

# A Level OCR Latin Set Texts Guide

## Juvenal, Satire 6

AS: Verse Literature for 2024–2025

A Level: Verse Literature (Group 3) for 2025–2026

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# Introduction for Teachers

## About this guide

This guide is intended to help candidates with the verse section (Juvenal Satire 6 option) of Latin AS and A Level. The Latin set text for Juvenal is Juvenal *Satires: A Selection* Ed. John Godwin ISBN: 978-1350156524. Bloomsbury. It has a general introduction and supporting grammar notes which should be read in conjunction with this guide. This guide will steer learners through the translation of the Latin poems and set each in its context together with discussion of Juvenal's style.

### Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

## Expectation from the examination board

The **expectation** of learners, as set out in the OCR specification, is that they are able to:

- demonstrate detailed knowledge and understanding of the verse set texts studied, including metre
- understand and appreciate the literary context from which the set texts have been taken by reading an appropriate selection of ancient literature in English translation
- understand and appreciate, as appropriate, the social, cultural and historical contexts for the set texts, their authors and audiences
- identify, analyse and evaluate literary techniques, characterisation, strength of argument and literary meaning in the set texts
- use appropriate technical terms in English to describe the literary techniques and features of the set texts
- demonstrate appropriate historical and/or cultural knowledge when necessary for the understanding or evaluation of a given phrase, sentence or passage
- appropriately select relevant information from the material studied to support their argument and analyse and summarise their findings
- present relevant information in a clear, concise and coherent manner whilst writing at length, using appropriate terminology in English

In addition, learners will be **required to**:

- understand and respond to passage(s) from a set text
- demonstrate knowledge and understanding of the wider context of a set text
- translate passages of each set text into English
- critically analyse the literary style, characterisation, argument and literary meaning of a passage from a set text
- write at length, drawing upon a study of a set text as well as material studied in translation

The text of Juvenal 6 in this guide (and translations based on it) is taken from the Perseus Tufts University website, being G G Ramsay's 1918 edition. The full version can be found at: [zzed.uk/12046-Perseus](http://zzed.uk/12046-Perseus) The text has been subsequently edited to match the Bloomsbury edition.

The main aim of this guide is to complement, rather than replace, the prescribed edition. The text has been divided into short sections with a translation, grammar and translation notes, and context and style notes for each section.

At the end of the guide, there are a range of questions, based on the different tariffs, with a Mark Scheme.

## Translation and grammar

The translations in this guide attempt to give the basic meaning. Latin sometimes omits words, or uses them in two senses, necessitating additions to the translation to bring out the full meaning. As learners at this level will be aware, Latin is constructed differently from English and sometimes this makes strictly literal translation difficult, but the translation tries to keep as close as possible to the text for examination purposes.

Note that alternative translations or bracketed versions are **not accepted** by OCR unless they are equivalent, so always prefer the literal version to be on the safe side, unless it is clearly stated that marks will be given for good English. Learners should also check their answers carefully to ensure that all the words in the passage are translated, particularly adverbs.

The Bloomsbury text has its focus on the grammar. In this guide, to help learners understand the translation, some grammar notes have been included. These are not intended to be a full word-by-word analysis but to try to explain how the translation has been achieved and to help learners construe some of the Latin for themselves. The author is aware that AS candidates in particular have only just moved on from GCSE. **Candidates will not be required to comment on grammar and syntax in the examination.**

### **Stylistic analysis**

Candidates **will** be expected to comment on features of Juvenal's style. It is most important to quote all the Latin words when illustrating stylistic points (i.e. do not put the first and last words with dots in between), and to offer a translation or at least to show that they have understood fully the meaning of words or phrases used as examples. It may make it clearer to examiners to write out a line and underline words or letters which support a point. In addition, use a **range** of stylistic examples: four examples of alliteration do not gain 4 marks.

**NB 1** Make sure that the Bloomsbury set text is used because other editions of Juvenal often contain different readings, which can lead to very different interpretations of the text.

**NB 2** The names of gods and mythological characters are Roman (for example, Jupiter not Zeus).

*Please note: This guide contains adult themes and ideas from the set text which may cause offence.*

*April 2023*

## What is satire?

### The origins and purpose of satire

Satire is a *genre* or type of literature. It was a genre popular with the Romans. Quintilian, a Roman writer on grammar and literature, claimed that the Roman origins are unclear, but the idea seems to have started with a mixture, a *medley* of themes. One of the earliest Roman writers, Ennius (239–169 BC), wrote medleys of poetical rhythms, *metre*, on a range of subjects. It is clear that his medleys in Latin was mainly focused on types of people such as nobles and hangers-on, *parasites*. There were also stories, *fabulae*, which taught moral lessons. He called them *fabulae*. The 'father of Roman satire' who was known, was Lucilius. He was of equestrian rank and was not from Rome but from the area around the Bay of Naples. Lucilius wrote hundreds of satires presented as stories, dialogues, and dramatic scenes. He wrote on themes such as food, men, women, even government officials. He called one

'O Publius, O Greedy Gallonius, you are a poor bloke.' 'You've never been happy even when you spend everything on that lobster and sturgeon fish in the market.' He goes on to say that people should eat:

'With well cooked, well-seasoned food and pleasant conversation.'

(Lucilius: Satire 5 extant)

Lucilius was not afraid to criticise, in a humorous way, famous people by name if they deserved it. He was able to get away with this because a powerful family, the Scipio family (a family member defeated Hannibal). However, Lucilius was a republican and before the emperors were on the throne. On the whole emperors

So it seems the main aims of satire were:

1. Humour
2. Criticism
3. Education
4. Morality

### Activity

1. Research modern examples of satire. Find a range of examples. Do the aims as those in the list above.
2. [zzed.uk/12046](http://zzed.uk/12046) - This is a film extract guides you through part of the film 'The 400 Blows' which is a satire on the types of film and themes in film?

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## Juvenal's life and satires

We know from details in his *Satires* that Decimus Iunius Juvenalis was living in the second century AD. Any details about his life are unclear and drawn from his poems. There are references in his poems to real people living in the late first and second centuries AD. Details of the author's life cannot be reconstructed reliably. There were many legends about him but it is impossible to tell how much is fiction and how much is fact. Juvenal was exiled to Egypt, which Juvenal never mentions. Much is guessed about his life. The only other 'biographical evidence' available is a dedicatory inscription. Juvenal is not supportive of the military in his satires, so this is probably a guess.

### Activity

Why did Juvenal write satire? Watch the YouTube presentation and make a video response. [zzed.uk/12046-hislor](https://www.youtube.com/watch?v=zzed.uk/12046-hislor) or [zzed.uk/12046-hislor](https://www.youtube.com/watch?v=zzed.uk/12046-hislor) on Satire

There are many satires of Juvenal, though we do not know if he wrote more. His poems cover a range of Roman topics just like Lucilius's satires and fit with the genre. The poems are a vital source for life in ancient Rome, although it must be remembered that satire is a genre and so it is important to be wary in accepting the content as strictly factual. It ended up dominating the genre of satire.

### Activity

[zzed.uk/12046-haynes](https://www.youtube.com/watch?v=zzed.uk/12046-haynes) – Natalie Haynes  
The discussion of Juvenal starts from 2.45 minutes and she includes discussion of the satire on women.

This guide follows Juvenal's satire on women. The whole satire is nearly 700 lines long and is believed to be unique as most satires are reasonably short, even Juvenal's. Some scholars consider the poem to be a catalogue of women, but the actual message is a warning about marriage. Each woman in his catalogue represents a type of vice a man might encounter if he married.

But first it is important to appreciate the role of women in Roman society.

## Women in Roman society

On average, women married at 13 or 14 years of age and often to husbands much older than themselves. Usually married for the first time in their late teens or early twenties. A husband was chosen by the father. A girl had the right to refuse, but this was difficult in practice. The *dos* (a payment in money or property or both).

The engagement was called the *sponsalia*.

- The husband-to-be made a promise of marriage
- The father of the bride made promises on his daughter's behalf
- Gifts were exchanged
- A ring was placed on the third finger of the girl's left hand
- Family and friends were witnesses

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# The marriage

There were two different types of marriage.

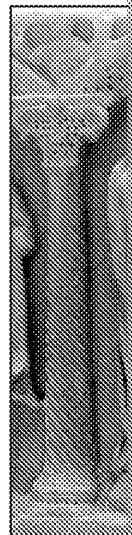
<i>cum manu</i>	
<ul style="list-style-type: none"> <li>The bride ceased to be a member of her father's family</li> <li>She passed into the control (<i>manus</i>) of her husband</li> <li>He could divorce her</li> <li>She could not divorce him</li> </ul>	<ul style="list-style-type: none"> <li>The bride did not leave her husband</li> <li>Legally she was still part of her family</li> <li>She could possess her own property</li> <li>She could divorce her husband</li> </ul> <p>It was easier to enter into marriage <i>sine manu</i> if the couple simply lived together without their intention to be married.</p>

So, a woman was under the power of either her husband, *cum manu* or her father, *sine manu*.

## Marriage ceremony

As today, there were many customs, but here are some.

- The bride wore a white *tunica recta* and orange *flammeum*, a red bridal veil
- The bride's hair was parted into six plaits with a spear
- There was a symbolic joining of hands *iunctio dextrarum* as seen in the image, right
- A sacrifice was made, and omens studied
- Signing of marriage contract witnessed by wedding guests
- Wedding feast at the bride's house *cena nuptialis*
- Pretending to pull the bride away from her mother
- Torch-lit procession to the groom's house
- Wedding song
- Traditional words of the bride *ubi tu Gaius, ego Gaia* 'where you are Gaius, I am Gaia'
- Doorposts anointed with oil
- Bride carried across the threshold
- The bride was carried to the marriage couch *lectus genialis*
- The bride was undressed by *matronae*, women who have had a husband (see below – page 6)



The chief purpose of marriage was to have children, and the Roman government encouraged large families. Augustus introduced penalties under the Julian Law (*Lex Iulia de maritibus*) for those who did not marry or have children. Special privileges were offered to families with many children. Nevertheless, the birth rate declined in the first century AD. Giving birth was considered a dangerous and painful process.

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## Divorce and remarriage

According to the Romans, the first divorce took place in 230 BC when a senator divorced his wife because she was unable to have children. This must be in laws had already been in existence for 200 years before this date. As said, the marriage was to produce children and so childlessness was the main reason for divorce.

The other reasons cited were:

- quarrelling and disagreement
- unfaithfulness
- brutality
- political (a man might want to marry into a more powerful family)

To show that the marriage was ended, the couple had to show, in the eyes of the public, that they were living separate lives.

- One person moved out of the home and lived somewhere else
- They could give a written declaration to emphasise the permanence of the divorce
- The husband could say in front of witnesses: 'take your things and go'
- The husband could demand the return of the keys of the house

We know nothing of the divorce rate of the poor. Divorce must have been common towards the end of the first century BC (the end of the republic). We can deduce that the state had to put great emphasis on the reduction of divorce and the promotion of marriage. A man would have to return the dowry to the bride's family so he might then be able to marry again.

Remarriage after divorce or death was common. A 14-year-old girl who married a widow in her late teens or early twenties. If a wife died in childbirth, a man might remarry two years or so while still in his twenties. Remarriage was attractive and seen as a duty.

## Univirae

There were women for whom the Romans had special respect. They were *univirae*, women married once. They made much of their devotion to their husbands even when widowed. They had special privileges:

- Only they could worship at the temple of *Pudicitia* (Chastity)
- They undressed a bride on her wedding night

## Women's rights

A woman's rights	A woman's duties
<ul style="list-style-type: none"> <li>• vote in elections</li> <li>• take part in public or political life</li> <li>• sit on jury</li> <li>• plead in court</li> </ul>	<ul style="list-style-type: none"> <li>• visit friends</li> <li>• go to the theatre</li> <li>• go to the baths</li> <li>• accompany her husband</li> </ul>

A woman's role on a day-to-day basis was running the house and she was responsible for the appearance of the family. In wealthy families this was a complicated task requiring management. Beauty and hair were very important among Roman women. A wealthy woman would have a beautician and hairdresser who were slaves. The poet Ovid mentions a woman who is angry with hairpins if she gets the hair wrong.

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## What is Juvenal's attitude towards women?

Warning! Much of what you are about to read in Satire 6 is offensive by modern standards. It contains some outrageous things about women and what they are supposed to do. We will not ask you to question to answer, and interpretations of Juvenal's Satire 6 have changed over time. Juvenal was writing satire, and as often as modern satire can offend there can be no doubt that Juvenal's satire was offensive.

Scholar	Interpretation of Satire 6
Herman Prior (1876)	'Expurgated edition.' Prior produced a text of Juvenal's <i>expurgated</i> , lines which he believed to be unsuitable, and which were later omitted from another Victorian edition (Penguin Classics).
Gilbert Highet (1954)	Highet considered the poem a persuasion against marriage. He draws on ancient and modern examples from schools of rhetoric. He also said Juvenal was a moralist.
Peter Green (1967)	Green admired the poem: 'what is arguably Juvenal's longest, achievement'.
John Ferguson (1979)	Recognises that Juvenal is against 'nonconformity'. He is a misogynist and he 'does not allow any but bad women to marry'.
Susanna Morton Braund (1996)	Takes the rhetorical theme and discusses the idea of the <i>persona</i> . The orator pretends to be a person in a situation. The <i>persona</i> in Juvenal are not necessarily his own.
Watson and Watson (2014)	Juvenal's satire indicates a shift from just the rhetorical theme to the 'outrageous overturning of social norms'.
Chiara Sulpizio (2020)	As part of gender studies, Juvenal's poem is described as a 'misogynist'.

## Juvenal's style

Today, with modern word processing, we are able to emphasise words using underlining and *italics*. In Juvenal's time this was not possible. In fact, what we would have been in block capitals. Therefore, reference in responses to punctuation marks or question marks and commas **will gain no credit**. Juvenal needed to use words or phrase and so used stylistic and literary devices to emphasise and make his point. In examination it is not enough simply to list the devices below. Examples must be given to show understanding of the meaning, and the effect which Juvenal is trying to create.

Note also a comment from the examination board about comments on style:

... with students sometimes making claims for a technical device that are not supported by the text. For example, 'Virgil uses chiasmus, which shows that he is really angry at this point.'

Examples have been identified under the style notes, but these are not exhaustive. In all cases, examiners will be looking for a *range* of examples. Do not rely too much on one stylistic device, such as all examples of alliteration, or

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## Stylistic features typical of oratory

Juvenal's style is very rhetorical; that is, he uses devices common in training (oratory). Some scholars argue that Juvenal's satires are 'just' rhetorical exercises. Highest pointed out, most reasonably wealthy boys received training in public

Device	Example from
Rhetorical question	28–32, 60
Exclamation (but not exclamation <i>mark</i> )	47
Apostrophe	7, 21, 80, 265
Tricolon/tetracolon	25–26
Sound	There are very many examples to read sections aloud to judge

Imagine Juvenal as reading this satire to his audience. He would be careful to get his message across and make an impact.

### Activity

Collect examples of use of sound and consider the impact on the audience.

