

Song Cultures of Antiquity: Prudentius, Pindar, Horace

Philip Hardie

1. Gregory of Nazianzus (329-390), *Carmina moralia*, Περὶ ἀρετῆς 758 ff., PG 37 col. 735

Τοιαῦτα ἀθλητῶν τῶν ἐμῶν τὰ θαύματα.
 Πίσαν δέ μοι σὺ καὶ κόνιν τὴν Δελφικὴν
 Αὔχεις, Νεμέαν τε καὶ πίτυν τὴν Ἴσθμίαν·
 Δι' ὧν ἔφηβοι δυστυχεῖς ἔσχον κλέος,
 Ἄθλων τιθέντες μικρὰ καὶ μικρῶν γέρα,
 Πυγμῆς, πάλης τε καὶ δρόμου, καὶ ἀλμάτων,
 Ἄ μήτε νικᾶν, μήτε νικᾶσθαι μέγα.
 Οὐ γὰρ Θεὸς τὸ ἄθλον, ἢ σωτηρία,
 Ὡς τοῖς ἐμοῖς νόμοις τε καὶ παλαίσμασι,
 Τυχεῖν τε δόξης τῆς ἄνω καὶ στεμμάτων.

Such are the wonders of my athletes. You boast of Nemea and the Isthmian pine, through which the wretched young men won fame, setting small prizes for small contests, boxing, wrestling, running and jumping, in which it is not great thing to win or be defeated. For the prize is not God or salvation, as in my laws and struggles, or to achieve heavenly glory and garlands.

2. Prudentius, *Praefatio* 1-4 *Per quinquennia iam decem, | ni fallor, fuimus; septimus insuper | annum cardo rotat, dum fruimur sole uolubili. || instat terminus* 'For fifty years, if I err not, have I lived, and beyond that it is the seventh time that the heaven is wheeling the year and I enjoy the circling sun. The end is close.'

31-3 *dicendum mihi: 'quisquis es, | mundum, quem coluit, mens tua perdidit. | non sunt illa Dei, quae studuit, cuius habebis.'* 'It must be said to me: "Whoever you are, your soul has lost the world it cherished; not to God, who will claim you as his, belong the things it pursued".'

34-5 *atqui fine sub ultimo | peccatrix anima stultitiam exuat* 'as my last end draws near let my sinful soul put off her folly.'

37-8 *hymnis continuet dies, | nec nox ulla uacet quin Dominum canat* 'With hymns let her link the days together, and no night pass without singing of her Lord'.

Horace, *Odes* 1.1.35-6 *quodsi me lyricis uatibus inseres, | sublimi feriam sidera uertice* 'But if you enrol me among the lyric bards, my soaring head will touch the stars.'

Prudentius, *Praefatio* 43-5 *haec dum scribo uel eloquor, | uinclis o utinam corporis emicem | liber, quo tulerit lingua sono mobilis ultimo* 'While I write or speak of these themes, may I fly forth in freedom from the bonds of my body, to the place whither my nimble tongue's last word shall tend.'

Prudentius, *Epilogus* 33-4 *quicquid illud accidit, | iuuabit ore personasse Christum* 'Whatever be the worth of my performance, it will be my joy to have sounded out with my lips Christ.'

7-8 *nos citos iambicos | sacramus et rotatiles trochaeos* 'I dedicate my swift iambs and quick-running trochees'.

3. Ambrose, *Hymn* 1, *Ad Galli cantum: Aeterne rerum conditor | noctem diemque qui regis | et temporum das tempora | ut alleues fastidium* 'Eternal creator of all things, who dost govern night and day, and make times succeed to times, to ease fatigue'. 5 *praeco diei iam sonat*.

Prudentius, *Cathemerinon* 5, *Hymnus ad incensum lucernae*, 1-4 *Inuentor rutili, dux bone, luminis, | qui certis uicibus tempora diuidis, | merso sole chaos ingruit horridum. | lucem redde tuis, Christe, fidelibus* 'Author of glowing light, our kindly guide, | Who dost divide the times with changes sure, | now sinks the sun, and fearsome darkness spreads: | grant to Thy faithful ones, O Christ, Thy light' (Richardson)

153-4 *tu lux uera oculis, lux quoque sensibus, | intus tu speculum, tu speculum foris* 'Thou art the true light for our eyes, the light also for our minds.'

