Chapter 4

Horace on the Theory of Propriety - Decorum
HORACE

Horace whose full name was Quintus Horatius Flaccus, was born at Venusia, Modern Venosa in Apulia on 8 December 65 B.C. and died in Rome on November 8 B.C. We have on the authority of Horace that his father, though not very well-off was willing to meet all his educational expenses at Rome. His memory at school was bitter. He recalled with distress how his fellow students the son of the centurions often bullied and insulted him because he happened to be the son of a freeman. His mother died while he was quite young he felt for obvious reasons, drawn to his father about when he said that he would not like to change for any father, who had held high office is in the state. His father once a slave spared no pains to save him for all sorts of humiliations.

The school life of Horace was slightly embittered by his teacher Orbilius, who flogged his pupils mercilessly, But later in his life he recalled with gratitude all that owed to his master. It was the practice in that age to sent a student to Athens as he had completed his education at Rome. Greek literature was considered to be the culmination of Latin literature. We can understand how Horace's father had to stint himself in order to send his son to the expensive and fashionable university of Athens.

At Athens Horace was deeply read in Greek literature Greek verses Greek iambics and Greek lyrics and elegiacs. Besides literature
he was also, thoroughly conversant with Greek philosophy. While still a student he heard the news of the assassination of Julius Caesar. A votary of liberty and republicanism, Horace went back home and joined the army of Brutus as a tribunus militum. Brutus according to Horace was the symbol of republican principles. The republicans were defeated at the battle of Philippi and since then Horace threw away his sword and shield and thought seriously Horace himself wholeheartedly to the muse of hymnics. Horace himself wrote that while he was in the battle-field Mercury suddenly appeared and took him away to a place of safety. Although he was not officially a Republican, Horace in his works referred to Cato, Brutus's father-in-law very appreciatively in his works. Late in his life he had to become a courtier, and yet he remained intensely patriotic.

After the battle of Philippi, Horace was life with practically no resources in some of his autobiographical poems he lift vivid records of his appalling poverty from which he was rescued by some of his friends, one of them being Virgil. Asinices Pollio various and Maecenas were also his close friends. Maecenas was as much his friend as his patron.

Horace always retained his bonhomie of spirit. Chill penury could never repress the genial current of his soul. Juremal rightly said that Horace was comfortable on the day when he burst out in the praises of The God Bacchus. Though a satirist, he had no bitterness or rancour. Maecenas gave him a farm in the Sabine hills, where he passed his days.
in joy and contentment. The quite value of the hills inspired him to right his Odes, which posterity will not willingly let die.

Once an enemy of Octavius Caesar, Horace, in course of time was associated with the emperor. And yet he though it beneath his dignity to flatter him. Once the post of private secretaryt was offered to him by Emperor Augustus himself and he refussed with deep humility. He hated the life of a parasite. Few men even had a more plesant life than Horace. He had a good and affectionate father liberal education, a genius, a Muse always at his beck and call popularity independence, contentment, honour, and troups of friends. He died in his 57th years and was buried on the Esquiline hill near the tomb of Maecenas.
Chapter No. 4

Horace on the Theory of Propriety:

Horace law described the Propriety as under following Heads:-

1. Propriety of the Artistic unity
3. Propriety of the Theme
4. Propriety of the Metres
5. Propriety of the Nature
6. Propriety of the from of the ‘Charters’
7. Propriety of the ‘Genius’
8. Propriety of the Performance
9. Propriety of the Manner
10. Propriety of the Subject
11. Propriety of the Poetic-Sentiments
12. Propriety of the Aestheticism
13. Propriety of the Sublimity
14. Propriety of the inter dependance of ‘Art’ and ‘Nature’!
15. Propriety of the Mediorcrity
1. Propriety of the Artistic Unity

Horace on the Propriety of the Artistic Unity

Horace says that a work of Art must law Unity as he has in the following lines: Such as:

If in a picture you should see,
A land some women with a fish’s hail,
Or a man’s lead upon a horse’s neck,
Or limbs of the beasts of the most different birds,
Cover’d with fealters of all sorts of birds,
Would you not laush and think the painter mad

Horace says Pisos, if you happen to see a picture in which the load of a beautiful women is joined to a fishtail or man’s load is united to horse’s neck, or the limbs of different birds, will you not laush, and think the painter to be mad

Horace furher says that:

Trust me that book is as ridicilous,
Whole incoleherent style (likes sick man’s dreams)
Varics all slapes and mixes all extremes
Pandddd and peels have been still allowed.
Their pencils, and their fancie unconfirmed.
In these lines Horace again stresses his idea on the Artistic Unity:-

And he further says that; Take me at any words Pisos, the book having an incoherent style, like a sick man’s dreams is as laughable. For; contain such a ridiculous. Structure that the foot and load are mixture of all expoemes. You, of course, say that painters and poets have always enjoyed an equal right in the exercise of their fancies and pencils.

Horace continue on the unity of Artistic unity:-

This privilege we freely give and tape;
But nature and the common laws of sense,
Forbid to reconcile antipathies,
Or make a snake engender with done,
And hungry tiger court the tender lambs.

Horace in these lines says that, yes I know it; we have given them this privileges, and it necessary, we may take it back. We poets seek privileges and grant similar privileges. But we should remember that nature and common sense discourage the mixture of antipathies, the mating of snake and a dove, or the love of a hungry tiger for the tender lamb.
Horace further adds on the Artistic Unity:

Some that at first have promised mighty things
Applaud themselves,
when a few florid lines.
Shine through the insipid dulness of the rest.
Here they describe a temple or a wood,
Or streams that through delightful meadows run,
And there the rainbow, or the rapid Rhine.
But they misplace them all, and crowd them in,
And are as much to seek in other things.

In these Horace say that, some compositions that have a rich promise have later been found to contain only few florid lines or purple patches, shining amidst a mass of insipid dullness. Here they describe a grove or temple of Diana, as the streams flowing through the pleasant meadow, or a rainbow, or the river Rhine. But they misplace everything, and they are all incoherently crowded into the picture.