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## Other literary features which enhance poetry or prose

<b>alliteration</b>	the repetition of the same letter or consonantal sound in connected words.
<b>sibilance</b>	use of the letter s, making a hissing sound, often expressing sometimes excitement.
<b>anaphora</b>	the repetition of the same word at the beginning of successive lines or sentences.
<b>antithesis</b>	where two words or phrases are contrasted for emphasis.
<b>apostrophe</b>	a direct appeal to a named person.
<b>assonance</b>	the repetition of the same vowel sound or group of vowels in connected words.
<b>balance</b>	the careful placing of words within a line for effect.
<b>chiasmus</b>	a pattern of words (i.e. noun adjective adjective noun).
<b>enclosing</b>	where two words which agree with each other, e.g. not at the beginning and the end of a longer phrase or sentence, are enclosed by other words.
<b>enjambment</b>	where a sentence, complete in itself, has an extra word or phrase at the next line.
<b>hyperbole</b>	exaggerated statements or claims not meant to be taken literally.
<b>juxtaposition</b>	being seen or placed close together with contrasting effect.
<b>metaphor</b>	a word used not in its original sense, but resembling it in some way, e.g. 'the rugby pitch'.
<b>metonymy</b>	the substitution of the name for that of the thing meant, e.g. 'the executive'.
<b>onomatopoeia</b>	where a word imitates the sound of the thing referred to.
<b>periphrasis</b>	an indirect or a roundabout way of writing about something.
<b>polyptoton</b>	the repetition of a word with the same root, but in a different form of speech.
<b>polysyndeton</b>	the piling up of examples linked with <i>et/-que</i> .
<b>repetition</b>	the repetition of an idea in different words.
<b>simile</b>	comparing an action or a person with another, e.g. 'She was as fast as a football pitch'.
<b>synecdoche</b>	using part of something to express the whole thing, e.g. 'the crown'.
<b>tricolon</b>	three clauses, phrases or words, which happen to be linked by a colon (a tricolon is four).
<b>variation</b>	variation. The author uses different ways of saying the same thing instead of direct repetition.

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# Metre

The *Satires* of Juvenal would have been read aloud. This is because the Romans did not have 'inner ears' – the poetry had a metre which had certain rules. Marking scansion. Knowledge of scansion is important when you translate, as you can tell if words are linked together. The ability to scan is assessed in the unseen verse. You need basic knowledge of scansion and its effect and who make correct comments on metre. Examiners. Learners may still gain full marks without comment on metre.

Latin poetry depended on the length of the **syllable**. Some syllables are naturally long, with a – above the vowels. Others are naturally short, with a ˘ above the vowels. However, a syllable can be made long by two consonants which would not normally be together, such as *x-p*, it is long. Also, words ending in *o*, which is long, can be shortened to fit the metre. (For the length of syllables see B H L *Shorter Latin Primer*.)

In Satire 6, Juvenal uses the hexameter. The hexameter line has six feet with a mix of dactyls and spondees.

- The dactyl has a long syllable, followed by two short syllables (– ˘ ˘)
- The spondee is two long syllables (– –)

In the hexameter line, the first four feet can be either dactyls or spondees, but the fifth foot is always a dactyl followed by a spondee – ˘ ˘ | – –, with the rhythm 'strawberry-sweet'.

This is a link to a YouTube explanation which learners may find useful: [https://www.youtube.com/watch?v=...](#)

Latin words have a stress. Words of two syllables are stressed on the first syllable. Words of three or more syllables are stressed on the next to last syllable if it is a long syllable, or on the preceding syllable. So, *amo* would be stressed on the first syllable, but *amor* on the second syllable; *homines* would be stressed on the first syllable, but *homo* on the second syllable. Ictus is the natural beat of the line, and always falls on a long syllable.

This YouTube presentation gives an idea of how ictus may have sounded: [https://www.youtube.com/watch?v=...](#)

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## The Latin text of Juvenal

Roman authors preferred to write on papyrus, *papyrus/charta*. They used other materials like wax tablets, *tabulae*, and ivory (used for smart pocketbooks). Papyrus was cheaper than modern paper but also rarer and more expensive. Today more paper is used than was consumed in many years in Roman times even allowing that they made applications. They kept registers, published books, and had libraries. Papyrus was made in Egypt. The inner pith of the plant was cut into long strips, *phylirae*, which were placed across them and glued. This made a *charta*. This was rough and the process of manufacture to make the surface smooth by pressing it or beating it.

Papyrus could only be written on one side. Pliny the Elder was so keen to write on both sides, and this was unusual. Papyrus varied in shape. There was letter paper. Letter paper was used in the same way as we use it today. Books were made by putting together side to side and then rolled. A roll was made up of 20 *paginae*. Not every page was written. Books were kept in a roll, *volumen*, and were unrolled. It is important to use the text of Juvenal set by the examination board. This is the text of the versions of Satire 6. Over the centuries, some lines have been removed deliberately. Some lines originally intended as explanations (*interpolations*), have become part of the text. Some lines do not make grammatical sense and are considered *corrupt*. After Juvenal's death, his works have been copied and we can trace a line of copies to a manuscript of the 15th century back as we can go.

In 1899 a student at Oxford discovered a manuscript which appeared to have the missing lines. This is called the Oxford fragment and referred to as O. Of course, there has been debate and there are three arguments:

1. The lines were written by Juvenal but were lost
2. The lines were written by Juvenal, but he decided not to include them
3. The lines were written by someone else, such as a forger

Today many agree with the scholar Courtney, who explained that the error in the Oxford fragment was still written on a papyrus roll. The text was written in columns and Courtney suggested that a whole column was missed out by mistake. This is why the themes follow on if O is included.

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## Life in the late first century, early second century

This period is often referred to as the High Empire. It was a time of political stability. The original imperial family of Julio-Claudians had been replaced by the Flavians. He had died in AD 96 and Juvenal had been born in his reign. Domitian had died in AD 96. Nerva, Trajan and Hadrian. This dynasty would rule for another 200 years. Important writers to tell us about this time. However, there are always limitations.

- He is writing satire
- He writes about the elite
- He writes to the educated
- He focuses on Rome, where the empire has now become more cosmopolitan

### Activity

What do we learn about the High Empire? As you read the satire, copy out notes with examples of life at the time.

Features of the High Empire	What Juvenal says
Public spectacles	
Festivals	
Theatrical productions	
Philhellenism (admiration of Greek culture)	
Competence in public speaking, oratory	
Comfortable living away from war	
Safety in travel across the empire	

Lines to be studied	General overview
1–113	Women's lack of chastity makes marriage absurd
242–305	Married love is an illusion Women are ruined by luxury Women mistreat their husbands
352–365	The bad behaviour of women makes marriage impossible
398–412	

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## Lines 1–10: In the Golden Age...

credo Pudicitiam Saturno rege moratam  
in terris visamque diu, cum frigida parvas  
praeberet spelunca domos ignemque laremque  
et pecus et dominos communi clauderet umbra,  
silvestrem montana torum cum sterneret uxor  
frondibus et culmo vicinarumque ferarum  
pellibus, haut similis tibi, Cynthia, nec tibi, cuius  
turbavit nitidos extinctus passer ocellos,  
sed potanda ferens infantibus oleris ignis  
et saepe horridior gestu et tactante marito.

### Translation

I believe, when Saturn was king, (that) Chastity lingered on the earth, and a cold cave used to provide meagre homes, and (when) it used to enclose us and Lar, both flock, and owners, when the hill-bred wife used to spread her straw and the skins of her neighbours the wild beasts, a wife not at all like you, (Lesbia), whose bright eyes a dead sparrow troubled but offering up babies, and often more bristly than her acorn-belching spouse.

### Grammar and translation notes

- credo:** 'I believe'... followed by the indirect construction, that is the accusative. *Pudicitiam* is the accusative and the verbs in the infinitive are *moratam* and *visamque*. It is common for *esse* to be omitted in poetry. Likewise, in the ablative absolute 'when Saturn was king'.
- visamque:** **and** was seen. It is important to translate all words in the phrase *visamque*. There are several examples used to pile up examples of life. Piling up with *et/-que* is known as polysyndeton. Remember *et... et* does not but still contributes to the polysyndeton effect.

### Activity

Find and underline/highlight all the words for 'and' in this passage.

- 2–5** *cum ... praeberet ... clauderet ... sterneret:* *cum* here means when and is used in the imperfect tense. This is an opportunity to translate the imperfect as 'was doing'. *clauderet* is the imperfect of *claudere* 'to close' and *sterneret* is the imperfect of *sternere* 'to spread out'.
  - 5–7** *sterneret ... frondibus ... culmo ... pellibus:* ablative explaining with what *sterneret* from *sterno* is used by the orator Cicero and poet Martial to describe making love.
  - 7** *haut:* an alternative form of *haud*.
- Cynthia:* Juvenal has to use an apostrophe here, pretending to address Cynthia because making it agree with *tibi*, i.e. dative, would be unmetrical.

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- 8 *turbavit*: this verb seems rather ordinary meaning 'troubled'. There is also *turpavit*, 'spoilt', which implies Lesbia's eyes are red with tears. *turbavit* is a better option.
- 9 *ferens*: a present participle from *fero, ferre* and describes *uxor* in line 5 *potare* conveying the idea that the wife's breasts, *ubera*, are to be sucked. *potare* is a dative plural as the wife offers up the breasts to the infants.
- 10 *marito*: ablative after the comparative *horridior*.

## Context and style notes

### Golden Age

The Greek poet Hesiod, who lived about the same time as Homer, around 700 BC, divided up to his own age into five ages. The first age was the Golden Age and was a time when mankind freely mixed with the gods. Humans did not have to work as they had food spontaneously.

- 1 *credere*: a verb that means that *he is prepared to believe* that... *Pudicitia*. *Pudicitia* is the goddess of sexual modesty. *Pudicitia* is a crucial theme to Satire 6 as it is the virtue of a Roman wife. Juvenal in the lines which follow is trying to say that *pudicitia* is difficult in a corrupt Rome.
- 3 *larem*: every Roman household at the time of Juvenal would have a shrine to their house. The *lararium* was a shrine to the guardian spirits of the household. Family members performed daily rituals at this shrine to guarantee the protection of the spirits, *lares* (singular *lar*). The *lar* was represented as a small statuette which stood in the shrine. However, it was unlike anything mankind living in a cave had a *lararium* and so this idea is *anachronistic*.
- 7 *Cynthia*: this is the 'girlfriend' (real or imaginary) of the poet Propertius, to whom he wrote several love poems.
- 8 *cuius / turbavit nitidos extinctus passer ocellos*: this is a good example of *allusion*. The reference is to the poet Catullus. His girlfriend Lesbia is mentioned in *tibi*. However, everyone who heard the satire would know the reference (Poem 3) Catullus writes of the death of Lesbia's pet sparrow.

An English translation of the poem can be heard in this YouTube presentation: [zzed.uk/12046-Catullus3](https://www.youtube.com/watch?v=zzed.uk/12046-Catullus3)

- 10 *horridior... ubera*: the women of the Golden Age are portrayed as not as *horridior*, and almost animalistic and primitive. *ubera* is more correct than *glandem ructante*: acorns were used as food. The use of corn had supposedly been lost.

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### Activity

- How does Juvenal present a stereotypical image of early primitive human life? Consider the homes of primitive people; the description of the women.
- Using page 9 to help, find examples of the following and explain the effect on the audience: enclosing order, apostrophe, alliteration, polysyndeton, and onomatopoeia at the beginning and end of lines (do not overuse this).



## Lines 11–20: The Golden Age turns to Silver

quippe aliter tunc orbe novo caeloque recenti  
vivebant homines, qui rupto robore nati  
compositive luto nullos habuere parentes.  
multa Pudicitiae veteris vestigia forsan  
aut aliqua exstiterint et sub Iove, sed Iove nondum  
barbato, nondum Graecis iurare paratis  
per caput alterius, cum furem nemo timeret  
caulibus ac pomis et aperto viveret horto  
paulatim deinde ad superos Astraea recessit  
hac comite, atque dum fugere sorores.

### Translation

The reason is (*quippe*), in those days (*tunc*), when the world was new, and who had been born from split open oak, or formed of mud, were living without parents. Many traces of ancient Modesty, or perhaps some, may have existed when Jupiter had not yet grown a beard, (and) when Greeks had not yet been able to swear by the head of someone else, when nobody was afraid of a thief for their cabbages with an open garden. After that Astraea withdrew little by little to those above as comrade, the two sisters took flight together.

### Grammar and translation notes

- 11 *tunc: orbe novo caeloque recenti*: two ablative absolutes.
- 12 *nati / compositi*: nominative plural describing homines. Notice the *-ve*
- 13 *habuere*: the poetic alternative form for habuerunt. Similarly *fugere* in
- 17 *cum* here means when and is followed by the imperfect subjunctives. The subject of both verbs is *nemo*. The accusative *furem* is the person feared and it gives the things for whom the fear is felt. *alterius* is genitive singular.
- 20 *hac*: ablative referring to Pudicitia.

### Context and style notes

#### Silver Age

Things changed for mankind under the Silver Age. Jupiter was now ruler early in his reign as he was still young, *nondum barbato*, 'not yet with a beard'. Jupiter was still 'young'. Life is still reasonable as people do not lie and thieves are open, unwalled garden, *aperto...horto*, indicates that the demarcation of boundaries has been lost. According to Juvenal it is at this point that Justice and Chastity leave the earth.

- 12–13 *rupto robore nati / compositive luto nullos habuere parentes*: these lines refer to how man came into being. Some myths said that men were born from the earth. Another myth has them made out of clay or mud by Prometheus. In either case, they had no parents. Juvenal regards this as a good thing as he felt parents could be a bad influence.

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- 16 *Graecis iurare paratis*: Juvenal was *xenophobic* (he disliked non-Roman Greeks, whom he claimed were influencing Rome with their culture) welcomed Greek culture.

And now let me speak at once of the race which is most dear to our ears above all others; no shyness shall stand in my way. I cannot abide, Caius, yet what fraction of our dregs comes from Greece? The Syrian Orontes since poured into the Tiber, bringing with it its lingo and its manners harp-strings:

To many Romans, including Juvenal, the Greeks had the reputation of being sworn to keep. It was common to swear on your own head (calling on your own head if you broke your promise). However, the Greeks were aware that they swore on the head of someone else to avoid wrath on their own.

- 18 *caulibus* – the diet of people in the Golden and Silver ages was simple.  
19 *Astraea* – daughter of Jupiter and the personification of Law and Justice. She is the last to leave the earth and just retreats *paulatim*. She became the goddess of Justice.

### Activity

- Using page 9 to help, find examples of the following and explain them to the audience: alliteration, repetition, balance, chiasmus, words in emphasis at beginning and end of lines.  
Do any of the images create humour?
- How does Livy emphasise that Pudicitia has been long gone from Rome?

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## Lines 21–29: Postumus? What? Getting mad

anticum et vetus est alienum, Postume, lectum  
 concutere atque sacri genium contemnere fulcri.  
 omne aliud crimen mox ferrea protulit aetas:  
 viderunt primos argentea saecula moechos.  
 conventum tamen et pactum et sponsalia nostra  
 tempestate paras iamque a tonsore magistro  
 pectoris et digito pignus fortasse dedisti?  
 certe sanus eras. uxorem, Postume, ducis?  
 dic qua Tisiphone, quibus exactoribus abris.