29-32 *sed quis non rapidi luminis arduam | manantemque Deo cernat originem? | Moses nempe Deum spinifero in rubo | uidit conspicuo lumine flammeum.* 'But who could not discern that from above | the source of rapid light from God flows down? | Thus Moses once within the thorny bush | saw God appear aflame with radiant fire.'

49 (Pharaoh's warriors) *sumunt arma uiri.*

131-2 *sed terris Domini de cruce tristibus | maior sole nouum restituens diem* 'but greater than the sun, to lands made sad | by our Lord's Cross, the new-born day restoring.'

4 *lucem redde tuis, Christe, fidelibus.* Cf. Horace, *Odes* 4.5.5 *lucem redde tuae, dux bone, patriae.*

Prud. *Cathem.* 5.81-2 *quae tandem poterit lingua retexere | laudes, Christe, tuas?* 'What tongue can ever have the power to tell, | O Christ, Thy praises'. Exodus 15, *canticum* of Moses, *Cantemus Domino: gloriose enim magnificatus est, | Equum et ascensorem deiecit in mare* 'I will sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea (KJV)', etc.

Prudentius, *Cathemerinon* 3.81-90 *Quae ueterum tuba quaeue lyra | Flatibus inclyta uel fidibus | Diuitis omnipotentis opus | Quaeque fruenda patent homini | Laudibus aequiperare queat* 'What trumpet of ancient days, what lyre, | famed for its breath or strings, | could equal with their praise | the work of the Almighty in His wealth, | and all that's given for the joy of man?'

4. *Cathemerinon* 9, 'A hymn for every hour'. Horatian *puer* and psalmic lyric: 1-5 *Da, puer, plectrum, choraeis ut canam fidelibus | Dulce carmen et melodum, gesta Christi insignia. | Hunc camena nostra solum pangat, hunc laudet lyra. | Christus est, quem rex sacerdos adfuturum protinus | Infulatus concinebat uoce corda et tympano ...* 'Bring me, boy, my plectrum, that in faithful measures I may sing | of the glorious deeds of Christ, a hymn of sweetest harmony: | He alone shall be my Muse's subject, Him my lyre shall praise. | Christ it is, Whose speedy coming once the priestly king proclaimed, | decked in sacred headbands, with his voice and string and tambourine.'

The Horatian *puer*: Hor. *Odes* 3.14.17 *i pete unguentum, puer, et coronas* 'Go, boy, and bring me fragrant oils and garlands' (*Herculis ritu modo dictus, o plebs, | morte uenalem petiise laurum*); *Odes* 3.19.10-11 *da noctis mediae, da, puer, auguris | Murenas* 'Give us wine, boy, for the midnight, wine for the augur Murena.'

Cath. 9.22-3 *psallat altitudo caeli, psallite omnes angeli, | quidquid est uirtutis usquam psallat in laudem Dei* 'Let the heights of heaven sing in praise, and all the angels sing, and let every power of virtue hymn the glory of their God.'

Cathem. 9.19-21 *o beatus ortus ille, uirgo cum puerpera | edidit nostram salutem feta Sancto Spiritu, | et puer redemptor orbis os sacratum protulit* 'Oh how blessed was that birthday, when a Virgin great with child, | by the Holy Spirit pregnant, brought salvation to us all, | and the boy Who is the world's Redeemer showed His sacred face.'

25-7 *ecce, quem uates uetustis concinebant saeculis, | quem prophetarum fideles paginae spoponderant, | emicat promissus olim: cuncta conlaudent eum* 'See how He whom all the seers through ancient ages had foretold, | of Whose coming all the prophets' faithful pages gave the pledge, | flashes forth, Who once was promised: let all join in praising Him!'

5. *Cathemerinon* 11, a hymn for 25th December. 1-4 *Quid est quod artum circumum | sol iam recurrens deserit? | Christusne terris nascitur, | qui lucis auget tramitem?* 'What means it that the sun is now returning, leaving his narrow circle behind him? Is not Christ, who enlarges the path of day, born this day on earth'; 13 ff. *emerge, dulcis pusio, | quem mater edit Castitas* 'Come forth, sweet boy, to whom mother Chastity gives birth'; 53 ff. *sentisne, uirgo nobilis ..?* 'Do you perceive, noble virgin ..?'; 63-4 *nam tunc renatus sordidum | mundus ueternum depulit* 'For then the world reborn put away its rough torpor'; 69 ff. *te cuncta nascentem, puer, | sensere dura et barbara ...* 'All things rough and rude were conscious of your birth, o child'; 77 ff. *o sancta praesepis tui, | aeterne rex, cunabula ..* 'O holy cradle of your manger, eternal king'; 89 ff. (to the Jews) *quid prona per scelus ruis? | agnosce ...* 'Why do you rush headlong on the path of sin? Recognise ...' 113-16 *Iudaea, tunc fulmen crucis | experta, qui sit senties | quem, te furoris praesule, | mors hausit et mox reddidit* 'Then, o Judaea, when you have felt the thunderbolt of the cross, you shall understand who he is, whom death, raging under your patronage, swallowed up and then gave back.'

