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Titolo	Horace's iambic criticism [[electronic resource] ] : casting blame (iambike poiesis) // by Timothy S. Johnson
Pubbl/distr/stampa	Leiden ; ; Boston, : Brill, c2012
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Descrizione fisica	1 online resource (328 p.)
Collana	Mnemosyne. Supplements, , 0169-8958 ; ; v. 334
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Disciplina	871/.01
Soggetti	iambic pentameter
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preliminary Material -- A Personal Introduction -- Chapter . Non Res Et Agentia Verba Lycamben: On Not Hunting Down Lykambes -- Chapter 2. Society, Iambic Rage, and Self-Destruction (Epodes 1–7) -- Chapter . Rage—Repression—Rage: Iambic Responsions (Epodes – ) -- Chapter 4. Horace's Lying Lyre (Epodes 16–17) -- Chapter 5. Horace's Iambic to Lyric Re/cantation (C. I.1; 5; 13–17) -- Chapter . Critical Pluralities: Iambic Poiesis in the Start and Stop of the Ars Poetica -- An Iambic Post-Lude -- Works Cited -- Subject Index -- IndexNominum.
Sommario/riassunto	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 iambs 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.

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