### Translation

It is ancient and long-established (custom) to set shaking another's bed, Postume, in contempt for the guardian spirit of the sacred couch. The age of iron soon but it was the Silver Age that saw the first adulterers. However, in our time agreement, a marriage contract and a betrothal; you are now coiffed by a tonsor perhaps given a pledge for her finger. Clearly you used to be sensible. Postume, Tell me by what Tisiphone, by what snakes are you being driven mad.

### Grammar and translation notes

- 21 *anticus*: although it looks similar to *antiquus*, it is usually used to describe things facing towards the front. However, in this case Juvenal **does** use the word in this way, trying to convey the idea of old customs and uses the word with *vetus* as Plautus (lived around 250–180 BC) had done.
- Postume*: we find out here to whom the poem is addressed, Postumus.
- 22 *concutere ... contemnere*: infinitives after *anticum et vetus est*.
- fulcri*: genitive singular of *fulcrum*. See note below.
- 24 *argentea saecula*: poetic plural 'Silver Age'. The scholar Ferguson says the singular meaning the singular form will not fit into the metre.
- moechos*: *moechus* is a male adulterer.
- 25–6 *nostra tempestate*: is ablative and poetic plural for *nostro tempore*, 'in our time'.
- 27 *pectoris*: from *pecto*, *pectere*: second person singular present indicative perfective.
- pignus, pignoris*: is a neuter noun accusative, not nominative.
- digito*: dative singular 'for her finger'.
- 28 *ducis*: *ducere* here means to take a wife or get married.
- 29 *qua ... quibus*: both are ablative of instrument (see also note overleaf).

### Activity

Find all the verbs in the second person. Sort them into both active and passive.

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## Context and style notes

### Age of Iron

*ferrea...aetas*: after the Silver Age, according to the early Greek poet Hesiod, the Bronze, the Age of Heroes and then the Age of Iron. The Age of Iron was to be in, and this was still the case with Romans contemporary with Juvenal. The Iron Age as this is a different period of time, a term used by archaeologists. The Age of Iron was the time that produced all other crimes, *omne aliud crimen*.

21 *Postume*: this is a friend, or a supposed/imaginary friend of Juvenal. A historical figure.

22 *lectum concutere*: a graphic description of committing adultery.

*sacri genium contemnere fulcris*: the bed used for the marriage ceremony in a Roman house. This is because the *lararium*, 'shrine', was often here and which protected the house, could also protect the bed. The whole phrase is a reference to the disrespect of an adulterer for the importance of the bed. An example of synecdoche, as it is the headboard part of the bed, but the

### Activity

Write out line 24 and make the chiasmus (see page 9) clear with underlining.

23 *crimen*: the Age of Iron was so corrupt that crime developed. However, in the Silver Age, according to Juvenal. The word *crimen* is important because emperor Augustus, some hundred years earlier than Juvenal, a law made adultery a crime. It was for the crime of adultery that Augustus's daughters were exiled from Rome.

25 *conventum tamen et pactum et sponsalia*: notice the tricolon listing the stages of marriage. The *conventum* was when the families got together for a meeting and agreement to take place. *pactum* is the formal agreement, and *sponsalia* is the legal contract. Other details were finalised.

25–26 *nostra / tempestate*: the enjambment draws attention to the fact that Juvenal's Postumus wants to get married in the Age of Iron.

27 *pecteris*: the hairdo of the groom was very important at a Roman wedding.

29 *qua Tisiphone, quibus*: Tisiphone was one of the Furies, who are often depicted with their hair. This is an example of *metonymy*. The hair brought madness for what she represented. This is why *qua Tisiphone* is ablative of instrument implied. Juvenal further emphasises his indignation with polyptoton *qua Tisiphone*.

### Activity

How does Juvenal create variation in his poetry?  
Consider different ways he has of conveying similar ideas.  
What literary devices does he use?

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## Lines 30–40: There are other things you can do instead

ferre potes dominam salvis tot restibus ullam,  
cum pateant altae caligantesque fenestrae,  
cum tibi vicinum se praebeat Aemilius pons?  
aut si de multis nullus placet exitus, illud  
nonne putas melius, quod tecum pusio dormit -  
pusio, qui noctu non litigat, exigit a te  
nulla iacens illic munuscula, nec queritur quod  
et lateri parcas nec quantum iussit anheles?  
sed placet Ursidio lex Iuliana, quae iacem  
cogitat heredem, non tuus turture magno  
mullorumque iubis et captatore macello.

### Translation

Are you able to put up with any domineering woman, when there are so many windows open wide high and causing vertigo, and since the Aemilian neighbour? Or if no exit from these many pleases you, surely you think it better with you - a little boy who does not argue by night and lying there demands nothing nor complains that you are going easy on his crotch nor orders how much

But the Julian Law is pleasing to Ursidius. He is thinking about taking up a will have to go without a plump turtle dove, the beards of mullets, and the legs

### Grammar and translation notes

- 30 *ferre*: used metaphorically 'bear' or 'put up with'. *dominam*: more than the household. The idea is a bossy, nagging wife.
- salvis tot restibus*: an ablative absolute. *salvus, a, um* is an adjective meaning 'safe' for the purpose Juvenal suggests.
- 31 *caligo, caligare*: causing dizziness, i.e. if you look out of the windows.
- 36 *munuscula*: neuter plural diminutive for *munus*, 'gift'.
- queritur quod... parcas nec ... iussit anheles*: *queritur* is a verb and *anheles* is a verb. *parcas* and *iussit* are verbs. *queritur* is reporting the words of someone else.
- nec quantum iussit anheles*: *anheles* is a verb. *quantum* is an adverb. *iussit* is a verb. *anheles* is followed by the dative and so *lateri*.
- 38 *tollere*: literally the verb means 'to take up off the ground'. This action is taken by a man who was the father of a child.
- 39 *cariturus*: this future participle is used in a concessive way using 'though'.
- 40 *mullorumque iubis*: periphrasis, a common device in poetry used as another way of writing about something.

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## Activity

List the different ways Juvenal uses 'when', 'since', and 'though'. These help possibilities and alternatives to getting married. Juvenal shows his use of *variatio*, in these different ways.

## Context and style notes

- 30 *ullam*: delayed to the end of the sentence for extra emphasis.
- 31 *altae caligantesque fenestrae*: the windows are always personified by making them 'tired'.
- 32 *Aemilius pons*: this was the first bridge built of stone across the river Tiber. It was used by those who feared the gods. This would have been a last choice as if the body was not cremated it remained unburied and so could not be buried. The line ends in an unusual monosyllable to reflect the splash.  
- - - / - - / - - || - / \_ v v / - v v / - -  
cum tibi vicinum se praebeat Aemilius pons
- 34 *pusio*: a slave of the household used for sexual favours. Older Roman men had younger boys, often from their slave household. Juvenal says it is better than a bossy wife.
- 38 *lex Iulia (de maritandis ordinibus)*: in 18 BC, almost 100 years before Juvenal, the Law was passed by the emperor Augustus. It penalised those who were unmarried. It intended to promote marriage and increase childbirth. It underwent a change in *Poppaea* in AD 9.
- 38 *Ursidio*: the scholar Ferguson believed that Postumus and Ursidius are the same person. In words, Juvenal is addressing a man called Postumus Ursidius.  
*tollere dulcem cogitat heredem*: as we saw in the introduction, the princeps wanted to have children. For a woman not to produce a child was grounds for divorce.
- 39-40 *cariturus turture magno / nullorumque iubis et captatore macello*: Juvenal goes without his luxuries when he has an heir. Legacy hunting was what he was preyed upon by the unscrupulous in the hope of inheriting money. He was as a legacy hunter as it hopes Ursidius will spend his money there on luxuries. Then he will have to cut back, and the market will lose out.

## Activity

- What does the boy not do in the passage? Juvenal implies a woman does? Find evidence.
- Consider the imagery and sound in this passage. You should consider:  
Alliteration  
Onomatopoeia  
Questions

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## Lines 41–52: Juvenal is still incredulous

quid fieri non posse putes, si iungitur ulla  
 Ursidio? si moechorum notissimus olim  
 stulta maritali iam porrigit ora capistro,  
 quem totiens texit perituri cista Latini?  
 quid quod et antiquis uxor de moribus illi  
 quaeritur? o medici, nimiam pertundite venam.  
 delicias hominis! Tarpeium limen adora  
 pronus et auratam Iunoni caede iuvencae  
 si tibi contigerit capitis matrona iuvencae  
 paucae adeo Cereris contingere dignae,  
 quamvis non sine patre oscula. nocte coronam  
 postillam et densos per limina tende corymbos!

### Translation

What could you think not to be possible to happen if any woman is married  
 some time ago was the most notorious of adulterers, now offers his foolish  
 whom the chest of Latinus, about to be done for, so many times has protected  
 the good old virtues being sought for him? O doctors, lance his swollen vein  
 on your face, worship before the Tarpeian threshold, and sacrifice a heifer  
 wife with a chaste mouth should touch you, so few are the wives worthy to  
 or whose kisses their own father would not fear! Weave a garland for the  
 of ivy over the threshold!

### Grammar and translation notes

- 41 *putes*: the verb is second person singular present subjunctive.  
*quid fieri non posse*: seems very awkward but is a way of emphasising  
 possible if Ursidius is getting married. The idea is that what has previously  
 impossible has become possible.
- 43 *capistro*: a halter with a rope for leading animals, in the dative after *porrigit*  
*ora*: poetic plural of *os*, *oris*.
- 44 *perituri*: future active participle in the genitive singular; it refers to the  
 be caught by the husband after hiding in the chest.
- 45 *quid quod*: introduces a point that is nothing more outrageous than the  
*de moribus*: *de* is used here to explain what something is made of. The  
 normal use is *de* + dative, so here it means a wife **made out of** old-fashioned
- 46 *nimiam*: the vein is 'too big' meaning it is bigger than normal. Obviously
- 47 *delicias hominis!*: accusative of exclamation (but not referring to the extreme  
 extreme emotion.

### Activity

*adora* in line 47 is an imperative. Juvenal is telling Ursidius to worship. What  
 order him to do? Find other imperatives in lines 48–52.

- 49 *capitis*: here refers to the mouth.

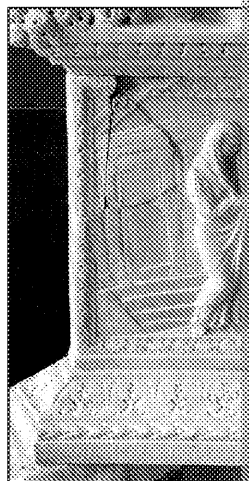
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## Context and style notes

- 41–42 *ulla / Ursidio*: notice the juxtaposition of a woman and Ursidius and the emphasis on him.  
*stulta... ora*: the image created is of Ursidius being harnessed up by a woman, with the bit in his mouth. Notice also the balance of adjectives and nouns.  
*stulta maritali iam porrigit ora capistro*  
 A A N N
- 44 *Latini*: Latinus was a Roman actor. The scene described here is a bed scene from a husband in a wardrobe or chest, *cista*. Here Juvenal claims that the same as he has been having affairs with many women and has neglected his wife.
- 46 *nimiam pertundite venam*: bloodletting was a practice used almost up to the 19th century supposed to cure madness. Ursidius is obviously mad to want to get married.
- 47 *Tarpeius limen*: the Tarpeian shrine on the Capitol Hill was the temple of the goddess Juno and marriage.
- 48 *auratam... iuvencam*: animals for sacrifice were decorated with garlands (see the image, right) but also their horns could be covered in gold leaf.  
*Iunoni*: Juno in her role as guardian of marriage was referred to as *Juno Pronubia*.
- 49 *capitis*: an example of synecdoche, part for the whole. The *matrona* would be wholly chaste, not just her mouth.
- 50 *Cereris vittas*: there are two possible explanations for this. Either these are the actual ribbons put on the statue of the goddess Ceres (and only her worshippers could touch the statue), or the ribbons are worn by the women who were permitted to participate in the procession celebrating her anniversary. In either case ribbons symbolise the emphasis of the worship of Ceres.
- 51 *quarum non timeat pater oscula*: the reference here explains that the father of the woman who had engaged in oral sex.



### Activity

In lines 41–52, how does Juvenal use imagery to express the joy a man feels for his chaste wife?

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## Lines 53–59: Women are not chaste... not even

unus Hiberinae vir sufficit? ocius illud  
extorquebis, ut haec oculo contenta sit uno.  
'magna tamen fama est cuiusdam rure paterno  
viventis.' vivat Gabiis ut vixit in agro,  
vivat Fidenis, et 'agello' cedo 'paterno.'  
quis tamen adfirmat nil actum in montibus aut in  
speluncis? adeo senuerunt Iuppiter et Mars?

### Translation

Is one man enough for Hiberina? You will wrench that out (of her) more quickly than an eye! (The) great reputation of a certain woman living on her father's country estate. Let her live in Gabiis, as she lived in the country, let her live with you 'on the paternal farm'. However, who confirms that nothing ever or in caves? So Jupiter and Mars become so old?

### Grammar and translation notes

- 53 *ocius*: comparative adverb.  
*illud*: refers to the previous sentence.
- 54 *ut...sit*: present subjunctive following *ut*.
- 56–57 *Gabiis... Fidenis*: both locative.
- 57 *vivat*: present subjunctive active expressing a wish.  
*agello... paterno*: ablative. *cedo* is usually followed by the dative but here 'I will yield to you that there is a chaste woman in her father's farm.'
- 58 *adfirmat*: from *adfrimo*, *are* and indicative not subjunctive.  
*nil actum*: supply *esse*, as an indirect statement after *adfirmat*.

### Context and style notes

- 53 *Hiberinae*: the name implies she might be a Spanish woman.  
*unus ... vir*: the implication here is that the woman may be having affairs with more than one man. The phrase would remind the audience of *univira*. As said, this was a woman who was married to one husband and remained loyal to him even when widowed.
- 54 *oculo contenta sit uno*: an example of enclosing order.
- 55 *magna tamen fama est*: Juvenal picks up on a supposed point from Propertius that a woman living on her father's farm is chaste. Juvenal says well let her live in a country estate, I agree it is possible for her to be chaste on her father's estate but what about in the mountains or caves?
- 56–57 *Gabiis... Fidenis*: the towns Gabii and Fidenae were known, by Juvenal and others, for being deserted. Therefore, it would be easy to be chaste there, even in the mountains or caves, opportunity even there for misbehaviour.
- 58 *aut in*: monosyllabic ending to line.
- 59 *Iuppiter et Mars?*: sexual encounters are the same in the country according to Juvenal as they had their encounters in the country. Also, another monosyllabic metrical ending.

### Activity

Find the rhetorical questions in lines 53–59. What is their purpose and effect?  
What other literary devices are used to support what Juvenal thinks?

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## Lines 60–66: Where women look for m

porticibusne tibi monstratur femina voto  
digna tuo? cuneis an habent spectacula totis  
quod securus ames quodque inde excerpere possis?  
chironomon Ledam molli saltante Bathyllo  
Tuccia vesicae non imperat, Apula gannit,  
sicut in amplexu, subito et miserabile longum.  
attendit Thymeles: Thymeles tunc rustica discit.