Horace further adds that:
As he, that only can design a tree,
Would be to draw a shipwreck or a storm;
When your begin with so much pomp and show,
Why is the end so little and so slow?
Be what you will, so you be still the same.
In these lines Horace says that, you know how to paint the picture of a cypress tree. But you have been paid to paint a sailor, hopelessly swimming away from a wrecked ship in a storm. You began painting a winejar, but after so much of pomp and show, what you have painted is a pitcher. In brief, you make whatever you like, but you must be careful that it is consistent and has artistic unity.

Horace further adds that:

Most poets fall into the grossest faults,
Deluded by a seeming excellence:
By striving to be short, they grow obscure,
And when they would write smoothly, they want strength,
Their spirits sink, while others, that affect,
A lofty style, swell to a tympany.

In these lines Horace says that, I am speaking to you, the father and the sons. Please remember that most poets are deluded by appearances and cannot grasp the truth. By trying to be brief, they become obscure. Aiming at the smoothness, they lose their strength and vigour. They aim at loftiness, and regenerate into pompousness.

Horace further adds that:

Some timorous wretches start at every blast;
And, fearing tempests, dare not leave the shore;
Others, in love with wild variety,
Draw boars in waves, and solphins in a wood:
Thus fear of erring, join'd with want of skill,
Is a most certain way of earing still.

In these lines Horace says that, another poet is overcautious, and is afraid of the storm, and, therefore, does not leave the shore at all. There are poets, who are fond of variety, and draw boars in waves, and dolphins in a wood. To escape from one fault, they run into another. For they lack artistic skill.

Horace further adds that:

The meanest workman in th' Aemillan square,
May grave the nails, or imitate the hair,
But cannot finish what he hath begun:
What can be more rediculous than he ?
For one or two good features in a face,
Where all the rest are scandalously ill,
Make it but more remarkably deform'd.

In these lines Horace says that, even the meanest poet of the Aemilian school may fashion the fingernails in bronze and copy the hair, but cannot finish what he has begun. He does not know how to make a complete figure. None can be more ridiculous that i.e. If I wish to write a work, I shall not like to be him. For one or two good features of face e.g. the nose and the hair, make the body deformed, only because the rest of the features are not well-done.
Horace further adds that:

Let poet match their subject to their strength
And often try what weight they can support,
And what their shoulders are too weak to bear.
After a serious and judicious choice,
Method and eloquence will never fail.

In these lines Horace says that, let the poets choose their themes suited to their powers and ponder long whether their shoulders are strong enough to bear them. Once they choose their subjects wisely, they will find no inadequacy of words or lack of lucidity. And this will prove the worth and the charm of the order of his composition.

2. Propriety of the Diction

Horace says that the poet should take particular care in the choice of words, he says that, "Let poets match their subject to their strong and often try what weight they can support and what their shoulders are too weak to bear. After a serious and judicious choice, method and eloquence will never fail.

As well the force as ornament of verse
Consists in choosing a fit time for things
And knowing when a muse may be indulg'd
In the full light, and when she should be curb'd
In these lines Horace says that, let the poets choose their themes suited to their powers and ponder long whether their shoulders are strong enough to bear them. Once they choose their subject wisely they will find no maleguacy of words or lack of lucidity and this will prove the worth and the charm of the order of his composition. He should say exactly what is necessary for the present. Sticking to one point and rejecting the unnecessary. Let the poet show taste and care in linking up his words let him embrace one word and reject another.

Horace further adds: -

Words must be chosen, and be placed with skill,
you gain your point, when by the noble art
of good connection, an unusual word
Is made at first familiar to our ear
but if you write of things abstruse or new
some of your inventing may be used
and so it be seldom and discreetly done
But that hopes to have new words allowed,
must so desire them from the grecian spring,
as they may seem to flow without constraining

This diction will be excellent if he can skillfully combine words, having the looks of originality. If by any chance he has to explain the hidden mysteries by new terms he is permitted to coin words. And the
license will be granted if the words are used modestly. The new coined words will be creditable if they are derived from the Greek sources, slightly modified. The license has been readily granted and will always be granted for coming a new word stamped with the mark of today.

3. Propriety of the Theme:

Can an impartial reader discommand
In various or in Virgil what he likes
In Plautus or Laecilius what should I
Envy's for little I invent
When Ennius and Cato's copious style
Have so enrich'd and so adorn'd our tongue
To coin new words well suited to the age.

In these lines Horace says that why should the Romans allow a right to Caecilius and Platus, and deny that very right to Virgil and various. Why should people object to my right to enrich our mother tongue by adding what little I can when Cato and Ennius have enriched the language of our country given new names for things. It has always been lawful and will be so in future, to coin new expressions stamped with the mark of today.
Horace further adds on the Propriety of the Theme:

Words are like leaves some wither every year.
And every year a younger race succeeds
Death is a tribute all things owe to fate
The lucrine male caesar's the pontine lake
Protectus our navies from the raging north
And (since Cethegus drain'd the Pontine Lake)
We plough and reap where former ages new'd

Horace further adds that as the woods change their leaves at the year's decline, and the first leave fall first so also words grown old persih and those newborn thrive and flourish like the youths many words thrown into disuse will revire. Those words, held in high esteom today will also be thrown into old neglect in custom so desires for custom is the arbiter of speech. Everything is subject to decay. Everything will come to an end even landlocked harkour that has been male by caerar, by catting through the loud between the luerine lake and the coast will perish we know that this harbour guard our floots against the fury of the northern storms. Even the pomptine morther lying waste for a long time which have been drained and put under cultivation, and feed the neighbouring population, will persih.

Horace continue on the propriety of the theme: -

See how the tiber (whose licentious waves
So often overflowid and neighbouring fields

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New runs a smooth and unoffensive course
contin'd our great emperor's command
Yet this and they and all will be forgot
WHy then should words challenge eternity
When greatest mum and greatest actions die
Use may reive the absoletest words
And borush those that now are must in rogue
Use is the judge the law and rule of speech.

