



A Level OCR Latin Set Texts Guide

Juvenal, *Satires* 3, 14, 15

Latin: Juvenal, *Satires* 14 (lines 1–33, 74–232) and 15 (lines 27–92)

English: Juvenal, *Satires* 3, 14, 15

A Level: Verse Literature (Group 4) for 2025–2026

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Introduction for Teachers

About this guide

This guide is intended to help candidates with the Group 4 Verse section (Juvenal *Satires* option) of Latin GCE A Level. Students will study Juvenal, *Satire* 14.1–33 (... *animos auctoribus*), 74 (*serpente ciconia* ...)–232; *Satire* 15.27–92; and in English, Juvenal *Satires* 3, 14 and 15. The Latin set text for Juvenal is *Juvenal Satires: A Selection* published by Bloomsbury, ISBN: 978–1–350–15652–4. It has a general introduction and supporting 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 in this guide is taken from the Perseus Tufts University website, being G G Ramsay's 1918 edition. It has subsequently been edited to match the Bloomsbury version of the text. The full version can be found at: zzed.uk/12226-Juvenal The English sections of the text have, on occasions, been edited to reflect more modern vocabulary.

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

At the end of the guide, there is a discussion on some of the themes in Juvenal and there is a range of questions, based on the different types of question, 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 closely as possible to the text for examination purposes.

Note that offering alternative translations is not accepted by OCR 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 and conjunctions.

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. **Candidates will not be required to comment on grammar and syntax in this paper (though it is expected in the 02 paper).**

Stylistic analysis

Learners 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 students 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 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 Versions of the introductory and contextual material in the following sections also appear in the Juvenal 6 AS / A Level Year 1 guide. If studying both, you may wish to revisit this content with students again or simply ask them to reread it as a refresher:

- Juvenal's *Satires*
- Juvenal's life and *Satires*
- Other literary features... (here specific to the A Level prescription)
- Metre
- The Latin text of Juvenal (excluding reference to the Oxford Papyrus)
- Life in the late first century... (here topics covered by the A Level prescription)

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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 and is still popular today. Quintilian, a Roman writer on grammar and literature, claimed that the Romans invented satire. The origins are unclear, but the idea seems to have started with a mixture, a *medley*, of a *variety* of styles and themes. One of the earliest Roman writers, Ennius (239–169 BC), wrote medleys. He wrote in different poetical rhythms, *metre*, on a range of subjects. It is clear that his medleys included some criticism which was mainly focused on types of people such as nosy people, and hangers-on, which the Romans called *parasites*. There were also stories, *fables*, which taught moral lessons. He called his medleys *Saturae*. The 'father of Roman satire', as he was known, was Lucilius. He was of equestrian rank (below a senator) and was not from Rome but from the area around the Bay of Naples. Lucilius developed satire covering hundreds of themes presented as stories, dialogues, and dramatic scenes. The variety of themes included: food, men, women, even government officials. He called one: *a shifty, shady, character*.

'O Publius, O Greedy Gallonius, you are a poor bloke'. 'You've never dined well in your life, even when you spend everything on that lobster and Sturgeon fish in size XXXL.'

He goes on to say that people should eat:

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

(Lucilius: *Satires* 5 extracts from lines 200–207)

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Lucilius was not afraid to criticise, in a humorous way, famous people by name. His argument was that they deserved it. He was able to get away with this because a powerful family protected him. This was the Scipio family (a family member defeated Hannibal). However, Lucilius was writing when Rome was a republic and before the emperors were on the throne. On the whole, emperors did not like any criticism at all!

So, it seems the main aims of satire were:

- Humour
- Criticism
- Education
- Morality

Activity

Research modern examples of satire. Find a range of examples. Do they have the same aims as those in the list above?



Activity

[zzed.uk/12226-satire](https://www.zzed.uk/12226-satire) This extract guides you through part of the film *Shrek*. Can you spot the satire on other types of film and themes in film?



Juvenal's life and *Satires*

We know from some references in his *Satires* that Decimus Iunius Juvenalis was born in the late first and early second century AD. One suggestion is AD 55–127 but scholars have argued by 10 years either way. There are references in his poems to real people living in Rome, but though details of the author's life cannot be reconstructed. There were many guesses but it is impossible to tell how much is fiction and how much is fact. In *Satire* 15, many say that Juvenal was exiled to Egypt, a matter which Juvenal himself guessed from Juvenal's writing. Some other suggested 'biographical' evidence is a dedicatory inscription to a statue called Juvenal. As Juvenal is not supported by any other evidence, this is probably another Juvenal.

Activity

Why did Juvenal write satire? Watch this short YouTube presentation (4:11) and make notes. Ian Hislop on satire: [zzed.uk/12226-Hislop](https://www.youtube.com/watch?v=zzed.uk/12226-Hislop)

There are 16 *Satires* of Juvenal, though we do not know if he wrote more. The poems cover a range of Roman topics, just like Lucilius. The poems are a window into Rome, although it must be remembered that they are satire and so it is impossible to take the content as strictly factual. Juvenal certainly ended up dominating the genre.

Activity

Natalie Haynes: [zzed.uk/12226-Haynes](https://www.youtube.com/watch?v=zzed.uk/12226-Haynes)

The discussion of Juvenal starts from 2:45 minutes. How much do you think Juvenal's satire would appeal to a modern audience?

The art of the satirist

Scholars often refer to Juvenal as the 'angry satirist'. It seems his style was a continuation of the manner of Lucilius, whose works were becoming fashionable and popular in the second century AD. While the *Satires* are a vital source for the study of ancient Rome, the anger and humour make the use of statements found within them not wholly reliable as works of fact. At first glance the *Satires* could be read as a brutal criticism of Roman society, but it is ensured their survival as this was exactly what the later Christian religion and Christian monasteries preserved such texts when many were lost.

The scholar Braund defends or explains Juvenal's work as taking on a *persona* as an author to give himself the freedom and opportunity to discuss attitudes of the time in his portraying in his works. The literary theorist Stanley Fish claims that the *Satires* are 'product of the reader's beliefs and prejudices' and that those contained within the poems are a reflection of the reader's own beliefs and prejudices.

Activity

Juvenal could be seen as claiming that some topics may cause offence, but it is important to remember that the *Satires* were written nearly two thousand years ago, and views have changed between. Should offending lines be removed from Juvenal? Can we agree on what is acceptable? This could form a discussion if learners are in a group.

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Juvenal's writing style

What he says:

Juvenal's *Satires* can sometimes seem difficult to follow as they jump from a deliberate way of writing, to make a satire seem **spontaneous**. He does follow a pattern (as shown on page 3):

Humour	Juvenal exaggerates to create humour but only to ram home his point.
Criticism	Satirists were interested in real-life vices. Juvenal has plenty to say about the breakdown of social order, corruption, city life, foreigners. This is the 'angry' persona.
Morality	There is some. He is particularly keen on traditional virtues missing from Roman society of his day.
BUT	
Education	Does he really want Romans to learn from this? – Unlike Horace. No. He does not want to change society. He wants to keep it as it is.

How he says it:

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, when first written, the manuscript would have been in block capitals. Therefore, punctuation such as exclamation marks or question marks and commas were needed to draw attention to ideas or phrases and to emphasise stylistic and literary devices. In an examination it is not enough simply to list devices; they must be given, **showing clear understanding of the meaning**, and the effect which they need to be considered. A recent comment from the examination board states that the majority of candidates:

...correctly identified and discussed the impact on our understanding of the text of the various devices. (Examiner report 2018)

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. Examiners will be looking for much reliance on one stylistic device, such as all examples of alliteration, sibilance, etc.

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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. However, it has been pointed out, most reasonably wealthy boys received training in public speaking and would be influenced in some way.

Device	Example from Juvenal
Rhetorical question	cras suscipiet iuveni laetus stridore catenae, quam mire afficiunt inscripta, ergastula, carcer?
Exclamation (but not exclamation mark)	sed qui sermones, quam foede bucina famae! (14.182)
Apostrophe	Prometheu (15.85)
Tricolon/Tetracolon	de madidis et blaesibus atque mero titubantibus. (14.183)
Rhetorical duplication	ope et auxilio: (14.183)
Sound	There are very many examples (using alliteration). Students should be advised to read sections aloud to judge the effect.

Imagine Juvenal as he is reading this satire to his audience. He would be aiming for a specific effect. He needed 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

alliteration	the repetition of the same letter or consonantal sound in connected words.
sibilance	use of the letter s, making a hissing sound, often expressing sometimes excitement.
allusion	an expression or reference intended to call something or someone to mind.
anaphora	the repetition of the same word at the beginning of successive sentences or clauses.
apostrophe	a direct address to a named person.
assonance	the repetition of the same vowel sound or group of connected words.
asyndeton	'no <i>et</i> !' absence of connecting words.
balance	the careful placing of words within a line for effect.
bathos	an effect of a ridiculous anticlimax created by sudden change from the sublime to the trivial.
chiasmus	a-b-b-a pattern of words (i.e. noun adjective adjective noun).
enclosing order	where two words which agree with each other, e.g. noun and verb, are placed at the beginning and the end of a longer phrase or sentence, flanking other words.
enjambement	where a sentence, complete in itself, has an extra word or phrase that carries over to the next line.
hyperbole	exaggerated statements or claims not meant to be taken literally.
juxtaposition	being seen or placed close together with contrasting effect.
litotes	a positive emphasised by the use of a negative. e.g. 'I shall not be disappointed' or 'not bad'.
metaphor	a word or phrase used in its original sense, but resembling it, e.g. 'a high-pitched voice'.
metonymy	the substitution of the name for that of the thing meant, e.g. 'the White House' for 'the executive'.
pleonasm	use of more than one word or phrase of the same meaning.
polyptoton	the repetition of a word with the same root, but in a different form of speech.
rhetorical duplication	repetition in different words of same meaning or idea (see also anaphora).
synecdoche	using part of something to express the whole thing, e.g. 'the crown' for 'the king'.
tricolon	three parallel clauses, phrases or words, which happen to be joined by three 'and's' (tetracolon is four).
variatio	variation. The author uses different ways of saying the same thing to avoid deliberate repetition.

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Activity

After reading each of the passages in the guide, learners are encouraged to identify examples of literary features as they can. Consideration should also be given to the effect of these features and how they contribute to the success of the passage.

Metre

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

Latin poetry depends on the length of the **syllable**. Some syllables are naturally long, with a long vowel. Others are naturally short, e.g. *pāter*; however, a syllable can be made long by two consonants which would not normally be together (watch out for pairs of consonants), such as *m* followed by *p*, it is scanned as a long syllable. *x* has the same effect. A syllable followed by *x* is always long. Also, words ending in *o*, which is long, make the syllable long. (For a full discussion of the length of syllables see B H Kennedy's *Scansion*).

In his *Satires*, Juvenal uses the hexameter. The hexameter line has six feet and ends with a spondee.

- 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 field'.

Activity

This is a link to a YouTube explanation (in English) which learners may find useful: [zzed.uk/12226-dactyl](https://www.youtube.com/watch?v=12226-dactyl)

There are many examples of Juvenal's use of metre in the style notes. See pages 14-15 for examples of Juvenal's use of metre. The commentaries of the scholars Duff and others say little of the use of metre and there needs to be a balance against overemphasis on the technicalities of the metre rather than the *effect*. There are also many examples in the Bloomsbury edition.

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

Activity

This YouTube presentation gives a good idea of how ictus may have sounded: [zzed.uk/12226-ictus](https://www.youtube.com/watch?v=12226-ictus)

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The Latin text of Juvenal

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

Papyrus could only be written on one side. Pliny the Elder was so keen to write on both sides, but this was unusual. Papyrus varied in shape. There was letter paper, but paper was used in the same way as we use paper today. Books were made by joining together side to side and then rolled. A roll was made up of 20 *paginae*. Not all were written on every page. Books were kept in a roll, *volumen*, and were often written on both sides.

It is important to use the text of Juvenal set by the examination board. This is the standard versions of the *Satires*. Over the centuries, some lines have been removed or added that they were offensive, and some lines, originally intended as explanation, have become part of the text. In addition, some lines do not make grammatical sense and are *corrupt*. After Juvenal wrote the *Satires*, they would have been copied, in many cases by slaves. We can trace a line of copies to a manuscript of the ninth century. This is a good sign.

Life in the late first century and early second century

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

- He is writing satire.
- He (mostly) writes about the well off.
- 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 *Satires*, copy down notes with examples of life at the time.

Features of the High Empire	What Juvenal says
Roman values at the time	
The Roman Empire had become more cosmopolitan	
Attitude towards non-Romans	
Attitude towards different religions	
Treatment of slaves	
Roman officials	

Independent research: Find out about the emperors Domitian, Nerva, Trajan and Hadrian. Consider why there is very little in the *Satires* about the emperors under whom Juvenal lived.

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Translation and Notes

Lines to be studied	General
Satire 14.1–33 (... animos auctoribus),	Parents are a bad influence
14.74 (serpente ciconia ...) – 232	Different vices (some prescriptive)
End of Satire 14	Sons are worse than their fathers
Satire 15.27–92	Cannibalism of the Egyptians
Rest of Satire 15	Things were better in the good old days
Satire 16	Perils of life in Rome



Satire 14

Lines 1–14: The bad influence of parents: Gambling and

plurima sunt, Fuscine, et fama digna sinistra
 et nitidis maculam haesuram figentia rebus,
 quae monstrant ipsi pueris traduntque parentes.
 si damnosa senem iuvat alea, ludit et heres
 bullatus parvoque eadem movet arma fritillo.
 nec melius de se cuiquam sperare propinquo
 concedet iuvenis, qui radere tubera terrae,
 boletum condire et eodem iure natantes
 mergere ficedulas didicit nebulosae parente
 et cana monstrant, quae cum septimus annus
 transeat, quae iam, nondum omni dente renato,
 barbata licet admoveas mille inde magistros,
 hinc totidem, cupiet lauto cenare paratu
 semper et a magna non degenerare culina.

Translation

There are many things, Fuscine, both worthy of ill repute and affixing a stain to
 fortunes, things which parents themselves show by example and hand on to their sons:
 gambling delights the old man, his heir too gambles still wearing his bulla
 in a small dice box. Nor will he, as a young man, allow any relative to expect
 anything better from him than he learned from his good-for-nothing parent, demonstrating
 that a grey-old gullet can eat mushrooms, and to soak fig peckers swimming in the same broth.
 As soon as the boy, and every tooth has not been replaced yet, though you put a thousand
 and just as many here, he will want to dine with sumptuous service and a
 great standard of refinement.



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Grammar and translation notes

- 1 *Fuscine*: vocative.
- 1–2 *plurima sunt*,... *digna*... *figentur*: a string of neuter plurals. *quae*: referring to the word is accusative plural. *ipsi*: refers to the parents. *haesuram*: a future participle.
- 4–5 *si*... *iuvat*... *ludit*... *mouet*: the verbs are present infinitives. The indicative condition indicating in an argument if this part is true, then the *alea* is a die (*aleae dice*) but is referred to for gambling in general. *bullatus*: dice box.
- 6–10 an unusually (or Juvénal) complex sentence. The suggested order for the translation is: *nec in concedet cuiquam propinquo sperare melius de se qui didicit nec cana gula radere tubera terrae, condire boletum et eodem iure mergere natum paratu*.
- 7 *concedet*: with the dative *cuiquam*... *propinquo*.
- 8 *iure*: from *ius*, *iuris*, n meaning 'soup' or 'broth'.
- 9 *mergere*: the correct term is 'to souse', which is to soak or drench with liquid for preservation.
- 10 *cana*: an adjective describing *gula*. *canus*, a, um means 'grey' or 'old'. *gula* is an ablative absolute.
- 13 *paratu*: this refers here to the actual service of the food which has been in the kitchen and served on dishes.

Activity

Find the infinitives in lines 6–14.

Context and notes

- 1 *Fuscine*: although Satire 14 seems to be addressed to Fuscinus, this is not mentioned, and Juvenal seems to forget about him. *fama digna sinistra* with *fama* ... *sinistra*. In this case the word 'worthy' is surrounded by an enclosing order.
- 2 *nitidis maculam*: notice the juxtaposition of shining and the stain.
- 3 *monstrant* ... *traduntque*: *monstro* gives the idea of showing by example, which the sons copy and the tradition or habit is then handed down, *trado*. *parentes*: emphatic position as the word is unexpected. Parents were (are?) expected to hand down good habits.
- 5 *bullatus*: the image, right, gives detail from a child's monument, showing an ancient Roman boy wearing a bulla around his neck, the sort of lucky charm thought to protect a freeborn boy from bad supernatural influences.
- 13 *eadem* ... *arma*: a metaphor which was often used when referring to gambling. Notice that the little boy has a dice box, but it is described as *parvo*, a special child-sized one.

Examination-style short question:

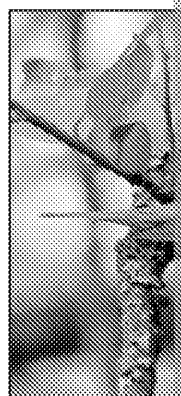
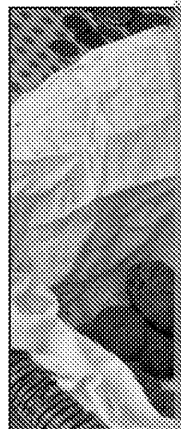
How does Juvenal show his disapproval in lines 4–5?

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- 7 *tubera terrae*: although looking like tubers (see right) these cannot be potatoes since potatoes were native to South America and had not come to Europe at the time of Juvenal. Neither are they chocolate truffles! They are truffles, a tuber-like fungus which grows just below the soil surface. Then, as now, truffles were very expensive. To shave, *radere*, off to find would be regarded as a great waste. To stop this the boy does the shaving early in life.
- 9 *ficedulas*: figs.
- 10 *septim*: the age of seven was a standard age to begin schooling. The point here is that before the child has started any formal education, he is already skilled in eating fancy food.
- 12 *barbatus ... magistros*: many good teachers at the time of Juvenal were Greek. Most Greek men had beards whereas the Romans were expected to be clean-shaven. This trend can be easily seen in sculpture. The subject of philosophy was mainly taught by Greeks, and this was the final stage of a wealthy boy's education. *mille*: an example of hyperbole.
- 14 *culina*: synecdoche. The word 'kitchen' represents the food cooked in it.



Activity

1. List and explain the negative words and phrases applied to parents.
2. What Juvenal feel is wrong with modern (that is the time of Juvenal).

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Lines 15–33: The bad influence of parents: Cruelty

quid suadet iuveni laetus stridore catenae,
quem mire afficiunt inscripta, ergastula, carcer?
mitem animum et mores modicis erroribus aequos
praecipit utque animas servorum et corpora nos
materia constare putat paribusque clementes,
an saevire docet Rutilus, an pater acerbo
plagarum stridor, an unam Sirena flagellis
compuncti Antiphates trepidi laris ac Polyphemus,
tunc felix, quotiens aliquis tortore vocato
uritur ardenti duo propter lintea ferro?
rusticus expectas ut non sit adultera Largae
filia, quae numquam maternos dicere moechos
tam cito nec tanto poterit contexere cursu
ut non ter deciens respiret? conscia matri
virgo fuit; ceras nunc hac dictante pusillas
implet et ad moechum dat eisdem ferre cinaedis.
sic natura iubet: velocius et citius nos
corrumpunt vitiorum exempla domestica, cum
cum subeant animos auctoribus

Translation

What effect does his son do the father give, joyful in the clanking of a chain
punishment holes, and lock-up stir with admiration?