### Translation

Is a lady, worthy of your love, initiated out to you in the shopping arcades/  
theatres holding that bald love, stress free, and what you could pick out  
effeminate. If Julius is dancing the part of Leda in the ballet, Tuccia cannot  
yelps as if in lovemaking suddenly (then with) a long whimper. Thymeles is  
Thymeles learns country ways.

### Grammar and translation notes

- 61 *totis*: = *omnibus*, 'all'.
- 62 *securus*: often used for personal feeling of safety or free from anxiety.
- 63 *saltante*: this is a present participle with an accusative, *Ledam*.  
*chironomon* is used adjectivally and is an alternative word for *pantomimus*.
- 65 *sicut in amplexu, subito et miserabile longum*: scholars have argued for  
some texts it is put in brackets, meaning that scholars do not think Ju  
is an *interpolation*. This is a remark or comment added by a copyist  
that the interpolation is trying to expand on the meaning of *gannit*, v  
*subito*: if we assume that the line is correct then *subito* is deliberately  
that it is with an elided *et* and so appears to slip, or drift away into *no*  
on how to translate this line, as it has an awkward set of adverbs, but  
a sharp yelp tapering off to a whimper, which has been reflected in t
- 66 *rustica*: the adjective is in the neuter plural accusative, 'country things'  
ways' meaning a country style of behaviour.

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### Activity

Look at lines 60–63. Identify the rhetorical questions. Why do you think Juvenal asks rhetorical questions in these lines?

- 60 *femina*: the noun indicates respectability.
- 61 *cuneis*: 'wedges' in a Roman theatre. The image below shows a typical Roman theatre. The seating area is divided by gangways into 'wedges'. This is also an allusion to the whole for the whole. The reference is part of the whole when the whole theatre is full.



- 63 Greek actors were very fashionable with Roman audiences at the time. However, Juvenal complains in an earlier Satire that the Greeks are effeminate in Rome. He complains about Greek words being used and here uses *ceromatic* (oiled), indicated by the name Bathyllus, were regarded as effeminate, which is why he is called a *ceromatic*.

This is what Juvenal says in his third satire – following on from the end of the second:

... bringing too the timbrels of the breed, and the prostitutes who are the Circus. Out upon you, all you that delight in foreign courtesans and Greek actors! Your country clown, Quirinus, now trips to dinner in Greek-style slippers and wears *niceterian* (victory) ornaments upon a *ceromatic* (oiled) neck!

- 64 *gannit*: the yelp made by an animal. Women are frequently portrayed as behaving like animals. There is a deliberate contrast with the very Roman Tuccia. Line 67, is a Greek actress (and because of this regarded as immoral) but she acts sexy from Roman women in the audience, an *oxymoron*. Notice the emphasis on the fact that, yes, Thymele – a Greek – is learning from a Roman.

### Activity

- Write out line 64 and underline the harsh sounds (guttural: c, g, and p) which are reflecting the supposed sounds of Latin. Compare these with the sounds in line 63.
- Juvenal is very fond of antitheses, surprise endings and hyperbole (see the list of devices on page 66). Identify these literary devices and explain why they are used on an audience.

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## Lines 67–81: What is it with women and a

ast aliae, quotiens aulaea recondita cessant,  
 et vacuo clausoque sonant fora sola theatro,  
 atque a Plebeis longe Megalesia, tristes  
 personam thyrsusque tenent et subligar Acci.  
 Urbicus exodio risum movet Atellanae  
 gestibus Autonoes, hunc diligit Aelia pauper.  
 solvitur his magno comoedi fibula, sunt quae  
 Chrysogonum cantare vetent, Hispulla tragoedia  
 gaudet: an expectas ut Quintilianas accipitur?  
 accipis uxorem de qua comoedus Echion  
 aut Comaerum pater Ambrosiusque choraules.  
 longa angustos figamus pulpita vicos,  
 ormentur postes et grandi ianua lauro,  
 ut testudineo tibi, Lentule, conopeo  
 nobilis Euryalum aut murmillonem exprimat infans.

### Translation

And yet other women, as many times as the stage curtains, that have been  
 when the theatre is empty and closed, only the law courts make a noise, and  
 far off from the Plebeian games, in their depression they handle the mask,  
 of Accius.

Urbicus, in an end piece (consisting) of an Atellan (farce), raises a laugh by  
 penniless Aelia is in love with him. For these women the ring of a comedy  
 price, there are those who would not allow Chrysogonus to sing, Hispulla  
 you suppose that Quintilian be loved? You are taking a wife by whom the  
 and the flute player Ambrosius may become a father.

Down the narrow streets let us erect long stagings! May your doorposts and  
 with abundant laurel so that O Lentulus, your noble infant in his cradle, with  
 tortoiseshell, may exhibit the features of Euryalus or a murmillon!

### Grammar and translation notes

- 67 *ast*: this is used to mark a change of name or subject.
- 68 *clauso*: the past participle from *claudio*, 'I close'.
- 69 The *aulae* have gone into a depression, *tristes*, as there is no theatre.
- 70 *tenent*: refers to the other women *aliae* in line 67.
- 71 *Atellanae*: this is known as a defining genitive. The genitive tells us who.
- 72 *Autonoes*: a Greek genitive, which is appropriate as she was a Greek.
- 73 *magno*: an ablative of price.
- 74 *vetent*: present subjunctive from *veto*, *vetare*, forbid.
- 74–75 *gaudet*: takes the ablative here *tragedeo*.

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- 74–75 *expectas ut... ametur*: *ametur* is present subjunctive passive after *ut*.
- 78 *figamus*: 'let us erect', a jussive subjunctive from *figo*.
- 80 *conopeo*: a *conopeum* is a mosquito net and used rather like a drape to be made of tortoiseshell, which is what the Latin tells us. The word may have a different meaning in Juvenal's time. This is another example of where scholars disagree.
- 81 *exprimat*: present subjunctive after *ut* here being a purpose clause.

## Context and style notes

- 67 *aulaea recondita cessant*: during the winter months there were few festivals.
- 68 *sonant fora sola*: when the theatre was or being open air, Rome was not speaking loudly in the law courts is the *fora* of Rome. In the winter no theatre and no music which was a constant background to many plays today.
- 69 *a Plebeia Megalesia*: the Ludi Plebei ran from 4<sup>th</sup>–17<sup>th</sup> November and there were shows of theatrical scenes. The Megale(n)sia by Juvenal's time were also theatrical. There then followed several games in May, which was therefore supposedly a desperate time for women, and they are referred to sorrowfully to theatrical souvenirs.
- 70 The women are clinging to a *personam*, a 'mask', and a *thyrsus*, a rod often wrapped in ivy. The *thyrsus* was sacred to the god Dionysus. It was as underpants. This was essential both for modesty and to ensure the parts, could wear feminine, floaty clothes when dressed as women. *Acci*: probably refers to a tragic actor called Accius (or Actius). He was the son of Dionysus or Autonoe, daughter of Cadmus, founder of Thebes. The *thyrsus* might be plausible but the addition of the third *subligar* lowers the example of bathos. The humour is in the unexpected third item.
- 71 *Urbicus*: an actor.
- exodio... Atellanae*: Atellan farces end pieces attracted lower-class women. Comedy scenes often put on at the end (hence 'end pieces') of more serious plays.
- 73 *comoedi fibula*: this was a penis ring which was designed to prevent intercourse. It was believed intercourse was harmful to the vocal chords and these were worn by actors. Only a skilled craftsman could undo the procedure, so women would get it done.
- 74 *Chrysogonum... cantare*: he was a singer, which equates to a guitarist. 'Golden Balls'. He would not care to preserve his voice, but Juvenal implies he does not care.
- Hispulla*: the scholar Highet said that Juvenal and Pliny, a famous senator, did not get on. Hispulla was the aunt of Pliny's wife and in order to be clear that she is the model of respectability.
- 75 *ut Quintilianus ametur*: a famous teacher of grammar. For this reason he was unattractive. He had a wife much younger than himself who sadly could not have been genuinely grief-stricken.
- 76–77 *Echion... Glaphyrus... Ambrosius*: these are names associated with love. They seem to have been Roman pop stars.

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78 *longa... pulpita*: these refer to the seats erected in streets to witness the groom's house. *longa* – the more spectators, the more important the

### Activity

Write out line 78 showing clearly the balance and internal rhyme.

80 *testudineo*: we have very little evidence of baby cots as few have survived. A very simple wooden cot and nothing like the fancy one described. Was made of tortoiseshell. The adjective describes *conopeo* which is placed at the end of the line and is doubly emphatic as it forms a spondaic fifth foot. *Lentule*, draws additional attention.

81 *murmillonem*: notice the juxtaposition of *notus* and *Euryalum*, to emphasise the contrast between the family status and the father of the child

### Activity

1. How does Juvenal show by his use of language that actors do not have a good reputation?
2. In what ways are women, according to Juvenal, influenced by the theatre.



A full-length

In lines 66–81 Juvenal has described a list of women, starting with the

Thymele	66	A
Aelia	72	P
Hispulla	74	M
Wife of Lentulus	80	U

He now goes on to describe in greater detail Eppia, the wife of a senator (not in prescribed text) Juvenal describes whom he considers to be the most immoral of women, the emperor Claudius's wife Messalina.

### Activity

The way each of the women behaves becomes more immoral and outrageous. Make a list of how each of the women in the table above behave. (Eppia and Messalina is described as sex mad, a nymphomaniac, who frequents brothels)

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## Lines 82–91: Now – take the example of

nupta senatori comitata est Eppia ludum  
ad Pharon et Nilum famosaque moenia Lagi,  
prodigia et mores Urbis damnante Canopo.  
immemor illa domus et coniugis atque sororis  
nil patriae indulsit, plorantesque improba natos -  
utque magis stupeas- ludos Paridemque reliquit.  
sed quamquam in magnis opibus plumaque paterna  
et segmentatis dormisset parvula cunis,  
contempsit pelagus; famam contempsit olim,  
cuius apud molles natus est tractura cathedras.

### Translation

Eppia, married to a senator, has accompanied a troupe of gladiators to Pharon, the notorious walls of Lagos, while Canopus is crying shame upon the monster. That woman, forgetful of her home, of her husband and of her sister, gave shamelessly left behind her weeping children; and – so that you may be amazed at the games and Paris. But although in great riches and on her father's down, she fringed cradle, she thought little of the sea, just as she had once thought little of the sea, which is of the least worth among luxurious ladies' litters.

### Grammar and translation notes

- 82 *comitata est*: perfect tense of the deponent verb *comitor*.
- 83 *Pharon*: a Greek *accusative* ending (nom: *Pharos*).  
*Lagi*: genitive of *Lagus*.
- 84 *Urbis*: to a Roman there was only one city and that was Rome. Juvenal refers to *prodigia et mores*, the unnatural deeds that go on in Rome and here refers to *prodigia et mores*, the unnatural deeds that go on in Rome.
- 85 *illa*: refers to Eppia. Juvenal is critical in the passage, calling her *immemor* or regard for her family, then *improba*, causing shame to her family. *immemor* is frequently in Juvenal.
- 86 *indulsit*: *indulgeo, indugere*: to give thought to, with a dative which is the object of the thought.
- 87 *utque magis stupeas*: purpose (*ut* clause) use using *ut* instead of *quo* with *ut*.
- 88–89 *quamquam ... dormisset*: perfect subjunctive. Latin grammar, as in the year 100 AD, Juvenal's time the subjunctive was common with *quamquam*.
- 89 *segmentatis*: fringed, patchwork. Translators have tried various translations: tortoiseshell in line 80, we do not really know what the cradles looked like. The one found in Pompeii is a very simple cot. It is clear that the cots were expensive.
- 91 *molles... cathedras*: the scholar Braund translates the soft litters with some 'luxurious ladies' litters'.

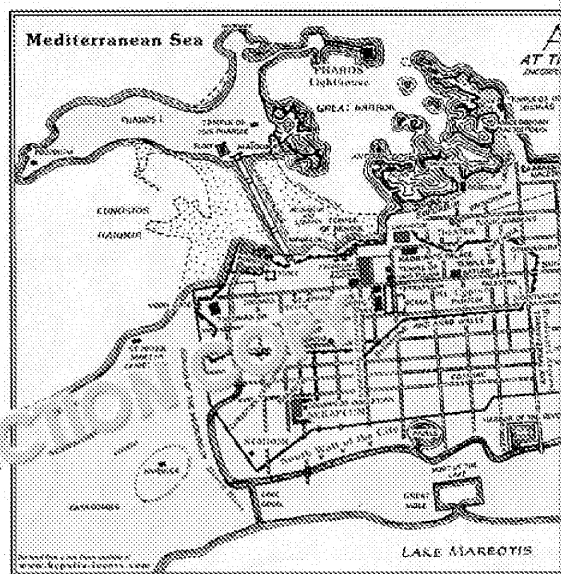
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## Context and style notes

In the passage, Eppia has run off to Egypt with a troupe of gladiators. This is clear from the reference to the river Nile, *Nilum*. In fact, she has run off to Alexandria. This was a city built by Alexander the Great at the mouth of the Nile where it flows into the Mediterranean Sea. Towards the top left-hand side of the plan on the right an island can be seen: Pharos Island, *ad Pharum* famous for its lighthouse (*pharus*).



German archaeologists have studied the site of the lighthouse and today it is believed to have looked like the reconstruction, right.

- 83 *Lagi* refers to Lagos (Latin *Lagus*), who was the father of Ptolemy Soter, founder of the Ptolemy dynasty which ruled Egypt. His capital was Alexandria. In Juvenal's day it was regarded as a cosmopolitan city with a multicultural population. It also had a reputation for loose morals, much of which was centred at Canopus, situated on the outskirts of Alexandria to the east. The area's reputation was very bad yet Juvenal claims that Rome is even worse as Canopus is calling shame: *damnante Canopo*.

- 87 *Paridem*: Paris was a famous actor under the emperor Domitian. He was accused of having an affair with Domitian's wife and was put to death in AD 83.

*ludos Paridemque*: another example of bathos. Eppia leaves behind her family but also an actor and the games. This is almost banal as family (though they were 'bad' or 'less'). The idea is a let-down.



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### Activity

- Find literary devices of alliteration in the passage and explain what their effect is.
- There are also some more sophisticated literary devices. Find examples and consider what effect they have on the passage as a whole.

Literary device	Line	Example
Enclosing order	86	
Juxtaposition	86	
Chiasmus	88, 90, 91	
Polypototon	90	



## Lines 92–102: What Eppia did next

Tyrrhenos igitur fluctus lateque sonantem  
 pertulit Ionium constanti pectore, quamvis  
 mutandum totiens esset mare. iusta pericli  
 si ratio est et honesta, timent pavidoque gelantur  
 pectore nec tremulis possunt insistere plantis:  
 fortem animum praestant rebus quas turpiter audent.  
 si iubeat coniunx, durum est conscendere navem  
 tunc sentina gravis, tunc summus vertitur aë,  
 quae moechum sequitur, et illa maritum  
 convomit, haec inter gressus et prandet et errat  
 per iussu caeduos gaudet tractare rudentes.