6. 'Eminently lyrical times':

Peristephanon 1.120 *sit dies haec festa nobis ...*

Peristephanon 5.1-12:

Beate martyr, prospera
diem triumphalem tuum,
quo sanguinis merces tibi
corona, Vincenti, **datur!**

Hic te ex tenebris saeculi
tortore uicto et iudice
euexit ad caelum dies
Christoque ouantem reddidit.

Nunc angelorum particeps
conlucis insigni stola,
quam testis indomabilis
riuis cruoris **laueras,**

cum te satelles idoli ...

Blessed martyr, prosper the day of your victory, the day which marks the giving of the crown to you, Vincent, in recompense for your blood. This day, when you had overcome torturer and judge, raised you out of this world's darkness up to heaven and delivered you in triumph to Christ. Now in company with the angels you shine bright in the glorious robe which as an invincible witness you did wash in streams of blood, when the minister of idolatry ...

7. Eminently lyrical places: *Peristephanon* 1.4-9 Pollet **hoc** felix per orbem terra Hibera stemmate, | **hic** locus dignus tenendis ossibus uisus deo, | qui beatorum pudicus esset hospes corporum. || **Hic** calentes hausit undas caede tinctus duplici, | inlitas cruore sancto nunc harenas incolae | confrequentant obsecrantes uoce, uotis, munere. 'For this glory the land of Spain has the fortune to be held in honour through all the world. This spot has seemed to God worthy to keep their bones, pure enough to be host to their blessed bodies. It drank in the warm stream when it was wetted by the slaughter of the twain, and now its people throng to visit the ground that was coloured with their holy blood, making petitions with voice and heart and gifts.' 115-20 **Hoc** bonum saluator ipse, quo fruamur, praestitit, | martyrum cum membra nostro consecrauit oppido, | sospitant quae **nunc** colonos, quos Hiberus alluit. || State **nunc**, hymnite, matres, pro receptis paruulis, | coniugum salute laeta uox maritarum strepat, | **sit dies haec festa nobis, sit sacratum gaudium!** 'This blessing the Saviour himself bestowed for our advantage when He consecrated the martyrs' bodies in our town, where now they protect the folk who dwell by Ebro's waters. Stand now, ye mothers, and sing hymns for little ones given back to you; let wives' voices sound loud in gladness for the recovery of their husbands; let us hold festival this day and consecrate our joy.'

8. *Peristephanon* 3 (Eulalia):

6-7 *proximus occiduo locus est* | qui tulit hoc decus egregium, 'Far in the west there is a place that has won this signal honour'; 11-14 *curriculis tribus atque nouem* | tres hiemes quater attigerat, | cum crepitante pyra trepidos, | terruit aspera carnifices, 'In twelve courses of the sun twelve winters had she seen, when on the crackling pyre her hardihood struck terror into her trembling executioners.'

186 **nunc** locus Emerita est tumulo...; 191 **hic**, ubi marmore perspicuo | atria luminat alma nitor ...

Virgilian narrative moments: with 31-2 *infremuit sacer Eulaliae* | spiritus 'Eulalia's holy courage made loud protest'; 34-5 *et rude pectus anhela Deo* | femina prouocat arma uirum 'and with the heart in her young breast panting for God, female as she was she challenged the weapons of men', cf. *Aen.* 6.46-51 (Sibyl) *cui talia fanti* | ante fores subito non vultus, non color unus, | non comptae mansere comae; sed pectus anhelum, | et rabie fera corda tument, maiorque videri | nec mortale sonans, adflata est numine quando | iam propiore dei. 'As thus she spoke before the doors, suddenly not countenance nor colour was the same, nor stayed her tresses braided; but her bosom heaves, her heart swells with wild frenzy, and she is taller to behold, nor has her voice a mortal ring, since now she feels the nearer breath of deity.'