Does Rutilus advocate a gentle mind and a fair lifestyle with slight mistake
slaves and bodies are made up of the same substance as we and with equal
teach cruelty, who rejoices in the harsh noise of whips and compares no Sir
Antiphates or Polyphemus of his quaking house. Then is he happy as often
when the torturer has been summoned, with a burning iron on account of

Are you simple enough to suppose that Larga's daughter is not an adulteress
name her mother's lovers so rapidly, or string their names in such quick succession
thirty times? She was her mother's confidante as well as a mother's did
little love-notes and gives them to be taken to her lover by the same perverse
Examples of vices in the home corrupt us more quickly and more rapidly,
on high authorities.

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Grammar and translation notes

- 23 *laetus stridore catenae*: this is the subject of *suadet*. It is the father from the previous passage. *iuveni* here refers to his son.
- 24 *afficiunt*: Juvenal lists all the things which affect the father with admiration. *inscripta*: a past participle passive of *inscribo*. These are the branding marks, 'the marks having been written'.
- 16 *praecipit*: the subject of this verb is the (unnamed) man with a more humane attitude towards slaves. *utque... putat*: the kinder man 'advises... to think'.
- 16-17 *nostra... elementis*: scientific words explaining that slaves are human like all other Romans. *nostra* is feminine ablative singular agreeing with *materia*.

Examination-style short question:

Lines 16–22: Juvenal poses two attitudes towards slaves. What are these? Support your answer with Latin words from the passage.

Activity

From lines 16–22, 23, 24, make a list and translate the vocabulary associated towards slaves.

Juvenal now turns to the theme of adultery.

- 26 *moechos*: *moechi* were men who had affairs with married women, hence *maternos*. The term is *peioratio* meaning expressing contempt or Juvenal's sarcasm.
- 29 *hac*: refers to the girl's mother who is dictating what the girl should do. *diminutio* has a pejorative meaning 'very small' and also implying 'of no account' or 'insignificant'. *tabulae*: wax tablets. These wax tablets are the love notes sent between the

Examination-style short question:

Lines 25–30: *rusticus expectas... ferre cinaedis.*

How does Juvenal show that mothers are as much to blame as fathers? Support your answer with Latin words from the passage.

- 33 *subeant*: subjunctive after *cum*.

Context and style notes

Slavery was an accepted part of Roman society and not many questioned (lines 15–17 does not.) Every household, even many of the Romans, would have

Slaves were regarded as objects, not human beings. Just as modern society has a washing machine legal system, so too the Romans thought this about their higher-ranking consumers. Issues in the Roman world. In the Digest of Justinian, Roman Emperors' consumers' were protected from purchasing a 'faulty' slave, ranging from bad temper and bad teeth to infertility in female slaves, was

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Treatment of slaves

Slaves who had displeased their masters were punished by imprisonment. In the same place, all slaves who could not be depended upon were regularly flogged. Hadrian, around the time when Juvenal was writing, many laws were made about slaves and Hadrian abolished the *ergastulum*, which must have been liable to tyrannical masters, as seen in the passage.

23–24 A rhetorical question.

15 *mitem animum et mores* *mitem* and *mores* notice the alliteration. The sound of *mitem* reflecting the attitude of the kinder master.

19–20 Juvenal's same 'baddies' from Homer's *Odyssey*. These all tried to return home from Troy. Juvenal says the second slave owner is so Antiphates or Polyphemus running his house. These are examples of

Activity

Independent research: Find out how the following caused Odysseus trouble.

- Sirena (Sirens)
- Antiphates
- Polyphemus (the Cyclops)

20 *laris*: 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 as a small statuette (seen on the right), which stood in the shrine. *laris* is an example of synecdoche and stands for the house as a whole. The *trepidatio* accounts for the effect the master has on it.

22 *duo pili lintea*: the crime is reasonably petty and in Juvenal's mind warrants such a punishment. Towels were used at the public baths and 'went missing'.

25 *rusticus*: the term is pejorative. The implication is that people in the country are not clever. *Largae*: although scholars have tried to speculate, we do not know what name does suggest that she was free with her favours.

27 *tam cito nec tanto poterit contexere cursu*: the alliteration of *t* and *c* reflects the speed of the lovers.

28 *ter deciens*: translating this as 'thirty' is consistent with Juvenal's liking for the juxtaposition of *matri virgo*.

30 *cinaedis*: another pejorative word. The term *cinaedus* was used for young men who were master for sex. Juvenal is showing his disgust here with the whole situation regarding them as 'perverts'.

31 *velocius et citius*: a sample rhetorical duplication, in that both words refer to the same thing as pleonasm.

Activity

exempla domestica: using lines 1–33, explain how the home is where bad things happen according to Juvenal.

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Lines 33–74: Parents, stop behaving badly

Here and there perhaps a youth may decline to follow the bad example: one well fashioned with kindlier skill and of a finer clay; but the rest are led on by the bad, should avoid, and are dragged into the old track of vice which has so long been. Therefore, abstain from things which you must condemn, as there is at least one our crimes are not copied by our children. For we are so teachable in what you may find a Catiline among any people and in any region, but nowhere will you find a Brutus. Let no foul word or sight cross the threshold where there is a father. Away with the songs of parasites! If you have any evil deed, show reverence to the gods. Do not disregard your boy's tender years, and let you not the sin that you propose. For if some day or other he shall do a deed deserving rebuke, show himself like you, not in form and face only, but also your child in vice, and his footsteps with sin deeper than your own, you will doubtless rebuke him and thereafter prepare to change your will. But how can you assume the serious look of a father if you in your old age are doing things worse than he did, and your own life needing the windy cupping-vessel?

When you expect a guest, not one of your household will be idle. 'Sweep the place! Down with that dusty spider, web and all! One of you clean the plain silver, and so shouts the master, standing over them whip in hand. And so you are afraid. The expected guest may be offended by the sight of dog's filth in the hall or of a pile of things which one slave-boy can put right with half a peck of sawdust: and yet your son may see a stainless home, free from any stain and in good order. Is it good that you bring a country and your people with a citizen, if you can make him serviceable to his country for the things both of peace and war? It will make all the difference in what you bring him up.

Classical References

Titan: Titans were a race of giants from pre-Jupiter days. The Titan referred to was believed to have fashioned mankind from clay.

Catiline: Lucius Sergius Catilina, 108 BC – 62 BC, lived in the late Roman Republic years before Juvenal. He was an aristocrat who made an unsuccessful and violent attempt to overthrow the republic.

Brutus: Marcus Junius Brutus, 85 BC – 23 October 42 BC, was a politician and one of the assassins of Julius Caesar.

Uncle of a Brutus: Marcus Porcius Cato Uticensis.

Prostitutes, parasites: these were stock characters in Roman comedies who lived off the rich. A parasite was someone who hung around a rich man's house for free food and other favours. They were used as examples of corruption in a respectable family.

Censor's wrath: there were two magistrates responsible for overseeing certain aspects of the government's finances. The censor also regulated public morality, gave the word of command. The power of the censor was absolute, so no official could oppose his decisions.

Cupping-vessel: cupping was the practice of placing heated vessels like the cupping glass on the body to draw out any impurities and bring blood to the surface of the skin. The heating created a vacuum which caused the 'drawing out' of blood.

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humours' from the body by bringing blood to just under the surface of the skin, here referring to the emptiness of the parent's head.

portico: around the edge of a Roman garden was a covered walkway or porch.

To consider:

In the second paragraph, Juvenal describes in detail the efforts made to make a home literally clean for a guest. He then continues figuratively to point out that *your son may see a stainless home?*

Activity

... so that *crimes* are not copied by our children.

Make a list, from the first paragraph, of what 'crimes' parents should avoid.

Does Juvenal make a sound argument in the first paragraph?

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Lines 74–85: Birds learn from their parents

serpente ciconia pullos
 nutrit et inventa per devia rura lacerta:
 illi eadem sumptis quaerunt animalia pinnis.
 vultur iumento et canibus crucibusque relictis
 ad fetus properat partemque cadaveris avari.
 hic est ergo cibus magni caecus, hic vulturis et se
 pascentis praeripit, nam facit arbore nidos.
 sed hic aut capream famulae Iovis et generosae
 in saltu venantur aves, hinc praeda cubili
 ponitur: inde autem cum se matura levavit
 progenies stimulante fame festinat ad illam
 quam primum praedam rupto gustaverat ovo.

Translation

The stork feeds her chicks with a snake and lizard found by the unfrequent for the same animals when they have taken on their wings. The vulture hunts cattle and dogs and abandoned crucifixes and brings some of the corpse: so the vulture also, and feeding itself, when now it makes its nests in a tree of its own, the noble birds, also hunt the hare or the deer in the woods, and from here they bring but when their grown offspring has risen up from the nest, with hunger for that same prey which it had first tasted when the shell was broken open.

Grammar and translation notes

- 76 *illi*: refers to the *pullos* in line 74.
- 77 *iumento*: this word is a general term for pack animals such as horse and cattle.
- 79 *hic*: refers to the food listed in the previous two lines.
- 80 *pascentis*: genitive of the present participle agreeing with *vulturis*.
- 81 *famulae Iovis*: i.e. eagles
- 82 *cubili*: bed
- 83 *ponitur*: the verb *pono* is used for serving up food. *inde*: refers to the nest

Examination-style short question:

Using words and phrases from the passage given, explain how Juvenal is making a point about Roman parents.

Activity

Find, list and translate:

- The animals and birds mentioned in the passage
- The different words for 'offspring' in the passage

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Context and style notes

- 74 *serpente ciconia pullos*: the snake, stork and chicks are all next to each other. Storks have a good reputation for caring for their young.
- 75 *lacerta*: emphatic position at end of line. Godwin suggests that this represents a reptile's food.
- 76 *eadem quaerunt animalia*: the young birds look for the same food as their parents. This picks up from the previous passage where the boy has done the same for his father. *sumptis rictibus*: this is a right of passage for the young birds from a boy, passing into manhood.
- In the next line Juvenal explains the care of birds for their young but also for their parents. Many of the words used would also apply to humans. This is referred to as *anthropomorphism*.
- 77 *iumento canibus crucibusque relictis*: tricolon of disgusting food. Dead animals known as *carrion*. Vultures feed off carrion rather than kill themselves. This is particularly gruesome. Slaves and some criminals were executed by cross. After death they became the prey of vultures. Notice the alliteration: *the vultures get their food*:
vultur iumento et canibus crucibusque relictis
ad fetus properat partemque cadaveris affert:
- 80 *nidos*: nearly all scholars point out that vultures nest on rocks and not in trees.
- 81 *famulae Iovis et generosae ...aves*: very grand description, appropriate to Jupiter.
- 84 *rupto gustaverat ovo*: this picks up Juvenal's earlier warning that children should not eat food from the earth.

Examination short question:

How does Juvenal, by his choice of words, show that birds give great care to their offspring? Make **two** points.

Activity

Many scholars have praised the literary skills shown in this passage.

Using page 7 to help you, make a list of literary devices used in the passage. It is important to consider the effect of literary devices as this is important in examination.

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Lines 86–95: Take the example of Caetronius

aedificator erat Caetronius et modo curvo
litore Caietae, summa nunc Tiburis arce,
nunc Praenestinis in montibus alta parabat
culmina villarum Graecis longeque petitis
marmoribus vincens Fortunae atque Herculis aedem,
ut spado vincebat Capitolinusque osides.
dum sic ergo loquens Caetronius, imminuit rem,
fregit nec parva tamen mensura relictæ
partis erat totam hanc turbavit filius amens,
dum meliore novas attollit marmore villas.

Translation

Caetronius was a builder and now on the winding shore of Caietae, now on the Praenestine hills, he was building lofty roofs of villas, with marble afar, outdoing the sanctuary of Fortune and of Hercules just as the eunuch of Capitol. While Caetronius therefore was living in this manner, he impaired his wealth. A not small portion of the sum remained. All this his mad son has put up new mansions with better marble.

Grammar and translation notes

- 86 *aedificator*: the word is only found here in poetry; it is a word expected in Vitruvius' book on architecture.
- 86–87 *curvo... summa arce, ... Praenestinis in montibus*: these three sets of words describe Caetronius' building. *arce* from *arx* here means 'summit'. (See also the next line for *style*.)
- 90 *vincens*: present participle of *vinco*, describing Caetronius.
- 91 *ut vincebat*: *ut* followed by the indicative, not the subjunctive, is used in a poetic plural.

Activity

Make a list of all the places that Caetronius has been putting up buildings.

- 92 *dum habitat*: *dum* is followed by the present tense and here means 'while'. For the same reasons and Juvenal uses *dum attollit* in line 95.

Examination-style short question

What does Juvenal say in lines 86–95, *totam...villas*, which indicates that Caetronius learned better than his father?

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Context and style notes

- 86 *nedificator erat Caetronius*: Juvenal uses a prosaic word to describe Caetronius's building activities and his activities range far and wide: *modo... nunc... nunc*. The places he mentions are far from Roman standards, a long way apart, and would have taken days to travel between. This is clearly as another example of hyperbole. The places chosen were regarded as

Activity

Using the map below, find Caetronius's home; Praeneste.

Caieta is mentioned in the text. The place is called Caieta on the map and



Examination-style short question:

What does Juvenal say in lines 86–91 to emphasise the extent of Caetronius's activities?

- 89 *culmina villarum*: *culmina* is an example of a *synecdoche*, meaning 'part for the whole'. *Graecorum marmaribus*: Greek marble would have been used in the villas. This is hinted at by *longae*. Juvenal uses this reference in a negative way. The fact that Caetronius uses Greek marble is not a compliment. At the time, the use of marble of different colours was fashionable, so Caetronius is

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90 *vincens Fortunae atque Herculis aedem:*

the sanctuary of Fortuna at Praeneste and the sanctuary of Hercules at Tibur were rather more than temples. Both were sanctuaries containing several religious buildings and



complex becomes even more impressive – or exaggerated. Notice the chiasmic reference: Tibur... Praeneste... sanctuary at Praeneste... sanctuary at Tibur.

91 *spado... Posides*: Juvenal's third example creates bathos. The grand says the works of a freedman of the emperor Claudius. Pliny the Elder tells of a complex at Baiae, a fashionable seaside resort. The fact that his building on the Capitol is another example of hyperbole. Notice also the use of enclosed

Activity

Make a list of examples of Juvenal's use of hyperbole in the passage. Explain

92 *rem*: a single-syllable word at the end of a line is unusual and adds to the normal rhythm of the line.

93 *nec parva*: meaning 'not small' is an example of litotes.

94 *amens*: in emphasis of scorn.

Activity

How does Juvenal create a negative image of Caetronius in this passage?

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Lines 96–106: Jewish fathers and sons

quidam sortiti metuentem sabbata patrem
 nil praeter nubes et caeli numen adorant,
 nec distare putant humana carne suillam,
 qua pater abstinuit, mox et praeputia ponunt:
 Romanas autem soliti contemnere leges
 Iudaicum ediscunt et servant, agnoscunt ius,
 tradidit arcanum in unumque volumine Moyses:
 non invidere vias eadem nisi sacra colenti,
 quaesitum ad fontem solos deducere verpos.
 sed pater in causa, cui septima quaeque fuit lux
 ignava et partem vitae non attigit ullam.

Translation

Certain children having by chance a father observing the Sabbath, worship and the divinity of the heaven, and do not think pork meat from which they are different from human flesh, and in time too they take off their foreskins. But they flout Roman laws, they learn by heart and practise and fear the Jewish law, and put down in his secret scroll: not to show the ways except to a person worshipping only the circumcised to the desired fountain. But the father is to blame, for he has been idle, and has not participated in the business of life.

Grammar and translation notes

- 96 *quidam*: refers to the children of those following Jewish practices. *metuentem* describes the father. *metuo* is used for those who keep to religious rules.
- 98 *suillam*: an adjective and understands the word *carnem*.
- 99 *praeputia ponunt*: this is known as *circumcision*. The point here is that the children's commitment one step further than the fathers.
- 102 *arcano*: meaning 'secret', here it refers to the idea that the contents are secret to the Jewish faith. The contents were from the Jewish Old Testament part of the law.
- 103 *monstrare... deducere*: infinitives after *ius*. The accusative and infinitive construction. 'The law says that...'
- 104 *solos... verpos*: only the circumcised.

Examination-style short question:

In lines 103–104, *non monstrare* is used. What are we told that the law of the Jews says?

- 106 *attigit*: from *attingo*, *attingere*. The subject is *lux* (according to the context). *attigit* refers to the *pater*.

Activity

Make a list, in Latin, and translate into English, of the Jewish practices of the time.

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Context and style notes

Many Roman writers wrote negatively about Jews and their religion. This

Activity

Read the following extract from the historian Tacitus. Consider where Tacitus has the same views. (Some of Tacitus' more offensive views have been removed)

This worship, however introduced, is upheld by its antiquity; [...] They are ever ready to show respect, though they regard the rest of mankind as enemies. They abstain from meat at meals, they sleep apart, and [...] they abstain from foreign women, among themselves nothing is unlawful. Circumcision was marked as a difference from other men. Those who come over to their religion have this lesson first instilled into them: to despise all gods, to disown the unimportant, parents, children, and brethren. Still, they provide for the infant. It is a crime among them to kill any newly born infant. They hold that the battle or by the hands of the executioner are immortal. Hence a passion for war and a contempt for death. They are accustomed to bury rather than to burn, following in this the Egyptian custom; they bestow the same care on the dead. The same belief about the lower world. Quite different is their faith about the gods: they worship many animals and images of monstrous form; the Jews have pure Deity, as one in essence. They call those irreverent who make representations of the gods out of perishable materials. They believe God to be supreme and eternal, without representation, nor of decay. They therefore do not allow any images to be set up, less in their temples. This flattery is not paid to their kings, nor this honour to their priests. The fact, however, that their priests used to chant to the music of flutes and garlands of ivy, and that a golden vine was found in the temple, some have charged them with worshipping Bacchus.