### Translation

Therefore, she endured the Tyrrhenian waves and the widely booming Ionian sea, however many times the sea had to be crossed. If reason for danger is just (women) are afraid and are chilled with fear in their heart; they cannot stand; they offer a courageous spirit in matters, which they dare shamefully. If a man is on board ship, it is cruelty: the bilge-water is then sickening, the air above deck is round. The woman who follows an adulterer has a strong stomach: the first one vomits her husband; the second one eats among the sailors, and she roams around the ship at the hard ropes.

### Grammar and translation notes

- 93 *constanti pectore*: an ablative of description.
- 94 *mutandum... mare*: the gerundive is used to show that the sea had to be changed.
- 94–95 *pericli si ratio est*: the genitive explains the reason for incurring danger: *periculi*.
- 95 *timent... gelantur*: the subject is they, being the women.  
*pavido... pectore*: another ablative of description.
- 97 *turpiter*: *turpis* and *turpiter* are used by Juvenal to imply immoral or shameful.
- 98 *si iubeat coniunx, durum est...*: Conditional meaning *iubeat* is subjunctive; it is used to express a general (indicative) drastic results should (subjunctive).

### Activity

To whom do the following refer? Copy and complete the table.

<i>timent</i>	
<i>quas</i>	
<i>coniunx</i>	The husband
<i>quae</i>	
<i>illa</i>	The loyal Roman wife
<i>haec</i>	

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101 *convomit*: the *con-* in front of *vomit* intensifies the action and presents

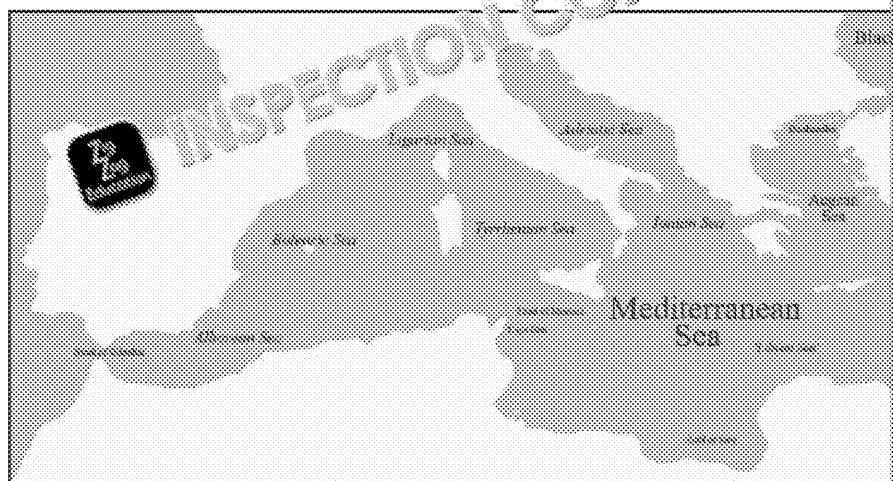
102 *tractare*: has sexual connotations in this passage.

### Activity

List the contrasts in this passage between the loyal Roman wife and the adulteress.

### Context and style notes

92–93 A map of the Tyrrhenian Sea, *Tyrrhenos*, and Ionian Sea, *Ionium*, with straits of Messina.



### Activity

Write out lines 96 and 109. Mark the use of alliteration and consider what

99 *tunc... tunc*: used to emphasise the contrast.

### Activity

Write out lines 100 and 101.

Underline the way the alliteration of *q c* is used by Juvenal in a harsh, jerky metre is also 'choppy').

Underline the way the alliteration of *m* and *n* is used to show how the adulteress is mixing in with the sailors.

101 *inter nautas*: the woman behaves in an 'un-matrona' way. Sailors were not *matrona* is a respect for a married lady.

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## Lines 103–113: Eppia will regret it

qua tamen exarsit forma, qua capta iuventa  
 Eppia? quid vidit propter quod ludia dici  
 sustinuit? nam Sergiolus iam radere guttur  
 coeperat et secto requiem sperare lacerto;  
 praeterea multa in facie deformia: sicut  
 attritus galea mediisque in naribus ingens  
 gibbus et acre malum semper stillantis ocelli.  
 sed gladiator erat, facit hoc illos Hyacinthos  
 hoc pueris patriaeque, hoc praeterea sorori  
 atque viro, ferrum et sanguis manant, hic Sergius idem  
 accipere de se passus Veiento videri.

103

113

### Translation

Yet captivated by what beauty and by what youth did Eppia burn? What did she put up with being called 'a Gladiator Girl'? For little Sergius had already begun with a mutilated arm, to hope for a discharge, besides there were many disfigurements as a rub from the helmet, a huge wart in the middle of his nostrils, a smelly eye trickling. But he was a gladiator! It is this that makes those men into Father's children and to country, this to sister and to husband. What these women who received his discharge, had this same Sergius begun to seem like Veiento.

### Grammar and translation notes

- 103 *capta*: refers to Eppia and governs both ablatives, *qua ... forma, qua ... iuventa*.
- 104 *quod*: refers to what she saw in Sergius to put up with the disgrace of being called a 'gladiator girl'.
- 105 *Sergiolus*: a diminutive for *Sergius*. It reflects her affection for him. We don't know if he is young and maybe he is some unknown. She did not even run off with some other man.
- 108 *in naribus*: the plural *nares*, being nostrils, is often used instead of *naris*.
- 109 *gibbus*: hump or wart.  
*ocelli*: diminutive of *oculus*, not out of attractiveness but associated with the eye in the genitive as is the present participle *stillans* indicating that his eye is still wet. It indicates that the discharge is still going on.
- 110 *hoc*: meaning the fact that he is a gladiator.
- 113 *videri*: in its passive means 'seem'.

### Activity

How do we know that Sergius is neither young nor handsome?  
 Comment on the use of Juvenal's vocabulary and literary devices.

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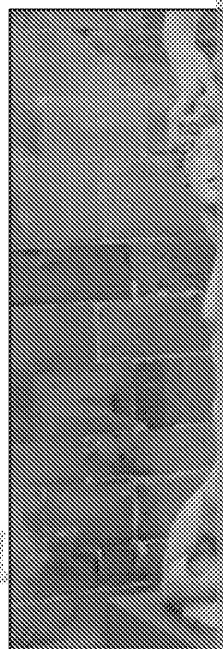
## Context and style notes

- 103–4 Notice the two rhetorical questions and enjambment of *Eppia* for emphasis also by anaphora, *qua...qua*, and asyndeton.
- 104 *ludia*: this was a woman attached to a gladiator school to do general work and to provide gladiators with sexual favours.
- 105 *radere guttur*: a boy did not shave until he put on a *toga virilis*, that is when then the beard was close clipped with scissors. A man usually did not shave until the age of 40, meaning that Sergius is quite old.
- 106 *secto*: his arm is scarred by past fights. Or, according to the scholar Brink, he was operated on and so he will be forced into a firmer sentiment.
- 107–109 An example of a tricolon. While a tricolon example being longer, this means it is called a *tricolon crescens*. However, in this case the tricolon is a growing tricolon, *ingens*, the tricolon line 108 to highlight size.

### Activity

List each fault with Sergius and add the detail from the tricolon (see page 34).

- 110 *Hyacinthos*: a beautiful young hero and favourite of Apollo. He died and killed him accidentally. In his grief Apollo turned him into a hyacinth which had long and often curly hair.



### Activity

We have seen that Juvenal likes to create variety in his writing, and in line 111 *coniugis ... sororis ... patriae ... natos*.

Now look at back at lines 86–85. What do you notice here? The repetition in line 111 underlines what Eppia has given up. *hoc* is sarcastic and emphatic. A *hic* is here: *This* is what she has given up.

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**Activity**

In lines 110–112 are further stylistic devices. Identify the devices and explain their effect they have over the whole passage.

Stylistic device	Line	Example
Chiasmus	110	
tricolon	110–111	
anaphora	110–111	
asyndeton	110–111	hoc
alliteration		P
enjambment	112	

- 113 *accepta rude*: a gladiator, when he was discharged, was presented with a reward. This is Juvenal's metaphor. There is a double meaning, a *double entendre*, here a reference to male impotence.

*Veiento*: Fabricius Veiento was an important politician who lived through the reigns of Domitian, Nerva and Trajan. Scholars assume he is the senator to whom Juvenal refers.

**Activity**

Using lines 82–113, explain what impression is made of Eppia.

Consider what Juvenal says (content) and the literary devices he uses.

*The intervening lines do not need to be studied and credit is not given in respect of the specification.*

**Lines 114–241**

In these lines Juvenal gives further examples of lustful wives including Messalina, who used to sneak out of the palace to work at a brothel. Although lust may be a common trait, greedy husbands are willing to ignore these for the dowries they can get. Juvenal contrasts virtuous women and claims he would prefer a prostitute for a wife over someone who is cited as a perfect example of a virtuous Roman woman, since he says virtuous women are arrogant. He suggests that dressing and speaking Greek is not at all attractive.

He then accuses women of being argumentative with and domineering over their husbands, their desire to rule the home, and then they just move on to another man. He says he is not happy while his mother-in-law still lives, as she forces her daughter all the time to be virtuous.

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## Lines 242–245: Women and court cases

nulla fere causa est in qua non femina litem  
moverit. accusat Manilia, si rea non est.  
componunt ipsae per se formantque libellos,  
principium atque locos Celso dictare paratae.

24

### Translation

There is pretty much no court case in which a woman has not stirred up a lawsuit. The women themselves outline and adjudge. They dictate to Celsus the opening and main points.

### Grammar and translation notes

- 243 *moverit*: perfect subjunctive; it is in the perfect tense. The idea is that the woman has not stirred up. The meaning in legal terms is to instigate a lawsuit.  
*accusat*: this verb is used when a person starts a lawsuit.  
*rea*: is when a person has to defend themselves and has been charged with a crime, so is the defendant.
- 244 *libellos*: a *libellus* stated what the case was (the brief) and was usually brought by the plaintiff, and so is the plaintiff.
- 245 *principium*: in public speaking this was more commonly known as exordium. The *loci* were the main points.

### Context and style notes

From the 400s BC women could appear in court though they usually had a male lawyer on their behalf and women did not speak in court. Later into imperial times some women did public speaking, as Manilia seems to be in the passage. Even women married to powerful men were expected to use another male lawyer, but they often dictated what they wanted to say about the case. Juvenal regards this as meddling.

- 242 *femina litem*: the juxtaposition emphasises that the two do not go together.
- 243 *Manilia*: Mancinus, an aedile, prosecuted a woman called Manilia who was accused of adultery. She stone at him and wounded him. She defended herself and was acquitted.
- 245 *Celso*: Publius Inventius Celsus, who lived from c. 67 to 130, was a jurist and a friend of Domitian. He would have been a well-known and experienced lawyer, but in the passage women still felt the need to charge him. Alternatively this could be interpreted as Celsus being an expert in oratory, like Tiberius.

### Activity

Find examples on content and literary devices to show the contrasts in the Juvenal's view that women and the law do not go together.

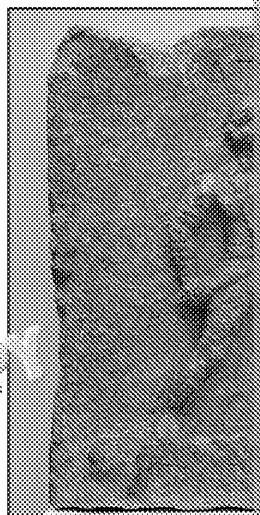
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## Lines 246–254: Women gladiators – whatever

Female gladiators were not as unusual as might be thought, particularly by the time of Juvenal. According to the scholars Watson and Watson, gladiator women were an anomaly. This may have been so early on, but they were more common by the time of Juvenal. In an effort to find more novelty entertainment in gladiator fights there developed a taste for unusual fights. This included women and people with disabilities. Yet what *would* be unusual would be a high-born woman as a gladiator, since many gladiators were slaves.



In the British Museum is a marble carving, shown above, dated at a time just before Juvenal's time but from Turkey (indicating that women gladiators were found all over the empire). It depicts the 'retirement' of two women gladiators: Amazon and Achilia. The Greek at the top is Amazon, the Roman at the bottom is Achilia. The two women are fighting on a platform and at each end the heads of the

### Activity

For an overview of the role of women in gladiatorial fights view this YouTube video: [zzed.uk/12046-female-gladiator](https://www.youtube.com/watch?v=zzed.uk/12046-female-gladiator)

endromidas Tyrias et femineum ceroma  
quis nescit, vel quis non vidit vulnera pali,  
quem cavat adsiduis rudibus scutoque lacessit  
atque omnes implet numeros dignissima prorsus

Floralis matrona tuba, nisi si quid in illo  
pectore plus agitat veraeque paratur harenae?  
quem praestare potest mulier galeata pudorem,  
quae fugit a sexu? vires amat. haec tamen ipsa  
vir nollet fieri; nam quantula nostra voluptas!

254

### Translation

Who does not know about the practice wraps and the wrestling oils used by gladiators? Who has not seen the smiting and the practice stump, which she hollows out with her sword, and going through all the practice movements, all the challenges of the Floralia! Unless, indeed, she is plotting something further, she is preparing herself for the real arena. What modesty can a woman show who is from her own sex, and she loves the violence? Yet she would not want to be our joy!

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## Grammar and translation notes

- 247 *ceroma, ceromatis*: is a neuter accusative.
- 249 *numeros*: this word was applied to anything which needed counting, gladiatorial moves.
- dignissima*: the superlative of *dignus*, which is followed by an ablative.
- 250 *nisi si*: a colloquialism from the time of Cicero and the republic but still use of more words than are necessary to convey meaning, often for emphasis.
- 251 *paratur*: the form is passive from *paro, parare* but is given a *middle use* from Greek to show something is done for one's own benefit.
- 254 *nollet*: subjunctive from *nolo*. She would not wish (even if she could).

## Context and style notes

According to Juvenal, women gladiators are doubly wrong: on gender and on attacks both.

- 246 The *endromis* was a coarse, woollen cloak in which athletes wrapped themselves.
- Tyrias*: purple. The rare dye was expensive and mostly worn by the imperials. The combination of the two words is an example of an oxymoron: the cloak was coarse but the dye was expensive.
- ceroma*: this was a mixture of oil and wax which wrestlers put on their bodies to make them slippery. The line has an unusual rhythm representing the wrestling of the gladiators.
- Instead of a dactyl in the fifth foot there is a spondee ( \_ \_ ):

\_ v v / \_ v v / \_ \_ / \_ v v / \_ \_ / \_ \_  
endromidas Tyrias et femineum ceroma

- 246 *pali*: a stake or trunk put in the ground for the practice of sword slashes.
- 248 The run of dactyls ( \_ vv ) emphasises the ferocious smiting.

\_ v v / \_ v v / \_ v v / \_ \_ / \_ v v / \_ \_  
quem cavat adsiduis rudibus scutoque lacescit

- 250 The *Floralia* were games in honour of Flora (28<sup>th</sup> April – 3<sup>rd</sup> May), at which female freedom was allowed. On some of the days there were indecent games. According to the upper classes, were enjoyed by the lower classes. On the whole, the games were normally performed so a noble woman taking part was outrageous. Juvenal notices the juxtaposition of *Floralia* and *matrona*.

