

The Sixteen Satires Study Guide

The Sixteen Satires by Juvenal

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Satire I

Satire I Summary

Juvenal, the narrator, complains about bad playwriting. Listing all of the immoral activities in the world, such as adultery and bribery, he does not understand why people waste paper writing different versions of mythological stories repeatedly. No one in the world can sleep easy because of all the interesting things in the world; yet, they rewrite mythology. Although his talent is wanting, indignation compels him to write poetry. It will take all of his human endeavors combined to create a book. Vice has never been more eminent. Money causes the deepest reverence with temples, yet they do not construct temples for it.

Poverty-stricken people have to manage regardless of lacking money. The days are marked by a prescribed and fascinating routine. Clients expect their patrons to provide for them, but the patrons are greedy. Posterity will inherit their longings and vices; they are at the "ruinous zenith" of vices. Although it is dangerous for writers to condemn people in plays because they will be deemed an informer, Juvenal will attempt to write about the famous dead.

Satire I Analysis

In this satire, Juvenal lays the groundwork for this collection of satires. He begins his condemnation of mankind and explains that he intends to condemn people regardless of the chance of being considered an informant. There is a reference to Cordus, emulating his attack on inflated, verbose poetry. The "what's-his-name" that is referred to in the satire is Jason, of the Argonauts; this is the first of many allusions to mythology. Other mythological allusions in this satire includes the mention of Aeneas, Achilles, Hylas' abduction, the ivory statue of Apollo in the Forum of Augustus, and a sneer at ancient mythology in reference to the Fall of Icarus. Juvenal also briefly discusses Gaius Lucilius, one of the earliest and most notable Roman satirists. He also refers to Locusta, a poisoner famous during Nero's reign. He alludes to Ovid's *Metamorphosis* as well as Via Flaminia, a place where it was acceptable to bury the dead. Underlying the more obvious allusions of the satire are several that are implicit in ancient Roman tradition. For example, the mention of a pallid appearance refers to the belief that sexual excess lead to a washed-out appearance. Also, there was a certain disapproval of solitary meals that Juvenal successfully recreates in the first satire. Finally, a client entertains patrons for money; this is the first appearance of a theme that recurs throughout the collection of satires.



Satire II

Satire II Summary

Juvenal complains about immoral people discussing and condemning others' morals. Women dress as men, and men dress as women, but Juvenal prefers an honest eunuch. One man in particular inveighs against incest; meanwhile, his niece has an abortion, and the fetus looks exactly like her uncle. When a man complains about adultery, Laronia condemns him because, not only are men more adulterous, but they sleep with one another as well. Men are allowed to be promiscuous, yet they condemn women who act the same. Juvenal wonders where and if they will draw a limit.

Juvenal expresses his disgust with homosexuals and cross dressing. He mocks their fertility rites which exclude women. Juvenal compares them to the Emperor Otho who admired his armor in the mirror and was vainer than Cleopatra. Men make themselves appear and act like women, but the only thing they hesitate at is cutting off the appendage that makes them men. Gracchu's marriage to a male performer is a shame to his ancestors. Juvenal laments that the god of war has not stopped these atrocities. Soon, marriages between men will be performed in public. Male partners are able to do everything as heterosexual partners except have children. Juvenal considers how the dead heroes in Hades will greet these homosexuals. A young soldier gives himself up to the lusts of the tribune. The rest of the world mocks Romans for breeding "pansies".

Satire II Analysis

Juvenal combats the classic assumption that all philosophers are closet homosexuals. The incest between the incest-condemning man and his pregnant niece refers to Emperor Domitian and his niece's abortion in 89 AD. Laronia is mentioned as an upper class adulteress, rather than a common prostitute. In this satire, Juvenal hints that the laws are adulterous by the ways in which they are written. The allusion to an athlete's meat refers to a man's penis. The myth of Arachne is alluded to, as well as the common classical reference to ravens and doves as an obscene allusion since ravens are supposed to give birth by mouth, indicating oral sex.

Juvenal compares the spread of homosexuality to Virgil's description of the spread of disease amongst sheep. The fertility rites between homosexuals contrast with the Roman rites of Bona Dea where men are excluded from participation. An allusion to Juno refers to the fact that women swear by Juno. There is an insinuation within the satire that Marcus Salvius Otho has a sexual relationship with Nero. Samiramis and Cleopatra are used as examples of vain and adulteress women. Gracchus is a member of gens Sempronia, which Juvenal uses to exemplify Roman nobility. The Orkneys' capture by Agricola is also mentioned as an example. Juvenal also refers to the festival of Lupercalia (known as the Wolf-feast), Ardaschan (the capital of Armenia), and Hannibal.



Satire III

Satire III Summary

Juvenal applauds his friend's decision to move to lonely Cumae, because anywhere is preferable to Rome. After Umbricius, Juvenal's friend, packs to move, he and Juvenal discuss his reasons for moving. Umbricius plans to move because there is no room for decent professions; since he is not immoral, he cannot make a decent living. He objects to Greek Romans who do not act properly in Rome. Greek philosophers act as informers as well. Everyone lies and praises people for attributes that they do not have. Men are cross-dressers. Although Umbricius is a native-born Rome, he must leave Rome because he cannot lie as other men do. His humble efforts are no use because morals do not count. It is the same with court witnesses; trials are based more on the defendant's wealth than on their innocence or guilt.