These lines Horace says that even the depending and diversion of
the course of the river tiber for preventing floods and doing anischief to
the crops will come to an end. All these achievements were possible at
the command of our emperor and they are all perishable. If so why
should the words of poety claim to challenge efemity when the greatest
men and their great achievements are destined to perish many absolete
words will be revived words which are light esteemed today will drop
out such as the power of custom for custom is the judge the law the rule
of speech.

4. The Propriety the Metres:

Horace first taught the world in epic verse
to write of great commanders and of kings
flories were at first design'd for grief
Though now we use them to express our joy
But to whose muse we owe that sort of reverse
Is andecided by the men of skill.
In these lines Horace says that it was Horace who first wrote about the great deeds of the great commanders and kings in epic verse. Eligies were at first written for the expression of grief. Later however elegies were composed for the celebration of the fulfillment of prayers but scholars dispute as to who first wrote elegiacs; the matter is still under consideration.

Horace further adds on the Propriety of the Metres:

- Rage with iambics armad archilochus
- Numbers for dialogue and action fit
- And favourites of the dramatic muse
- Fierce lofty roapid whose commanding sound.
- Awes the funultuous noises of the pit.
- and whose peculiar province is the stage.

In these lines Horace says that archilochus’s made rage has inspired him to work in iambics. The comic slippens and the tragic boots were both inspired by the iambic meter. The fierce lofty rapid and commanding sound of bages drowned the uproar of the audience in the auditorium.

Horace further adds on the Propriety Metres:

- Gods leroes conquerors dympic crowns
- Love’s sleasing cares, and the free joys of wine,
And proper subject for the lyroic soy
Why is he lonourch with a poeti's name
Who neither knows nor would descrve a rule
And choosers to be ignorant and proud
Let everything have its due place and time

In these lines Horace says taht the proper themes of the lyrics are lines peasing cares of the gods and leores of olympes their free joys of wine the fighting of the boxers and the race of the horaces Why should a man be called a poet if he does not know the rules now does he shame them and chooses to be ignorant and proud rather than admit has ignorance he shold have the nodestly to learn.

Horace further adds: -

A comic subject loves an lumeb verse
Thyests sorns a low and comic style
Yet comedy sometimes may raise her voice
And chromes be allowed to foam and rail
Tragedions too lay by their state to grieve
Pilus and teleption exild and poor
Forgot their swelling and gigantic words
He that would have spetafors share his grief,
Must write not only well but movingly
And raise men's passions to what weight he will

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A comic theme choose a humble verse and not stately verses consistent with tragedy. Thyestes toagedy connot be composed in a low and comic style, in everyday rhythms the low style befits comely's case. Each style should keep to the right place allowed to it. Comedy, however at times raises its voice. Chremes the angry father of the comic stage at times storms in anger in violent speech. Again the heroes of the tragedies, e.g. Polws and Telephus although exiled and poor, give vent to their sorrows in down earth language, for getting their swelling and gigantic words. Then abandoned their rounded phrases and one and last feet long words although they are anxious to touch the heart of the audience.

5. Propriety of the Nature

We weep and laugh, as we see others do,
He only makes me sad who shows the way
And first is sad himself then Telephus
I feel the weight of your calamities.
And fancy all your miseries my own
But if you act them ill I sloop or laugh
Your looks must alter as your subject does
From kind to fierce, from wanton to severe

In these lines Horace further given his idea on the Propriety of the Nature of the human beings he says that it is not enough for poetry have beauty. It must also have charm and move the soul of the audience. As
men smile at those who smile, so also they will sympathise with those who weep. If you like me to weep you must first feel sorrow. That is why the misfortune of Peleus or Telephus moves us to pity. We feel the weight of their calamities and imagine your sorrows to be ours. If however, the words uttered by Peleus or Telephus go ill with the parts, which they play we shall nod off to sleep or burst into laughter. Your looks Telephus and Peleus, must alter along with the change of the subject what was kind will become fierce, and what was wanton will become severe.

Horace continues on the propriety of the Nature:

- For nature forms and distends us within
- And woifes our fortune's etanges in our face
- Please enchant impetuous rage transports
- And grief dejects and wrings the for fur'd soul
- But he whose words and fortunes disgrace,
- Abhurd unpity'd grows a public jest

Horace says that for nature forms us and brings about the change of fortune in our faces. Please enchant us while violent rage stings us or throws us to the ground and grief wrings our hearts. Our torture's soul, and their varying moods are expressed in words. But the man whose expression and fortunes disagree excites public ridicule. The Roman audience of the front seats as well as the back seats will burst into laughter.
6. Propriety of the Form of the Characters: -

Observe the characters of those that speek
Whether on honest servant or a cheat
Or one whose blood boils his youthfeel veins
Or a grave matron or a busy nurse
Exforting merchant careful husbandmen
Argives or thebans asians or greeks.

In these lines Horace says that he should remember that those is a remarkable difference between the speech of god and that of a hero. The speech of very old man and that of a blooming and fiery youth, the speech of a respectable lady and that of a busy nurse, the speech of wandering werchants and that of a careful husbandman, the speech of an assyrian and that of a man thebes or greece.

Horace continue on the propriety of the form of characters: -

Follow report or feign coherent things
Describe achilles as achilles was
Impatient rash inexrable, proud
Scorning all judges and all law but arms
Medea must must be all revenge and blood,
In all terms ixion all deceit
To must wander and drestes murn
Horace further says that either follow the tradition or invent a story which is consistent. The conventional features of the traditional characters should be scrupulously maintained. If in your composition you represent the famous achilles, represent him as impatient rash, inexorable, and proud least caring for judges, and submitting only to the law of arms, you are to report medea as revengeful and blood thirsty in to as all tears, ixion as all false, orestes as all mournful.