- 96 *Sabbatum*: The Romans had had some contact with Jews, particularly in the underworld. The term Sabbath, which was a day of religious observance kept by Jewish people from Friday evening to Saturday evening.
- 97 *nil praeter nubes et caeli numen adorant*: the biggest difficulty the Romans had was that there was belief in one god. The Romans tended to be tolerant as the followers accepted Roman religion in return. Jews and Christians worshipped many gods, and this caused tension. In this line Juvenal mocks the belief in *caeli*: Hebrew literature does not use the word God and 'heaven' is often used for God.
- 98 *suillam*: many religions forbade the eating of pigs. This was thought to be unclean without a fridge, pork was particularly susceptible to going off. However, to understand the abstinence from pork, as pigs were eaten by the poor, it was an essential part of a Roman diet. *humana carne*: Juvenal is particularly referring to eating pork with not eating humans – *canibalism*, which is insulting to the human race.
- 99 *praeputia ponunt*: a very evocative (but) use to describe circumcision. It is a Jewish practice, but it is also a world faith as well.
- 101 *Iudaicus*: Iudas was an important Jewish leader. According to the moral law, *ius*, from God, referred to as the Ten Commandments ('thou shalt not kill'; 'thou shalt not steal'), which have formed the basis of the law also taught Jews that they: *ediscunt et servant ac metuunt*.

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- 102 *arcano ... volumine*: the account of Moses' life was written in a part of Pentateuch, the first five books of the Bible, written on a scroll. This Jewish meetings and so was regarded as *arcano* by Romans.
- 104 *ad fontem*: Juvenal and most other Romans did not distinguish between Christians were baptised with water, and this was sought, *quaesitum*, belonging to the religion.
- 105 *septima lux*: Saturday – the Romans did not have weekends and so a day was done seemed strange.
- 106 *ignava*: as Jews do not work on the Sabbath, Juvenal regards this as laziness, the beginning of the line. Sluggish rhythm – all spondees.

Activity

How far does Juvenal, by his choice of words and use of language, give an image of Jewish followers?

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Lines 107–125: Greed and being a miser

sponte tamen iuvenes imitantur cetera, solam
 inviti quoque avaritiam exercere iubentur.
 fallit enim vitium specie virtutis et umbra,
 cum sit triste habitu vultuque et veste severum
 nec dubie tamquam frugi laudetur aequum
 tamquam parvus homo atterit in tela suarum
 certa moris cuiusque pruinas servet easdem
 Hesperia autem a serpens aut Ponticus. adde quod hunc de
 quo loquor egregium populus putat acquirendi
 artificem; quippe his crescunt patrimonia fabris
 sed crescunt quocumque modo maioraque fiunt
 incude assidua semperque ardente camino.
 et pater ergo animi felices credit avaros
 qui miratur opes, qui nulla exempla beati
 pauperis esse putat, iuvenes hortatur ut illa
 ire via pergant et eidem incumbere sectae.
 sunt quaedam vitiorum elementa, his protinus illos
 imbuit et cogit minimas ediscere sordes;
 mox acquirendi docet insatiabile vorum.

110

115

120

125

Translation

However, young men imitate the rest of the vices of their own free will; greed practise even against their will. For that vice is deceptive because of the appearance of virtue, since it is sad in appearance and face and serious in manner. A miser is commended on the grounds of his thrift, as being an economical man. He is more proud of his own wealth than if the serpent of the Hesperides or of Colchis were his. Plus the fact that, people think this man about whom I am talking is an outstanding acquisition; for through these workmen, family fortunes grow but they grow more so as they become greater while the anvil is non-stop, and the forge is always glowing.

Therefore, the father too deems misers to be fortunate in his mind who advise that there are no examples of a happy poor man. He urges his youths to stick to the same school of thought. There are certain basics of greed that he inculcates in those sons from the beginning and compels them to study its pettiest stinginess. He instructs them in the insatiable urge for money-getting.

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Grammar and translation notes

- 107 *cetera*: refers to the vices Juvenal has previously discussed.
- 109 *umbra*: the idea is one of a faint resemblance often with the idea of doing something 'because of'.

Examination-style short question:

How is *avarice* described in lines 109–110?

- 111 *tamquam*: conveys the message 'as if on the grounds that'. *frugi* is dative plural. It is used to describe the man, but not in a flattering way. His reputation is just plain mean.
- 114 *Hesperidum*: genitive plural. *Ponticus* is an adjective. *quod hunc de quo* is a relative clause referring to a particular but any miser in general.
- 115 *acquirendi*: only found in this passage in Juvenal.
- 116 *fabris*: the scholar Duff explains that this may be either dative plural or taken as an ablative absolute, which has been used here.

Activity

There is an English idiom which says, 'strike while the iron is hot'. From lines 109–110, find and translate vocabulary associated with craftsmanship and forging (blacksmith).

- 119 *animi*: the word is in the locative case. The old ending would have been *-i*.
- 120 *qui*: relative clauses following *pater*. Juvenal is referring to father 'father who'...
- 121 *hortatur*: acts as a main verb for the previous lines.

Activity

To whom do the following pronouns refer?

- | | | |
|-----------------------|----------------------|-----------------------|
| • <i>cetera</i> (107) | • <i>hunc</i> (114) | • <i>de quo</i> (114) |
| • <i>qui</i> (120) | • <i>eidem</i> (122) | • <i>his</i> (123) |

Context and style notes

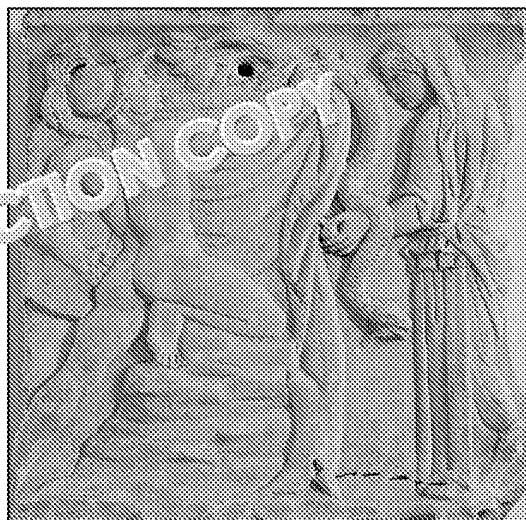
- 107 *cetera, solam*: notice the juxtaposition. Juvenal emphasises the fact that it is only one vice. Notice the position of *solam* at the end of the line also because adjectives are only put at the end for emphasis.
- 110 *cum sit triste habitu vultuque et veste severum*: a neat chiasmus of the line. *cum* is a conjunction. *triste* is an adjective. *habitu* is a noun. *vultuque* is a noun. *et* is a conjunction. *veste* is a noun. *severum* is an adjective.
- 114 *Hesperidum serpens ... Ponticus*: the use of *serpens* is a genitive and adjective. The serpent of the Hesperides guarded golden apples, a wedding gift to Juno, in the Garden of the Hesperides in the far west of the known ancient world. One of Heracles' tasks was to get the apples. This was a job for the superhuman as the serpent was always awake. In the mosaic on the right the snake can be seen twisted around the tree where the golden apples grew. Behind the tree cower the daughters of the evening who tended the tree.



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Pontus means 'of Colchis'. The snake guarded the Golden Fleece, which was situated at the far end of the Black Sea in modern Georgia. Jason was helped by the princess Medea. In the relief sculpture below, Jason



Examination-style short question:

What point is Juvenal making by using the two allusions in line 114? (For explanation see page 7.)

114–115 *hunc de /quo loquor*: an example of enjambement.

Activity

116–118: Explain the relevance of the metaphor used by Juvenal in these lines:
*quippe his crescunt et tria summa fabris
 sed crescunt quocumque loca maioraque fiunt
 incude aspera in perque ardente camino.*

120 *qui miratur opes, qui nulla exempla beati*: notice the use of anaphora, with the father's attitude.

123–125 *elementa... ediscere... docet*: in education *elementa* were regarded as the counting. The schooling references indicate the care that the father takes in this important 'vice'.

Activity

- 119–125: Study the asyndeton of clauses in these lines and consider what is said.
- Why, in the father's mind, *animi*, does greed seem so attractive? How does he make clear his contrasting view?

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Lines 126–137: The man miserly with food

servorum ventres modio castigat iniquo
 ipse quoque esuriens, neque enim omnia sustinet umquam
 mucida caerulei panis consumere frusta,
 hesternum solitus medio servare minutal
 Septembri nec non differre in tempore cena
 alterius conchem aestivae recondite lacerti
 signatam vel in vitis patrique siluro
 filaque quae vivi numerata includere porri.
 invitatus ad haec aliquis de ponte negabit.
 sed quo divitias haec per tormenta coactas,
 cum furor haud dubius, cum sit manifesta phrenesis,
 ut locuples moriaris, egentis vivere fato?

126

132

Translation

He punishes the stomachs of his slaves with a short measure ration, himself never bear to eat up all the mouldy scraps of blue-green bread. Being accused the previous day in the middle of September, and yes even being accustomed to a second dinner, a summer bean meal sealed up, with a lot of sea fish or with a lot to lock up the blades he's counted of a cut leaf. So someone from the bridge, no. But for what reason do you have me gathered through these torment of madness and sheer lunacy? I've been fated of wanting so that you maybe die.

Grammar translation notes

- 126 *modio*: a *modius* was a corn measure.
 127 *ipse quoque esuriens*: the master also goes hungry.
 128 *caerulei*: stale bread develops a blue-green mould.
frusta: *frustum* is a 'scrap' or 'bit'.
 130 *nec non*: an emphatic way of saying 'also' or 'and'.
 132 *signatam*: to keep things safe from tampering, such as letters, the master

Examination-style short question:

How is the owner in the passage shown to be a miser? Give three points.

- 135 *sed quo divitias haec per tormenta coactas*: there is no main verb so someone has to supply one.
 137 *ut*: introduces a result clause.

Activity

Make a list of, and translate, words for the different foods mentioned in the passage.

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Context and style notes

The passage elaborates on the phrase from line 123: *minimas ediscere sordes*.

- 126 The image, right, shows a corn measure overflowing with corn. It is a coin promoting the emperor Vespasian. *iniquo*: implies short rations, some measures were indeed so. A modius from Roman Britain was a measure taxed corn. However, it holds more than the stated amount of modius used by the master here, in the opposite of giving short measures.
- 129 *hesternum... minutal*: the food in the enclosing order as yesterday's food is stale.
- 130 *Septembris*: a month in Rome and food went off very quickly. *enjarum*: a comment highlights the fact that even though the food is mouldy, it is still food.
- 131 *conchem... lacerti... siluro*: beans, an unidentified sea fish and an unidentified example of very cheap food.
- 133 *porri*: an example of bathos (see page 10). Leek was also a cheap food.
- 134 *aliquis de ponte*: beggars hung around the bridges in hope of handouts when crossing over. However, the *negabit* emphatically at the end of the line that they will not eat the food.
- 136 *cum furor haud dubius, cum sit manifesta phrenesis*: a balanced phrase. *phrenesis*: Juvenal uses Greek words usually to show his disapproval of the Greeks.
- 136 *ut locuples moriaris, egentis vivere fato?*: the position of the words in the line. The word order gives us: Rich: die. Poor: live. *fato* means 'fate' but often used to *vivere* and also at the end of a line.

Activity

How does Juvenal, by his choice of words and use of language, give us a picture of the miser's food?

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Lines 138–155: Greed and envy

interea, pleno cum turget sacculus ore,
crescit amor nummi quantum ipsa pecunia crevit,
et minus hanc optat qui non habet. ergo paratur
altera villa tibi, cum rus non sufficit unum
et proferre libet fines maiorque videre
et melior vicina seges; mercaris, et hanc et
arbusta et deo quodcumque teni qui canet oliva.
quorū retio dominus non vincitur ullo,
nocte boves macri lassoque famelica collo
iumenta ad virides huius mittentur aristas
nec prius inde domum quam tota novalia saevos
in ventres abeant, ut credas falcibus actum.
dicere vix possis quam multi talia plorent
et quot venales iniuria fecerit agros.
sed qui sermones, quam foede bucina famae!
'quid nocet haec?' inquit 'tunicam mihi malo lupini
quam si me toto laudet vicinia pago
exigui ruris paucissima farra secantem.'

140

145

150

155

Translation

In the meanwhile, while your purse is swelling with its mouth full, your love of the money has grown, and the man who does not have it, hopes for it bought for you when one country estate is not enough, and it is pleasing to you and your neighbour's field seems bigger and better; you buy both this and that, and is grey with the dense olive. If the owner of these is not persuaded by any of his starving cattle, with a wearied neck, will be sent to the green ears of corn or go back from there before whole fields have gone into their ravenous bellies, been done with scythes! You can scarcely say how many men weep for such fields such outrage has made for sale.

But what will be the conversations! How the blast of rumour makes a horn of plenty there in that?' he says, 'For myself I prefer a peapod, especially if the neighbourhood should praise me cutting the lowest grade of corn from my little country

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Grammar and translation notes

140 *hanc* refers to *pecunia* in the previous line. *ergo*: 'and so' picks up the more a man has, the more he wants.

141 *tibi*: this word is key as Juvenal is talking to an imaginary person, try examples of what *tibi* might do to expand wealth.

Activity

From lines 140–146, identify and write down the verbs in the present tense. Give examples reflecting on the rich man piles up his land.

144 *oliva*: collective singular 'the olive'. The hill is 'grey' as olive tree.

145 *quorum* goes with *dominus*.

Examination-style short question:

In lines 146–149: How do the cattle damage the neighbour's land? What state

148 *inde*: a verb meaning 'sending' or 'going' is implied. This is a known common with the verb 'to be'.

152 *qui sermones*: continuing the imaginary scene, *erunt* needs to be under exclamation and not a question.

153 *inquit*: we assume it is someone giving a response to an objection. The legal training. *tunicam... lupini*, i.e. something of no value, worthless.

154 *toto... pago*: ablative of place.

Context and style notes

138 *sacculus*: a diminutive of *saccus*. The emphasis is the small size of the

139 *crescit... pecunia crevit*: chiasmus, v-n-n-v and polyptoton. This section on the growth of money.

141 *altera... unum*: the line is framed by these two contrasting words. The when one is enough, according to Juvenal. Notice the chiasmus of ad

144 *arbusta*: this is translated as vineyard, but as the word implies it is trained on trees.

Activity

147–149: Mark the alliteration of *s* to represent the sound of the animals and the crops.

150 *quam multi talia plorent let quot venales iniuriam*. The earliest laws these practices, but they seem to have been well-known even to Juvenal. The crops have been destroyed, he has nothing to sell except the land.

153–155 the direct speech of the intermediary to the situation.

Activity

How does Juvenal by his language convey the greed of the man and his wealth?

Examination-style short question:

Explain what Juvenal means in lines 153–155: *tunicam mihi molo... paucissime*

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Lines 156–172: Things were different in the good

scilicet et morbis et debilitate carebis
 et luctum et curam effugies, et tempora vitae
 longa tibi posthac fato meliore dabuntur,
 si tantum culti solus possederis agri
 quantum sub Tatius populus Romanus arabat 160
 mox etiam fractis aetate ac fatis passis
 proelia vel Pyrrhus animum gladiosque Molossos
 tandem non minus vix iugera bina dabantur
 vulnere, merces haec sanguinis atque laboris
 nulli visa umquam meritis minor aut ingratae 165
 curta fides patriae. saturabat glaebula talis
 patrem ipsum turbamque casae, qua feta iacebat
 uxor et infantes ludebant quattuor, unus
 vernula, tres domini; sed magnis fratribus horum
 a scrobe vel sulco redeuntibus altera cena 170
 amplior et grandes fumabant pultibus ollae.
 nunc modus hic agri nostro non sufficit horto.

Translation

I suppose you will miss diseases and you will escape both grief and life will be given to you afterwards with a better fate, if only you are arable land as the Roman people tilled in the days of Tatius. Even later, too, having suffered with many battles or against the brutal Pyrrhus or the sword return for the many wounds, barely two acres of land were given. This not to nobody ever too small for what they deserved, or a breach of faith of a tale like that used to feed the father himself and the occupants of the cottage with birth, four little ones playing around – one slave-born, three the master's; on returning from ditch or furrow, a second supper is more substantial and laden with porridge. Nowadays this plot of ground is not big enough for our gain.

Grammar and translation notes

- 156 *debilitate*: *debilitas* denotes a physical injury.
 159 *culti ... agri*: this is an example of a partitive genitive which shows the whole of which it is part. It starts with a suggestive quantity and here
 161 *fractis... passis*: these participles are not absolute absolutes but dative *dabantur*, line 163. The subject of the verb is the neuter plural *iugera*.
 164 *merces*: the noun *merces* means 'bribery', 'wages' and 'pay'.
 165 *nulli* or *nullus* 'to no one', 'to nobody'. *visa* understands *est*.
 166 *saturabat*: here is a good opportunity to use the translation of imperfect
 167 *feta*: can mean 'pregnant' or 'just given birth'. It seems that she is lying rather than resting during pregnancy.

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- 170 *altera cena*: understand *est*. The older brothers have been working on the farm so that when they return, they get a more substantial meal.

Activity

In this passage are there any verbs in the imperfect tense. Identify the different ways in which the imperfect tense is used.

Context and style notes

- 156 *scilicet et morbis et debilitate carebis*: note the assonance with *i*.
- 159 *culti*: this is not land used for growing but for agriculture.
- 160 *sub Titio*: Titus Tatius was the king of the Sabines and a joint ruler for the first king of Rome. The kingdoms were joined and the two kings were joined. Juvenal is therefore referring to a large expanse of land and employing alliteration.
- 161 *Punica proelia*: this is a reference to the wars fought against Carthage known as the *Punici*. *Punica* here is an adjective, 'Punic'. There were 218–201 BC, where the Romans fought against Hannibal and his elephants. Carthage was finally destroyed. *Pyrrhum*: Pyrrhus was a king of Epirus around 280–275 BC. *Molossos*: Epirus is in north-west Greece and was the tricolour of fighting examples which Romans long ago had to endure reinforced by alliteration of *p*.

Activity

Write out lines 161–162 marking the alliteration. What effect is created?

- 163 *iugera bina*: this is a very small plot of land, but Juvenal feels it was small. Farms were from 18–108 *iugera*; medium-sized were 80–500 and the large over 500. There is a stark contrast between the sacrifices of Roman farmers and the sacrifices they received. Notice the enjambement of *vulneribus*, which is a participle meaning 'in wounds' or what?... 'WOUNDS'.

Examination style short question:

Explain what Juvenal means when he says in lines 165–166: *nulli visa umquam ingratae / curta fides patriae*.

- 167 There were several systems of Roman farm management. The *patrem latifundia*, which would have been worked almost entirely by slaves, appears to be a farm with the owner working the land directly with his family. line 169. He may have been a tenant farmer where he would share the land. imply he has been given the land.
- 169 *vernula*: diminutive of *verna*. Almost all free Romans, even the poorest, had slaves. Skilled slaves were expensive but those undertaking general duties were cheap. Still were those slaves born within the household, *vernae*, often as a result of a master with a female slave.
- 170 *a scrobe vel sulco redeuntibus*: alliteration (s) represent the scratching of the soil.
- 171 *pultibus*: spelt *puls* because it was a staple diet of country dwellers.
- 172 *hortulus*: was the relatively small garden at the rear of a villa for the Romans to stroll in. However, suiting Juvenal's fondness for exaggeration, hyperbole, the reference here is to a small allotment for vegetables or even a small kitchen garden.

Activity

To what extent does Juvenal's view of the past? What literary devices does he use?