- 251 *plus agitat*: not content with taking part in the *Floralia*, Juvenal hints at her plotting another type of contest – taking part in a gladiatorial contest. This is Juvenal's scorn at the prospect.

*harenae*: this is a synecdoche, it means the arena (synecdoche). In fact, the two words are connected. The fighting arena was always coated in sand, the best being the most bloody. The sand could be easily raked over to provide a clean surface for the next fight.

- 253–4 *haec... vir nollet fieri; nam quantula nostra voluptas!*: despite dressing up as a man, she does not want to actually be one as women enjoyed making love more than men. The origin for this belief can be read in Ovid *Metamorphoses* 3, 320–323.

### Activity

Consider the importance of sound in this poem. You should consider:

1. Alliteration and assonance
2. Onomatopoeia
3. Sound symbolism

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## Lines 255–267: A woman in the arena

quale decus, rerum si coniugis auctio fiat, 255  
 balteus et manicae et cristae crurisque sinistri  
 dimidium tegimen! vel si diversa movebit  
 proelia, tu felix ocreas vendente puella.  
 hae sunt quae tenui sudant in cyclade, quarum  
 delicias et panniculus bombycinus urit. 260  
 aspice quo fremitu monstratos perferat ictus  
 et quanto galeae curvetur pondere, quanto  
 poplitibus sedeat quam denso fascio libro,  
 et ride positis scarabaeis sumitur armis.  
 dicitur ne, Lepidi caecive Metelli 265  
 Gurgis Fabii, quae ludia sumpserit umquam  
 hos habitus? quando ad palum gemat uxor Asyli?

### Translation

What a fine sight if there should be an auction of his wife's wardrobe, there  
 guards and plumes put up for sale, with a gaiter that covers half the left leg  
 categories of fights, lucky you when the girl sells her greaves! These are the  
 thin robe, whose delicate flesh even (*et*) silk skimpy underwear chafes.  
 Look with what grunting as she goes through her prescribed exercises; under  
 helmet she is bent over; how big is the bandage, made of thick bark, which  
 laugh when her armour has been put down, and when her piss pot is taken  
 of Lepidus, or of the blind Metellus, or of Fabius Gurges, what actress ever  
 When did the wife of Asylus ever groan against a stump?

### Grammar and Translation Notes

- 255 *quale decus*: the meaning 'what an honour' is said with sarcasm. 'what' is  
 the scholar Braund.  
 256 *balteus et manicae et cristae*: the subjunctive, *sint*, is needed to be under  
 idea of *fiat*, also subjunctive, in line 255.  
 260 *panniculus*: diminutive for *pannus*, which was women's underwear.  
*bombycinus*: made of silk, *bombyx* is a silkworm.  
 263 *libro*: ablative of *liber*, 'paper'. The leg protector is made of *liber*, *libri*, 'paper'.  
 Another meaning, 'paper', is unlikely as it would offer no protection.  
 265 *neptes*: strictly speaking these are granddaughters but the word is used

### Activity

Make a list of gladiatorial equipment mentioned in these lines, with meanings.

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## Context and style notes

255 *auctio*: it was not unusual for aristocratic families to have an auction of superfluous property.

256 *balteus et manicae et cristae crurisque sinistri / dimidium tegimen!*: the equipment listed is possibly that of a Samnite type of gladiator. Some scholars suggest a *murmillo*, but a *murmillo* only wore one armlet on the right arm: *manicae* implies two. Also a crest was not always seen on *murmillones*. Notice the repetition of *et* and *is*, to represent the sound of the equipment clashing.

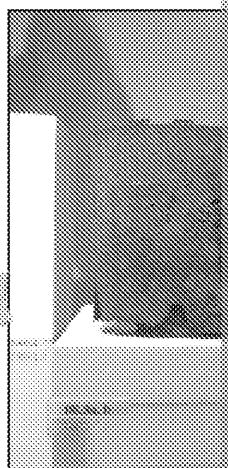
257 *diversa movebit* / *res*: there were different types of gladiator equipment but it was unusual to change gladiator styles.

258 *ocreas*: greaves were shin guards used by gladiators. They were made of metal with leather linings. One who sells off two shin guards, *ocreas*, is likely to be Thracian with small round shield and curved sword.

259 *tenui*: contrasts with the heavy weight of the equipment.

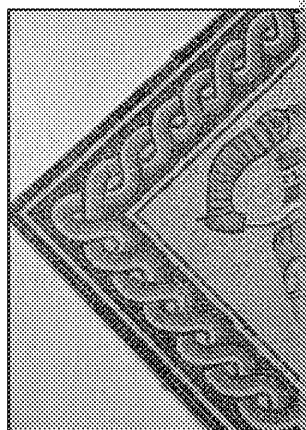
*cyclade*: *cyclas*, *cycladis* (f) was a woman's outer garment with a border (circling the hem) of gold. Greek words, which Juvenal says he does not like, just add extra to Juvenal's indignation.

260–262 there is coincidence of ictus and word accent (see page 11) in the fourth foot of each line, which, combining with the normal coincidence in the fifth lines sound ponderous, like the armour which Juvenal is describing.



### Activity

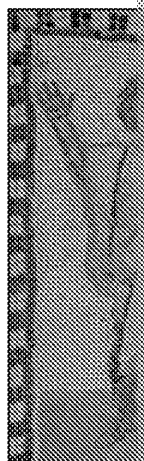
In the image below, identify the gladiator equipment.



### Activity

Try reading lines 260–262 aloud and explain the sound effect on the audience.

261 *fremitu*: this is 'grunting' and regarded as not very lady-like. *monstrum*: movements prescribed by the training master, *lanista*. The set pieces would be practised over and over. In the image, right, the *lanista* has a whip.



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- 262 *quanto galene curvetur pondere*: this was the most important piece of equipment from the point of view of protection for a gladiator. Made of metal, helmets like the one, right, found in Pompeii, could weigh between 3 and 6 kilos.
- 263 *fascia*: padded legging usually made of leather or linen.
- 264 *scaphium*: a boat-shaped chamber pot designed for women to use. Although women are masculine in the way they fight they still cannot urinate like men. Humour in the form of *bathos* is found again as Juvenal describes manly exercises and equipment but ends with a reference to a woman's chamber pot.
- 265 *Lepidi caecive Metelli ... Gurgitis aut Fabi*: these are the names of well-known families. They had long died out and were almost irrelevant by Juvenal's time. *Gurgitis* was a whirlpool, indulged in a library but gave it up to serve in a public office. *Fabi* were women who had committed adultery. Juvenal thinks their descendant *Lucius Fabius Metellus* lost his sight saving a statue from a fire in a temple. He added the fourth name *Caecus*, 'blind', as an honour. The drama has several apostrophes, directly addressing the families.
- 267 *Asyli*: *Asylus* was believed to be a gladiator.

### Activity

How does Juvenal show that women in the passage behave in an unladylike way?  
Make reference to what he says and the language he uses.

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## Lines 268–285: A wife nags in bed!

semper habet lites alternaque iurgia lectus  
in quo nupta iacet; minimum dormitur in illo.  
tum gravis illa viro, tunc orba tigride peior, 273  
cum simulat gemitus occulti conscia facti.  
aut odit pueros aut ficta paelice plorat  
uberibus semper lacrimis semperque paratis  
in statione sua atque expectantibus illam,  
quo iubeat manare modo. tu credis amore, 277  
tu tibi tunc, uruca, places fletum tuum, ocellis  
exorbes, quae scripturae lecturae tabellas  
si tibi videri possint, tegantur scrinia moechae!  
sed iam servi complexibus aut equitis. 'dic, 281  
dic aliquem sodes hic, Quintiliane, colorem.'  
'haeremus. dic ipsa.' 'olim convenerat' inquit  
'ut faceres tu quod velles, nec non ego possem  
indulgere mihi. clames licet et mare caelo  
confundas, homo sum.' nihil est audacius illis  
deprensus: iram atque animos a crimine sumunt. 285

### Translation

The bed in which the wife lies always has wrangling and mutual bickering that. It is then that she gives grief to her husband, then worse than a bereaved man, when, for her own secret deed, she feigns her sighs. She either hates the slave boys, or worse, the mistress. With an ever abundant supply of tears ever ready on duty, awaiting her in the fashion they should flow. You think it's love. It then pleases you, you won't stop crying with your lips; but what notes, how many tablets you would read in the hands of a jealous adulterous wife! But she lies in the embraces of a slave or of a knight.

'Speak, speak, Quintilian, please, some line of defence here.'

'I am stuck: say one yourself,' says he.

'It had been agreed long ago,' she says, 'that you would do what you wanted and I would indulge myself. You may show your anger as far as you like round the sea and sky; I am only here for my own pleasure.'

There's nothing more disgraceful than those women caught in the act; they are more ashamed from their

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## Grammar and translation notes

- 269 *illo*: refers to the bed.
- 270 *gravis*: the adjective gives the impression of being oppressive.  
*tigris*: an ablative of comparison.
- 271 *simulat*: *simulo* is to pretend something is when it is not.
- 272 *paelice*: ablative of cause.
- 274 *in statione*: a military phrase.

### Activity

Identify the ablatives of description in these lines. They help build up a picture of the language he uses.

- 276 *uruc*: caterpillar or worm and is used of a weak husband.
- 277 *exorbes*: *exorbere*, also *exsorbere*: means 'to suck up' or 'suck in' and is used of things but applied here to tears.  
*lecture*: a vocative of the future participle. It is attracted into the vocative.
- 279 *sed*: introduces a new possibility.
- 279–80 *dic, dic*: the repetition of the imperative is very dramatic and intense (*geminatio*), as they are known, are a feature of early public speaking of the time of Juvenal but here gives an idea of old tradition.
- 280 *sodes*: = *si audes*, 'if you please'. *sodes* was a version spoken by ordinary people.  
*Quintiliane*: is vocative.
- 283–84 *licet...confundas*: to make a fuss: a proverbial phrase like our 'the world is *homo sum*: 'I'm only human'. *homo* is used to distinguish a man from a woman used in contrast to a woman. These proverbial phrases are a feature of Juvenal's style.
- 285 *animos*: *animus* in the plural has the meaning of arrogance or bad character.

### Activity

List what a wife does to get her own way with her husband. Include the means.

## Context and style notes

Women are often depicted as argumentative and quarrelsome in Latin literature.

- 270 *orba*: a circle and another example of Juvenal's animalistic imagery.

### Activity

Read these lines aloud. There is coincidence of ictus and word accent (see notes on lines 270–272, emphasising the wife's annoyance).

- 276 *tu tibi tunc*: the alliteration here reflects Juvenal's sarcasm.  
*labellis* is an affectionate diminutive.

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- 278 *zelotypae ... moechnae!*: an oxymoron. The husband is supposed to be jealous, not the adulteress herself.
- 279 As well as being a grammatical feature, the repetition of *dic, dic* is also where a word is repeated at the end of one line and the start of the next, in desperation to get a response from Quintilian.
- 280 *Quintiliane*: The famous Roman rhetorician, born around AD 44, author of a handbook for learning public speaking. Even Quintilian is at a loss in this case.
- colorem*: *color* is a technical term in rhetoric, denoting an argument with which one acts in a case and so could be translated as 'colour' or 'varnish'.
- 282 *ut faceres tu quod velles, nec non ego...* *maulgere mihi*: an unusual use of the verb *maulgere*. Both would be expected to remain faithful.
- 283 *indulgere*: an unusual statement. Notice also the position of *ego... mihi* and *indulgere* in the sentence.

### Activity

1. How is the husband shown to be weak in this passage? Consider both the Latin and the English language.
2. How does Juvenal make this passage dramatically effective?

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## Lines 286–305: Where do these corrupt morals

unde haec monstra tamen vel quo de fonte requiris?  
praestabat castas humilis fortuna Latinas  
quondam, nec vitiis contingi parva sinebant  
tectata labor somnique breves et vellere Tusco  
vexatae duraeque manus ac proximus Urbi  
Hannibal et stantes Collina turre mariti.  
nunc patimur longae pacis mala, saevior armis  
luxuria incubuit victumque ulciscitur orbem  
nullum crimen abest facinusque in his ex quo  
paupertas Romanae gentis fluxit ad istos  
et Sybaris et Rhodus et Miletos  
atque inebriatum et petulans madidumque Tarentum.  
prima peregrinos obscena pecunia mores  
intulit, et turpi fregerunt saecula luxu  
divitiae molles. quid enim Venus ebria curat?  
inguinis et capitis quae sint discrimina nescit,  
grandia quae mediis iam noctibus ostrea mordet,  
cum perfusa mero spumant unguenta Falerno,  
cum bibitur concha, cum iam vertigine tectum  
ambulat et geminis exsurgit mensa lucernis.

29  
29  
30  
30  
30

## Translation

Where are these monstrosities from, you ask; or from what spring?

Humble fortune kept Latin women chaste long ago. Nor did toil and brief  
homes to be infected with vices; hands chafed and hardened by Tuscan fle  
City, and husbands standing to arms at the Colline gatehouse. We are now  
long peace. Luxury, more savage than arms, broods over and avenges a co  
when Roman poverty perished, from this loss, no crime or act of lust has be  
loss Sybaris and Rhodes and Miletus have poured down those hills, with the  
argumentative and drunken Tarentum. Why here first brought in foreign  
made soft the ages with foul luxury? what does Venus care when she is  
what the differences between groin and mouth are or who is already (*iam*) i  
middle of the night? When perfumes fizz sprinkled with in her pure Falern  
from a bowl while the ceiling already spins round, the table dances, with

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## Grammar and translation notes

- 286 *monstra*: this word normally means 'prodigies' but is used by Juvenal to mean 'monsters'.
- 287 *humilis fortuna*: lack of wealth kept people chaste.
- 288 *contingi*: a passive infinitive 'to be infected'. A graphic verb to use.
- 289 *vellere*: ablative from *vellus*, *velleris*, which is a fleece.
- 291 *turre*: a *turris* was a fortification at the gate.
- 293 *incubuit*: Watson and Watson suggests the translation 'broods over'.
- 294 *ex quo*: referring to 'ever since this loss'.
- 295 *paupertas*: simple living rather than real poverty.
- hinc*: from this loss of power.
- 298 *mores*: customs, traditions.
- 300 *Venus*: here means charm or beauty. Venus is an example of *mores*.
- 301 *capitis*: here means 'mouth'.

## Context and style notes

- 289 *labor somnique breves*: the household duties of a wife are presented as work and a short nap.
- vellere Tusco*: Roman women at all levels of society were expected to be woolly. Tuscany was an area near Rome, so the wool is from nearby. It was not like imported fleeces from Tarentum in southern Italy. This time there was no wool.
- 290 *proximus Urbi / Hannibal et stantes Collina turre mariti*: in 211 BC, the siege of Carthage) was being waged against Hannibal. The Roman army, *mariti*, was camped between the Colline gate and the Esquiline gate in Rome. *proximus* is nearby. The situation was saved for the Romans by a downpour of rain.
- 292 *longae pacis mala*: Juvenal thinks without wars men have become soft.
- 296 *et Sybaris colles, hinc et Rhodos et Miletos*: *luxus*, meaning 'excess' in eating and drinking have been introduced into Rome from the eastern campaigns of the Romans. Sybaris in southern Italy but founded as a Greek colony. The Sybarites were known for their feasting. Rhodes and Miletos were (and still are!) Greek islands. The Rhodians were known for feasting. The people of Miletos were known for Milesian tales – stories of luxury. An example can be read through a link in Section C.
- 297 *coronatum et petulans madidum*: *coronatum* was in Southern Italy and Greece. Garlands and drinking were both part of feasting. Possibly this is a reference to the Romans' overindulgence as the Tarentines were having a festival.