Horace Further adds on the Propriety of the Form of the Characters:

If your bold muse dare tread unbenten paths
And bring new characters upon the stage,
Be hure you keep them up to their first leight
New subjects are not easily explained
And you lad better choose a wellknow theme
Than trust to an invention of your own.
For what orignally others writ
May be so well disguised and so improv'd
To will son's justice it may pass for yours.

Horace in these lines says that if you introduce a new theme on the stage and venture to create a new character. Let the first impression be continued right up to the end. The nature of the new character should be consistent. You are to choose a well known theme rather than trust to
an invention of your own. What has already been written by others may be improved upon, and this may very well pass for yours.

Horace further adds on the Propriety of the Form of the Character:

But then you must not copy trivial things.
Nor word for word to faithfully translate
Nor (as some servile imitators do)
Prescribe at first such stoic unceasy rules
As you must every stavishly observe.
Or all the laws of decency renounce.

In these lines Horace says that you must not lowever imitate trivial things nor should you translate word for word. Unlike the servile imitators, you must not preserive such skict and uneaby rules as are to be observed slavishly. You are also not to renounce the law of decorum.

7. Propriety of the Genius: -

He doth not trouble us with leda's eggs.
When he beging to write the trojan was
Nor writing the return of diomed
Go back as for as medeager's death
Nothing is idle each judicious line
Insensibly acquaints us with the plot
He chooses only what he can improve
And truth and fiction are so aptly mixed
That all seems uniform and of a piece.

In these lines Horace says that he does not trouble us with lead's twin eggs. While writing about the trojan war. Nor does he write about the return of Diomendes and go back as far as Meleager's death. Nothing is useless and each line acquaints us with the plot. He chooses exactly what he can improve upon. He makes such a happy blending of truth and fiction that they contribute to the organic whole.

Horace continue on the Propriety of the Genius: -

Now hear what auditor expects'
If you intend that he should stay to hear
The epilogue, and see the curtain fall
Mind how our tempers alter in our years
And by that rule form all your characters
one that hath newly learned to speak go
Love childish plays, is soon provoked and leased
And changes every hour his wavering mind

Horace says that he takes his audience to the heart of the story as if they knew it already. If he fears that he cannot make the story sufficiently attractive he should give it up. The middle, beginning and the end must not be out of joint. You are to know what the public
expects if you want to be lustily cheered, and wait for the curtain, and expect them to keep their seats till the singers says, 'You amy clap now' you are to consider how our tempers changes. The child who knows how to speak and walk firmly, is anxious to play with those of his own age. Even the smallest cause provokes him, and he flies into a rage, but strangely enough, he recovers again he is changing from her to lour.

Horace further adds on the Propriety of the Genius:

A youth that first casts off his tutors yoke,  
Loves lorses hounds and sports and exercise,  
Prone to all vice impatient of report  
Proud careless found incanstant, and profuse  
Gain and ambition rule our riper years,  

In these lines Horace says that the birdless youth just freed from the tutors yoke seeks delight in lorses and lounds. Sperts and excrise on the sunny campes. He is susceptible to all vice. Impatient of reproof of the counsellors. Slow to make provisions provd careless, found inconstant free with his money and swift in forsaking things which he liked in the past. His punsuits are altered in his youth he seeks wealth nad friends becomes a slave to ambition, and anxious to change whatever he had done already.
Horace further adds on the Propriety of the Genius:

Old men are only walking hospitals,
Where all defects and diseases crowd
With restless pain and more formenting tear,
Lazy morose, full of deloys and lopes,
Oppressed with riches which they dare not use
Ill natured censors of the present age
And found of all the follies of the past
Thus all the treasures of our flowing years,
Our ebb of life for ever takes away
Boys must not have the ambitious care of man
Nor men the weak anxieties of age.

In these lines Horace says that misfortunes overtake a man in old age. He may still indulge in the pursuit of wealth. Once he has got it he fear to make use of his wealth. Old man are not better then walking hospitals. He is attacking with all kind of diseases restless pain and formenting fear. He is lozy melanchily lacking fire and drive. He is slow to hope idle, and eager to have a long life. He is unsocises and he finds fault with those who are young. In old age there are many good things which however ebb away we are not to assign to a young man the part of an old man, or tabry the part of a man. We are to consider the characteristics. Suited to each stage of life.
8. Propriety of Performance: -

Some things are acted, others only told
But what we hear moves less than what we see
Spectators only have their eyes to trust
But auditors must trust their ears and you
Yet there are things improper for a scene
Which men of judgment only will relate

In these lines Horace says that in drama certain things are acted. While certain things are told. But what we hear moves less than what we see. The spectators have to trust their eyes. The audience trust their ears. There are however, certain things which are not stage worthy. The should better be related.

Horace further continue on the Propriety of Performance: -

Medea must not draw her murdering knife
And spill her children's blood upon the stage,
Nor atreus there his lorrid feast prepare.
She to a swallow burned he to snake
And whatsoever contradicts my sense
I hate to see and never can believe

In these lines Horace says that, let not medea murder her children on the stage in front of the audience. Not should the vicious atreus cook
human flesh in the public. Proene is not to be changed into a bird on the stage. Codmus is not to be frantormed into a snake. For I hate to see whatever contradicts my sense, and what I cannot believe.

Horace further adds on the Propriety of the Performance: -

Five acts are the just measure of a day
Never presume to make a good appear
But for a business worthy of a god
And in one scene no more than three should speak

In these lines Horace says that a play should be neither shorter nor longer than five acts. Let no God intervene unless some problem arises that decands solution. The number of actors should not be more than three.

