

Poet and Patron in Ancient Rome

The paper examines

- A. the importance of patronage versus institutional support
- B. the current research on the topic, especially that of Peter White and the historians
- C. Horace as a cliens - but one who distanced himself from his

Horace's Odes include eight addressed to Maecenas and others in which he is alluded to.

Reminds of the Romans who read used book rolls (not codex-type books) and therefore normally read sequentially, not jumping back and forth as we might in a poetry book now. The collection shows a gradual progression, distancing Horace from his patron, with a strategic citing of those poems that were addressed to Maecenas (starting with the first one in the first book).

I.1 Horace speaks of Maecenas' (putative) Etruscan descent and says that some people do this and others this but I (Horace) have the best life, that of a poet. IVV links me to the gods, the groves, and withdraws me from the crowd, if the Muses allow, and if you, Maecenas, rank me among the lyric poets, then I will touch the stars with my head. (A very ceremonial poem.)

I.20 Come drink with me, Maecenas, some Sabine wine in a Greek jar [an image of Horatian poetry]. I bottled it on my farm the day you were applauded in the theater when you recovered from your illness. (More familiar than I.1, affectionate and complimentary, but with a reminder of Horace's talent in the covert allusi BT1 0C /P MCID 155-BDC BT1 0 0 1 6.0 1 258.77 56.54Tm[(appl)7-BDC BT1 0 0 1 513.0

In I.1 Horace's poetic immortality depended on Maecenas ranking him high; in III.30 Horace has already achieved his own poetic immortality -- not through Maecenas but through his muse, Melpomene. Horace maintains an affection for Maecenas, but distances himself on the basis of his own poetic ability. Maecenas was originally the main agent of Augustus, but (perhaps coincident with the building of 5th he)