English poetic tradition, both directly and as a result of the imitation and appropriation of his works by Wyatt, Jonson, Dryden, Pope and others. The book also casts fresh light on the character and interpretation of Horace, things intimately connected with the historical reception of his works, particularly by some of their most influential and sensitive readers, the great English poets.

The book is aimed at a wide and general readership: those interested in the classical heritage, the cultural importance of Horace, and issues of interpretation in comparative literature and cultural history.

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

HORACE MADE NEW

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)



The title page of Richard Bentley's *Horace*, published by Cambridge University Press in 1711. *Photo:* Cambridge University Library.

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

HORACE MADE NEW

Horatian influences on British writing from
the Renaissance to the twentieth century

EDITED BY

CHARLES MARTINDALE

Professor of Latin,
University of Bristol

AND

DAVID HOPKINS

Senior Lecturer in English,
University of Bristol



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi

Cambridge University Press

The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9780521119238

© Cambridge University Press 1993

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1993

This digitally printed version 2009

A catalogue record for this publication is available from the British Library

ISBN 978-0-521-38019-5 hardback

ISBN 978-0-521-11923-8 paperback

The sources of the extracts printed in this book are as follows:

Extracts from 'The Lesson for Today' and 'Directive': *The Poetry of Robert Frost*, ed. Edward Connery Lathem (Jonathan Cape 1971); from 'Carmen Saeculare': C. H. Sisson, *In the Trojan Ditch* (Carcenet Press 1974); 'Wombwell on Strike': Donald Davie, *Collected Poems* (Carcenet Press 1990); the quotation from John Heath-Stubbs: *Artorius* (Enitharmon Press 1973); from 'The Return': Ezra Pound, *Collected Shorter Poems* (Faber & Faber 1968); from translations of Horace, Odes 1.11 and 1.31: *The Translations of Ezra Pound*, ed. Hugh Kenner (Faber & Faber 1970); from 'In Transit', 'The Horatians' and 'Ischia': W.H. Auden, *Collected Poems*, ed. Edward Mendelson (Faber & Faber 1976); from translations of Horace, Odes 1.13, 3.12 and 2.14: Basil Bunting, *Collected Poems* (Oxford University Press 1978); from Robert Pinsky; *An Explanation of America* (Princeton University Press 1979). Quotations from unpublished writings of Rudyard Kipling are reproduced by permission of The National Trust.

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

We offer this volume to

NIALL RUDD

Professor of Latin, University of Bristol (1973–1989)

Flaccus ille noster

as a retirement gift

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

CONTENTS

	<i>List of illustrations</i>	page xi
	<i>Notes on contributors</i>	xiii
	<i>Note on abbreviations</i>	xvi
	<i>Preface</i>	xvii
1	Introduction CHARLES MARTINDALE	I
2	Horace at home and abroad: Wyatt and sixteenth-century Horatianism COLIN BURROW	27
3	The best master of virtue and wisdom: the Horace of Ben Jonson and his heirs JOANNA MARTINDALE	50
4	Marvell and Horace: colour and translucency A. D. NUTTALL	86
5	Cowley's Horatian mice DAVID HOPKINS	103
6	Figures of Horace in Dryden's literary criticism PAUL HAMMOND	127
7	Horace's <i>Ode</i> 3.29: Dryden's 'Masterpiece in English' STUART GILLESPIE	148
8	Pope and Horace ROBIN SOWERBY	159
9	Good humour and the agelasts: Horace, Pope and Gray FELICITY ROSSLYN	184
10	Horace and the nineteenth century NORMAN VANCE	199

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

CONTENTS

11	Horace's Kipling	217
	STEPHEN MEDCALF	
12	Some aspects of Horace in the twentieth century	240
	CHARLES TOMLINSON	
13	Deniable evidence: translating Horace	258
	C. H. SISSON	
	Postscript: images of Horace in twentieth-century scholarship	268
	DON FOWLER	
	<i>Notes</i>	277
	<i>Bibliography</i>	313
	<i>Index</i>	317