Horace continue on the Propriety of Performance: -

A chorus should supply what action wants.
And lath a generous and manly port
Birdles with rage, loves rigid lonesty
And strict observance of impartial laws
Sobriety security and peace
And begs and gods who guide blind fortune's wheel
To raise the wretched and pull down the proud
But nothing must be sung between the acts.
But what some way conduces to the plot
In these lines Horace says that the chorus should form an integral part of the action, and its songs will tend to advance and subserve the interest of the plot. The function of the chorus is to support the good and give sound advice, restrain those who avoid sins, the chorus should praise the face of a simple table, salutary justice law and peace. They will seek the God's blessings for raising the wretched and humbling down the proud. No songs are to be sung by the chorus between the acts. While facing the evolution of the Greek stage Horace says.

Horace on continue the Propriety of the Performance:

First the shrill sound of a small rural pipe,
Not loud like trumpets, nor adorned as now
Was entertainment for the infant stage
And pleased the thin and bashful audience
Or our well meaning frugal ancestors
But when our walls and limits are enlarged,
And men grown wanton by prosperity
Study's new artys of luxury and easy
The verse, the music and the seems improved.

In these lines Horace says that first the flute sound of a small natural pipe was the form of entertainment at our well meaning and simple ancestors. But when the boundaries and walls of the cities were enlarged and men grew wanton and prosperous, and cultivated the new
arts of luxury nd comfort the verse, the music, and the scenes were considerably, improved.

Horace further adds on the Propriety of the Performance: -

For how should ignorance be judge of wit,
Or men of sense applaud the jest of fools
Then came rich clothes and graceful action in
Then instruments were faught and more moving notes,
And eloquence with all her pomp and charms
Fortold as useful and sententious truths
As those delivered by the delphic god

In these lines Horace says that How should the ignorant be juges of wit or how should the sensible people appreciate the pleasantries and jests of fools. Then appeared rich clothes and jraceful action. Musical instraments were used which could capture more moving notes and sentiments. Eloguence with all its pon and grace was also laid under contribution for expressing useful and senfentious fruths. Delivered gby apollo. The delphic god.

9. Propriety of the Manners: -

The first fragedians found that serious style.
Too gravw for their uncultivated age
And so brought wild and naked satyrs in
Whose motion words, and shape were all a force
As off as decency would give them leave
Because the mad ungovernable rout
All of confusion and the fume's of wine
Such variety and antie tries.

In these lines Horace says that first tragic playwrights found that a solemn and imposing style was caviere to the general. And lence they introduced the satya plays. The wild and nakes satyrs were brought in. There movement their words laughter and bantens and their shapes were all farcical. They furned from the grave to gay.

Horace continue on the Propriety of the Manner:

But then they did not wrong themselves so much
To make a god a hero or a king
Stript of his golden crown and purple robe
Descend to a mechanic dialet
Nor to avoid such meaness soaring high
With empty sound and airy notions fly

In these lines Horace further says that they did not represent the gods or heroes in royal purple and gold then used everyday speech. They did not avoid the ground in their bid to catch at clouds and empty spaces.
Horace further adds on the Propriety of the Manner:

For tragedy should blush as much to stoop.
To the law mimic follies of a farce,
As a grave matron would to dance with girls
You must not think that a satiric style
Allows of scandalous and brutish words
or the confoundign of your characters

In these lines Horace says that tragedy would blush at the idea of stooping to the low mimic follies of a farce, just as a grave matron would blush to dance with girls. You must not think that the style in a satyr play allows the use of only scandalous and brutish words, or the nouns and verbs which everyone used words devoid of adornment.

Horace continue on the Propriety of the Manner:

Begin with truth, then give invention scope,
If your style be natural and smooth
All men will try, and lope to write as well
And not without much pains be undeceived
So much good method and connection may
Improved the common and the plainest things.

In these lines Horace says that, you are to begin with truth, and then provide ample scope to invention. If your style is natural and
graceful, you will have to take pains. Good method and connection may improve the common and plain things.

Horace further adds on the Propriety of the Manner:

Asatya, that comes staring from the woods
Must not at first speak like an arator
But, though his language should not be refined
It must not be obscene and impudent
The better sort abhors scurrility
And often consures what the rabble likes
Unpolished verses pass with many men

In these lines Horace says that, a satyr fresh from the woods, is not expected to speak like an orator. His language may not be polished and refined. It must not be indecent and obscene either. The better sort will avoid scurrility. He will censure what is loved by the rabble. Many men love unpolished verses.

Horace continue on the Propriety of the Manner:

And Romeo is too indeclgent in that point
But then to write at a loose rambling rate
In hope the world will wink at all our faults
Is such a rash ill grounded confidence
And men may pardon but never praise
In these lines Horace adds that in fact rome is indulgent in his respect. If you write in a loose and rambling style, and imagine that the public will condone all these faults, it will be overweening self confidence. The public may excuse you but you cannot hope to enjoy their appreciation.

Horace further adds on the Propriety of the Manner -

Next comedy appered with great applause.
Till her licentious and abusive tongue
Waked the magistrate's coercive powen
And forced it to suppress her inosence.

In these lines Horace says that ,next appered comedy and was vigorously cheered .But its language was so absance and scurrilous that administration had to exercise its authority and suppose it.

Horace continue on the Propriety of the Manner -

Our writers have attempted every way,
And they deserve our praise ,whose daring Muse,
Disdained to be beholden to the Greeks,
And found fit subjects for her verse at home
Nor should we less famous for our wit ,
Than for the force of our victories arms .
But that the time and care that are required
To overlook and file, and polish well,
Fright poet from that necessary toil.

In the lines Horace says that, our writers and poet have made various experiments, for which they deserve our praise. They are so daring that they refused to be grateful to the Greeks and follow in their footsteps. They think that they have enough fit subjects at home. They have the confidence that they are not less distinguished than the Greeks in their literary abilities. They doubt, however, have the time, patience and care to polish and improve their writings.

Horace further continue on the Propriety of the Manner:

Democritus was so in love with wit
And some men's natural impulse to write
That he despised the help of art and rules
And thought none poets till their brains were crakt
And this lath no intoxicated some
They cleanliness and company renounce
For lunancy beyond the cure of art
Will a long beard and ten long dirty nails
Pass current for apollo's livery
Some physic had not cured me of the splun.