With 46-50 *ingreditur pedibus laceris | per loca senta situ et uepribus | angelico comitata choro, | et licet horrida nox sileat, | lucis habet tamen illa ducem* ‘With torn feet she passes over a rough waste overgrown with briars, but she is accompanied by a troop of angels, and for all the gruesome silence of the night she still has light to guide her’, cf. *Aen.* 6.461-2 *sed me iussa deum, quae nunc has ire per umbras, | per loca senta situ cogunt noctemque profundam* ‘But the gods’ decrees, which now constrain me to pass through these shades, through lands squalid and forsaken, and through abysmal night’. Virgilian and biblical journeys: 51-2 *sic habuit generosa patrum | turba columniferum radium ...* ‘So it was that the noble company of the patriarchs had a beam in the shape of a pillar’; with 59-61 *nec tenebris adoperta fuit, | regna Canopica cum fugeret | et super astra pararet iter* ‘she was not covered with darkness as she fled from the realm of Egypt, winning a way beyond the stars’ cf. *Ov. Met.* 15.875-6 *parte tamen meliore mei super alta perennis | astra ferar* ‘With my better part I shall be carried above the lofty stars, everlasting’.

The flight of the dove: *Perist.* 3.161-3 *emicat inde columba repens | martyris os niue candidior | uisa relinquere et astra sequi* ‘Thence all at once a dove whiter than snow springs forth; they see it leave the martyr’s mouth and make for the stars’: cf. *Aen.* 5.515-18 (the archery contest) *iam uacuo laetam caelo speculatus et alis | plaudentem nigra figit sub nube columbam. | decidit exanimis uitamque reliquit in astris | aetheriis fixamque refert delapsa sagittam* ‘he marked the dove, now exulting in the free sky, and pierced her as she flapped her wings under a dark cloud. Down she fell dead, left her life amid the stars of heaven, and, falling, brought down the arrow that pierced her. Cf. also Song of Songs, 2:10-12 *En dilectus meus loquitur mihi. SPONSUS Surge, propera, amica mea, columba mea, formosa mea, et ueni: 11 iam enim hiems transiit; imber abiit, et recessit. 12 Flores apparuerunt in terra nostra; tempus putationis aduenit: uox turturis audita est in terra nostra.* ‘My beloved spake, and said unto me, Rise up, my love, my fair one, and come away. For, lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of the birds [pruning] is come, and the voice of the turtle is heard in our land.’

176-215:

Ecce niuem glacialis hiems
ingerit et tegit omne forum,
membra tegit simul Eulaliae
axe iacentia sub gelido
pallioli uice linteoli. 180

Cedat amor lacrimantum hominum,
qui celebrare suprema solent,
flebile cedat et officium:
ipsa elementa iubente deo
exequias tibi, uirgo, ferunt. 185

Nunc locus Emerita est tumulo,
clara colonia Vettoniae,
quam memorabilis amnis Ana
praeterit et uiridante rapax.
gurgite moenia pulchra lauit. 190

Hic, ubi marmore perspicuo
atria luminat alma nitor
et peregrinus et indigena,
relliquias cineresque sacros
seruat humus ueneranda sinu. 195

Tecta corusca super rutilant
de laquearibus aureolis
saxaque caesa solum uariant,
floribus ut rosulenta putes
prata rubescere multimodis. 200

Carpite purpureas uiolas
sanguineosque crocos metite!
non caret his genialis hiems,

laxat et arua tepens glacies,
floribus ut cumulet calathos. 205

Ista comantibus e foliis
munera, uirgo puerque, date!
ast ego certa choro in medio
texta feram pede dactylico,
uilia, marcida, festa tamen. 210

Sic uenerarier ossa libet
ossibus altar et inpositum,
illa dei sita sub pedibus
prospicit haec populosque suos
carmine propitiata fouet. 215