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

ILLUSTRATIONS

PLATES

between pages 142 and 143

- 1 S. Botticelli, *Primavera* (Florence, Uffizi Gallery). Photo: Alinari.
- FOUR IMAGES OF HORACE
- 2a Portrait of Horace from Lippert's collection of 'antique gems' (Mantua, Museo di Palazzo d'Arco, Gabinetto delle Stampe C-58). Engraving by J. C. Nabholz. Photo: Cavicchini.
- 2b Portrait of Horace: illustration from Holkham MS 318 fol. 35v. Reproduced by permission of Viscount Coke and the Trustees of the Holkham Estate. Photo: Coke Estates Ltd.
- 3a Portrait of Horace: illustration from Horace, *Opera* (J. Gruninger, Strasburg 1498): the first illustrated edition of Horace and the first published in Germany. Reproduced by Courtesy of the Master and Fellows of St John's College, Cambridge. Photo: Cambridge University Library.
- 3b Horace: detail from Raphael's *Parnassus* (Rome, Vatican), part of the section depicting Sappho and the lyric poets. Photo: Alinari.
- HORATIAN EMBLEMS
- 4 *Agriculturae Beatitudo*, Otto Vaenius, *Emblemata* (Antwerp 1607) p. 89. Photo: University of London, Warburg Institute.
- 5a *In Medio Consistit Virtus*, *ibid.*, p. 19. Photo: University of London, Warburg Institute.
- 5b *Modum serva*, George Wither, *A Collection of Emblems Ancient and Modern* (1635), p. 169. Photo: Cambridge University Library.
- EIGHTEENTH-CENTURY HORACE
- 6a Pope's grotto: sketch by William Kent (Devonshire Collection, Chatsworth). Reproduced by permission of the Chatsworth Settlement Trustees. Photo: University of London, Courtauld Institute of Art.

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

ILLUSTRATIONS

- 6b Apotheosis of Horace: title page to André Dacier's edition of *Ars Poetica* (Paris 1691, volume 8 of his complete edition).
- 7 *Horace's Exclamation against his Tree* (also known as *A Landstorm*), by Philip James de Loutherbourg RA (1740–1812), commissioned 1771 (Plymouth, City Art Gallery). Lead, ink and wash. Photo: Robert Chapman.

TOWN AND COUNTRY MOUSE

- 8a Thomas Bewick, *The Fables of Aesop and Others* (Newcastle 1818), p. 295. Photo: Bodleian Library.
- 8b Beatrix Potter, illustration from *The Tale of Johnny Town-Mouse*, © Frederick Warne & Co. 1918, 1987.

DRAWINGS IN THE TEXT

- Picture on page 28*: Illustration to Horace *Ode* 1.1 from an edition published in Venice in 1505. Photo: University of London, The Warburg Institute.
- Picture on page 49*: Drawing from Caxton's *Aesop*, ed. R. T. Lenaghan (Cambridge, Mass., 1967). Photo: Cambridge University Library.
- Picture on page 126*: End-piece to the Story of the Country and the City Mouse, wood-engraving by Thomas Bewick, *The Fables of Aesop and Others* (Newcastle 1818) p. 294. Photo: Bodleian Library.
- Picture on page 129*: A page from *Q. Horatius Flaccus cum commentariis selectissimis variorum . . . Accurante Corn. Schrevelio* (Leiden, 1663), from the copy in the Brotherton Collection, Leeds University Library.
- Picture on page 158*: Title page from J. Baskerville, *Horace* (Birmingham 1762), vignette by Wale and Grignon. Photo: Cambridge University Library.
- Pictures on pages 222 and 257*: Sketches by Rudyard Kipling from an edition of Horace ('The Medici Press *Horace*', London 1910) owned by him. Sussex University Library. Reproduced by permission of the National Trust.
- Picture on page 267*: 'The Shepherd': illustration by Agostino Caracci in *De Laudibus Vitae Rusticae Ode Horati Epodon Secunda* (Aldus Manutius, Bologna 1586). Photo: University of London, Warburg Institute.

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

NOTES ON CONTRIBUTORS

COLIN BURROW is a Fellow of Gonville and Caius College, Cambridge and a University Assistant Lecturer in English. His book, *Epic Romance: Homer to Milton* will appear shortly. He wrote the chapter on Spenser in *Ovid Renewed* (1988).

DON FOWLER is Fellow and Tutor in Classics at Jesus College, Oxford and a University Lecturer in Greek and Latin Literature. He has written articles on Lucretius, Virgil and poetic closure, and regularly contributes a review of recent work on Latin literature to *Greece and Rome*. With his wife he is currently writing *Lucretius: A Companion*.