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Lines 173–188: The drive of avarice

inde fere scelerum causae, nec plura venena
 miscuit aut ferro grassatur saepius ullum
 humanae mentis vitium quam saeva cupido
 immodici census. nam dives qui fieri vult,
 et cito vult fieri; sed quae reverentia legum
 quis metus aut pudor est, nichil in properantis avari?
 'vivite contenti, sicuti sunt et collibus istis,
 o pueri' Marsus dicebat et Hernicus olim
 Vestinusque senex, 'panem quaeramus aratro,
 qui satis est mensis: laudant hoc numina ruris,
 quorum ope et auxilio gratae post munus aristae
 contingunt homini veteris fastidia quercus.
 nil vetitum fecisse volet, quem non pudet alto
 per glaciem perone tegi, qui summovet Euros
 pellibus inversis: peregrina ignotaque nobis
 ad scelus atque nefas, quaecumque est, purpura ducit.'

Translation

From this greed (*inde*) are pretty much all the causes of crimes. Nor has any one mixed more poison-bowls with joy than around more often with the sword, the boundless personal wealth. For the man who wants to become rich, he also knows no bounds. What respect, what fear, what sense of shame is ever the mark of a rich man? 'Live content, like my boys, with these cottages and hills' the Marsian or Hernian used to say once upon a time; 'with the plough let us seek the bread that is food the Gods of the countryside approve, by whose bounty and help after corn was given, they granted to man disdain of the acorn of ancient times. No man guilty of nothing forbidden who is not ashamed to be clad in a high boot of the East wind with skins turned inwards: the purple clothing, whatever it is, leads to crime and wickedness.'

Grammar and translation notes

- 173 *inde*: this is used to show that Juvenal is picking up the point from the previous line. There is the ellipsis of *sunt*, *causae* being plural. *quod* needs to be understood.
- 173–175 This complex sentence order is: *nec plura venena humanae mentis miscuit aut ferro grassatur saepius ullum*.
- 174 *miscuit... grassatur*: the perfect and present are mixed. *grassatur* is a general present, suggesting an idea not just true in the present but at all times.

Examination style short question:

In lines 173–175, what words indicate that greed drives men to violence?

- 176 *immodici*: the wealth is extreme as it 'knows no bounds'.
- 178 *properantis avari*?: a genitive of description.

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- 181 *quaeramus*: the present subjunctive of *quaero*. When translated as 'let us', it is the *jussive subjunctive*. Juvenal uses the men of old to encourage the moderns.
- 183 *post munus*: *datum* or something similar needs to be understood.
- 183 *gratae... aristae*: genitive singular.

Context and style notes

- 176–177 *fieri vult ...vult fieri*: notice the balance with the use of chiasmus.
- 177–178 *quae reverentia legibus*: anastrophe: polyptoton of *quae... quis*.
- 179 Juvenal introduces direct speech for his *interlocutor*, someone invented. He directly addresses the boys: '*vivite contenti*' has echoes of previous lines. The diminutive *casulis* adds to the idyllic picture of the past.

Activity

Write out line 179 identifying the use of alliteration. What is the effect?

- 180 *Marsus dicebat et Hernicus olim Vestinusque senex*: these three tribes form the tribes local to the area around Rome called Latium: Marsi, followers of Mars, Hernici and the Vestini who were more over to the north-east of Italy. These tribes were small but regarded as fighting hard and living simply.

Examination-style short question:

What does Juvenal mean when he says in line 181: *panem quaeramus aratro*?

- 182 *numina ruris*: the gods of the countryside who were worshipped by farmers.
- 183 *ope et auxilio*: these two words mean almost the same thing. Use of *zeugma*, a rhetorical device often found in oratory and used to persuade an audience.
- 185 *nil vitiosius fecisse volet*: a man who is happy with his simple food and will not commit crime.
- 186 *perone*: *pero* was a heavy leather boot mostly worn by farmers.
- 187–188 Study the build-up of the last two lines. *peregrina ignotaque*: two adjectives, to the point made right at the end '*purpura ducit*'. Build up to the fact various types of purple cloth; *peregrina* may suggest Tyrian purple, which comes from Italy. Again *peregrina* is not used in a complimentary way.

Activity

- Consider the speech made by the 'old timer'. Identify the following rhetorical devices:
 - Address to audience
 - Alliteration
 - Exhortation
 - Emphatic position of word
 - Imperative
 - Onomatopoeia
 - Metonymical duplication
- The scholar Godwin, in the Bloomsbury text, says that this passage 'elevates poverty'. What does he mean, and how far is this true, in your opinion?

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Lines 189–209: Money, money, money

haec illi veteres praecepta minoribus; at nunc
 post finem autumni media de nocte supinum 19
 clamosus iuvenem pater excitat: 'accipe ceras,
 scribe, puer, vigila, causas age, perlege rubras
 maiorum leges; aut vitem posce libere'
 sed caput intactum buyas aret, capillosas
 adnotet et graecos: redit Laelius alas; 19
 dirue domorum attegias, castella Brigantum,
 ut locupletem aquilam tibi sexagesimus annus
 adferat; aut, longos castrorum ferre labores
 si piget et trepidum solvunt tibi cornua ventrem
 cum lituis audita, pares quod vendere possis 20
 pluris dimidio, nec te fastidia mercis
 ullius subeant ablegandae Tiberim ultra,
 neu credas ponendum aliquid discriminis inter
 unguenta et corium: lucri bonus est odor ex re
 qualibet. illa tuo sententia semper in ore 20
 versetur dis atque ipso Iove digna poeta:
 'unde habeas quaerit nemo, sed per te habere.'
 hoc monstrant veteres: et repentibus assae,
 hoc dicit et comitante alpha et beta puellae.

Translation

These rules of conduct those old men taught to their young; but now, after shouting father rouses his sleeping son while still the middle of the night: away, be awake, practise your cases, read through the red-lettered laws of petition a centurion's vine-staff. Let Laelius note your head untouched by and admire your broad shoulders; destroy the mud huts of the Moors and the your sixtieth year may bring you the eagle that will make you rich. Or if you weary labours of the camp, when the curved horns blasted with bugles upon your stomach you should buy something that you could sell at half as much again in trade that must be banished to the other side of the Tiber. When it comes over you, a distinction must be made between perfumes and the smell of gain is what which it comes. Let this saying be engraved over your lips, worthy of the a poet: 'Where you get it from nobody asks but you must have money'. Like boys when they are learning, all girls learn this before the ABC.

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Grammar and translation notes

190 *de*: used with expressions of time, the word implies that the times have

Examination-style short question:

In lines 191–193, *accipe...leges* what demands does the father make of his son?

195 *adnotet...miretur*: jussive subjunctives. *alcega* referring to the wings of an eagle to describe the recruit's shoulder.

200 *pares*: from the verb *parere*. This is a present subjunctive (second person singular) is possible from *parere*.

201 *pluribus*: a combination of an ablative of measure, which is used with *pluribus*, itself being a genitive of price. A 50% mark-up!

203 *aliquid discriminis*: partitive genitive, 'something of...'.
Zig Zag Education

206 *poeta*: ablative in agreement with *love*.

207 *habere*: the father's speech to his son ends here with a quotation mark.

208 *repo*: I crawl.

Activity

Identify and translate the imperatives in the passage.

Context and style notes

189 *veteres* contrasts with *minoribus*; *antiqui* contrasts with *nunc* (referring to the present).

190 *post finem autumnus*: the end of autumn was mid-November. Courts were held on days when the sun was at this time of year, and possibly *media de nocte* is the middle of the night. Roman law followed daylight hours and so the son would expect to be in bed. *supinum clamorosus iuvenem pater*: notice the pattern adj, adj, n, n, follows impact, *excitat*.

191–193 Juvenal uses asyndeton to reflect the long list of demands of the father. *ceras* are wax tablets. The one below is scratched on with a stylus, which was a thin metal stick.

causas age: in a way, pleading in court or politics was like an acting role. *causas* is voice and arm gestures to practise.

191–192 *accipe ceras scribe, puer, vigila, causas age*: another example of chiasmus. Vb N Vb Voc Vb N Vb.

Public speaking was an important way for politicians in the republic to gain support in elections. Under the empire, public speaking was less important politically but regarded as an important part of education for wealthy boys, as it ended up as law. *leges* as Pliny the Younger.

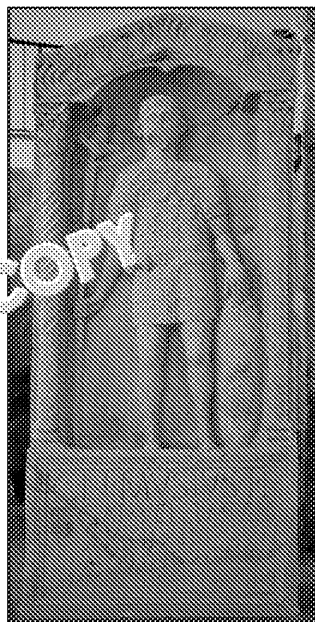
rubra: titles of written laws in Latin were shown in red ink.

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- 193 *aut*: the father offers an alternative career in the army. The roles mentioned indicate that he is referring to a boy of a lower rank possibly from *plebs*, a term used for ordinary citizens, but not a derogatory term as it has become today. *vitem*: synecdoche for a centurion post. Centurions carried sticks made of vine wood used by soldiers with.



A centurion with a standard

- 194 *caput in osculo naresque pilosas*: recruits to the army from some occupations, such as sweet makers and actors, were not welcome in the army. Jobs such as wagon makers and blacksmiths were approved. Juvenal recommends looking a 'bit rough' as recruits who appeared 'soft' were rejected. The image, right, shows a centurion with a standard made of boxwood. Soldiers were not supposed to use these in the army.
- 195 *Laelius*: this is an unknown commanding officer and probably just a name invented in general by Juvenal.
- 196 *attegias*: the word, which is only found here and in an inscription, is not Latin but related to Greek. Juvenal was against the use of foreign words coming into Latin so this use would not have been intended to be complimentary. *mud huts* belong to the *Mauri* (Moorish), known now as Moors from north Africa. *castella Brigantum*: the Brigantes were a tribe from northern Britain in forts. The *attegias* is the wide amount of travelling a soldier might have to do. *attegias*, *castella Brigantum* is used to show how far apart the forts were.
- 197 *locupletem aquilam*: the *primus pilus* was the most senior centurion in the legion (giving higher pay, as implied by *locupletem*) an ordinary citizen could not become a centurion. Senior centurions carried the standards of the legion, *aquila*, pl. *aquilae*. The image shows a centurion with a standard. To lose the standard was a mark of disgrace. The standard was a mark of the legion and the army was at 60.
- 198 *longos castrorum ferre labores*: Roman soldiers were expected to build and maintain the camps. The image below.



Active

Study
commemorative
sculpture

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202–205 *Tiberim ultra*: some trades produced strong smells, *odor*, some more pleasant, *unguenta et corium*. Hides were converted to soft leather by the tanning process. Any such process had to relocate, *ablegandae*, to the Janiculum, the way out from residential areas. Notice the emphatic position of *qualibet* (with *quodlibet*), which does not mind what trade the son follows as long as it makes money. The father and son are slipping even further down the social ladder.

Examination-style short question:

In lines 201–205, how does Juvenal use his choice of words and language, and what suggestions sound unpleasant?

206–207 Juvenal makes fun at the father. The quotation is not very poetic in classical Latin. Jupiter is unlikely to have said it.

Activity

How, by his choice of language and by what he says, does Juvenal show his attitude towards the careers suggested in the passage?

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Lines 210–232: Parents only have themselves

talibus instantem monitis quemcumque parentem 210
 sic possem affari: 'dic, o vanissime, quis te
 festinare iubet? meliorem praesto magistro
 discipulum. securus abi: vinceris ut Ajax
 praeteriit Telamonem, ut Pelea vicit Achilles.
 parcendum est teneris: nondum complevere medullas 215
 maturae malaeque solae: cum ponere barbam
 coepit, longi mucronem admittere cultri,
 falsus erit testis, vendet periuria summa
 exigua et Cereris tangens aramque pedemque.
 elatam iam crede nurum, si limina vestra 220
 mortifera cum dote subit, quibus illa premetur
 per somnum digitis! nam quae terraque marique
 acquirenda putas brevior via conferet illi;
 nullus enim magni sceleris labor. 'haec ego numquam
 mandavi' dices olim 'nec talia suasi.'
 mentis causa malae tamen est et origo penes te.
 nam quisquis magni census praecepit amore
 et laevo monitu pueros prodere suos
 quippe et per fratres per thymonia conducipari
 dat illi, et totas effundit habenas 225
 curriculae, quem si revoces, subsistere nescit
 et te contempto rapitur metisque relictis.

Translation

I could say this to any sort of father urging rules of behaviour such as these: 'who orders you to hurry? I guarantee you a pupil better than the teacher. I can overcome as Ajax surpassed Telamon, or as Achilles overtook Peleus. Be sure that the evils have not yet infected the inner cores of their grown-up wickedness. When you set aside a beard, and apply the edge of the long clipper, he will be a false witness: the greatest perjuries for the least amount, even touching the altar and the food. When your daughter-in-law has been carried out dead, if she orders your doorway with her finger, With what fingers she will be throttled in your sleep! For, the wealth, which she has won for over land and sea, a shadowy route will bring to your son. Of a great crime you will say, 'I never taught these things, nor did I advise such things'. He has his depraved nature under your control. For whoever teaches the love of money to his sons introduces sinners by his ill-omened instruction. And also seeing that he has the inheritance to be doubled through frauds, and loosens all the reins from his hand, when he calls him back, he does not know how to cease and despising you, he rushes on, turning-post behind.

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Grammar and translation notes

- 211 *possem*: a conditional imperfect subjunctive: 'I could...'.
 214 *Pelea*: this is a Greek form of the accusative.
 215 *parcendum est*: gerund of obligation. *implevere* = *impleverunt* (from *implere*); alternative form used in poetry).
 220 *elatum*: past participle of *effero*, *effere* 'going with *nurum*. The term is used for a man who has deceased from the house after 30 days of private mourning, *limina* 'threshold'.
 221 *mortifera*: a compound adjective, which looked very old-fashioned by the time of Juvenal.

Examination question: short question:

In lines 220–222, *elatum...digitis*, what does Juvenal say which tells us that the speaker is in danger?

Activity

Complete the following table by finding the contrasting and similar words.

Find contrasting words for	Find similar words
<i>magistro</i>	<i>haec</i> (224)
<i>summa</i>	<i>vinceris</i>
<i>putas</i>	<i>mala</i>
<i>subsistere</i>	<i>causa</i>
	<i>incipio</i>

- 224 *nullus enim magni sceleris labor*: 'for great crime there is no effort'. A more literal translation would be 'No work involves great crime'; but that may be too free a translation.
 229 *condidit*: the passive infinitive is used in the Bloomsbury text though the active is more likely. The overall meaning is only slightly different.

Context and style notes

- 211 *sic possem affari*: 'dic, o vanissime, quis te': Notice the higher than usual register. This gives a short and staccato sound implying some anger or sarcasm.
 212–213 *meliozem... discipulum*: Juvenal is using sarcasm. The two words end on the same syllable, suggesting the pupil's eventual superiority, as does the enjambement placing *discipulum* at the end of the line.
 213–214 *Aiax praeteriit Telamonem, ut Pelea vicit Achilles*: a chiasmic sentence. Telamon and Achilles are brothers (perhaps deliberately placed together?). Ajax was son of Telamon, Peleus was son of Peleus. Both sons were better warriors than their fathers, showing the comparison made here by Juvenal is that the sons will outstrip their fathers.

Activity

Write out lines 215–222. Highlight or underline the alliteration of *m* and *n* in these sources.

- 216 *cum ponere barbam coeperit*: a Roman youth let his beard grow until the age of 21. He then cut it and put it in a box for Lares, household gods. The beard was left in the lararium from then on.
 217 *longi... cultri*: this is not a razor, as Romans used clippers for beards.

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218–219 Notice the juxtaposition of *summa exigua*.

219 *Cereris tangens aramque pedemque*: swearing an oath was done by touching a statue. Key here is *et*, meaning 'even'. The ultimate place to swear an oath was at Ceres (in Greek, Demeter) at Eleusis in Greece. Even after doing this, you were going to break an oath.

220 *limina vestra*: Roman houses passed down from father to son and several generations would be living together, hence *vestra*. The sons would therefore always come from the same place, live, as opposed to them coming from their own home. Part of the bride was carried over the threshold, *limina*.

221–222 *quibus in somno per somnum digitis!*: an exclamatory phrase to express surprise.

228 *laevo*: *sinistro*. Anything on the left-hand side or coming from there was considered ill-omened.

230–232 Juvenal uses an elaborate and extended metaphor related to chariot racing. In Rome this took place in the Circus Maximus, depicted on a coin (right). To the right can be seen the *carceres*, starting gates where the chariots (*curriculo*) sprang out onto the circuit, hence *dat libertatem*. At the top of the coin, dots can be seen representing the crowd. After a false start or some other unfairness, the crowd would wave their togas and recall (*revoces*) the charioteers. Charioteers raced around the *spina*, the middle line of the arena, which was marked with pillars at each end called *metae* (*metisque relictis*).



Examination-style question:

In lines 230–232, explain the metaphor used here.

Activity

How far is Juvenal the angry satirist in this passage?

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233–331 (The end of Satire 14): The son outstrips the father

When you tell a youth that a man is a fool who makes a present to a friend, or the poverty of a relative, you teach him to plunder and to cheat and to commit any crime for money's sake, the love of which is as great in you as was Love in their country in the heyday of Menoceus, if Greece speaks true for Thebes – that country in whose furrows legions sprang into life out of dragons' teeth, taking as grimly to grim battle as though a bugler had blown the charge. Thus, you will see the sparks you yourself have kindled, blazing far before the slow-running spindle when you yourself, poor wretch, meet with any mercy; the pupils devour the slow-running spindle instructor in his den. Your nativity, you say, is known to be a tedious thing to wait for the slow-running spindle, and you will die before you are already in your son's way; you are delaying his prayers; your long and stag-like life delays the young man. Seek out Archigenes at once; buy some of the mixture of Mithridates more fig, and gather roses once again, you should have some medicament to give to one who is both a father and a king.'

Classical references

Decii: the Decii were from a plebeian family famous for sacrificing themselves.

Menoceus: son of the King of Thebes, he threw himself from the walls of Thebes to save Thebes as a prophecy said the city would be freed if a member of the royal family died freely for the cause.

legions sprang into life out of dragons' teeth: Menoceus' ancestor, Cadmus, he founded Thebes by throwing into the ground the teeth of the dragon he had slain.

slow-running spindle: when a person was born, the fates started spinning a thread for the life would end.

Archigenes: a famous doctor in Rome at the time of Juvenal.

Mithridates: Mithridates VI was King of Pontus in modern northern Turkey. He was a poisoner but made himself immune by taking tiny amounts of his own poison.

To consider: Juvenal continues with the result of teaching the love of money: *kind of crime for money's sake.*

Activity

How has the situation turned on the father?

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You are entertainment enough!

