

The dissertation concerns a literary form designated as "propempticon" and its typical representatives within Horace – Epode X and Odes I 3 and III 27. The initial definition of the term "propempticon" itself is followed by a list of propempticon examples in Greek poetry – where the archaic Greek lyrics are concerned no complete piece of work has been preserved which could be designated as propempticon, only individual motives characteristic for this literary form within one piece of work are always present. These motives were later developed by poets of the Hellenistic period and later the propempticon appeared in works of epigrammatic as an individual literary form. Closer attention is paid to propempticon in Roman poetry before Horace. An analysis is carried out in the dissertation of the two preserved fragments from Parthenius' piece, an example of the first known propempticon in Roman literature, and further in the five fragments of Cinna's propempticon dedicated to Asinius Pollio. The following chapter summarizes motives characteristic for propempticon in archaic Greek lyrics and Hellenistic poetry on the one hand and Roman poetry of the 1st century BC on the other. Theoretic essay on propempticon from the rhetor Menander of Laodice (3rd century BC) is mentioned in brief. The body of the dissertation studies three Horace's poems mentioned above. After a short introduction of each work follows a detailed analysis always focusing on motives characteristic for propempticon. Before the interpretation of the poem itself there is an overview of viewpoints of the most significant commentators and secondary literature. The dissertation comes to a conclusion that although none of the stated Horace's works cannot be designated as "clear" propempticon, Horace was aware of the given literary tradition and used plentiful motives which were considered as essential for this literary form, although he made individualistic changes to those motives to a various extent. The analysis and interpretation of these three poems also points out other typical characteristics of Horace's Odes – repetitive use of a mythological story, poem of two parts, contamination of various genre forms within one piece of work and free transition from humour to seriousness.