STUART GILLESPIE is a Lecturer in English at the University of Glasgow, and the General Editor of *Translation and Literature*. He is the editor of *The Poets on the Classics: An Anthology* (1988) and the author of several articles on seventeenth-century poetry and translation.

PAUL HAMMOND is a Senior Lecturer in English at the University of Leeds. His publications include *John Oldham and the Renewal of Classical Culture* (1983), *John Dryden: A Literary Life* (1991) and editions of *Selected Poems* by John Wilmot, Earl of Rochester (1982) and *Selected Prose* by Alexander Pope (1987). He is currently completing volume I of the Longman Annotated English Poets edition of Dryden.

DAVID HOPKINS is a Senior Lecturer in English at the University of Bristol. His publications include *John Dryden* (1986), *English Poetry: A Poetic Record* (1990) and a chapter on Ovid's witty depictions of violence in *Ovid Renewed*. He has recently completed, with Tom Mason, a book on the arts of poetry and poetry-reading, and is currently co-editing, with Paul Hammond, volumes II and III of the Longman Annotated English Poets edition of Dryden.

CHARLES MARTINDALE is Professor of Latin at the University of Bristol. His main research interests are concerned with the reception of classical texts.

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

NOTES ON CONTRIBUTORS

He is the editor of *Virgil and his Influence* (1984) and *Ovid Renewed*, author of *John Milton and the Transformation of Ancient Epic* (1986) and co-author of *Shakespeare and the Uses of Antiquity* (1990). He has contributed a chapter, 'Ovid, Horace and Others' to *The Legacy of Rome: A New Appraisal* (1992) and has recently completed a book on the importance of reception theory for classicists, entitled *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception* (Cambridge University Press 1993).

JOANNA MARTINDALE is Librarian at Worcester College, Oxford. She wrote her D. Phil. thesis on 'The Response to Horace in the Seventeenth Century', and has edited the volume on *English Humanism: Wyatt to Cowley* (1985) in the Routledge Word and World series.

STEPHEN MEDCALF is Reader in English at the University of Sussex. He has published on a wide range of topics, from the Bible and the Classics (chapters in *Virgil and his Influence* and *Ovid Renewed*) via medieval literature to modern writers, including Chesterton, T. S. Eliot and William Golding. He is especially interested in the history of religious experience and consciousness.

A. D. NUTTALL is Professor of English and Fellow of New College, Oxford. He has written on Shakespeare, on the relationship of literature and philosophy and on the differences and continuities between antiquity and the post-classical world; in this last area his publications include contributions to *Virgil and his Influence* and *Ovid Renewed*, and a collection of essays entitled *The Stoic in Love* (1989). He has recently published a study of literary *Openings* (1992).

FELICITY ROSSLYN read English at Cambridge and subsequently studied Greek at Harvard. She is currently a Lecturer in English at the University of Leicester and an editor of *The Cambridge Quarterly*. Her doctoral thesis was a study of the diction of Pope's *Iliad*. Her publications include *Alexander Pope: A Literary Life* (1990) and articles on Milan Kundera, Ivo Andrić, and other post-war Eastern European writers.

C. H. SISSON's poems include translations from Heine, Catullus, Dante, Lucretius, Racine and Virgil, as well as versions of Horace's *Ars Poetica* and *Carmen Saeculare* and of *Odes* 1.11, 2.11 and 2.15 in *In the Trojan Ditch* (1974). His *Collected Poems* were published in 1984. His essays on translation are collected in *In Two Minds: Guesses at Other Writers* (1990).

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

NOTES ON CONTRIBUTORS

ROBIN SOWERBY read Classics and English at Cambridge and now lectures in English at the University of Stirling. His publications include student introductions to Virgil's *Aeneid*, Plato's *Republic* and Homer's *Iliad* and *Odyssey*, and a selection of Pope's poetry and prose for the Routledge English Texts (1988). He is currently working on a study of the classical genres in the Renaissance.

CHARLES TOMLINSON is Professor Emeritus of English at the University of Bristol. His *Collected Poems* were published in 1985 (expanded edition, 1987). His long-standing interest in the art of translation is reflected in *Poetry and Metamorphosis* (1983) and *The Oxford Book of Verse in English Translation* (1980).

NORMAN VANCE is Reader in English at the University of Sussex, and has written widely on nineteenth-century literature and society. His publications include *Irish Literature: A Social History* (1990) as well as contributions to *Virgil and his Influence* and *Ovid Renewed*. He is currently working on a study of *The Victorians and Ancient Rome*.