I present to you the best choice in entertainment; one with which no theatre, compare. If you will just watch at what a risk to their life men increase their full brass-bound treasure-chests, or of the cash which must be deposited with Mars the Avenger lost his helmet and failed to protect his own effects. So your performances of Flora, of Ceres, and of Cybele, so many are the games of pleasure to be got from gazing at men hurled from a spring-board, or tripping yourself-you who spend your whole life in a Corycian ship, ever tossed by the poor contemptible traffic of stinking wares, finding your joy in importing ancient Crete, what were fellow-citizens of Jove? Yet the man who per foot gains his livelihood thereby; that rope keeps him from cold and hunger, for sake of a thousand talents or a hundred mansions. Look at our ports, our seamen at sea now outnumber those on shore. To wherever hope of gain shall call content with bounding over the Carpathian and Gaetulian seas, they will leave sun hissing in the Herculean main. It is well worth while, no doubt, to have been and the young mermen of the Ocean that you may return home with tight-stuffed swollen money-bags!

Classical references

Praetor: a Roman magistrate, rather like a deputy prime minister. To gain positions would sponsor entertainment, in this case either at the theatre or

watchful Castor: money was deposited in the temple of Castor in the Forum

Mars the Avenger: the temple of Mars Ultor in the Forum Augusti, seems to

performances of Flora, of Ceres and of Cybele: i.e. the games. The Games of Flora 3 May; the Cerealia 4-12 April and the Games of Cybele 4-10 April

the entertainment: it was theatre-based, hence the reference: *men hurled from a tight rope*,

Corycian ship: Corycus, a town in Cilicia, modern southern Turkey, was famous for the Romans a yellow-orange dye.

ancient Crete: an island in the Mediterranean. *fellow-citizens of Jove*: Jupiter (Jove) and his family lived in a cave.

Carpathian and Gaetulian seas: Carpathos is an island in the eastern Mediterranean sea around Morocco.

Calpe: the rock of Gibraltar. Hercules went beyond the Mediterranean and in his back, he set up three pillars to mark the entrance to the Mediterranean. Gibraltar

Herculean main: the Atlantic Ocean. Hercules went there in his search for the

mermen of the Ocean: the ancients believed that the Mediterranean was at the the outer edge of the world, the Ocean in a big ring. The Ocean was full of creatures such as mermaids.

To consider: Juvenal says forget any typical entertainment. Watching men at entertainment. Juvenal describes trade which was carried on around the Mediterranean.

Activity

Explain how far Juvenal has a moral message here. Or does this passage

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Shipwrecked – all fortune is lost. Anyway, being m

Not all men are possessed with one form of madness. One madman in his sister's faces and fire of the Furies; another, when he strikes down an ox, believes that it is Ajax the Ithacan that is bellowing. The man who loads his ship up to the top of the hull between him and the deep, is in need of a keeper, though he keep his hands off that he endures all that misery and all that danger for the sake of bits of silver inscriptions! Should clouds and thunder threaten, 'Let go!' cries the merchant in pepper, 'that black sky, this darkness, is no nought---it is but summer lightning! night maybe he will be seen to break broken timbers and engulfed by the waves left hand or right.' The man for whose desires yesterday not all the gold of the Pactolus river would have sufficed, must now content himself with a ragged nakedness, and a poor morsel of food, while he begs for pennies as a shipwrecked man himself by a painted storm!

Wealth obtained with such woes is preserved by fears and troubles that are given for the guardianship of a great fortune. The millionaire Licinus orders a troop of men at night with fire buckets in their places, being anxious for his amber, his statues and plaques of tortoise-shell. The nude Cynic fears no fire for his tub; if broken tomorrow, or repair it with clamps of lead. When Alexander beheld in the night he felt how much happier was the man who had no desires than he who claimed wealth with perils before him as great as his achievements. Had we but wisdom, though Fortune: it is we that make thee into a Goddess!

Yet if any should ask of me what measure of fortune is enough, I will tell him: as much as hunger demand; as much as suffice Epicurus, in your little garden; as much as is found in the house of Scipio. Never does Nature say one thing and Wisdom another, which I could not say too severe? Then throw in something from our own law as big as that of Otho's law deems worthy of the fourteen rows. If that also be thrust out your lip, take a couple of knights, or make up thrice four hundred talents. If it is not yet full, if it is still opening for more, then neither the wealth of Croesus, nor Monarchs, will suffice you, nor yet that of Narcissus, on whom Claudius Caesar whose orders he obeyed when bidden to slay his wife.

Classical references

One madman: Orestes killed his mother Clytemnestra, who herself had killed Agamemnon in a play by Aeschylus being comforted by his sister Electra. He is in fear of his fellow wrongdoers and drove them mad.

another, when he strikes down an ox, believes that it is Ajax the Ithacan: In the Trojan War, Ajax went mad, slaughtering a flock of sheep in the belief that the commanders Agamemnon and Odysseus (king of Ithaca).

Tagus and the ruddy Pactolus: Two rivers which carried gold.

The millionaire Licinus: Licinus was a freedman, ex-slave, who rose under the emperor Augustus to an important position in Gaul, modern France. He is also mentioned in Juvenal's Satires as a man of such low status should be so rich.

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The nude Cynic Diogenes: Diogenes belonged to a school of philosophy called Cynicism, trying to live off the minimum amount and eventually gave up his clothes and lived in a barrel.

Alexander: the Greek leader Alexander the Great visited Diogenes in Corinth.

Epicurus: the founder of the philosophy epicureanism. The centre was based in Athens where he advocated a simple life.

Socrates: a philosopher with a reputation for a simple living.

Otho's law deems worthy of the equestrian rows: the law was an old one from 67 BC. In the theatre the front row (for senators) would be reserved for the equestrian class. To be a member of the equestrian class a man had to have a certain amount of *sestercies*. The law had lapsed but was revived by the Emperor Domitian and many writers.

wealth of Croesus: a legendary king of Lydia in Turkey. He was immensely wealthy.

Narcissus: the most powerful and wealthiest of the emperor Claudius' freedmen. His worth was worth one hundred times the property qualification for the equestrian class.

to slay his wife: Narcissus was instrumental in getting the execution of Messalina.

To consider: Juvenal finishes his discourse. Advocating simplicity, he uses examples of people he blames for the drop in standards in Rome. The examples are intended to contrast Juvenal's xenophobia in Satire 3. However, Juvenal also does not blame the society. He objects to freedmen becoming rich.

Activity

1. Who are more negatively portrayed in this passage: Romans or Greeks?
2. Thinking about Satire 3 as a whole: What arguments and rhetorical devices does Juvenal try to convince his audience? Have you been convinced by his arguments?
3. In Satire 3, what is the effect of *avaritia* on family and public life?

Scholars' views on Satire 14

Activity

How far do you agree with these scholars' assessments?

- **Courtney:** Aggression against a clearly identified section (of society)
- **O'Neil:** The poem as a whole is planned and executed with meticulous care
- **Rudd:** Juvenal's trenchant (i.e. incisive, vigorous) humour, his flair for vivid examples **are less in evidence**
- **Hight:** The issues with which he was dealing were of vital importance

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Lines 1–27: Introduction. Cannibalism in Egypt

Who knows not, O Bithynian Volusius, what monsters demented Egypt worships: crocodile, another venerates the Ibis that gorges itself with snakes. In the place sounded by the truncated Memnon, and ancient hundred-gated Thebes lies in glittering golden image of the long-tailed crocodile. In one part, cats are worshipped; another whole townships venerate the dog, none adore Diana, but it is an impious onions with the teeth. It is a holy race to have such divinities springing up in grows wood. Leeks appear upon the dinner-table; it is forbidden there to slay the lawful to feed on the flesh of man! When Odysseus told a tale like this over the Alcinous, he stirred some to wrath, some perhaps to laughter, as a lying story: 'will no one hurl this fellow into the sea, who merits a terrible and a true Charybdis monstrous Laestrygonians and Cyclopes? For I could sooner believe in Scylla rocks, and skins full of storms, or in the story how Circe, by a gentle touch, turned into grunting swine. Did he deem the Phaeacians people so devoid of brains? He spoken who was not yet tipsy, and had taken but a small drink of wine from the Ithacan's tale was all his own, with none to bear him witness.

Classical references

O Bithynian Volusius: Volusius is another addressee unknown to us and *quidam Bithynian* means he belongs to a branch of the *Porcia* family and not that of Turkey.

Ibis: a long-beaked bird found in Egypt and water.

Memnon: the son of Dawn, supposedly from Ethiopia. Juvenal is referring to the statue of stone which was supposed to make strange sounds at dawn, hence *magic chords*.

Thebes: not Thebes in Greece. There is one in Egypt. It was one of the largest cities in the world, hundred-gated.

Diana: goddess of hunting.

leeks and onions: not eaten by the Egyptians.

To consider: Juvenal enters on a huge description of part of Odysseus' travels in the *Odyssey*. Odysseus is at the palace of King *Alcinous*, king of the *Phaeacians*, which is Corfu (also called Corcyra: *Corcyraean bowl*). Alcinous is giving a feast and it is here that Odysseus tells him about the monsters he has encountered.

Activity

Find out about the following monsters. Which ones practised cannibalism?

- | | | |
|-------------|------------------|------------|
| • Charybdis | • Laestrygonians | • Cyclopes |
| • Scylla | • Circe | • Circe |

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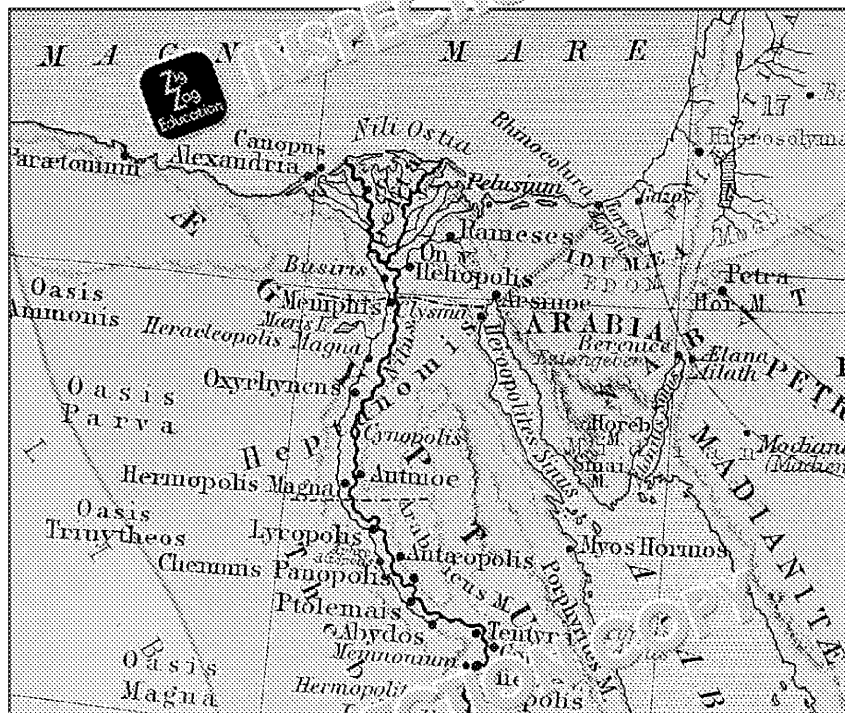
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Juvenal's xenophobia is applied to the ancient Egyptians too. However, such information about ways of life, religious practices and attitudes of the day

Activity

What do we learn about the Egyptian way of life in the passage? How relevant is this?

How much respect does Juvenal have for Homer's *Odyssey*?



Activity

Using the map above, identify the positions of:
Alexandria; Canopus; Coptus; Thebes; Ombi; Tentyra

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Lines 27–46: Warring Egyptian neighbours plot

nos miranda quidem sed nuper consule Iunco
gesta super calidae referemus moenia Copti,
nos vulgi scelus et cunctis graviora cothurnis;
nam scelus, a Pyrrha quamquam omnia syrmatas,
nullus apud tragicos populus facit, acrius et atro
dira quod exemplum ferit, is tunc fuerit aevo.
inter finitimos, utque antiqua simultas,
immediatum et numquam sanabile vulnus,
ardet adhuc Ombos et Tentyra. summus utrimque
inde furor vulgo, quod numina vicinorum
odit uterque locus, cum solos credat habendos
esse deos quos ipse colit. sed tempore festo
alterius populi rapienda occasio cunctis
visa inimicorum primoribus ac ducibus, ne
laetum hilaremque diem, ne magnae gaudia cenae
sentirent positis ad templa et compita mensis
pervigilique toro, quem nocte ac luce iacentem
septimus interdum sol invenit. horrida saeva
Aegyptus, sed luxuria, quantum visum tavi,
barbara famoso nomen in La Canopo.

Translation

Indeed, I will relate strange deeds done recently in the consulship of Junco seething Coptus, a crime of the common people, more serious than all the unroll all the tales of long-robed Tragedy from the days of Pyrrha, no popular tragedies. But hear what example ruthless barbarism has made in this age.

Between the neighbouring towns, Ombi and Tentyra there burns an ancient everlasting hatred, and never-healing wound. On both sides then is an utrimque because each place hates its neighbours' gods, since each believes that only considered which *they* worship. But when it was the festival time of one of seemed necessary to be seized by the chiefs and leaders of their enemy, so that they experience a merry and joyful day, so that they would not experience delightful tables set out at temples and every corner, and the ever-awake couch, by day sometimes a seventh day is considered. Egypt, clearly, is rough; but in myself have noted, it is a famous fable does not come second to notorious

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Grammar and translation notes

- 27 *nuper*: this is as opposed to the time of Homer and the *Odyssey* examination passage.
- nos*: not exactly the royal we. But plural for singular. Juvenal is talking about himself.
- 28 *super*: this refers to south or upstream of the river Nile, not towards the sea.
- 29 *cunctis graviora cothurnis*: neuter plural comparative with ablative plural.
- 30 *quamquam*: meaning 'although' is used with the subjunctive. *volvas*: (to roll) the verb is used for the rolling out of a scroll or book. *syrmata*: the Greek word meaning 'tragic robes'.
- 31 *populus nullus apud tragicos populus facit*: Greek tragedy on the whole is about their reaction to circumstances.
- 33 *vetus atque antiqua*: almost rhetorical duplication. The words mean robe but are nuanced: *vetus* means 'old' in 'lasted a long time'; *antiqua* tells us it is a long time ago.

Examination-style short question:

In lines 35–38, *summus...colit*, explain why the people of Ombi and Tentyra

- 37 *habendos*: *habeo* can also mean 'consider'. This is a gerundive.
- 43 *pervigilique toro*: an example of a transferred epithet. The couch is not who use it are.
- 45 *Aegyptus*: feminine noun of second declension or adjective is *horrida*.
- 46 *cedit*: *cedo*, *cedere* means 'yield' or 'give way'.

Context and style

- 27 *consul*: Iuncus was consul in AD 127 when Hadrian was emperor. Juvenal has the consul as Iunius (*Iunio*). Iunius was consul in AD 119. References such as these to pin down when Juvenal was writing the poem.
- 28 *moenia Copti*: Coptus was a trading route on the Nile, important as the nearby. It was in Upper Egypt 16 miles north of Thebes, between Ombi

Activity

From lines 29–30 find examples of *metonymy* (the substitution of the name meant; for example, suit for an executive).

- 30 *a Pyrrha*: meaning from the time of the flood. Jupiter sent a flood to wipe out humans remained who were spared: Deucalion and his wife Pyrrha.
- 31 *nullus*: is in an emphatic negative *non est nostro*. *accipe* is used in rhetoric to support a point. In addition, *nostro... aevo* is a good example of containing the theme.
- 35 *ardet Ombos et Tentyra*: these places were actually 100 miles apart (line 33). Tentyra inhabitants worshipped Hathor, a cow-headed goddess. The Ombi honoured Set, a crocodile god. The scholar Duff suggests the fact *Panipanis*, making the proximity more meaningful.

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- 37 *solos*: Romans were very tolerant of other religions, which were accepted as long as the people worshipped Roman gods too. The idea of worshipping other gods caused many problems for the Romans, particularly for those of Jewish faith who would not acknowledge Roman gods.

Activity

Study lines 38–44, *sed tempore... sol invenit*. Find examples (which occur more than once) of:

- Words which mean almost the same
- Words which suggest a long time before a banquet was planned
- Words which make the banquet seem grand

- 42 *comples*: seems that the inhabitants enjoyed street parties!
- 45 *quantum ipse notavi*: scholars sometimes use this phrase to prove that someone lived in Egypt. However, he is not familiar in many details such as: the Ombi and Tentyra; where Canopus is; *alterius*, line 39, where Juvenal says which town attacked which.
- 46 Canopus. This was near Alexandria. In Juvenal's day Alexandria was a big city with a multicultural population. It also had a reputation for loose morals centred at Canopus, situated on the outskirts of Alexandria to the east. It was a very bad yet Juvenal claims that Upper Egypt is even worse.
- 46 *barbara famoso non cedit turba Canopo*: notice the balance of adjective, noun and *Canopo* right at the end.

Activity

1. From the passage make a list of words in an emphatic position. Consider why they are placed at the beginning and end of lines.
2. Study the examples of enjambement (see page 7). How does this help the emphasis of words?

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Lines 47–68: The violent attack

adde quod et facilis victoria de madidis et
blaesius atque mero titubantibus. inde virorum
saltatus nigro tibicine, qualiacumque
unguenta et flores multaeque in fronte coronae;
hinc ieiunum odium. sed iurgia prima toror
incipiunt; animis ardentibus incipit rixae.
dein clamor, et scurritur, et vice teli
saeva manus. paucae sine vulnere malae,
vix cuiquam aut nulli toto certamine nasus
integer. aspiceres iam cuncta per agmina vultus
dimidios, alias facies et hiantia ruptis
ossa genis, plenos oculorum sanguine pugnos.
ludere se credunt ipsi tamen et pueriles
exercere acies quod nulla cadavera calcent.
et sane quo tot rixantis milia turbae,
si vivunt omnes? ergo acrior impetus et iam
saxa inclinatis per humum quaesita lacertis
incipiunt torquere, domestica seditioni
tela, nec hunc lapidem, quales etiam et Ajax,
vel quo Tydides periret, condere coxam
Aeneas, et dextra valeant emittere dextrae
illis dextrae et nostro tempore natae.

Translation

Plus the fact that victory too would be easy over men sloshed, slurring and
On the one side was the dancing of men while a black piper played, perfumed
flowers and many garlands on their head: on the other side, a ravenous hat
began to sound, this the trumpet-call to their hot passions; then there was
A bare hand was savage as a substitute for a weapon. Few cheeks were whole
or rather nobody had a nose intact in the whole fight. Now you might see
split in two, disfigured features and bones gaping after cheeks had been smashed
with blood from eyes. Yet they themselves think that they are at play and wince
because they trample on no corpses. Clearly when the point of a mob of soldiers
they all live? Therefore, the fighting fiercer, now they began to hurl stones
on the ground, the weapons at hand for uprising, but not this stone
hurled or with which the son of Tydeus struck Aeneas's hip, but such
unlike the weapons born in these days of ours.