Suddenly the icy winter pours down snow and covers all the square, covering Eulalia's body too where it lies under the cold sky, like a linen shroud. Let those who in human love and tears are wont to solemnize the last rites stand aside, let their sad office give place; the very elements at God's command are performing thy obsequies. O maiden. Now her tomb stands in Emerita, that famous town in Vettonia by which the notable river Ana passes, washing the handsome walls as it sweeps along with its green waters. Here, where the lustre of shining marble, foreign and native, lights up the motherly church. the worshipful earth keeps her remains, her holy ashes, in its bosom. Overhead the gleaming roof flashes light from its gilded panels and shaped stones diversify the floor so that it seems like a rose-covered meadow blushing with varied blooms. Pluck ye purple violets, pick blood-red crocuses. Our genial winter has no lack of them; the cold is tempered and loosens its grip on the land to load our baskets with flowers. Give her these gifts, you girls and boys, from the luxuriant leaves. But I in the midst of your company will bring garlands wreathed of dactylic measures, of little worth and faded, but still joyous. So will we venerate her bones and the altar placed over her bones, while she, set at the feet of God, views all our doings, our song wins her favour, and she cherishes her people.

With 201 *carpite purpureas uiolas*, 207 *munera ... date*, cf. *Aen.* 6.883-6 *manibus date lilia plenis*, | *purpureos spargam flores animamque nepotis* | *his saltem accumulem donis, et fungar inani* | *munere* 'Give lilies from full hands. Leave me to scatter red roses. These at least I can heap up for the spirit of my descendant and perform the rites although it will achieve nothing.'

104-5 *respice gaudia quanta metas*, | *quae tibi fert genialis honor* 'Think of the great joys which you are cutting off, which the honourable state of marriage offers you': cf. 176-7 *ecce niuem glacialis hiems* | *ingerit et tegit omne forum*.

Writing in blood and in flowers: 136-40 *scriberis ecce mihi, Domine*. | *quam iuvat hos apices legere* | *qui tua, Christe, tropaea notant!* | *nomen et ipsa sacrum loquitur* | *purpura sanguinis eliciti*. 'See, Lord, thy name is being written on me. How I love to read these letters, for they record thy victories, O Christ, and the very scarlet of the blood that is drawn speaks the holy name.'

9. Transcending the Horatian *carpe diem*: with *Cath.* 10.57-60 ... *christicolarum* | *pietas ... credens* | *fore protinus omnia uiua* | *quae nunc gelidus sopor urget* 'This zealous care Christ's followers with prudent piety provide, assured that some day all shall live, now by chill slumber overcome' ~ Hor. *C.* 1.24.5-6 *ergo Quintilium perpetuus sopor* | *urget* 'So a sleep that will not end bears down upon Quintilius.'

Cath. 10.120-4 *mors haec reparatio uitae est*. || *sic semina sicca uirescunt* | *iam mortua, iamque sepulta*, | *quae reddita caespite ab imo* | *ueteres meditantur aristas* 'this death is but renewal of life. Just so dry seeds grow green again, when dead and buried in the ground, and from the depths of earth restored, repeat the harvests of past years', revising Lucr. 1.793 *continuo mors est illius quod fuit ante*; 3.964-5 *cedit enim rerum nouitate extrusa uetustas* | *semper, et ex aliis aliud reparare necessest* 'for what was old is always forced out by the new things, and it is always necessary to re-create something from other things.'

Cath. 12.164 *mortis tenebris liberat* ~ *Hor. C.* 4.7.25-6 *infernus neque enim tenebris Diana pudicum | liberat Hippolytum* ‘Diana does not rescue her chaste Hippolytus from the darkness beneath the earth.’

10. *Cathemerinon* 9, ‘Hymn for every hour’, 107-14: *Macte iudex mortuorum, macte rex uiuentium, | Dexter in parentis arce qui cluis uirtutibus, | Omnium uenturus inde iustus ultor criminum! | Te senes et te iuuentus, paruulorum te chorus, | Turba matrum uirginumque, simplices puellulae | Voce concordēs pudicis perstrepat concentibus. | Fluminum lapsus et undae litorum crepidines, | Imber aestus nix pruina, silua et aura, nox dies | Omnibus te concelebrent saeculorum saeculis!*

Praise to Thee, Who of the dead art Judge, and of the living King!
At thy Father’s right hand throned, Thou for Thy merits art renowned,
And from thence as just Avenger of all sins shalt come again.

Thee the old men, Thee the young men, Thee the choir of little boys,
all the mothers, all the maidens, all the simple-hearted girls
loudly praise in purest concord, singing with harmonious voice.

Let the gliding streams, the waves and all the margins of the shores,
rain and heat, and snow and frost, the wind and woodland, night and day,
all in unison extol Thee through all ages still to come.

Cf. Psalm 148 (*Caelum et terra laudent Dominum*) and the Song of the Three Children in Daniel 3:51 ff. (*Benedicite, omnia opera*).