In these lines Horace says that, democritus was convinced of his natural gifts that he ignored the help of art and rules. He thought that the
poets must have cracked brains. This has inspired quite a few poets. They pretend to be irrevocably man and renounce company and cleanliness. They wear long beard, have ten long dirty nails and resort to the lineliest places, and seldom take bath. They think that they will acquire the title of poets if they never surrender themselves to a barber. They are so very distracted that even the physicians three anticyras, i.e. the three towns of ancient grace cannot hope to cure them.

Horace further adds on the Propriety of the Manner:

None would have write with more success than I
But I must rest contented as I am
And only serve to whet that wit in you
To which I willingly resign my claim
Yet without writing I may teach to write
Tell what the duty of a poet is
Love in his wealth and ornaments consist
And how he may be formed and low improved
What fit, what not what excellent or ill.

Horace further adds that none, they will claim can write better than only because they are stark mad. So what I purpose to do is to play the part of a whetstone, which has the capacity to what steel, but does not cut itself. I purpose to teach the poet what duties he will perform although. I have not written anything myself. Nor do I know whence he may draw his materials. I cannot suggest what actually his wealth and
ornaments consist in how he may form itself as a poet, and how best he
can improve himself.

10. Propriety of the subject:

Sound judgement is the ground of writing well
And when philosophy directs your choice
To proper subjects rightly understood
Words from your pen will naturally flow
He only gives the proper characters.
Who knows the duty of all ranks of men
And what we owe our country, parents, friends
How judges and how senator should act.
And what becomes a general to do
Those are the libest copies, which are drawn
By the original or human life.

In these lines Horace says that, sound judgement is the basis and
source of all good writing what you will write about is to be learnt form
the pages of philosophy of socrates. Words will quickly follow if the
matter is ready. A poet who knows the duty of all ranks of people can
depict the character. The poet who has learnt his duty to his country,
parents and friends, the love that we owe to a father. brother and guest
the functions of a senator as well as of a general and of a judge knows
beyond doubt how to assign the right part of each of the characters. In
that case the poet can reproduce life like copies, one who has learnt the
art of reproduction should turn to the models of life and common behaviour and draw words that are living.

Horace further adds on the Propriety of the Subject: -

Sometimes in rough and undigested plays
We meet with such a lucky character.
As, being humoured right, and well pursued.
Succeeds much better than the shallow verse
And chiming trifles of more studious pens.

In these lines Horace says that, at times a play may be striking in parts with characters properly sketched but if may at the same time, lack grace force and skill and yet give more delight to an audience and sustains his interest longer than the years which have no much redeeming qualities, but only sound and fury. Signifying nothing.

Horace continue on the Propriety of the Subject: -

Grace had a genius grace had eloquence,
For her ambition and her end was fame
Our roman youth is diligently taught,
The deep mystaious art of growing rich
And the first words taht children learn to speak
Are of the value of the names of coin.
In these lines Horace says that the Greeks had natural gifts and genius. They had eloquence. The only aim of the Greeks was to achieve fame. The youth of Rome are fought diligently the mysterious art of growing materially rich. The first words the children learn to speak are tailored to the value of coin.

Horace further adds on the Propriety of the Subject:

Can a penurious wretch, that with his milk
Hath sucked the basest dogs of usury,
Tretend to generous and heroic thoughts
Can rust and avarice write lasting lines
But you brave youth wise Numa’s worthy heir
Remember of what weight your judgment is
And never venture to commend a book
That has not passed all judges and all tests.

In these lines Horace says that can a person who has sucked the dregs of materialism aspire after the noble and heroic thoughts our children can answer questions like this "If from five twelfths an ounce is taken how much is left? If you answer 'a third the teacher will say appreciatively very good." If an ounce is added the answer will be a half. The soul is thus stained with the ankering lust for wealth. Can lust and avarice write great poetry But you brave youth the heir to wise Numa you should remember that a book should not be praised unless all the judges have given their verdict in its favour.
11. Propriety of the Poetic Sentiments:

Poet should instruct or please or both
Let all you precepts be succinet and clear
That ready wits may comprehend them soon
And faithful memories retain them long
All superfluities are soon forgot

In these lines Horace says that, a poet should instruct as please or do both. Poets wish either to improve or please or unite the pleasant and the profitable. My moral maxim must be brief, so that the mind may readily perceive and faithfully retain a pithy and significant sentence. Superfluous words flow from a mind. Already full to the boim.

Horace further adds:

Never be so conceited of your parts,
To think you may persuade us what you please,
Or venture to bring in a child alive,
That cannibals have murdered and devoured,
Old age explodes all but mortality,
Austerity offends aspiring youth.

In these lines Horace says that, what you invent should be very close to real life, so that the play does not demand unlimited belief, for
just anything that catches your fancy you should not let the ogress hamia gobble up a child and later bring it out of her belly alive. The conturies of the elder citizens will disappreue of works lacking in edification, while the laughty rammes will have nothing to do will plays that are to serious.

Horace further adds on the Propriety of Poetic Sentiments: -

But he that joins instouction with delight
Profit with pleasure, carries all the votes
These are the vilumes that enrich the shops
These pass with admiration through the world
And bring their author to eternal fame.

In these lines Horace says that, you will win all possible appreciation if you can blond pleasure and profit, what improve and was pleases and at once delight and instruct the reader. These are the volumes which enrich the shops and these are applouded through but the world, and earn the author's eternal fame.

Horace further says that,

Be not too rigidly censorious
A string may jar in the best master's hand,
And the most skilful archer mis his aim,
But in a poem elegantly writ,
I would not guerrel with a slight mistake,
Such as our nature's frailty may excuse.

In these lines Horace says that, do not be dogmatic or unnecessarily critical. Even in the best master's hand a string of the musical instruments may appear jarring. Even the most skilful archer may miss the aim. In fact when a poem is elegant. I shall not take offence at a few blemishes, due to negligence, carelessness or man's labitual lack of toresight.

