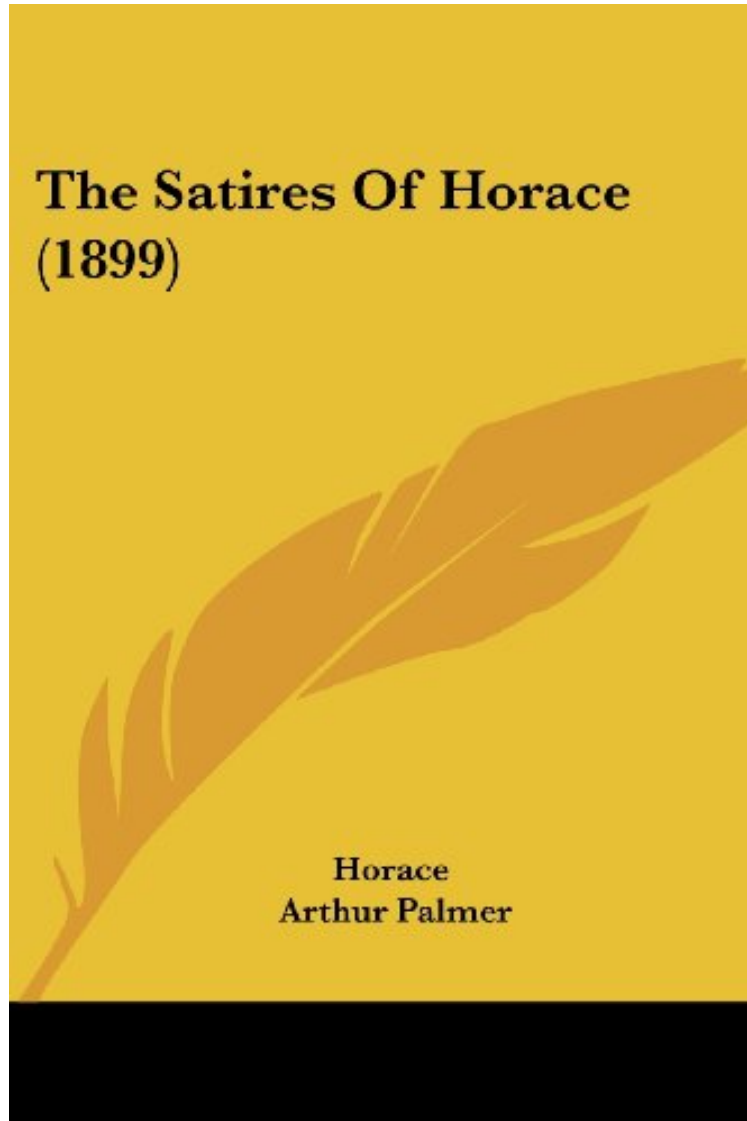


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## The Satires Of Horace (1899)

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#17596497 in Books Horace Arthur Palmer Editor 2008-10-01 Original language: English PDF # 1 9.02 x .97 x 5.98l, 1.53 #File Name: 143714828X480 pages The Satires of Horace | File size: 71.Mb

**Horace : The Satires Of Horace (1899)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Satires Of Horace (1899):

3 of 3 people found the following review helpful. Horace well captured By Andrew Charig Translating poetry is literary nightmare; it is written to be read with the scansion and tempo of the language it was written in, and no other. Latin is especially difficult, because the grammar is fundamentally different from modern European languages, and Romans wrote with rhythms (hexameters, often) which seem inherently stilted to us, and no rhyme at all. A translator feels

bound to preserve the sense of his author as strictly as possible, but also to capture the feel of the work, and reproduce it in a modern language in a form that will capture, for his own audience, what it was the author sent to his. Tall order. Especially after two millennia. Pope's Iliad for instance is pathetically obscure and verbose, and completely misses Homer's pith (and vinegar). Roman poets generally wrote about public events and the people Roman's knew, so their works need lots of explanatory notes, which are distracting. Matthews' Satires addresses these problems intelligently. He looked at previous translations and accepted some (some phrases are abstracted intact from the 1929 Fairclough). He avoided Horace's meter, which could only introduce clumsy phrasing into an English version. And by elaborating the text enough to build in explanations, he built the footnotes into it, so there are few distractions. Purists may find perfectly good reasons to object to some passages (there are a few words in there that Horace never wrote), but he captures Horace - his humor, his fun, and his insight into the human condition - and gives it to those who can read him no other way. And that's great. Five stars.

This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks, notations, marginalia and flawed pages. Because we believe this work is culturally important, we have made it available as part of our commitment for protecting, preserving, and promoting the world's literature in affordable, high quality, modern editions that are true to the original work.

From Library Journal  
The lyric poetry of antiquity is often as important to modern poets as it is to translators and classical scholars. Mulroy is a professor of classics (Univ. of Wisconsin, Milwaukee), and Carson (classics, McGill Univ.; *The Beauty of the Husband*) and the late William Matthews (*After All: Last Poems*) are well-regarded poets. Following Pound's dictum to "make it new," Mulroy and Matthews translate Catullus and Horace into modern American idiom, striving where possible to find cultural equivalents rather than literal translations. At the same time, they try to be true to the shifting tones and rhythms of their originals. The results are fluent, giving some sense of the contemporaneousness that Catullus and Horace would have evoked in their audiences. Carson's translation follows Sappho's diction and form much more closely and includes the Greek original on the facing page. Much of what survives of Sappho are fragments, often just a stray word, phrase, or even a few letters. Like many modern poets, Carson deploys these on the blank page, letting their suggestiveness fill the gaps and create whole lyrics in the imagination of the readers. All three translators aim for a general audience, though Mulroy and Carson also include notes and introductions of value to the more scholarly reader. All three books are recommended for both public and academic libraries. T.L. Cooksey, Armstrong Atlantic State Univ., Savannah, GA Copyright 2002 Reed Business Information, Inc.  
Language Notes  
Text: English (translation) Original Language: Latin  
About the Author  
William Matthews was born in Cincinnati in 1942, and educated at Yale and the University of North Carolina. He published eleven books of poetry and received many prizes and awards, including the National Book Critics Circle Award for *Time Money* (1996). Matthews taught at the City University of New York until his death in 1997.