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This book explores how Horace's poems construct the literary and social authority of their author. Bridging the traditional distinction between "persona" and "author," Ellen Oliensis considers Horace's poetry as one dimension of his "face"—the public, projected self-image that is the basic currency of social interactions. She reads Horace's poems not only as works of art but also as social acts of face-saving, face-making, and self-effacement. These acts are responsive, she suggests, to the pressure of several audiences, explicit and implied: Horace shapes his poetry to promote his authority and to pay deference to his patrons while taking account of the envy of contemporaries and the judgment of posterity. Drawing on the insights of sociolinguistics, deconstruction, and the new historicism, the author teases out the social implications of Horace's successive generic choices, charting the poet's shifting strategies of authority and deference across his entire literary career.

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HORACE AND THE RHETORIC OF AUTHORITY

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For my parents

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With a few exceptions (noted as they arise), where I follow the Teubner text of Friedrich Klinger (Leipzig, 1959), all citations of Horace are culled from the text of E. C. Wickham and H. W. Garrod (Oxford, 1912). Unless otherwise noted, all translations are my own.

ABBREVIATIONS

In addition to standard abbreviations for ancient authors and works
and for journals, the following are used for Horace's works:

- Ars* *Ars poetica*
- C.* *Odes (Carmina)*
- E.* *Epistles*
- I.* *Epodes (Iambi)*
- S.* *Satires*