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## Preface

Although the book which follows cannot be said to make a formal whole, it is not just a collection of miscellaneous essays. Each chapter starts intentionally from a different position and employs a different method; yet they all converge on the subject of Latin poetry. And so, taken together, they illustrate, however imperfectly, the idea that in the study of literature no single point of view (whether philological, religious, historical, or economic) has any special authority, and that the value of a given technique depends entirely on its fruitfulness.

Apart from this impure, empirical, theory, there is another common factor. While these papers no doubt contain their share of prejudice and error, they do attempt in their different ways to expound some kind of thesis. They work through argument and are therefore open to refutation. And they assume that the old tag *de gustibus non disputandum* is something which a critic utters only when he wishes to break off an argument without coming to blows. In case this sounds too attractively pugnacious I should add that, when other writers are referred to, it means that I value their work, have learned much from it, and wish to put forward a different view only on the particular point at issue. Usually this is not a matter of direct confrontation but of trying to modify or supplement what those scholars have said. This has particular reference to Professors Rogers and Thibault (chapter 1), Austin and Williams (chapter 2), Highet and Anderson (chapter 4), Otis and Skutsch (chapter 5), and Trilling and Delany (chapter 6).

The oldest of the papers (1) is based on seminars given at Yale in 1967, though I have tried to take account of more recent material in preparing this book. A secondary purpose in writing about Ovid and Augustus at that time was to maintain that if one didn't appreciate the historical situation the satirical element would pass unnoticed, and one's understanding of the *Ars Amatoria* as literature would be

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impaired. That argument was more germane in the 1960s when the doctrine of poetic autonomy was still being swallowed in its undiluted form.

The only reason for writing about Dido is that she remains perennially interesting. The general position taken here is that, although Virgil may have believed that in virtue of its range and inclusiveness the Roman empire marked some kind of culmination in world history, he does not imply in his treatment of Troy and Carthage that those people were in themselves morally or culturally inferior. If by her relationship with Aeneas Dido behaved irresponsibly towards her subjects (and it is not clear that she did), the same is true of Aeneas. And although in Virgil's day a certain respect may still have been accorded to women who remained widows, there is no evidence that remarriage was considered disgraceful. So we have to think very carefully before deciding that Dido's suffering is related to her deserts.

Chapter 3 is the only essay which might claim to bring forward new facts. The interpretation is in places rather speculative but it seems reasonable to frame some sort of hypothesis about how in Persius' case the associative process worked. I should perhaps add that this chapter and chapter 5 are the most specialized sections of the book, and so the reader may take heart or warning according to his interests. In chapter 5 I do not mean to argue that the search for architectural patterns is right or wrong in principle (in fact this is a rather unprincipled book), but only that in any given case certain questions must be answered before we can be sure that such a pattern exists.

The chapter on Juvenal (4) was written during summer school in Harvard in 1972. I have put it in the middle because it looks both ways. The opening section harks back to chapter 1, for it recalls the fact that one may have to cope with a historical problem before apprehending a writer's tone; a later section makes use of translations, thus looking forward to chapter 7.

At certain periods in the history of literature it is possible to discern some central idea which is widely accepted by both poets and critics. Gradually, as a result of deep and complex forces, this idea is swept away and replaced by something almost its opposite. The second idea remains predominant, perhaps for several decades, until it too begins to lose momentum. Finally it becomes possible to see both ideas in perspective and to interpret them as opposite phases of the same pre-occupation. In chapter 6 I have tried to sketch this development (which I suppose one would call Hegelian) in connection with the ideas of sincerity and the mask from the nineteenth century to our own day,

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and to relate this process to the criticism of ancient (mainly Latin) literature. In doing so I am also trying to draw attention to the fact that in their essential forms these ideas were well known to the ancients and were not invented at the time of the renaissance. This may strike some readers as obvious. But when one hears learned men asserting *without the necessary qualifications* that romantic love was discovered by the French in the eleventh century, or that the Italians of the fifteenth century were the first individuals, or that the Spanish invented the picaresque novel in 1554, or that the English around 1600 brought about 'something like a mutation in human nature' by discovering sincerity, then one has a real fear that the ancient world may be slipping out of the consciousness of educated people.

Much of the best criticism of classical literature is to be found in essays on translation. There is a continuous tradition stretching from Dryden's prefaces (to go no further back) to Matthew Arnold, and from him to Ezra Pound and the critics of our own day. This long-standing interest in translation has led to a great variety of theories, which have been very clearly outlined by Theodore Savory.<sup>1</sup> While I should like to think that chapter 7 had benefited from those discussions, it contains very little theorizing. Nor does it do much to explain why a particular translation satisfied the requirements of its period. This interesting question has been taken up by M. R. Ridley<sup>2</sup> and others, but I am not qualified to discuss it, and in any case my purpose is different – namely, to use translations as a means of exploring certain Latin poems. As comparison is a two-way process, this has also involved some comment on the translations, but I have tried to keep such remarks within reasonable limits.

I should like to thank the readers of the Cambridge University Press for several comments and suggestions, one of which has led to the disappearance of an entire chapter. I have also received help from other scholars, in particular Mr D. A. Russell who read a draft of chapter 6. I am grateful to the Loeb Classical Library (Harvard University Press: William Heinemann) for permission to quote from its translations of Dio and Suetonius; to the Clarendon Press for permission to quote from Mr D. A. Russell's translation of Longinus (Oxford 1965); to Mr L. P. Wilkinson for permission to quote his translation of Ovid,

<sup>1</sup> T. Savory, *The Art of Translation* (London 1968). A very useful bibliography is that of B. Q. Morgan in *On Translation*, ed. R. A. Brower (Oxford 1966) 271–93.

<sup>2</sup> M. R. Ridley, *Second Thoughts* (London 1965). Ridley is primarily concerned with Homer. On this topic see also H. A. Mason, *To Homer through Pope* (London 1972).

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*Amores* 1.5, which appeared in *Ovid Recalled* (Cambridge 1955); and to Mr A. G. Lee for permission to quote his translation of the same poem, taken from *Ovid's Amores* (John Murray 1968). But my chief debt is to former colleagues at Toronto and Liverpool, who talked to me about literature and other things at various tables and bars over a period of fifteen years. I thank them most warmly.



## Abbreviations

<i>AJA</i>	<i>American Journal of Archaeology</i>
<i>AJP</i>	<i>American Journal of Philology</i>
<i>CP</i>	<i>Classical Philology</i>
<i>CQ</i>	<i>Classical Quarterly</i>
<i>CR</i>	<i>Classical Review</i>
D.L.	Diogenes Laertius
<i>HSCP</i>	<i>Harvard Studies in Classical Philology</i>
<i>JRS</i>	<i>Journal of Roman Studies</i>
<i>PBSR</i>	<i>Papers of the British School at Rome</i>
<i>REL</i>	<i>Revue des études latines</i>
<i>Rh. Mus.</i>	<i>Rheinisches Museum</i>
<i>TAPA</i>	<i>Transactions of the American Philological Association</i>
<i>TLL</i>	<i>Thesaurus Linguae Latinae</i>
W	<i>Remains of Old Latin</i> , ed. E. H. Warmington, Loeb Classical Library
<i>WS</i>	<i>Wiener Studien</i>
<i>YCS</i>	<i>Yale Classical Studies</i>