Grammar and translation notes

- 47 *madidis*: from *madere*, 'to soak' implies that a person is completely drunk.
colloquial phrases might be 'plastered', or 'sloshed'.

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Examination-style short question:Which word in line 51 contrasts with *inde* in line 48?

- 49 *nigro tibicine*: an ablative absolute.
- 53 *concurritur*: impersonal passive meaning 'there was a running'.
- 55 *cuiquam aut nulli*: both dative denoting possession (of noses).
- 56 *aspiceret*: imperfect subjunctive. By using this mood, the audience is made to feel that the fighters now have different feelings than they would know what they were.
- 58 *plenus*: *plenus* with the ablative (usually found with the gerundive).
- 63 *inclinatis... lacertis*: should be taken with *torquere*.

Activity

Using Latin phrases, write down the different stages of the progress of the

Context and style notes

- 47 *madidis*: the ancient Egyptians drank huge amounts of beer. The amphoteric reference to drink: *de madidis et blaesis atque nero titubantibus*.
- 48 *mero*: this is used to refer to neat wine. The Romans mixed water with wine, often one part wine to three parts water. Neat wine often had the connotation of being effeminate.
- 48–49 *virorum saltatus*: dancing was regarded by the Romans as effeminate. The line and the juxtaposition and enjambement of the next word creates a sense of rhythm.
- 49–50 *qualiacumque unguento*: Juvenal is criticising the Egyptians for not being able to afford perfume. Most Egyptians wore as expensive a perfume as they could afford.

Examination-style short question:

In lines 48–50, how does Juvenal create a negative image of the Egyptians?

- 55 *nulli toto*: notice the juxtaposition.
- 60 *cadavera calcent*: the alliteration highlights the brutality.
- 61 *tot rixantis milia*: another example of Juvenal's favourite: hyperbole.
- 65–67 Rocks seem to have been thrown frequently by heroes whom Juvenal reflects the heavy rock by the use of spondees in line 66 and the start of line 67.

— — / — — / — — / — — — v v / — —
vel quo Tydides percussit pondere coxam

— — / — —

Aenene. Notice the alliteration and assonance of *o* showing the

The heroes are:

- **Turnus**: At the end of the *Aeneid*, Turnus tries to lift a huge rock to throw at Aeneas.
- **Aeneas**: The Greek hero throws a rock at the Trojan Hector.
- **Tydides Diomedes**: Diomedes throws a rock at Aeneas in Homer's *Iliad*.

Activity

How does Juvenal create a vivid picture of the fight?

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Lines 69–92: The attack ends with cannibalism

nam genus hoc vivo iam decrescebat Homero,
terra malos homines nunc educat atque pusillos;
ergo deus, quicumque aspexit, ridet et odit.
a deverticulo repetatur fabula. postquam
subsidiis aucti, pars altera promere ferrum
audet et infestis pugnam inspicit, et agittis.
terga fugae celeriter, instantibus Ombis
qui vultu colunt ambrosae Tentyra palmae.
labitur, quidam nimia formidine cursum
praecipitans capiturque. ast illum in plurima sectum
frusta et particulas, ut multis mortuus unus
sufficeret, totum corrosis ossibus edit
victrix turba, nec ardenti decoxit aeno
aut veribus, longum usque adeo tardumque putavit
expectare focos, contenta cadavere crudo.
hic gaudere libet quod non violaverit ignem,
quem summa caeli raptum de parte, Prometheu,
donasti terris; elemento gratulor, et te
exultare reor. sed qui mordere cadaver
sustinuit nil unquam hac carne liberatus erit,
nam scelere in tanto nequa aëris, et dubites an
prima voluptas, si qua senserit, ultimus ante
qui summo assumpto iam toto corpore ductis
per terram digitis aliquid de sanguine gustat.

Translation

For even when Homer was alive this human race was declining; earth now men; therefore whichever god sees them, laughs and hates.

Let the story be picked up from the digression: having been increased by men to draw the sword and to renew the fight with dangerous arrows. Those who Tentyra of the shady palms offer their backs in headlong flight as Ombi who one of the Tentyrites slipped, over-afraid and hurrying in flight, and was cut up his body into a multitude of scraps and morsels, so that one dead man and devoured him completely having gnawed his bones. Nor did the crowd on spits; so slow and tedious they were to wait for a fire, that they consumed the corpse uncooked!

One may imagine that the crowd did not violate the flame that you Prometheus stolen from the highest part of heaven, and I send greetings to the element pleased. But the man who put up with chewing the corpse, ate nothing more in that act of gross wickedness, so that you do not question or doubt whether that sensed joy; the man who previously stood furthest away when the whole was consumed, actually dragged his fingers along the ground and so got some

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Grammar and translation notes

Examination-style short question:

a deverticulo repetatur fabula: what digression has Juvenal just made?

- 72 *repetatur*: the verb is subjunctive.
- 73 *subsidiis aucti*, and *pars altera* refers to the Centaurs.
- 75 *fugae celeri*: are both dative. *in domibus*: *Ombis*: is an ablative absolute which is used instead of its inhabitants.
- 76 *umbræ palmarum*: a genitive of quality where *palmae* is a collective noun. *Tentyris* helps to create the (mock) epic tone as this type of phrase is used in epic.
- 80 *corrosis ossibus edit*: the Latin is a little strange here. 'the bones having been eaten'. *edit*, first. The people of Ombi must have eaten, *edit*, first.
- 83 *focos*: meaning 'fireplace', the word used for *ignem*, fire.
- 85 *Prometheu*: an example of apostrophe, where the writer breaks off his address to the addressee. It is often used in epic poetry.
- 86 *te*: this refers to Prometheus, not the addressee in line 1. *donasti*: second contracted version of *donavisti*. Some scholars think that Juvenal is addressing Prometheus, so, it might contribute to the epic feel of the passage as such address is used in epic.
- 87 *reor*: old-fashioned word often found in epic but only found once, here to create an atmosphere of reflecting the past or giving an air of the past (as in 'yonder').
- 88 *sustinet*: here it is followed by the infinitive *venire* for *nihil*.
- 89 *ne quaeras et dubites*: both are prohibitions and not purpose clauses.
- 90–91 *ante* contrasts with *post*.
- 92 *de saeculo*: is used instead of a partitive genitive.

Activity

Identify and translate the verbs in the present tense. Consider why they are used.

Context and style notes

- 69–70 This is an example of Juvenal's use of humour. Writers from Hesiod onwards have got worse in all respects, and this is reflected in the size of the monsters. If the ancients dug up mammoth bones or found dinosaur remains, they ascribed them to the past or giants (Titans).
- 70 *malos homines*: Hesiod describes the different stages of men, each worse than the last. *quicumque aspexit*: possibly ironic as the gods are not really bothered by the actions of men.
- 75 *praestant*: a grand word for 'show, display' and fitting for mock epic with its grand style.

Activity

Line 83: Write out the line and identify the alliteration to convey the crushing of the bones. In line 80 where the chewing of flesh is described with sibilance.

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- 85 *Prometheu*: Prometheus stole fire from the gods and gave it to men. *Juvenal ... parte*: Juvenal understands here that fire came from an outer ring that consisted of a ring of fire.

Activity

1. Identify the uses of mock epic poetry (over-grand language and phrases) in the passage. What does Juvenal try to achieve by using this tone?
2. To what extent is this passage still relevant to today's audience?



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92–174: Nature and humanity – Juvenal does not con- to eat human flesh to survive

The Vascones, fame tells us, once prolonged their lives by food as this; but the fortune had brought on them the last dire extremity, the famine of a long people just named, resorting to such food gives our pity, inasmuch as not till every living thing, and everything else, to which the pangs of an empty belly drove enemies pitied their mangled and wasted limbs – did hunger make them tear the to feed even their own. What man, what God, would withhold a pardon from dire straits, which might look to be forgiven by the Manes of those whose bodies, indeed, Zeno gives better teaching, for he permits some things, though not indeed saving of life; but how could a Cantabrian be a Stoic, and that too in the days of old world has its Greek and its Roman Athens; eloquent Gaul has trained the pleaders talks of hiring a rhetorician. Yet the people I have named were a noble people; and equals in bravery and honour, their more than equals in calamity, offer a like excuse.

But Egypt is more savage than the Maeotid altar; for if we may hold the poet's tale, the accursed Tauric rite does but slay her victims; they have nought further or more. But what calamity drove these Egyptians to the deed? What extremity of hunger, compelled them to so monstrous and infamous a crime? If the land of Memphis were anything else than this to shame the Nile for being slow to rise? No dread Cimbrians, Scythians or monstrous Agathyrsians, ever raged so furiously as this unwarlike and tiny sails on creaky ships, and plies puny oars on broken painted earthenware. Such a crime, no fit punishment for a people in whose minds rage and hunger are

Classical references

Vascones: a Celtic tribe to the north of the Ebro; their capital, Calagurris, was taken in 72 BC after a long siege. (The Vascones were not Cantabrians.)

Zeno: the founder of the Stoic school. He advocated acceptance of whatever comes without complaint.

Q. Caecilius Metellus conducted the war for the Romans.

Thule: the most distant land or island to the north of Britain, possibly Shetland.

Zacynthus: a poetic name for the Spanish town of Saguntum, supposed to be the home of migrants from the island of Zacynthus. It was taken by Hannibal in the Second Punic War.

Maeotid altar: this refers to the Sea of Azov, where strangers were sacrificed to the gods in the Tauric rite, a practice common in modern Crimea.

Memphis: a town in Egypt.

Cimbrians or Britons, no savage Scythians or monstrous Agathyrsians: various peoples of the north.

To consider: Juvenal does not condemn the cannibalism of the Vascones as they had no choice: heri (yesterday) every living thing. He acknowledges that they were in dire straits, a situation that even a Stoic, meaning just accepting what life brings, might find excusable.

Activity

Does Juvenal make a fair argument in this passage?

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On Nature

When Nature gave tears to man, she proclaimed that he was tender-hearted; this quality in man. She therefore bids us weep for the misery of a friend upon his streaming cheeks and girlish locks raise a doubt as to his sex brings a defrauded behest that we weep when we meet the bier of a full-grown maiden, or when young for the funeral pyre. For what good man, who is not worthy of the mystic of Ceres would wish him to be, believes that man's woes concern him not.

Classical references

mystic torch – being worthy of being initiated in the Eleusinian mysteries

Activity

Make a list of the times when people are moved to tears.

Humankind

It is this that separates us from the dumb herd; and it is for this that we alone nature worthy of reverence, capable of divine things, fit to acquire and practise have drawn from on high that gift of feeling which is lacking to the beasts that ground. To them in the beginning of the world our common maker gave only that fellow-feeling might bid us ask or proffer aid, gathered scattered dwellers in primeval groves and woods inhabited by our forefathers, build houses for our own, that a neighbour's threshold inspire the confidence that comes of united slumbers; shield with arms a brother, or one staggering from a grievous common trumpet, and find protection inside the same city walls, and behind

But in these there is more love among serpents than among men; wild boar spotted like themselves. When did the stronger lion ever take the life of the weaker ever breathe his last under the tusks of a boar bigger than himself? The fierce perpetual peace with her fellow; bears live in harmony with bears. But man forges the deadly blade on an impious anvil; for whereas the first artificers of forging hoes and harrows, spades and ploughshares, not knowing how to beat people whose wrath is not assuaged by slaying someone, but who deem that afford a kind of food. What would Pythagoras say, or to what place would he flee horrors of to-day, – he who refrained from every living creature as if it were his belly with every kind of vegetable?

Classical references

Pythagoras: the mathematician and philosopher was a vegetarian, or possibly

Activity

How far do the authors give a positive picture of mankind?

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Activity

How far do you agree with these scholars' assessments?

- **Coffey:** 'explosive violence' of treatment of the Egyptians
- **Hooley:** Juvenalian voice of incredulous and vicious invective against
- **McKim:** 'hysterical racism... and a rather empty congratulation.'
- **Larmour:** Juvenal's poem 'attempts the search for Rome and Roman identity and de-centred view'



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Satire 3 (to be read in English)

Lines 1–20: Umbricius is leaving Rome

Though put out by the departure of my old friend, I commend his purpose to present one citizen to the Sibyl. That is the gate of Baiae – sweet retreat upon would prefer even Prochyta to the Subura! For where has one ever seen a place one would not consider it worse to live in – the perpetual dread of fires and falling of this terrible city, and poets shouting in the month of August!

But while all my possessions were being packed upon a single wagon dripping with sweat of the old Porta Capena. Here Numa held his nightly meeting – the holy fountain and grove and shrine are let out to Jews, who possess a basket of their furnishings. For as every tree nowadays has to pay toll to the people, the wood has to go a-begging. We go down to the Valley of Egeria, and into the much more near to us would be the spirit of the fountain if its waters were from grass, and there were no marble to outrage the native tufa!

Classical references

Cumae: was situated opposite Baiae, the seaside retreat of the rich and famous – close to Naples near a barren offshore island.

Sibyl: a priestess who was based at the oracle of Apollo at Cumae.

Prochyta: an uninhabited island near Cumae. *Subura*: the most crowded part of Rome.

Porta Capena: the Porta Capena was a gate on the Appian Way, the great road out of Rome. Over the gate passed an aqueduct, carrying the water of the Aqua Marcia to the archway.

Numa: he was the second king of Rome. His divine wife or mistress was Egeria, who supposedly gave him laws and practices for Roman religion. A grove and shrine were dedicated to her at the Porta Capena.

To consider: Juvenal himself is not directly criticising Rome. Everything is said through the 'mouthpiece', his friend Umbricius. Umbricius longs for isolation rather than the typical theme, and practice exercise of Roman rhetorical schools – the joys of the squalor of Rome. Juvenal bemoans the fact that where Rome's religious shrine was once a foreign religion (Jews) now rents the shrine. Historically, the Jews had been expelled by Claudius but there was a major migration of Jews into Rome following the persecution of the Jews were unpopular because of their refusal to participate in Roman religious festivals. Juvenal visits Egeria's new shrine – it's been modernised – marble has replaced tufa.

Activity

What are the advantages for Juvenal of using Umbricius for Satire 3?

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Lines 21–57: There is no place for an honest man

Here spoke Umbricius:----' Since there is no room,' he said, 'for honest occupation; since my income is less to-day than it was yesterday, and to-morrow a little that is left, I intend to go to the place where Daedalus put off his weary wings recent, while my old age is upright and fresh, while Lachesis has something left myself on my own feet without slipping a stick beneath my hand. Farewell my friends there, and Catulus; let those remain who turn black into white, to whom it comes temples, rivers or harbours, for whom the oceans, or carrying corpses to the pyre under the authority of the gods. These men once were horn-blowers, who were provincial governors, and whose puffed-out cheeks were known in every village; to their own, and with a single blow by slaying with a turn of the thumb whomsoever they wished they go back to contract for cesspools, and why not for any kind of thing, seeing Fortune raises from the gutter to the mighty places of earth whenever she wishes.

Activity

What examples in the paragraph above show that Roman society has been corrupted?

'What can I do at Rome? I cannot lie; if a book is bad, I cannot praise it, and betoken the movements of the stars; I cannot, and will not, promise to a man his father's estate; I have examined the entrails of a frog; I must leave it to others to carry to a bride the body of her lover. No man will get my help in robbery, and therefore no governor will take me as a maimed and useless trunk that has lost the power of its hands. What man can he be an accomplice – one whose soul seethes and burns with secrets that must be kept; who has imparted to you an innocent secret which he owes you nothing or nothing in return; the man whom Verres loved, the man who can impeach Verres at any time. Let not all the sands of the shaded Tagus, and the gold which it rolls into the sea, that you should sleep, and accept gifts, to your sorrow, which you may never see for ever a treasure to your powerful friend!

Classical references

Daedalus put off his weary wings: after escaping on wings stuck together with wax, he landed in Italy at Cumae.

Lachesis: one of three Fates who spun a man's life-thread until it broke. *has* Umbricius wants to quit Rome while he still has some life in him.

Artorius and *Catulus*: not the poet Catullus. Unknown individuals.

Verres: a corrupt government official stationed in Sicily and prosecuted by Cicero in 70 BC. This was over a hundred years before Juvenal was born, but people's corruption was so famous.

sands of the shaded Tagus: the Tagus is a river which runs through Portugal and empties into the sea in its sand.

To consider: Juvenal directs this invective against the 'new virtues' of Rome because he is a Roman. It is, therefore, not necessarily true that Rome is corrupt from an outsider's viewpoint, caused by jealousy.

Activity

How does Juvenal's friend imply that there is corruption in Roman society?

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Lines 58–127: The influence of Greeks in

'And now let me speak at once of the race which is most dear to our rich men and to others; no shyness shall stand in my way. I cannot abide, Quirites, a Rome of which our dregs comes from Greece? The Syrian Orontes has long since poured into this city its lingo and its manners, its flutes and its slanting harp-strings; bringing too the trulls who are bidden ply their trade at the Circus. Come, you, all ye that do with painted headdresses! Your country clown, Quirinus, now trips to dinner and wears niceterian ornaments upon his comic neck! One comes from lofty Sicily, Andros, others from Samos or Alabanda; all making for the Esquiline, and all with names from the East, but all ready to worm their way into the houses of the great. Quick of wit and of unbounded impudence, they are as ready of speech as Isaac. What do you think that fellow there to be? He has brought with him any character: orator, geometrician; painter, trainer, or ropedancer; augur, doctor, or astrologer. The first man that took to himself wings was not a Moor, nor a Sarmatian, nor a Thracian, but one from Athens!

'Must I not make my escape from purple-clad gentry like these? Is a man to sit and recline upon a couch above mine, who has been wafted to Rome by the wind from the East and our figs? Is it to go so utterly for nothing that as a babe I drank in the air and was nurtured on the Sabine berry?

'What of this again, that these people are experts in flattery, and will commend the beauty of a disfigured friend, and compare the scraggy neck of some weakling to Hercules when holding up Antaeus from the earth; or go into ecstasies over a melody more melodious than that of a cockerel when he cackles to his spouse the hen? We, no doubt, are things that they do; but what they do is to flatter. Could any actor do better with the face of a matron, or of the noblest girl? You would never think that it was an actor who played the woman, come in the most delicate parts. Yet, in their own country, neither Antiochus nor Demetrius, nor the delicate Haemus, will be applauded: they are a nation of players. A Greek will split his sides with laughter; if he sees his friend drop a tear, he will weep; if you call for a bit of fire in winter-time, he puts on his cloak; if you say 'I am here', he is not upon a level, he and I; he has always the best of it, being ready at all times to take his expression from another man's face, to throw up his hands and applaud, or if his golden goblet make a gurgle when turned upside down.