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### Activity

Write out line 298 and underline the alliteration of p and c. Consider what effect this has on the reader.

- 299 *luxu*: this is also a key passage as it deals with luxury. For more details see Section C.

### Activity

What was life like without luxury? How is luxury shown to be destructive?



- 300 *ebria*: in Roman law, women and drink did not go together! The Twelve code, stipulated the death penalty for women who committed adultery. A drunk wife was grounds for divorce and loss of her dowry on her return. Nevertheless, women were often portrayed as drunk, especially older women in poetry, so it is difficult to say how strictly the law was applied.
- 301 *inguinis et capitis*: a woman will kiss or do oral sex she is so drunk. As for the mouth.
- 302 *ostrea*: oysters were, and still are, regarded as an aphrodisiac.
- 304 *concha*: this word is Latin slang for female genitals. She will perform

### Activity

How does Juvenal produce a vivid description of drunkenness?

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## Grammar and translation notes

- 

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## Context and style notes

- 352 *Ogulnia*: implies an old aristocrat. Women wanted to make a good impression *conducit*: she has to hire as she cannot afford to own the things.
- 353 Notice the asyndeton reflecting the sheer number of items.

### Activity

Copy and complete the list of what she hires.

Item	Comment / translation
<i>nurtrix</i>	Nurse, probably an old family slave, possibly now
<i>puellam</i>	Described as <i>flavam</i> , a reddish blonde or ginger, c

- 356 *levibus*: notice the long *e* to represent 'smooth'. Also notice the chiasm *novissima donat*:
- 357–8 The alliteration of *p* reinforces the idea that the lack of means was real for upper classes.
- 359 dactylic line and monosyllables.
- 360–1 the alliteration of *f* emphasises shivering caused by the cold and hunger.
- 361 *formica... magistra*: enclosing order with the ant in emphatic position.
- 363–4 *ac velut exhausta recidivus pullulet arca nummus et e pleno tollatur semper*: the adjectives emphasises the reborn wealth.

### Activity

How does Juvenal create variety in the passage?

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## Lines 398–412: Women behaving like men

sed cantet potius quam totam pervolet Urbem  
 audax et coetus possit quae ferre virorum  
 cumque paludatis ducibus praesente marito 400  
 ipsa loqui recta facie siccisque mamillis.  
 haec eadem novit quid toto fiat in orbe,  
 quid Seres, quid Thraces agant, secreta novercae  
 et pueri, quis amet, quis diripiatur adulter;  
 dicet quis viduam praegnatem fecerit et quo 405  
 mense, quibus verbis concumbat quaeque, modis quot.  
 instantem regi Armeni, Parthique cometen  
 prima videt, quae non amoresque illa recentes  
 excipit, portas, quosdam facit; isse Niphaten  
 in populos magnoque illic cuncta arva teneri 410  
 diluvio, nutare urbes, subsidere terras,  
 quocumque in trivio, cuicumque est obvia, narrat.

### Translation

But rather that she should sing than that she should be rushing boldly about, she could bear men's meetings and with her husband looking on she can talk with the generals in their military cloaks. This same woman knows what the world: what the Chinese and Thracians are doing, the secrets of the stepmother, whom, what adulterer is fought over. She will tell you who got the widow with what words each woman goes to bed and with how many positions. She will tell you comet threatening the king of Armenia and Parthia; she picks up the latest city gates, and invents certain ones; how the Niphates has burst out upon them there are being possessed by the great flood, cities are tottering and lands are being destroyed. she meets at whatever street crossing.

### Grammar and translation notes

- 398 *cantet*: this refers to the wife.  
*pervolet urbem*: generic subjunctive.  
 399 *audax et coetus possit*: generic subjunctive.  
 400 *paludatis ducibus*: she picks up the military men high up.  
 401 *recta facie*: ablative of description. Women were supposed to look downcast.  
*siccis mamillis*: also an ablative of description, implies that the woman is unwomanly. Her breasts are redundant as she behaves like a man.  
 402 *eadem*: this same woman.  
 406 *quibus verbis concumbat quaeque, modis quot*: she uses arousing words and positions.  
 407 *cometen*: Greek accusative.  
 409 *Niphaten*: Greek accusative.  
*isse*: = *iisse* or *ivisse*. The infinitive is for the reported speech of the ruler.

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410 *teneri*: passive infinitive.

412 *quocumque* is an indefinite, and *cuiusque* a relative pronoun.

### Activity

1. Line 412: *narrat*: find the infinitives in the reported speech.
2. Ladies had to be discreet, out of the public eye, dressed sensibly; they wary of strangers – make a list, with English meanings, of what these

### Context and style notes

400 *paludatis*: a *paludamentum* was a general's cloak, a personal symbol of special law when a general assumed command.

### Activity

The balance of words is important in this passage. Study the balance of words 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412.

402 *toto fiat in orbe*: see the effective enclosing order, e.g. *toto... orbe*, later *in orbe* is also effective.

403 *quid Seres, / quid Thraces agant*: these countries were outside the Roman Empire, important to know what was going on at the Roman frontiers.

403–4 *secreta novercae / et pueri, quis amet, quis diripiatur adulter*: of course this is what women are more interested in. This is more scandalous as it involves a stepmother and her stepson.

### Activity

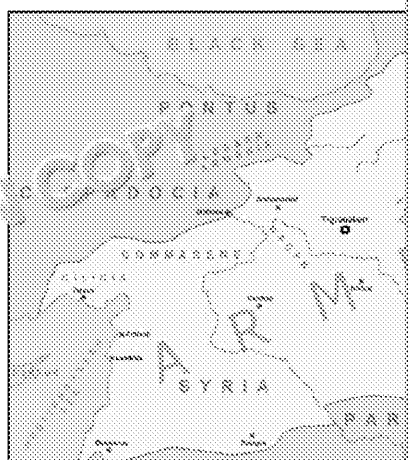
Repetition is used in this passage. Find examples of anaphora and polyptoton.

407 The time frame is around AD 114–117. The Armenian campaign finished in AD 114. The Parthian campaign began in AD 116. Comets were interpreted as signs of divine displeasure; this coincidentally was the case for the Armenian king.

*regi Armenio*: this was King Parthamasiris, who had taken the throne in AD 114. When the Romans invaded under Trajan he was not given the title of king. The circumstances in AD 114. The Parthian king was Chosroes, but Trajan also refused him the title and gave it to Parthamaspates.

409 *Niphates*: a mountain range not a river – the woman (or Juvenal?) is wrong here but very few people are based in Rome had the idea of the east's geography.

411 *nuta... subsidere terras*: the comet could also have been a sign for Antioch. In December AD 115 there was an earthquake there.



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### Activity

Many of the women described in Satire 6 behave like men. This passage is a list of ways women exhibit masculine behaviour. Make a list of the ways women exhibit masculine behaviour.

## Allusions

Allusions are a feature of oratory. Juvenal refers to an event, historical or not, with a word his audience knows the full story and understands the context in which it occurred. For example:

instantem regi Armenio Parthoque cometen  
prima videt, famam rumoresque illa recentes  
excipit ad portas, quosdam facit; isse Niphaten  
in populos magnoque illic cuncta arva teneri  
diluvio, nutare urbes, subsidere terras  
quocumque in trivio, cuiusmodi tibi obvia, narrat.

418

As we have seen in the notes on page 51, the events in the lines above refer to the comet of AD 113–17.

### Activity

1. Research the events, which would have been in the living memory of Juvenal. Find as much detail as you can behind the words:  
*regi Armenio Parthoque*  
*cometen*  
*Niphaten*  
*diluvio*  
*nutare urbes*
2. Explain the allusions in these lines: 81, 83, 92.

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## Women and misogyny

### Activity

Make a list of vocabulary from the poem associated with women. It can be clothes, relationships and so on.

The range of women who feature in Satire 6 is not shown in a good light. Is there a description which successfully characterises her? The little descriptions are

### Activity

Complete the table with details from the vignettes of the following

Women of the Golden Age	1–10	
Hiberina	53–59	
A group of women at the theatre		
Eppia		
Manilia		
The woman gladiator		
Nagging wife		
Ogulnia		
The wife who likes gossip		

Most of the women described are well-to-do married, supposedly respectable women are missing from the list: Juvenal does not discuss unmarried girls or prostitutes. He only focuses on the ones who have a duty to behave properly. Juvenal's satire is **not wide** or all-encompassing.

### Activity

In line 161 of Satire 6 Juvenal says: 'From all the crowds of women, can you find a decent?' Do you think there are any 'decent' women in the parts of Satire 6?

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## Marriage

Marriage 'woes' was not a theme original to Juvenal. An early poet, Hesiod, wrote about the woes of marriages. He introduces the idea that women have pride, greed, deceitfulness. There was the 'father of Roman Satire', Lucilius, and Petronius too (see page 53). Juvenal debates the topic and the scholar Hightet says many of Juvenal's points come from public speaking.

### Activity

- Which adjective best describes the different women you have studied?  
Vicious                      Extravagant                      Cruel                      Sex  
Drunken                      Gossipy                      Affected                      Do  
Lying                      Treacherous                      Murderous
- Read this summary of a Roman tale (see note to line 296) from Petronius' *Satyricon*. Do you think Juvenal would have included the widow of Ephesus in his list of women?
- Make a list of the reasons Juvenal gives for not getting married.
- If you were Postumus, would you still want to get married?

## Luxury and morality

Many Roman thinkers believed that morality was ruined by the accumulation of wealth. Some, like the philosopher Seneca, came to the conclusion that by the removal of the challenge of poverty, Rome worked together against a common enemy, morals in society began to decay. 'sickness of a long peace'.

The satirist Horace made luxury a theme in his satires when he points to the excesses of the rich and promotes the simple life. The emperors Augustus to Domitian made laws to control luxury. Juvenal was at the end of this line. He starts his very first satire by saying: 'For when did the maw (mouth) of Avarice gape wider?'

As a result, according to Juvenal, there was a collapse of family life. He states that women were chaste. Morality was better when wives were poor (6.72). In lines 296-300, he says that when women were virtuous.

### Activity

How far are husbands to blame? Go back over the lines you have studied and list the ways in which husbands behave.

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## Persona and the angry satirist

Juvenal is described by scholars as an angry satirist. In fact, one of the reasons about his life is because he is so angry at everything, known as *saeva indignatio*. His poems reveal personal details. The problem then arises: is Juvenal genuinely angry or is it just a front, a *persona*. Do we only see his persona? And again, a speech showing rhetorical training.

### Activity

1. Ian Hislop discusses Juvenal's anger – [zzed.uk/12046-anger](http://zzed.uk/12046-anger)  
List the things that make Juvenal angry. How many themes might be revealed?
2. Which adjectives apply to Juvenal's anger: sarcastic; misogynistic; etc.  
Are there others? Support your view with reference to Satire 6.
3. What impression of Juvenal is formed of Juvenal from this satire?
4. How does Juvenal's anger?

## Juvenal and non-Romans

At the time of the High Empire there was a great mix of races and religions. In the provinces occupied by the Romans the native inhabitants were immediately regarded as non-Romans. They were not Roman citizens. Free-born foreign subjects were known as *peregrini*. Their conduct and disputes.

Originally Roman citizens were those born in Rome to free parents. Later on, citizenship with fewer rights than full Roman citizenship, was conferred upon provinces and gradually extended to communities throughout the empire. Latin citizens, free women, had rights under Roman law, but not the vote, although their leaders could become full citizens.

## Xenophobia

For a modern audience, Juvenal can make uncomfortable reading particularly in his attack on xenophobia, meaning 'fear of foreigners'.

Nearly all Romans thought of themselves as 'top nation' and that other nations were inferior. When expanding their empire and invading countries, the Romans had a policy of introducing the Roman way of life and encouraging acceptance. This happened in Britain where they accepted the Roman way of life, accepting villa-like houses as opposed to round huts. Others like Boudica rebelled against the invaders. By Juvenal's time, Britain and other parts of Europe had been Roman provinces for many decades. Notice how the red hair of the British is a source of fascination for the dark-haired Romans: *flavam cui det macula comam*. A Roman woman has a fashion accessory in the form of a girl with 'tawny', p...

To some scholars it was a great achievement that the Romans united so many different peoples under one administrative power. It was possible to travel from Britain to Italy and back; the empire; you could use the same coins and speak the same language – provided you were not a Greek from the east could easily travel west to seek their fortune.

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Some Greeks were highly respected:

- Thrasyllus: the emperor Tiberius's astrologer
- Xenophon: the emperor Claudius's doctor
- Titus Claudius Balbillus: the librarian of Alexandria

However, Juvenal really dislikes Greeks. In his eyes, Greeks have been corrupting the way of life and even affecting the language.

### Activity

1. Juvenal has used some unusual words in Satire 6. Comment on the choices of chironomon and ceroma and suggest reasons.

chironomon Ledam molli saliente Rutillo  
Tuccia vesicae non parva Apula gannit,  
sicut in arboribus cecidit et miserabile longum.  
Thymele: Thymele tunc rustica discit.

endromidas Tyrias et femineum ceroma  
quis nescit, vel quis non vidit vulnera pali,

2. Pliny lived at approximately the same time as Juvenal. Look at Pliny's *Letters* and consider if there is anything that Pliny and Juvenal could agree on.

### TO MAXIMUS

Consider that you are sent to the province of Achaia, that real, genuine Greece, where learning, and even agriculture itself, are supposed to have first arisen. You superintend the affairs of free states; in other words, of men who are in the highest sense free; who have maintained the right of courage, by virtue, by civil treaties and religious sanctions.

You will reverence their Divine Founders, and the workings of divine powers in their glory, and even their very age, which as it is venerable in men, in states it is of respect for their antiquity, their colossal achievements, and even for their dignity, liberty, or vanity, suffer the least diminution at your hands. Remember that she derived our legal code, that she gave us laws not by right of conquest, but by right of wisdom.

Remember it is Athens you approach; it is Sparta you govern; and to snatch the shadow that remains, the name that is left of their freedom, would be a harsh and unbecoming thing. Physicians, you see, though in sickness there is no difference between slave and free, the latter milder and gentler treatment.

Recollect even Rome's former greatness, but not so as to despise her for having fallen into asperity from my friend; nor fear that a proper condescension can breed contempt. With the powers and bears the ensigns of the state can he be contemned, who sets the example by his self-contempt? To put affronts upon others is a mark of your authority; ill-gotten the homage inspired by terror; and love will be more effectually than fear. For while fear departs the moment you withdraw, and as fear turns to hatred, so does love to respect.

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## Pudicitia

This is an important part of Juvenal's argument and features in the very first line: *credo Pudicitiam Saturno rege moratam* (line 1).