- Agocs, P. 'Pindar's *Pythian* 4: interpreting history in song', *Histos* Suppl. 11 (2020) 87-154
- Athanassaki, L. 'Deixis, performance, and poetics in Pindar's *First Olympian Ode*', in Felson 2004: 317-41
- Barchiesi, A. '*Carmina: Odes and Carmen Saeculare*', in S. Harrison (ed.) *The Cambridge companion to Horace* (Cambridge 2007) 144-61
- Brown, P. *The cult of the saints* (Chicago 1981)
- Brozek, M. 'De Prudentio, Pindaro Latino', *Eos* 47 (1954) 107-41; 49.1 (1957/58) 123-50
- Charlet, J.-L. *La Création poétique dans le Cathemerinon de Prudence* (Paris 1982)
- Culler, J. *Theory of the lyric* (Cambridge, Mass. and London 2015)
- D'Alessio, G. B. 'Past future and present past: temporal deixis in Greek archaic lyric', in Felson (2004) 267-94
- Davis, G. *Polyhymnia: the rhetoric of Horatian lyric discourse* (Berkeley 1991)
- Dunkle, B. P., *SJ Enchantment and creed in the Hymns of Ambrose of Milan* (Oxford 2016)
- Felson, N. (ed.) *The poetics of deixis in Alcman, Pindar, and other lyric* (*Arethusa* 37, no. 3) (2004)
- Fowler, R. L. *Pindar and the sublime. Greek myth, reception, and lyric experience* (London, New York, Dublin 2022)
- Goldhill, S. *The Christian invention of time: temporality and the literature of late antiquity* (Cambridge 2022)
- Halliwell, S. 'Greek gods and the archaic aesthetics of life', in E. K. Emilsson, A. Maravela, M. Skoie (eds) *Paradeigmata. Studies in honour of Øivind Anderson* (Norwegian Institute at Athens 2014) 121-7
- Harrison, S. J. *Generic enrichment in Virgil and Horace* (Oxford 2007)
- Heinze, R. 'The Horatian ode', in M. Lowrie (ed.) *Oxford readings classical studies. Horace: Odes and Epodes* (Oxford 2009) 11-32 [transl. 'Die horazische Ode', *NJb* 51 (1923) 153-68]
- Hunter, R. and Uhlig (eds), A. *Imagining reperformance in ancient culture: Studies in the traditions of drama and lyric* (Cambridge 2017)
- Johnson, W. R. *The idea of lyric: lyric modes in ancient and modern poetry* (Berkeley 1982)
- Lowrie, M. *Horace's narrative odes* (Oxford 1997)
- Lühken, M. *Christianorum Maro et Flaccus. Zur Vergil- und Horazrezeption des Prudentius* (Göttingen 2002)
- Morgan, M. R. *Narrative means, lyric ends. Temporality in the nineteenth-century British long poem* (Columbus, OH 2009)
- Moul, V. *A literary history of Latin & English poetry. Bilingual verse culture in early modern England* (Cambridge 2022)
- Nagy, G. *Pindar's Homer: the lyric possession of an epic past* (Baltimore and London 1990)
- O'Daly, G. *Days linked by song. Prudentius' Cathemerinon* (Oxford 2012)
- Opelt, I. 'Die christliche Spätantike und Pindar', *Byzantinische Forschungen* 2 (1967) (*Polychordia.Festschr. F. Dölger* 2) 284-98
- Opelt, I. 'Prudentius und Horaz', *Paradeigmata poetica Christiana: Untersuchungen zur christlichen lateinischen Dichtung* (Düsseldorf 1988) 130-7
- Palmer, A.-M. *Prudentius on the martyrs* (Oxford 1989)
- Pucci, J. 'Prudentius' readings of Horace in the *Cathemerinon*', *Latomus* 50 (1991) 677-90
- Richardson, N. *Prudentius' Hymns for hours and seasons. Liber Cathemerinon* (Abingdon and New York 2017)
- Roberts, M. *Poetry and the cult of the martyrs. The Liber Peristephanon of Prudentius* (Ann Arbor 1993)
- Rohland, R. *Carpe diem. The poetics of presence in Greek and Latin literature* (Cambridge 2023)
- Sigelman, A. *Pindar's poetics of immortality* (Cambridge 2016)
- Spelman, H. *Pindar and the poetics of permanence* (Oxford 2018)