

## ESSAY P. 470

Parke praises Horace implicitly by using diction (words, allusions, poetic features) that echoes the diction of Horace. In a short, well-organized essay, explain how Parke honors Horace without mentioning him by name in the poem itself.

Support your assertions with references drawn from throughout the passage. All Latin words must be copied or their line numbers provided, AND they must be translated or paraphrased closely enough so that it is clear that you understand the Latin. Direct your answer to the question; do not merely summarize the passage. Please write your essay on a separate piece of paper.

Parke packs his eight-line poem with multiple references to Horace. Having translated Horace's *Odes* and *Epodes* into English, Parke was very familiar with Horace's poems and their features. Thus, his own "Ode in Praise of Horace" employs diction that echoes that of Horace in multiple ways. Students may include some of the following examples in their essays.

- If the class has addressed the poem's meter, students might note that Parke chose a favorite meter of Horace for his own poem of praise.
- *cŷngiformēs* in line 2 is an allusion to *Odes* 2:20 where the poet Horace metamorphoses into a swan, a bird associated with epic poetry.
- The *Odes* 2.20 reference is strengthened with the phrase *per liquidum aera*, a direct quote from line 2 of the Horace original.
- Parke calls the *vātēs*, the term for poet that Horace favored and the one he used to refer to himself in *Odes* 2.20, *Venusīnus*, a direct reference to Horace as *Venusia* is his birthplace.
- *sōlers modōrum* in line 5 praises Horace who introduced many Greek meters into Latin and who demonstrated mastery of multiple meters in his poetry. Indeed, the meter of Parke's poem is Alcaic named for the Greek poet Alcaeus.
- The language of lines 5–6 referencing Cupid as *puerum trucem* probably echoes the lines 5–7 of *Odes* 1.30 where he is called *fervidus puer*.
- In lines 6–7 where Parke notes that the poet sings of roses or wine connects to Horace's mention of roses, a symbol of Venus, in *Odes* 1.5.1 and to his mention of wine in 1.11.6 where he explores the theme of enjoying the moment.

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- The chiasmus in lines 7–8 is reminiscent of that in *Odes* 1.5.3, where the word order places Pyrrha and Maecenas within the grotto (*gratō, Pyrrha, sub antro; Cyrrhaeis Hetruscum / . . . equitem sub antris*).
- Parke’s mentioning of the *Hetruscam equitem* (lines 7–8) is an allusion to Maecenas, Horace’s patron and friend.

## SCANSION P. 470

Name the meter and scan the following lines.

The meter is Alcaic.

— — ∪ — — | — ∪∪ — ∪ ×  
 sōlers modōrum||seu puerum trucem

— — ∪ — — | — ∪∪ — ∪ ×  
 cum māt̄re flāvā,||seu caneret rosās

— — ∪ — — — ∪ — ×  
 et vīna, Cyrrhaeis Hetruscum

— ∪ — ∪ — ∪ — ×  
 rīte beāns equitem sub antrīs.

## ORAL ACTIVITY

The teacher may instruct students after they have scanned the lines above on paper to read these lines aloud, remembering to observe the metrical pattern of the Alcaic meter.

## ENGLISH DERIVATIVES

Student List:

*aveō* – avid, avarice, avaricious, avidity

*trux* – truculent, truculence

*antrum* – antrum, anthotherapy

## TEACHER LECTURE MATERIAL

*aveō*– According to the *OLD*, this verb is related to *avārus* (“greedy, eager”) and *audeō* (“to dare”): The eagerness for a prize or money or position pushes one to be daring. Audacity and avarice are therefore two sides of the same coin, avarice being a greed for riches and audacity referring to the boldness which disregards everything in its eagerness to reach its goal. Both of these words are pejorative: The audacity of the man shocked even his strongest supporters. The greedy miser was known for his avarice.

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