In Augustan Rome, some hundred years before Juvenal, the goddess Modesty was worshipped especially by women who had only been married once even in a time of many divorces, to be married once was admired and indeed encouraged by Augustus. Modest behaviour of women *pudicitia* was encouraged and written about. In the time of Augustus, looked back too. He looked for examples from the past that were needed for the empire under the emperors to survive.

### Activity

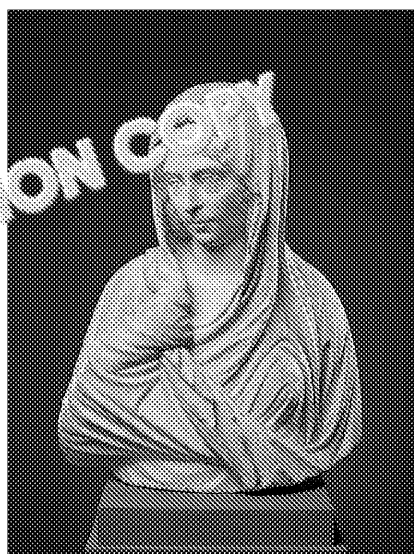
Lucretia comes to be seen as a symbol of *pudicitia* and virtue encouraged by Augustus. This can be read in Livy's *History of Rome* Book 1 – [zzed.uk/12046-Livy](http://zzed.uk/12046-Livy)

Like Livy, Juvenal looks to the past, as there are few examples in his own time.

multa Pudicitiae veteris vestigia forsan  
aut aliqua exstiterint et sub Iove, sed Iove nondum  
barbato, nondum Graecis iurare paratis  
per caput alterius, cum furem nemo timeret  
caulibus ac pomis et aperto viveret horto.  
paulatim deinde ad superos Astraea recessit  
hac comite, atque duae pariter fugere sorores.

### Activity

What was life like when *Pudicitia* was on earth? In what ways do the ladies of Juvenal's time behave with modesty?



*A Roman woman adopting a modest pose.*

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## Juvenal's themes

### Activity

Give examples of the below themes from Satire 6.

Theme	Example
Characterisation of women	
Misogyny	
Marriage	
Luxury and excess	
Morality and the degradation of society	
Xenophobia	
<i>pudicitia</i>	

Learners may feel some of Juvenal's topics are unsuitable for a modern audience. Discuss the humour. Juvenal is a supporter of traditional and moral Roman society hierarchy. He never questions these. He tends to attack those who threaten such as non-Romans and unchaste women.

Juvenal makes scathing remarks about people. He felt he had to be forceful but was he too strong in his opinions?

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## Exam-type Questions

### AS examination question types

#### General points in preparation

1. The length of the examination is two hours and the total mark for this is 40.
2. The examination consists of two sections: in Sections A (prose author) and B (verse author) you must answer **one** question from **each** of these sections. In practice, the questions you answer will be the ones you have prepared. Read carefully through the sections to locate your author(s) you have prepared. Read carefully through the sections to locate your author(s) you have prepared. Read carefully through the sections to locate your author(s) you have prepared.
3. Each question contains two passages of about 15 lines, and you must answer **both** passages.
4. The marks are awarded for details given (AO2) and analysis (AO3).
5. Lower-tariff questions: over Sections A and B there are questions worth 6/8 marks awarded for the translation of approximately five lines of your preparation.
6. 10-mark question – there is one in each section based on the author to be studied.

### A Level examination question types

#### General points in preparation

1. There is a separate paper for verse at A Level.
2. The length of the examination is two hours and the total mark for this is 40.
3. The examination consists of three sections: Sections A, B and C. You must answer **one** question from **each** of these sections. In practice, the questions you answer will be the ones you have prepared. Read carefully through the sections to locate your author(s) you have prepared. Read carefully through the sections to locate your author(s) you have prepared.
4. Each question contains two passages of about 15 lines, and you must answer **both** passages.
5. The marks are awarded for details given (AO2) and analysis (AO3). The total mark for each section is 10.
6. Lower-tariff questions: over Sections A and B there are questions worth 6/8 marks awarded for the translation of approximately five lines of your preparation.
7. 15-mark question – there is one of these questions in each section and it is based on the printed passage as a whole.

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## Answering examination questions

The following points have been made in various examiners' reports:

- Learners should answer the question set rather than the one they want to answer (i.e. adapt their prepared essay!).
- In answering questions on style, it is not sufficient to put the first and last sentence. Learners must quote **all** the Latin words involved in the point and explain how the literary device enlivens the content, as they must identify stylistic features without explaining their effect.
- Some learners need to spend more time considering their answers to ensure they are focused and relevant and not just a collection of points to the essay.
- Doing the questions in the wrong order sometimes leads to omission of points.
- On the essay question, care must be given for references to parts of the text.
- Learners should be advised to take note of the number of marks allotted to each question and answer accordingly.

More detail from examiners' reports can be read at:

2018: [zzed.uk/12046-2018-report](https://www.zigzageducation.co.uk/12046-2018-report)

2019: [zzed.uk/12046-2019-report](https://www.zigzageducation.co.uk/12046-2019-report)

## Lower-tariff questions

These questions test your knowledge of parts of the text printed, both the main text and the notes. There are also some questions which will require stylistic knowledge. Look at the question then make **clear and different** points. These questions are based on a passage of text within a larger passage of about 15 lines.

Learners are advised to study the specimen paper on the OCR website: [www.ocr.org.uk](https://www.ocr.org.uk)

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## Exam-type Questions

NB Questions marked with an asterisk will be assessed for quality of explanation.  
Read through the following passages and answer the questions beneath.

1.

silvestrem montana torum cum sterneret uxor  
frondibus et culmo vicinarumque ferarum  
pellibus, haut similis tibi, Cynthia, nec tibi, cuius  
turbavit nitidos extinctus passer ocellos,  
sed potanda ferens infantibus ubera magis  
et saepe horridior glandem vultu parito.

(a) Who is Cynthia?

(b) Explain why she is used in these lines.

2.

sed iacet in servi complexibus aut equitis. 'dic,  
dic aliquem sodes hic, Quintiliane, colorem.'  
'haeremus. dic ipsa.' 'olim convenerat' inquit,  
'ut faceres tu quod velles, nec non ego possem  
indulgere mihi. clames licet et mare caelo  
confundas, homo sum.' nihil est audacius illis  
deprensus: iram atque animos a crimine sumunt.

(a) Who was Quintilian?

(b) Explain why Quintilian is used in this passage.

3.

divitiae molles, quid enim Venus ebria curat?  
inguinis et capitis quae sint discrimina neque  
grandia quae mediis iam noctibus contra mordet,  
cum perfusa merore et sanguenta Falerno,  
cum capite cecidit, cum iam vertigine tectum  
ambulant geminis exsurgit mensa lucernis.

(a) Explain the reference to Falerno.

(b) What are the effects of drink on women?

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## Translation

Knowing the translation of the set text means translating should be a quick candidates know their texts and can score full marks. Look carefully at the be translated. Translation questions carry 5 marks.

4. Translate 25–29.

conventum tamen et pactum et sponsalia nostra  
tempestate paras iamque a tonsore magistro  
pecteris et digito pignus fortasse dedisti?  
certe sanus eras. Uxorem, Postume, ducis?  
dic qua Tisiphone, quibus exoptare conabris.

5. Translate 74–75.

Urbicus exodio risum movet Atellanae  
gestibus Autonoes, hunc diligit Aelia pauper.  
Solvitur his magno comoedi fibula, sunt quae  
Chrysogonum cantare vetent, Hispulla tragoedo  
gaudet: an expectas ut Quintilianus ametur?

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### 15-mark question (A Level)

15-mark questions are based on a whole passage, and it is expected that the student will read the whole passage. It is best to avoid working through the passage line by line as this can lead to repetitive argument. It is better to use a thematic approach. Narrative answers that simply describe what the passage means gain little credit. Then again, quoting huge chunks of the passage without analysis does not pinpoint style. Study the following passage and the advice will be given.

Be aware that the poems in this guide have been divided into sections for ease of reference but in the OCR text form one continuous poem. Examiners may ask you to refer to one section to another. Notice also the instruction: You should refer **both** to the content **and** to the language of the passage.

6. Tyrrenos igitur fluctus lateque Ionium  
pertulit Ionium convomit auctore, quamvis  
muta sit tota, esset mare. iusta pericli  
si ratio est et honesta, timent pavidoque gelantur  
pectore nec tremulis possunt insistere plantis:  
fortem animum praestant rebus quas turpiter audent.  
si iubeat coniunx, durum est conscendere navem,  
tunc sentina gravis, tunc summus vertitur aer.  
quae moechum sequitur, stomacho valet. illa maritum  
convomit, haec inter nautas et prandet et errat  
per puppem et duos gaudet tractare rudentes.

In this passage, how does Juvenal convey the difference between loyal and un-ladylike behaviour?  
You should refer **both** to the content **and** to the language of the passage.

7. Sed cantet potius quam totam pervolet Urbem  
audax et coetus possit quae ferre virorum  
cumque paludatis ducibus praesente marito  
ipsa loqui recta facie siccisque mamillis.  
haec eadem novit quid toto fiat in orbe,  
quid Seres, quid Thraces agant, secreta novercae  
et pueri, quis amet, quis diripiatur adulter;  
dicet quis viduam praegnatam fecerit, quo  
mense, quibus verbis, quibus et quaeque, modis quot.  
instant, quae res, quid Parthoque cometen  
primis, famam rumoresque illa recentes  
excipit ad portas, quosdam facit; isse Niphaten  
in populos magnoque illic cuncta arva teneri  
diluvio, nutare urbes, subsidere terras  
quocumque in trivio, cuicumque est obvia, narrat.

In this passage, how does Juvenal emphasise the un-ladylike behaviour of the wife?  
You should refer **both** to the content **and** to the language of the passage.

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## 20-mark questions

### Section C (A Level only)

The question should make clear the theme being examined. Notice also the number. This is to remind you that marks are awarded for quality of written following title and the advice which follows:

*How far do you agree that persuasion is important to Juvenal in Satire 6?*

Essays require a brief introductory paragraph and a conclusion. There should be points. Titles with 'How far do you agree' or 'To what extent' must have an advice is sometimes given to return to the question at the end of each paragraph written but is a check that the point made has been relevant. Just by stating 'important' is not a sufficient argument.

In the essay a good introduction would be to set the title in the context in the persuade Post-mortem summary. The idea of persuasion is common in the paragraph. An argument could also be made on methods of persuasion, by some of the literary devices. A range of points should then be made supported text, with translation.

Not to be forgotten is the counterargument, which might point out that the which cover humour or perhaps anger – or is it all just a persona?

### Further examples

- 1\* 'Just an intellectual exercise in rhetoric.' To what extent to you agree with this?
- 2\* 'Too unreliable to be useful.' How far do you agree that Juvenal's *Satire 6* is telling us about Roman society?

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## Indicative Answers and Comments

### Lower-tariff questions

1. (a) Cynthia was the mistress who was subject of the love poems of Propertius.  
(b)
  - Cynthia was a willing participant in her relationship with Propertius.
  - This is in contrast with the moral, clean living women of the Gracchi.
2. (a) Quintilian was a grammarian and an expert public speaker.  
(b) The wife has been caught with her slave. There is no defence. She cannot defend her but even the greatest lawyer cannot.
3. (a) Falernian was one of the best vintages of (white) wine grown on the hills which bordered Latium and Campania.  
(b)
  - she does not say what the differences between groin and moon are.
  - clothing spins round
  - stable dances, with double-vision lamps

### Translations

4. However, in our time you are preparing for an agreement, a marriage contract are now coiffed by a master barber; you have also perhaps given a pledge used to be sensible. Postumus, are you taking a wife? Tell me by what Time you being driven mad.
5. Urbicus, in an end piece (consisting) of an Atellan (farce), raises a laugh. The penniless Aelia is in love with him. For these women the ring of a cock is of great price, there are those who would not allow Chrysogonus to sing, Horace or do you suppose that Quintilian be loved?

The final decisions on what examiners consider to be 'slight' and 'major' errors are a range of candidates' responses.

See the OCR website for the full mark scheme.

### 15-mark questions

6. Content (AO3)
  - Chaste women are afraid if the reasons are justifiable and honourable; adulterers are more courageous if their aim is shameful, *turpiter*.
  - If a husband were to order her to board ship, the cruelty: they go on the ship for multiple effects of the woman not wanting to be on the ship. A woman who is an adulterer has a strong story to tell. Juvenal lists what this type of woman would do.
  - The first one vomits over her husband; the second one is happy to be on the ship.

#### Language (AO4)

- The contrast is made with *tunc... tunc* and *haec* and *illa constanti pectore*.
- Key words are at the beginning and end of lines, e.g. *pericli*, *audent*, *concomitant*.
- Alliteration of *p* in line 96 gives the effect of staggering on a boat.
- The list of activities, *prandet, errat, gaudet tractare*, shows how much the woman's mind is set on her mind to as opposed to *convomit*.

Expect examples to be given.

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## 7. Content (AO3)

- She is rushing boldly about the entire city,
- attending men's meetings, focusing on important men: *paludatis*.
- She can talk with unflinching face *recta facie* – showing her boldness
- This same woman knows what is going on all over the world and goes
- she tells to every one she meets at every street crossing.

## Language (AO3)

- Choice of vocabulary: *secreta*, *adulter* shows his opinion.
- Her behaviour is listed through anaphora of *quid* and *quis*.
- *narrat* placed at the end of the vignette for emphasis of all the people
- Asyndeton of all the topics she discusses.

Brief comment could be made on *senatus*' expectation of behaviour

Assessment is based on the OCR grid page 4: [zzed.uk/12046-SAM](http://zzed.uk/12046-SAM)

## 20-mark questions

### 1\*. 'Just an intellectual exercise in rhetoric.'

Most would agree that Satire 6 is more than this even though there are

Arguments may include (AO3):

- Learners should appreciate that Juvenal wrote satire and have a similar
- Juvenal looks to prove by examples and so has a persuasive tone.
- The tone is more resigned than the bitter and caustic 'angry young' poems, and it is the product of a more mature man who no longer
- Juvenal *entertains* with his exaggerated descriptions of characters.
- Analysis of purpose – was he serious or not?
- Mention could be made of the *persona*.

An answer with too much AO2 will have details from the material but not  
Expect material from text covering the Latin (and in English for A Level)

### 2\*. 'Too unreliable to be useful.'

Arguments may include (AO3):

- Learners should appreciate that Juvenal is writing satire to inform, educate. This was never intended to be a historical document.
- Nevertheless, many of the people in Juvenal's satires were historical
- There should be an element of truth in what he says. The situation is
- References to Juvenal's *senatus* however, do tell us – albeit in a negative
- His style is that of the angry satirist, which can be overwhelming at times
- and his *senatus* are interesting.

How personal Juvenal's commentary is, is for the candidate to decide.

Assessment is based on the OCR grid pages 16–17: [zzed.uk/12046-SAM](http://zzed.uk/12046-SAM)

For further examples and questions, follow these links to the OCR website for  
A Level and candidate exemplars (sample answers with comments from exam)  
[zzed.uk/12046-OCR-exam](http://zzed.uk/12046-OCR-exam)

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