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

A NOTE ON ABBREVIATIONS

The following abbreviations are used for the various parts of Horace's *œuvre*:

Ars: *Ars Poetica*

Ep.: *Epistles*

Epod.: *Epodes*

S: *Sermones*

Saec.: *Carmen Saeculare*

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

PREFACE

THIS VOLUME COMPLETES a trilogy about aspects of the reception of the three great Latin poets of the Augustan period: its predecessors were *Virgil and his Influence* (Bristol Classical Press 1984) and *Ovid Renewed* (Cambridge University Press 1988). This volume has a slightly different focus from its predecessors', at once narrower and sharper. It restricts discussion to Horace's influence on British writers from the Renaissance onwards. In this way we have been able to secure a more complete coverage of a more limited area than was the subject of the two previous volumes. By ranging over the whole of post-Renaissance British literature in some detail the book corrects an imbalance in conventional thinking, according to which Horace's influence was only of central importance in the eighteenth century, and particularly for Pope. Without underestimating Pope's achievement, this book stresses that there was a continuous engagement with Horace throughout the modern period: Horace's 'autobiographical' mode was attractive to the early humanists, and it can be argued that the lyric poetry at least inspired a richer response in the seventeenth than in the eighteenth century. The volume has been compiled in the conviction that fresh light is cast on the character of Horace's own poetry by an exploration of its reception by some of its most persuasive and influential readers, the great English poets. The fascination exercised by Horace on later poets persists to this day, and we have accordingly enlisted two well-known contemporary poets among our contributors.

Like its predecessors, this book takes the form of a collection of critical essays by different hands, since, in our view, it is unlikely that any single scholar could write a history of British Horatianism at the appropriate level of engagement and knowledge. We have tried, in the choice of subjects and contributors, to secure a rounded treatment, and have discussed in detail, with all contributors, the nature of the enterprise and the contents of their chapters. On the other hand we have made no attempt to enforce uniformity of view, and differences of opinion and emphasis will be clearly visible to the reader. For example, CAM in the general Introduction sketches, as a starting-point for discussion, an approach to Horace (or rather 'Horace')

Cambridge University Press

978-0-521-11923-8 - Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century

Edited by Charles Martindale and David Hopkins

Frontmatter

[More information](#)

PREFACE

based on contemporary hermeneutics and on reception-theory. Other contributors take what some would think of as a more 'traditional' view of literary enquiry. All, however, share a common interest in the translation, imitation, appropriation, or (re-)fashioning of Horace's poems by later writers. *Horace Made New* is thus a unified project, not a miscellaneous set of essays, and each chapter has its part in the economy of the whole.

The volume is dedicated to Niall Rudd, whose distinguished career as a Latinist has centred on Horace and his influence. His publications in this area include, in addition to some twenty articles, *The Satires of Horace* (1966), the chapter on Horace in volume II of *The Cambridge History of Classical Literature* (1982) and an edition of *Epistles 2 and Ars Poetica* (1990), all published by Cambridge University Press, as well as the relevant portions of *Themes in Roman Satire* (1986). He has also published a widely used translation of Horace's *Satires and Epistles* (Penguin) and is currently editing a volume for Bristol Classical Press, entitled *Two Thousand Years Alive: Essays for Horace's Bimillennium*. He will not agree with all the opinions expressed in this book, but he will, we trust, see the project as a useful supplement to his own work.

Horace Made New also reflects the collaborative work now being done by the Departments of English and of Classics and Archaeology at the University of Bristol which has centred on an open English–Classics seminar designed to explore issues associated with reception, translation and intertextuality. Earlier versions of a number of the chapters in the book were first given as papers to this seminar.

Because the book is designed to appeal to a wide and general readership, we have asked contributors to employ, in citations of English poetry, modernized spelling and punctuation, even where the edition which they are following (and which is cited accordingly in the notes) retains the original. Contributors were also asked to cite Horace from the new Teubner text (ed. D. R. Shackleton Bailey), unless they specify otherwise.

A final preliminary note. At the time of writing this Preface, it is impossible to tell whether the book will actually appear in 1992 or 1993. Horace died in 8 BC. Our hope is, nevertheless, that the volume might be considered, in spirit if not perhaps, in the event, strictly in letter, as a contribution to the celebrations of Horace's bimillennium of posthumous life.

CAM DWH
UNIVERSITY OF BRISTOL

September 1991