Horace further on the Propriety of the Poetic Sentiments: -

But he that hath been often told this fault,
And still persists is as impertinent
As a musician that will always play
And yet is always out at the some note
When such a positive abandoned top
Among his numberous absurdifies
Stambles upon some tolerant lines
I feet to see them in such company
And wonder by who magic they came there
But in long works sleep will some times surprise
Homer himself hath been observed to nod

If the poet has been told his fault, and still he persists in it, he is like that musician, who always play and repeats the same mistake. But
when the beauties in a poem far outnumber the defects. I shall not mind. A poet who is constantly quality of making tolerable lines amidst various defects and wonder by what magic they appear there. In long works slip will come of times even.

12. Propriety of the Aestheticism:

Poems like pictures are of different sorts
Some better of a distance, others near
Some love the dark some choose the clearest light.
Any bodily challenge the most piercing eye
Some please for once, some will for ever please
But poso (though you knowledge of the world)
Joined with your fathers, precepts make you wise
Remember this as an important truth.
Same things admit of mediocrity.

Poems and pictures are of different kinds some look beautiful of a distance, while some near some live the dark while some chooses the clearest light. Some please for once, whole some please for ever. (Horace emphasises that) But poso though your knowledge of the world, added to your father's precepts has made you wise, remember this as a vital truth certain things admit of mediocrity.
Horace further says that:

A counsellor or pleader at the bar
May want messala's powerful eloquence
Or be less read than deep cascellius
Yet this different lawyer is esteemed
But no authority of gods nor men
Allow of any mean in poesy.

A counsellor or pleader at the bar may not have the splendid eloquence of messala, he may not know his subject as much as cascellius aulus. Yet he has his value mediocrity howeve is forbidden to poets by gods, men and booksellers alilve.

As an ill concert, and a course perfume
Disgrace the delicacy of a feast
And might with more discretion have bun spared
So poetry whose and is to delight.
Admits of no degrees, but must be still
Sublimely good or despicably ill

As an ill concert and a bad smell disgrace the delicacy of a feast.
So also a poem whose nature and property is to charm the mind if it falls short of the lighest it reaches the lowest.
13. Propriety the Sublimity: -

In other things men has some reasons lift.
And one that cannot dance or fence or run,
Despairing of success forbears to try
But all without consideration write
Some thinking that the omnipotence of wealth
Can turn them into poets when they please.

When the men does not know much about sport, he keeps sway from the sporting accessories on the field of mans. If he does not know the use of the ball or the hoop, or the discus, he keeps aloof afraid of the ridicule of the close packed rings of the specktors. But a man who knows nothing about poetry composes verses, why should he do so he thinks that he is a free man and was born free. He is materially rich, and has no moral defects. He thinks that he omnipotence of wealth can turn him into a poet.

But Piso you are off too quick sight
Not to discern which way your talent lies.
Or vainly with your genius to contend
Yet if it ever be your fate to write
Let your productions pass the strictest hands
Mine and your father's and not see the light
Till time and care have ripend ever line
What you keep by you must change and mend
But words once spoke can never be called
But Piso you cannot ascertain which way your talent lies. If you are destined to write, your poetical works must pass the strictes hands. You are to subject them to the scrutiny of a critic like maceious and your father and mine then put your parchment in your desk and keep it these for mine years. Do not rush into publication before subjecting them to the scrutiny of discernign critics. You ca destroyt what has not yet been made public. But once the work is published, you cannot bring it back.

**Horace further says that:**

Orpheus inspired more than human power,
Did not as poets feign, fame savage beasts,
But men as lawless and as wild as they
And first dissuaded them from rage and blood
Thus, when amplion built the theban wall
They feigned the stones obeyed his magic lute.

Orpheus the spokesmen of the gods inspired more than human power did not as poets claim, fame the savage beasts, but dissuaded lowless men from rage and blood form violence and anarchy. For he was a civiliser of the fellowmen, Amphion another civiliser, built the walls of thebes and founded the city. The stones obeyed his magical lute.
Horace further adds on the Propriety of the Sublimity:

Poets the first instructors of mankind,
Brought all things to their proper native use
Some they appropriated to the gods
And some to public, some to private ends
Promiscuous love by marriage was restrained
Cities were built and useful laws were made
So great was the divinity of verse,
And such observance to a poet paid.

Poet have a similar function. For it was through the persuasive entreaty of Amphion that they are the first instructors of mankind. They have brought all things to their proper use. They separated things profane from those which were sacred. They banned face and promiscuous love, gave instructions to the married, and carved the fext of the law on wooden boards. It was thus, that honour and fame came to the poets. They sang divine songs. Such was the divinity of homer's verse.

Horace further adds:

The Homer's and tyrtaeus's martial muse
Wakened the world and sounded loud alarms
To verse we owe the sacred oracle.
And our best precepts of morality
Some have by verse obtained the love of kings.
(Who with, the muses case their wearyed minds
Then blush not noble piso, to profect
What gods inspäre and kings delight to hear.

Both Homer and Tyrtæus awakened within manly hearts a passion for battle. Oracles gave their replies to the queries in verse. The poets made the paths of life easy. In pierian strains the poets sought the favour of kings. The discovered the beginnings of drama, which cheered the fired man after days hard toil. Horace emphatically says that O noble piso, you need not blush to perfect what gods inspire and kings full happy to hear.

14. Propriety of the inter-dependence of 'Art' and "Nature"

Some think that poets may be formed by Art.
Others maintain that Nature make them so
I neither see what Art without a vein
Nor wit without the help of Art can do
But mutually they crave each others aid

Some imagine that, poetry is formed by Art. Others imagine poetry to be the gift of nature. Whether verse wins recognition through nature or Art. I cannot see how study profits without a vain of genius or
skill without training thus both nature and art are interdependent and need each other's gifts in order to be joined in friendly union.