'Besides all this, there is nothing sacred to his lusts: not the mistress of the father, not the daughter, not the as yet unbearded son-in-law to be, not even the as yet unpoor grandfather, there, he will go after the grandmother. These men want to discover the secrets of the household themselves feared. And now that I am speaking of the Greeks, pass on to the Stoic crime; the Stoic who informed against and slew his own young friend and discredited the bank where the Gorgon's winged steed fell to earth. Now there is no room for a Protogenes, or Diphilus, or Hermarchus at the feast – one who by a defect in his friend but keeps him all to himself. Now when once he has dropped into a facility, and his country's poison is in his hand, he thrusts from the door, and all my long years of service. Nowhere is there a man as at Rome to throw an old client overboard.

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Classical references

(some Greek references are covered in the discussion)

Quirites: citizens of Rome. This is very pointed as he is making a sharp contrast

Syrian Orontes: the Orontes is a river in Syria, at the eastern end of the Mediterranean. There has been an influx of non-Romans to Rome.

Quirinus: a Roman name, and another contrast with the Greeks. He was an old name for Rome and associated with Romulus.

the hill that takes its name from the Quirites: this was the Viminal Hill where willows grew.

Isaeus: an Egyptian orator who came to Rome around AD 97. He was much younger than the Younger Isaeus.

the man who took to himself wings: Daedalus. *was not a Moor*, (from Africa) *nor a Thracian*, (just beyond the Greek border) *but one born in the very heart of Athens*. He has never been born in Athens.

purple-clad gentry: purple material was reserved for the imperial family. Juvenal is complaining about Romans being ranked above him in the social order.

Hercules when holding up Antaeus: Antaeus was a giant, son of Earth and Sea. He was invulnerable in matches which he always won and killed his challengers. Hercules crushed him by holding him up.

Stoic who informed against and slew his own young friend and disciple *was born on the winged steed fell to earth*: the Stoic was P. Egnatius Celer. He was a teacher and a friend of a man called Barea Soranus. He informed against him. He came from Pegasus, the flying horse of Perseus who killed Medusa, the snake-haired Gorgon.

To consider: This passage is one of Juvenal's famous *invektives*, an insulting, as in this case against Greeks in Rome. *in the inside, Quirites, a Rome of Greeks*. He is complaining that they are coming into Latin such as *strophæa*, which are victory wreaths, and *ceromai* of wax, oil and earthenware on athletes' bodies. He then lists some Greek islands in Turkey: *Samos, Andros, Santos, Tralles or Alabanda*. Juvenal complains that the clients of Greek Romans who lived on the Esquiline hill. Early every day clients came to their patrons' houses, *all making for the Esquiline*, to greet them in a formal ceremony which would be given which included money and invitations to dinner. Juvenal complains about them pushing in. Juvenal's friend, unlike the Greeks, is a Roman through and through, *nurtured on the Sabine berry* (that is, the olive as opposed to figs and plums).

Juvenal turns on the character of Greeks. He complains that the Greeks are very good at flattery – as good as any actor. He then lists three female roles from Greek plays played by men, although Juvenal says that there is nothing to indicate that they were *the nude Doris?... but a very woman, complete in all her parts*. There were famous Greek actors in Rome, but he maintains that *neither Antiochus nor Stratocles, neither Demetrius* were famous back in Greece as the whole nation is one of actors. *Protophantes*, or *Demetrius*, general names for Greeks a bit like our 'Tom, Dick and Harry'. These criticisms are aimed at the Greek community. We are left wondering why Umbricius would want to play a female role like the Greeks.

Umbricius is, of course, possibly jealous that he doesn't live in the best district of Rome, so he regards them as inferior to conceal his anger!

Activity

1. Make a list of Juvenal's complaints against Greeks in Rome.
2. How, by his use of language, does Juvenal show his dislike of the Greeks?

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Lines 128–189: What it is like to be poor in

'And besides, not to flatter ourselves, what value is there in a poor man's serv at pains to hurry along in his toga before daylight, seeing that the praetor is b lest his colleague should be the first to salute the childless ladies Albina and M awake. Here in Rome the son of free-born parents has to give the wall to some other will give as much as the whole pay of a legion and sit one to enjoy the c Catiena, while you, when the face of some b s s d up prostitute takes your fa down from her lofty chair. At Rome you may produce a witness as unimpeach Goddess --- Numa himself, or he who rescued the tremi shrine ----t the question asked will be as to his wealth, the last about his ch does he keep how many acres does he own?' 'how big and how many are his is believed in exact proportion to the amount of cash which he keeps in his st all the altars of Samothrace or of Rome, the poor man is believed to care naught the Gods themselves forgiving him.

'And what of this, that the poor man gives food and occasion for jest if his clo be a little soiled; if one of his shoes gapes where the leather is split, or if some reveal where not one, but many a rent has been patched? Of all the woes of lu to endure than this, that it exposes men to ridicule. 'Out you go! for very sham equites' stalls, all of you whose means do not satisfy the law.' Here let the son brothel, take their seats; here let the smart son of an auctioneer clap his hand gladiator on one side of him and the young gentlemen of a trainer on the other numskull Otho who assigned to each of us his place.

Whoever was approved as a son-in-law if he was s s of cash, and no match lady? What poor man ever gets a l e s appointed assessor to an aedile? should have marched out i s long ago!

'It is no ea t e n y where, for a man to rise when poverty stands in the w is the effort r than in Rome, where you must pay a big rent for a wretch bellies of your slaves and buy a frugal dinner for yourself. You are ashamed to see no shame in it if transported suddenly to a Marsian or Sabine table, where to wear a cape of coarse Venetian blue.

'There are many parts of Italy, to tell the truth, in which no man puts on a toga of festival, when a brave show is made in a theatre of turf, and when the well upon the boards; when the country baby on its mother's breast shrinks back s pallid masks, you will see stalls and populace all dressed alike, and the worsh tunics as vesture for their high office. In Rome, everyone dresses above his m more than what is enough is taken out of another man's pocket. This failing is state of pretentious poverty. To put it shortly, nothing n e had in Rome for cost you to be able now and then to make your i o w s Cossus? Or to be vouch firmly closed, from Veiento? One of s e s eat men is cutting off his beard; a a favourite; the house is fr i e l s ----which you will have to pay for. Take y rankle in your ears. s e nts are compelled to pay our fee and add to the s

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Classical references

hurry along in his toga before daylight: this refers to the morning greeting, *salutatio* (the poor) had to attend in their best dress before their patron (mostly rich)

praetor is bidding the lictor: praetors and lictors were Roman government officials. Juvenal complains that they are rushing to get ahead and try to get on the *Albina and Modia*, who have no children to leave the money to.

Calvina or a Catiena: these were aristocratic mistresses.

Idaeian Goddess: Ida was a mountain not far from Troy where the Great Earth Mother was worshipped. *he who rescued the goddess from the blazing shrine*: this refers to the hero Hercules who rescued the goddess from the temple of Vesta in 241 BC. He lost his sight as a punishment.

Samothrace: this is an island in the Aegean. In Juvenal's time it was where the goddesses were worshipped.

out of the equites' stalls: in the theatre, the first fourteen rows were reserved for the *equites* (knights). They had to have property worth 400,000 sesterces. This amount of money was a high status. Juvenal complains about whom Juvenal complains. *satisfy the law*: refers to the law which was put forward by L. Roscius Otho, *numskull Otho*, it had lapsed, but Domitian, who was a tyrant, revamped it. The point is that the law has existed for hundreds of years and he breaks it and then complains abusively when he is asked to move! (See also *the law of the Twelve Tables*).

Marsian or Sabine table... Venetian blue: these were tribes regarded as very traditional. *aediles*: Roman magistrates in country towns.

to make your bow to Cossus?: Cossus is not known. *Valentus*: was a high-up noble.

To consider: Even in court no one takes notice of moral character, only wealth and status. Umbricius' point is that even Romans who were famed for their virtue in the past are now judged only in terms of wealth. Corbulo, Umbricius is really comparing his own moral worth with Metellus and Numa.

Activity

What do we learn about the life of the ordinary Roman?

How reliable do you think the information is?

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Lines 190–231: Dangers of living in Rome

'Who at cool Praeneste, or at Volsinii amid its leafy hills, was ever afraid of his modest Gabii, or on the sloping heights of Tivoli? But here we inhabit a city packed like matchsticks: or that is how the bailiff patches up the cracks in the old wall, but not under a roof ready to tumble about their ears. No, no, I must live where there is no Ucalegon below is already shouting for water and shouting for his chattels; smoke from the floor attic above, but you know nothing of it for if the alarm begins in the ground, it will be he who has nothing to shelter him from the rain but the tiles, where the Cordus possessed a bedchamber for the little person Procula, a marble slab on the pots, with a golden drinking cup, and a reclining Chiron below, and an old chest containing divine lays being gnawed by illiterate mice. Poor Cordus had nothing, it was his all; and the last straw in his heap of misery is this, that though he is bitten, no one will help him with a meal, no one offer him board or shelter.

'But if the grand house of Assaracus be destroyed, the matrons go dishevelled in mourning, the praetor adjourns his court: then indeed do we deplore the calamities of fires! Before the house has ceased to burn, up comes one with a gift of marble, another offers nude and glistening statues, a third some notable work of Euphrates that had been the glory of old Asian shrines. Others will offer books and books, a hundredweight of silver-plate. Thus does Persicus, that most sumptuous of citizens, has lost with more and better things, and with good reason incurs the suspicion of being on fire.

'If you can tear yourself away from the games of the Circus, you can buy an exiguous Fabrateria or Frusino, for what you now pay in Rome to rent a dark garret for a house, you have a little garden, with a shallow well from which you can easily draw water to bedew your weakly plants. You make your abode, pickaxe in hand, tending a hundred Pothos, or something, in whatever spot, however remote, to grow a single lily.

Classical references

Praeneste: 23 miles south-east of Rome on a spur of the Apennines mountains, 11 miles north of Rome. It was a town on a lake surrounded by trees. *Gabii*: 11 miles east of Rome, in the hills.

Ucalegon: he was one of the Elders of Troy. He had a house next to King Priam. As a result, the name was often used in poetry to refer to a neighbour. This is a reference to being living in an apartment block in Rome.

Cordus: (Some translations call him *Codrus*.) In Juvenal, *Cordus* is an epic poet who is famous for shouting his poetry out.

Procula: at the time, there was a famous woman of short stature called Procula. Juvenal says that Cordus was too small even for her.

Chiron: he was a centaur. Centaurs were half man and half horse. In general, the centaurs were violent and savage, but not Chiron, who was famous for his wisdom and knowledge of medicine.

An old chest containing Greek books: this refers to the round 'box' to keep scrolls in. Being papyrus they were easily eaten by *illiterate mice*. The mice are barbarians as they do not appreciate literature!

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Assaracus: He was an ancient ancestor of the Trojans and a complete contrast to the Trojans.
Euphranor was an Athenian sculptor and painter. Polyclitus was a sculptor from the Peloponnese south of Athens.

Asian shrines: when the Romans invaded a country, they would often embrace the religion of the most popular of these was Mithras, a Persian god popular with men.

Minerva: the goddess was responsible for wisdom, art, learning and so was often depicted with a snake among books.

Persicus: he was not a poor man's son and was criticised for poor taste and was called 'villain'.

Sora, Fabra, Ardea, Tuscanus: towns near Rome where rents would be much cheaper.

Pythagoreans: followers of Pythagoras were vegetarians and Umbricius says that he could get more than enough vegetables from a plot for a hundred of them.

Activity

How does Juvenal emphasise the dangers of living in an apartment block?

To consider: Umbricius contrasts the quality of housing in the town and country. The houses collapse around people's ears. In Italian villages such as Praeneste, Gaius could hear the unheeded, or so he imagines. Games were a popular entertainment in Rome. Moving to the country is that a person might miss out on going to see gladiators. The country had amphitheatres.

The lives of the rich and poor are brought out. Umbricius says that, although poor, he is not alone. What Juvenal's friend finds unfair is that no one will help him with his poverty or shelter.

Activity

Make a list of things which show Cordus is a poor man.

The contrast is brought out by the treatment of the rich man. He has a large house, many possessions, his mother and friends are so devastated that they go into mourning. Legal business is suspended: *the praetor adjourns his court*. Yet people rally to him to get what the rich man has lost.

This is a good passage to look at the use of exaggeration. Umbricius exaggerates the life in the countryside in order to make life in the countryside seem more appealing. Exaggeration is a feature of satire.

Activity

Look for examples of exaggeration and highlight or write them down.

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Lines 232–267: Lack of sleep

'Most sick people here in Rome perish for want of sleep, the illness itself having undigested on a fevered stomach. For what sleep is possible in a lodging? What Rome? There lies the root of the disorder. The crossing of wagons in the narrow slanging of drovers when brought to a stand, would make sleep impossible for the rich man has a call of social duty, the mob make noise for him as he is borne in a huge Liburnian galley. He writes or reads, or talks as he goes along, for the clamour induces slumber. Yet he will arrive exhausted; hurry as we may, we are blocked and by a dense mass of people pressing in on us from behind: one man digs an sedan-pole into my back, another a wine-cask, against my head. My legs are huge feet trampling on me from every side, and a soldier plants his hobnails firm

'See now the smoke rising from that crowd which hurries for the daily dole: the followed by a portable kitchen of his own. Corbulo himself could scarce bear it and other gear which that poor little slave is carrying with head erect, fanning. Newly patched tunics are torn in two; up comes a huge log swaying on a wagon carrying a whole pine-tree, towering aloft and threatening the people. For if the Ligurian marble breaks down, and pours its spilt contents on to the crowd, who can identify the limbs, who the bones? The poor man's crushed corpse disappears meanwhile the folk, unwitting, are washing the dishes, blowing up the fire with over the greasy flesh-scrappers, filling the oil-flasks and laying out the towels. Busy over his own task, their master is already sitting, a new arrival, upon the shuddering at the grim ferryman: he has no copper in his mouth for his fare, in the murky flood.

Classical references

Claudius: emperor 41–54, some 50 years before Juvenal was writing of sleepiness. Claudii were thought of as sound sleepers.

Liburnian galley: a small galley ship. The litter was used by the wealthy to be borne on the shoulders of slaves. Juvenal compares it to a ship sailing on the sea of people.

Corbulo: he was a huge general at the time of the emperor Caligula (before 41). A very honourable man devoted to his country.

Ligurian marble: Liguria is an area of northern Italy.

Styx: this was a river which souls had to cross to enter the underworld. They had to pay a coin as payment, then they were carried across by Charon, described as a ferryman. The accident victim has *no copper in his mouth for his fare*, so has to wait 100 years.

To consider: The complaint here is one of noise. Umbrius Scaurus claims insomnia as the cause of his death in the Roman city. There lies the root of the disorder. The noise of the city keeps the poor man awake in his lodgings. Only a rich man (living away from the street) can sleep.

Clients were duty-bound to show their respects to their patrons. This was the busy early morning 'rush hour'. Yet again for the rich man he can be borne above the crowd on the shoulders of his slaves in a 'litter', which was a private conveyance.

Yet life in the country is also idealised since he does not mention the fact that the farmers had to work hard preparing the land.

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The traffic problem in Rome is described with huge carts bringing in building materials, a danger that carts would shed their loads. The other dangers of life in the city come from the rooves of high-rise buildings and people throwing their chamber pots out of apartments on the upper floors. He says you have to hope that the contents don't fall on you.

The man who has died is not very rich but an ordinary citizen. He still has a few possessions which are described:

- Scouring dishes
- Blowing on the fire
- Gathering up the metal fragments
- Filling oil flasks
- Folding his bed

It is still morning and after work he was obviously intending to attend the funeral.

Things are against the ordinary man even in death. He has no coin to pay for a coffin and has to wait on the banks.

Activity

Using what you have read of Satire 3 so far describe Rome

- a) from a rich man's point of view
- b) from a poor man's point of view

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Lines 268–322: Danger of Rome at night

'And now regard the different and diverse perils of the night. See what a height from which a potsherd comes crack upon my head every time that some brook out of the window! See with what a smash it strikes and dints the pavement! I see a window as you pass along at night; you may well be deemed a fool, improvident, to go out to dinner without having made your will. You cannot escape, and put up a will that they may be content to pour down on you the contents of their chamber.'

'Your drunken bully who has been slain by his man passes a night of torment; he bemoaned his friend, lying now upon his face, and now upon his back; he has not since some time been able to sleep after a brawl. Yet however reckless the fellow and young he is, he gives a wide berth to one whose scarlet cloak and long-robed torches and brass lamps in their hands, bid him keep his distance. But to me, who am alone at home by the moon, or by the scant light of a candle whose wick I look after with care. Hear how the wretched fray begins — if fray it can be called when you do all the blows! The fellow stands up against me, and bids me halt; obey I must. What can I do by a madman stronger than yourself? 'Where are you from?' shouts he; 'who has blown you out? With what cobbler have you been munching cut leeks and boiled onions? answer? Speak out, or take that upon your shins! Where is your stand? In what street? Whether you venture to say anything, or make off silently, it's all one: he will catch you then, in a rage, take bail from you. Such is the liberty of the poor man: having been beaten to pulp, he begs and prays to be allowed to return home with a few teeth in his hand.'

'Nor are these your only terrors. When your house is silent, when bar and chain are down and all is silent, you will be robbed by a burglar, or perhaps a cut-throat will stab you with steel. For whenever the Pontine Marshes or the Gallinarian Forest are secured, the whole tribe flocks into Rome as if to a safe preserve. What furnaces, what anvils, are there of chains? The black iron is mostly used; and you may well fear that ere long the plough-share will be for hoes and mattocks. Happy were the ancestors of our day if the days of old which under Kings and Tribunes saw Rome satisfied with a single

'To these I might add more and different reasons; but my cattle call, the sun is setting, the mule driver has long been signalling to me with his whip. And so farewell; for I am off over from Rome to your own Aquinum to recruit, summon me too from Cumae or Tiberis or Diana; I will come over to your cold country in my thick boots to hear your satires and win that honour.'

Classical references

Achilles ... his friend: here he is compared with a drunk. Achilles lost his close friend Patroclus who was killed by Hector during the Trojan War. Achilles is depicted as grieving for his friend, then turning on his back. The drunk is grieving as he doesn't have a fight.

Pontine Marshes: this was an area of low-lying marshland along the coast, south of Rome, crossed by a military road. *Gallinarian Forest*: was a large area of pine forest in the hills. Both places were known as crime 'hotspots'.

Kings and Tribunes: When Rome was founded it was governed by kings, but eventually the kings were expelled from Rome, it became a republic. One of the governing officials was a tribune. Juvenal is writing when there has been an emperor for just over a century.

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Single prison: in the early days of Rome there was just one prison located at the Forum. It should be remembered though that the population was also smaller than it is now.

Aquinum: Umbricius has a country house here already.

Cumae: a town near Naples.

Ceres of Helvius and Diana: two deities associated with the countryside. Ceres is associated with Diana hunting. A wealthy and influential family, close to Aquinum, the Helvii had their local patron goddess.

To consider: Umbricius has an encounter with a drunk. It is night and the streets are dark. These are braziers dipped in tar (pitch). When lit they would burn. People are using oil lamps. Umbricius just has a candle but is still picked out by the man in the scarlet coat. To wear a cloak like this meant that a man would include thieves and knife crime.

Yet again life is unfair in Umbricius' eyes:

- The drunk picks on him as opposed to the rich man;
- The drunk then sues Umbricius: *He's suing you for assault.*

Activity

How does Juvenal make his encounter with the drunk dramatic?

Activity

From your study of Satire 3, to what extent do you think that Umbricius has to leave Rome?

OR

Why do you think that Umbricius did not leave Rome, like Umbricius?

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Themes covered by Juvenal

Activity

Juvenal has an **encyclopaedic** range of topics including those listed below. Satires you have read.

- How the upper class live their lives
- Non-Romans
- Idealisation of the past
- Idealisation of the countryside
- Perils of life in Rome
- Vices (such as *luxuria*, greed, cruelty)

Juvenal is a supporter of Roman society and the established strata. He tends to make the system unstable. Juvenal therefore attacks freedmen and foreigners.

Activity

The scholar Susanna Braund says that Juvenal 'is a warrior, wielding his sword against society'. How far do you agree that Juvenal is writing 'on behalf of society'? parts of society he covers:

- Parents
- Non-Romans
- Slaves
- Officials (*praetors*, *judges*, *scribes*)
- Senators and *patrons*

(If you have studied Satire 6 you could add details about women too)

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Juvenal's use of persons as examples

Juvenal rarely uses examples from contemporary society. His was a danger mentioning a contemporary could lead to problems for the satirist.

Activity

Here are some of the people Juvenal mentions in his *Satires*. Revise who they are and why Juvenal uses them. Remember you are expected to use examples from Section C of the examination.

Fuscus (14.186) and Licinius (3) Quirites (3)	General non-specific people
Caetronius (14.86) and Licinius (3)	These are 'baddies', distant examples
Examples from Homer: 14.19–20 See also: 14.213 and 15.65–67	Father/son examples are used and examples of heroes
Tatius 14.160	An example from the time
<i>Marsus dicebat et Hernicus olim Vestinusque senex</i> 14.180–81	Tribes around Rome during the Republic
Catiline and Brutus (14, English 33–74) Vascones and Metellus (15)	From the age of the Republic
Licinus (15 English)	Freedman official under Augustus, distant from Juvenal's time
Verres (3)	A notorious governor from the Republic

A few examples are found from Juvenal's time, nearly all of them disreputable from the emperor's point of view.

Archigenes (14.330)	A Greek doctor in Rome.
Isaeus	An Asian orator who came to Rome and was admired by Pliny the Younger.
P. Egnatius	A teacher who came to Rome.
Calpurnia and Patena	These were aristocratic mistresses.
Cordus	A simple poor man.

Juvenal and non-Romans

With the expansion of the empire there was a great mix of races and religions. People 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* and their conduct and disputes.

Originally Roman citizens were those born in Rome or whose parents were. Later citizenship with fewer rights than full Roman citizenship, was conferred on provincials and gradually extended to communities throughout the empire.

Latin citizens had rights under Roman law, but not the vote, although they could become full citizens. These distinctions continued until AD 212, when the emperor granted full Roman citizenship to all free-born men in the empire.

The conquest of Greece exposed the Romans to worship outside mainstream religions were: **mysteries** (Dionysian, Eleusinian) and **cults** (Isis and Mithras). In Pompeii and London and a temple to Mithras on Hadrian's Wall. Jews were a religious group. Christianity was regarded as a subset of Jewish religion.

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It was a great achievement that the Romans united so many different ethnic groups under one administrative power. It was possible to travel from Britain to Iran without changing coins – you could use the same coins and speak the same language – provided that you could easily travel west to seek their fortune. Despite what Juvenal says, so respected: Thrasyllus – Tiberius' astrologer; Xenophon – Claudius' doctor; the Librarian of Alexandria.

Pliny lived at approximately the same time as Juvenal. Look at his attitude

Pliny Letter 8.24: TO THE AFRICANUS

[... on going to Africa]

Remember that the city you are going to is Athens, that the city you are leaving is Lacedaemon, and that it would be a brutal, savage, and barbarous deed to leave the shadow and name of liberty, which are all that now remain to the Greeks. You have noticed that though there is no difference between slaves and free men in the matter of health, the freemen receive gentler and milder treatment at the hands of their attendants. Remember, therefore, the past of each city, not that you are ceasing to be great – no, let there be no trace of haughtiness and disdain. Do not be afraid that people will despise you for your kindness, for is an army without a command and the fasces despised, unless he is craven-spirited or meek? Does he who despises himself? It is a bad thing when a governor learns to feel pity for others to indignities, and a bad thing again when a man makes his power by striking terror into those around him. Affection is far more potent than fear, what you desire than fear. For fear vanishes when you are absent, but while the former turns to hate, the latter turns to reverence. You must remember for I will repeat what I said before – to bear in mind the real meaning of your official position, and to realise what an important duty you are performing in your status. The people of Africa are more precious than freedom? How scandalous it would be if you turned into confusion, and liberty into slavery! You must also remember to rival your own past record; you are burdened by the excellent reputation you brought back from Bithynia with you after your quaestorship, by the testimony of the Emperor, by your tribuneship, praetorship, and by this very mission which is given to you as a sort of reward for your splendid services. So you will have to prevent people from thinking that you have shown greater humanity in a far-off province than in one nearer Rome, among slaves than among free men. If you were chosen for the mission by lot rather than by deliberate choice, as you are, an untried and unknown man, and not one of tried and proved experience, as you have often heard and read, it is much more disgraceful to lose a good reputation than to win one.

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Activity

Find what Juvenal says about the following in his *Satires*:

- Jew:
- Greek:
- Egyptians

Does Juvenal have anything positive to say about other non-Romans?

Why is Juvenal negative about non-Romans?

Juvenal and the modern audience

Thirty years ago, the BBC made a documentary about Juvenal. It can be seen at www.bbc.co.uk/1/mediacentre/2006/06/fry_juvenal.shtml. It stars a young Stephen Fry as Juvenal and uses the talents of the BBC's Green. As you watch this 28-minute presentation consider:

- What impression of Juvenal do you get from Fry's portrayal?
- What themes are relevant to this day?

Activity

In your opinion, how successful a writer would Juvenal be in modern society?

Juvenal's use of metre for effect

(If using an electronic version, these examples may be embedded within the style notes.)

Juvenal, as a satirist in the High Empire, was already not following the early Roman poets. However, like most poets, a simple variation of dactyls (- vv) and spondee (- -) feet, fast or slow respectively. Juvenal used spondees effectively.

Activity

Write out the following lines and see if you can identify the spondees:

- 14.19 • 14.88 • 14.126
- 14.192 • 15.90

What is the effect created?

Juvenal, deliberately, according to the scholar Ferguson, changed the rhythm of the hexameter verse for effect. This is often to draw attention to what he was trying to say.

Juvenal used the *bucolic diaeresis*, which is the introduction of a pause between the first and second foot of the hexameter line (more often shown in texts by a full stop.) In effect, this breaks the line from the end and can be used for contrasts.

Line reference	Example	Effect
14.28	<i>respiet? conscia matri</i>	Draws attention to the gap between <i>respiet?</i> and <i>conscia</i> .
14.114	<i>Ponticus. adde quod hunc de</i>	Makes a prosaic end to the line. See also below: The monosyllabic <i>de</i> .
14.140	<i>non habet. ergo paratur</i>	Emphasis on <i>non habet</i> .
15.31	<i>facit. accipe nostro</i>	Emphasises words on each side of the <i>facit</i> .
15.35	<i>Tentyra. summus utrimaque</i>	Emphasises the word <i>summus</i> .
15.44	<i>invenit. horrida caecum</i>	Emphasises the word after the pause.

The four-syllable ending is also used:

The four-syllable ending to a line	Monosyllabic endings are used for
14.17 <i>elementis</i>	14.31 <i>sic natura iubet: velocius et</i>
14.20 <i>Polyphemus</i>	14.92 <i>dum sic ergo habitat Caetra</i>
14.115 <i>acquirendi (- - / - -)</i>	14.101 <i>Iudaicum ediscunt et servare</i>
	15.40 <i>visa inimicorum primoribus</i>

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Practice Question

There will not be a passage in English in the examination, but students can before answering essay questions in Latin.

Test question for English prescription

Read the passage and answer the question.

When the rich man has a call of social duty, the mob makes way for him as he heads in a huge Liburnian galley. He walks or reads or sleeps as he goes along; the litter induces slumber, for he will arrive before us; hurry as we may, we are behind him, and a dense mass of people pressing in on us from behind: one man hangs a sedan-pole over his head, another a wine-cask, against my head. My legs are trampled by huge feet, and a soldier plants his hobnails firmly on my feet.

'See now the smoke rising from that crowd which hurries for the daily dole: the poor man is followed by a portable kitchen of his own. Corbulo himself could scarce bear the weight of his and other gear which that poor little slave is carrying with head erect, fanning himself. Newly patched tunics are torn in two; up comes a huge log swaying on a wicker cart, carrying a whole pine-tree, towering aloft and threatening the people. For if the Ligurian marble breaks down, and pours its spilt contents on to the crowd, who can identify the limbs, who the bones? The poor man's crushed corpse disappears. Meanwhile the folk, unwitting, are washing the dishes, blowing up the fire with straw over the greasy flesh-scrappers, filling the oil-flasks and hanging out the towels. While the cook is busy over his own task, their master is already negotiating a new arrival, upon the quay, shuddering at the grim ferryman: he has a copper in his mouth for his fare, and is waiting for the murky flood.

In this passage, how does Juvenal make his description of life in Rome vivid? In your answer, you should include discussion of what Juvenal says and the techniques he uses.

Indicative material, which may be used in responses, can be found on page 80.

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Exam-type Questions

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

Passage 1

inde fere scelerum causae, nec plura venena
miscuit aut ferro grassatur: sed istis aequum
humanae mentibus, non quam saeva cupido
immensus. nam dives qui fieri vult,
et cito vult fieri; sed quae reverentia legum,
quis metus aut pudor est umquam properantis avari?
'vivite contenti casulis et collibus istis,
o pueri!' Marsus dicebat et Hernicus olim
Vestinusque senex, 'panem quaeramus aratro
qui satis est mensis: laudant hoc numina ruris,
quorum ope et auxilio gratae post munus aristae
contingunt homini veteris fastidia quercus.
nil vetitum fecisse volet, quem non pudet alto
per glaciem perone tegi, qui summovet Euros
pellibus inversis: peregrina ignotaque mores
ad scelus atque nefas, quaeque est, purpura ducit.'

Juvenal Satire 14 lines 173–188

- (a) What has Juvenal said before this passage about the desire for land?
- (b) Translate lines 1–5 (*inde... fieri*).
- (c) Who are *Marsus... Hernicus... Vestinusque senex*?
- (d)* Study lines 8–18 (*vivite... ducit*).
How does Juvenal try to persuade his audience of his view in this passage?
You should refer both to the content and to the language of the passage.
- (e) *peregrina ignotaque... purpura ducit*. (lines 16–17) Explain what Juvenal

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Passage 2

nam genus hoc vivo iam decrescebat Homero,
 terra malos homines nunc educat atque pusillos;
 ergo deus, quicumque aspexit, ridet et odit.
 a deverticulo repetatur fabula. postquam
 subsidiis aucti, pars altera promere ferrum
 audet et infestis pugnam instaurare citata
 terga fugae celeri praestat in sinibus Ombis
 qui vicina colunt, rosae Tentyra palmae.
 labitur quidam nimia formidine cursum
 praecipitans capiturque. ast illum in plurima sectum
 frustra et particulas, ut multis mortuus unus
 sufficeret, totum corrosis ossibus edit
 victrix turba, nec ardenti decoxit aeno
 aut veribus, longum usque adeo tardumque putavit
 expectare focos, contenta cadavere crudo.
 hic gaudere libet quod non violaverit ignem,
 quem summa caeli raptum de parte, Prometheu,
 donasti terris; elemento gratulor, et te
 exultare reor. sed qui mordere cadaver
 sustinuit nil umquam hac carne libentius edere;
 nam scelere in tanto ne quaerantur opes an
 prima voluptatem quae sit, ultimus ante
 qui stans, bisque totum toto corpore ductis
 per te digitis aliquid de sanguine gustat.

Juvenal Satire 15 lines 69–92

- (a) *genus hoc* (line 1): what heroes has Juvenal just made reference to?
- (b) Translate lines 4–8 (*a deverticulo... palmae*).
- (c)* Study lines 9–24 (*labitur... gustat*). How does Juvenal create a vivid narrative? You should refer both to the content and to the language of the passage.
- (d) *Prometheu* (line 17):
- Who was this?
 - How is this person linked with fire (line 16)?
- (e) For what purpose did Juvenal choose this account?

Practice essay

To what extent do you feel that Juvenal's anger as a satirist stops his *Satire*? Your answer should include discussion of Juvenal's themes and the language.

In your response you are expected to draw, where relevant, on material from the texts that you have studied in English, as well as those parts you have read in Latin.

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Indicative Answers and Comments

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Q	Answer				
Passage 1					
a	<p>Any three of:</p> <ul style="list-style-type: none"> You will escape both grief and worry, for you are sole possessor of arable land as the Romans were in the days of Tatius. In return for their many wounds, barely two acres of land will be yours. A little, but what used to feed the father himself and the whole household. <p>Nowadays this plot of ground is not big enough for our garden.</p>				
b	<p>From this greed (<i>inde</i>) are pretty much the causes of crimes. Nor is human passion ever mixed more poison-bowls, or prowls around the sword, than the fierce craving for boundless personal wealth. He wants to become rich, he also wants to get rich quick;</p> <p>Marking grid can be seen here: zzed.uk/12226-marking-grid</p>				
c	<p>Any three of:</p> <ul style="list-style-type: none"> Three tribes who fought against Rome. They were tribes local to the area around Rome/Latium. Marsi, followers of Mars. Hernici and the Vestini who were to the north-east of Italy. 				
d	<p>Examination guidance states: 'Answers should cover the whole passage for the highest level and show a wide range of points and style.'</p> <p>Content</p> <table border="1"> <tr> <td> <p>Marsus dicere, quod Hernicus olim vixit, et senex, satis est mensis:</p> <p>laudent hoc numina ruris peregrina ignotaque nobis ad scelus atque nefas, quaecumque est, purpura ducit.</p> <p>per glaciem perone tegi, qui summovet Euros pellibus inversis:</p> </td><td> <p>Use of examples of good practice idyllic past</p> <p>Moral example - only taking tables</p> <p>Appeal to religion</p> <p>Juvenal appeals to the true Roman</p> <p>Good old hardy Romans</p> </td></tr> </table> <p>Style</p> <table border="1"> <tr> <td> <p>o pueril!</p> <p>vivite contenti panem in domo, non in agro et in agro</p> <p>Choice of words: gratae post munus aristae</p> </td><td> <p>Direct address</p> <p>Use of the imperative</p> <p>Jussive subjunctive</p> <p>Rhetorical duplication for effect</p> <p>Idealising</p> </td></tr> </table> <p>For OCR marking grid see: zzed.uk/12226-marking-grid</p>	<p>Marsus dicere, quod Hernicus olim vixit, et senex, satis est mensis:</p> <p>laudent hoc numina ruris peregrina ignotaque nobis ad scelus atque nefas, quaecumque est, purpura ducit.</p> <p>per glaciem perone tegi, qui summovet Euros pellibus inversis:</p>	<p>Use of examples of good practice idyllic past</p> <p>Moral example - only taking tables</p> <p>Appeal to religion</p> <p>Juvenal appeals to the true Roman</p> <p>Good old hardy Romans</p>	<p>o pueril!</p> <p>vivite contenti panem in domo, non in agro et in agro</p> <p>Choice of words: gratae post munus aristae</p>	<p>Direct address</p> <p>Use of the imperative</p> <p>Jussive subjunctive</p> <p>Rhetorical duplication for effect</p> <p>Idealising</p>
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Q	Answer																																								
e	<i>peregrina</i> suggests Tyrian purple. The purple dye did not come from Italy. <i>peregrina</i> is not used in a complimentary way by Juvenal.																																								
Passage 2																																									
a	Turnus, Ajax, Diomedes/Tydides																																								
b	Let the story pick up from '...precision: having been increased one side dares to draw the sword and to renew the fight with his who inhabiting the gloaming Tentura of the shady palms offer their ...' and ... charges. Marking grid can be seen here: zzed.uk/12226-marking-grid																																								
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d	i) Prometheus is a Titan/giant (responsible for fire) Prometheus stole fire (<i>ignem</i>) (1) from the gods (1) / despite ... (1) and gave it to men (1) / to civilise men (1) (Any three)																																								
e	Any two: To show that the Egyptians (1) practise cannibalism (1) Examples of how Juvenal dislikes non-Romans (1)																																								

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Q	Answer
<p>Practice Essay</p> <p>To what extent do you feel that Juvenal's anger as a satirist stops being humorous? Your answer should include discussion of Juvenal the language he uses.</p> <p>Marking grid may be found here: 75-1 to 2226-marking-grid</p> <p>The response should include material from texts set both in Latin and English.</p> <p>Teachers may say that Juvenal is not funny in the first place. Learners should appreciate that Juvenal is writing satire to criticise, even educate. There may well be some anger.</p> <ul style="list-style-type: none"> • Reference should be made to Juvenal as the angry satirist. He is the angry satirist, which can be overwhelming at times. However, his accounts and style are interesting. • Mention could be made of the <i>persona</i>. • Candidates may feel some of his topics are unsuitable for a school and this detracts from the humour. • Xenophobia and misogyny may prevent humour. • There should be an element of truth in what he says. The situation is exaggerated for humour. <p>Supporting evidence may include:</p> <ul style="list-style-type: none"> • Some serious topics: role of parents (Satire 14) • Moralising topics: greed (Satire 14) • Juvenal's views on Egyptians (15) and Jews (14) • Characters: Calpurnius and Assaracus (3), the miser (14) <p>Examples of hyperbole and exaggeration</p> <p>Use of English material: There will not be a passage in English examination, but teachers may wish to use the question in their lessons.</p> <p><i>mob makes way for him as he is borne swiftly over their heads in a huge crowd</i> choice of word <i>mob</i> and the use of imagery.</p> <p><i>hurry as we may, we are blocked by a surging crowd in front, and by a dense pressing in on us from behind: use of crowd and mass and surging / pressing</i></p> <p><i>one man digs an elbow into me, another a sedan-pole; one bangs a beam against my head: list creating crowded streets.</i></p> <p><i>My legs are be-plastered with mud; huge feet trample on me from every side; he plants his hobnails firmly on my toe. Be-plastered and trample shows the crowd.</i></p> <p><i>there are a hundred guests, each followed by a portable kitchen of his own</i> Corbulo himself could not bear the weight of all the big vessels and on the poor little slave carrying: allusion.</p> <p><i>one huge log swaying on a wagon, and then a second dray carrying a second log aloft and threatening the people: near personification. Use of simile</i></p> <p><i>Who can identify the limbs, who the bones? The poor man's crushed corpse like his soul: gruesome image. Alliteration crushed corpse.</i></p>	

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