Horace further adds on the Interdependence of 'Art' and 'Nature'

He that intends to gain the olympic prize,
Must use himself to hunger, heat and cold,
Take leave of wine, and the soft joys of love
And no musician dares pretend to kill
Without a great expense of time and pains
But every little busy scribbler now
Swells with the praises which he gives himself
And taking sanctuary in the crowd,
Brag of his impudence and scorns to mends.

He who is anxious to gain the Olympian prize must himself to hunger, heat and cold. He must abandon wine and the soft joys of love. No musician can ever hope to attain perfection without application, exercise and training. He has to take infinite pains. But every pretaster is puffed with pride and praise, which he bestows on himself. He is boastful and refuses to correct himself a prosperous poet hires a flattering audience in a more servile manner than the poor merchants who persuade the customers to buy their goods. A wellplaced man finds it extremely difficult to distinguish between friends and flatterers.
Horace further says that:

Never delude yourself, nor read your book
Before a bribed and fawning auditor.
For he will commend and feign as ecstasy,
Grow pale or weep, do anything to please,
True friends appear less moved than counterfeit,
As men that truly grieve at funerals
Are not so loud as those that cry for hire.

You should not therefore read your works before the flattering hirelings, who have been bribed for praising you extravagantly. They will grow pale and weep whenever you write anything tragic. They will go into raptures, when necessary. Just to please you. True friends do not become rhapsodical like the flatterers. Those who are hired to weep at the funerals grieve more loudly than those. Who are genuinely grief stricken.

Horace further adds that:

Wise were the kings who never choose a friend
Till with full cups they had unmasked his soul,
And sun the bottom of his deepest thoughts
You cannot arm yourself with too much care.
Against the smiles of a designing knave.
The kings who wanted to test their friends, pressed many goblets of wine on them. So that might unmask themselves. They thus saw the bottom of their souls. It is difficult to guard yourself against the smiles of a designing rogue.

Horace further adds on the Propriety of the Inter-Dependence of the 'Art' and 'Nature'

Quintilius cit his advice were asked
Would freely tell you what you should correct.
Or it you could not bid you blot in out
And with more care supply the vacancy
But if he found you fond and obstinate
And after to defend than mend your faults
With silence leave you to admire yourself
And without rival hug your darling book.

If you accept the advice of Quintilius, I may quote him, if asked, "Please correct this," He would suggest, "and that also" When you mend two or three times, and yet could not improve upon it. Quintilius would suggest that you cross out every thing and begin anew. If however you obstinately choose to stick to what you have written he would not waste a word on you any more. In that case you can hug your work lovingly since you have no more rivals.
Horace further says that:

The prudent care of an impartial friend
Will give you notice of each idle line
Show what sounds harsh and what wants ornament
Or where it is too lavishly bestowed
Make you explain all that he finds obscure
And with a strict inquiry mark your faults
Nor for these trifles fear to lose your love
Those things which now seem frivolous and slight
Will be of a most serious consequence
When they have made you ridiculous

A wish and honest man will carp at the defective lines. He will put a black mark upon lines lacking polish. He will cut out the lines that are showy and gaudy. He will throw light on what is shady. He will advise you to rewrite what is ambiguous. You should be a real aristarchus. He must not say "after all the writer is my friend, why should I offend him about trifling matters". Because what you imagine to be trifles may land the author into serious troubles. He may be publicly ridiculed.

15. Propriety of the Mediocrity:

A poetaster in his raging fit
Followed and pointed at by fools and boys
Is dreaded and proscribed by men of sense
They make a lane for the polluted thing
And fly as from the infection of the plague
Or from a man whom, for a just revenge.
Frantic, phrenzy, sent by Heaven persuies.

Poetaster is hounded out and pointed at by fools and boys. He is a raging fit andis an object of dread. The public make room for him and keep him and keep him at a safe distance, He is supposed to be suffering from seurvy or jaundice or mental derangement. The expression of the wrath of Diana. Children tease him and dogs bark at him.

Horace further adds that:

If cin the raving of a frantic muse
And minding more his verses than his way
Any of these should drop into a well.
Though he might brush his lungs to call for help
No creature would assist or pity him
But seem to think he fell on purpose in
Hear how an old sicilian poet dyed.

He goes belocing his verses and remabling, with his head in the aim. He may accidently fall into a well or pit and cry for help "O citizens, rescue me," But none will come to his rescue. If by any chance somebody offers to help him and lets down a rope, I shall tell him that
he has fallen on purpose, and does not like to be rescued. I shall Thanfell everybody how a Sicilian poet has died.

Horace further says that:

Empedoles, mad to be thought a god
In a cold fit leaped into Etna's flames
Give poets leave to make themselves away
Why should it be a greater sin to kill
Then to keep man alive against their will
Nor was this chance, but a deliberate choice.

In his eagerness to be regarded as an immortal god Empedocles leapt into in cold blood. Poets should be allowed to die. There is no point in keeping men alive against their will. To rescue a man against his will amounts to murder. It is not the first time that he has done it i.e. killed himself. Once you have pulled him out he will not be a reasonable being. Nor will he abandon his desire to die again.

Horace further adds on the Propriety the Mediocrity:

For if Empedocles were now revived
He would be at his frolic once again
And his pretensions to divinity
It is hard to say whether for sacrilege
Or incest or some more unheard of crime
Were empedecles revived, he would be at his fralic again and assert his right to divinity. It is not quite clear for what sin the poetaster has become mad, Whether for racrilege or incest. Or some unheard of crime.

Horace further adds that :-

The rhyming fiend is sent into these men
But they are all most visibly possesst,
And like a baited bear when he breaks loose
Without distinction seize on all they meet
None ever escaped that come within their reach
Sticking like leeching till they brush with blood
Without remorse insatiably they read
And never leave till they have read men dead.

He is mad and like a baited bear, when let loose, he attacks all those he comes across. The learned and the ignorant have to listen to his horrible verses. When he gets hold of a man, he sticks to him like a leach, till he bursts with blood. He recits his verses till the listener dies.