Everyone mocks the poor so that people are ashamed to be, or even appear, poor. There is a price tag on everything that people do. Rented homes are in shabby conditions, yet landlords assure their tenants of the safety of their buildings. People do not care about the poor; they will not give the poor food while they will mourn for the losses of the rich in fires and contribute to the rich regaining their wealth. Insomnia causes many deaths, but it is impossible for the poor to sleep. They live in constant fear of their roofs falling on their heads. Additionally, there are drunks wandering the streets who need to fight to be able to sleep. These drunks will avoid the rich but pick fights with the poor. Then, after beating up a poor man, the drunk will take him to court. Besides all of this, there is the constant fear of being robbed, and possibly murdered, in the streets of Rome. Umbricius laments modern fortune to the good fortune of their forbears. Because it is getting late, Umbricius must leave, but he tells Juvenal to visit when he goes to Aquinum. Umbricius will gladly listen to Juvenal's satires if the satires deem him worthy.

Satire III Analysis

In this satire, Juvenal introduces Umbricius, who then speaks for the rest of the poem. The name is Etruscan, and although the identity of this person is unknown, he was likely a real person and friend of Juvenal. The main point of the third satire is that the only way to be a true Roman is to leave Rome, a point that is ironic and paradoxical. The themes of the satire are the devaluation of honesty, the invasion of Rome by foreigners, and the dangers, such as traffic, fires and crime. Umbricius moving to Cumae alludes to Icarus since Daedalus ended his flight at Cumae, according to Virgil. Umbricius also refers to the Sibylline prophecy of 205 BC which was considered unquestionable truth. At one point, Juvenal basically translates a portion of Homer's Iliad into his text. He also refers to Ceres, the goddess of agriculture, and Diana, the goddess of fertility. The mention of wearing purple symbolizes a sign of honor.



Umbricius refers to Porta Capena which is a well-known cover for illicit intercourse. The allusion to Orontes, the largest river in ancient Syria, is also an allusion to the prostitutes that frequented its shores. There is also some inherent disdain in the comment about homosexuals' ability to imitate women. Umbricius mentions Verres, the former Governor of Sicily against whom Cicero delivered his famous prosecution speeches on charges of embezzlement and extortion. Publius Egnatius Celer was a known informer. The name Cossus is used to symbolize the aristocracy. The Roman prejudice against Greeks is apparent through Umbricius' comments about the Greeks inhabiting Rome. Fire was considered a valid and great threat in ancient Rome, along with collapsing houses.



Satire IV

Satire IV Summary

Juvenal condemns Crispinus as a monster without a single redeeming virtue because he is a sacrilegious seducer who has intercourse with a virgin priestess, causing her to be buried alive for punishment. He also buys a red mullet which cost sixty gold pieces; he did not buy it in order to bribe a legacy from a childless man nor for his expensive mistress but for himself. The cheapskate, Apius, would never dream of such a thing of extravagance. The seashore swarms with narks and informers, and everything in the sea belongs to the crown. A fisherman brings a large fish to the king and completes the gift with inflated flattery. Unfortunately, the king's servants cannot find a plate large enough to hold the fish, so the king summons the Privy Council to advise him.

Pegasus arrives, followed by Crispus; there is no one better to advise the monarch, but Crispus is unable to speak the truth under such tyranny and safeguards his life by such defensive techniques as never offending the monarch. Acihus and his son arrive but are later cut down by authority's sword. Rubrus, who possesses the "gall of a faggot scribbling satire," appears before the king, followed by Montanus, Crispinus and the ruthless Pompeius. Fuscus, who dreams of battle, enters, as does Veiento. Catullus, the fawning, ominous Secretary for Bridges, who blows kisses to every coach and gives boxing commentaries, finally arrives, and the matter is discussed. Veiento prophesies that the king will capture some foreign king. The king wants to know if he should cut the fish up since he cannot find a plate big enough to hold it. Montanus, a great gourmet, suggests that he have a dish made that will be big enough to hold the fish. This motion is carried, and the Privy Council is dismissed since the meeting is now over. The king had sent an emergency summons over finding a plate large enough for a fish, but he should have used such resources for more important matters. He robbed Rome of its most illustrious and noble sons, and their deaths went unavenged, but when the commons began to fear him, he was done for.

Satire IV Analysis

The Crispinus referred to in satire four is likely the same Crispinus that is used to exemplify a "dandy" in satire one. This satire details Crispinus' downfall. The reference to Crispinus being without a single redeeming virtue and causing a vestal virgin to be buried alive is due to the revival, by Domitian, of the ancient custom of burying unchaste vestal virgins alive and likely refers specifically to the Virgin Cornelia in 93 AD. M. Gavius Apicius, who lived during the reigns of August and Tiberius, was renowned for his gourmandize and extravagance. The fish story is significant since emperors from Augustus onward assumed the title "Pontifex Maximus." Juvenal refers to two lakes in this satire which are lacus Albanus and lacus Nemoensis. The Privy Council consists of leading senators.



The mention of Pegasus sets the date of the satire soon after 81 AD when Pegasus was named consul suffectus and City Prefect during Vespasian's reign. This satire also refers to Domitian's assassination in 96 AD, suggesting that Juvenal worked on it over an extended period of time. There is also a reference to Domitian's murderers, Stephanus, Clodianus, Maximus, Satur and an unnamed Imperial gladiator. Crispus was known as a witty but diplomatic man. L. Junius Brutus is used to refer to his feigned feeble-mindedness in order to persuade his uncle that he was not a threat to the throne. Gallus, a veteran military commander, committed an "unspeakable crime," which was the seduction of a minor-aged girl. Nero exiled Veiento, but Vespasian recalled him to the empire. Cotallus was a blind informer who was friends with Veiento. The allusion to Prometheus is used to recall a creation myth. Juvenal mentions Domitian's campaign against the Chatti to criticize his receipt of the title "Germanicus" though it was undeserved. The Lamiae was the name of a well-to-do Roman family, but it is also the name of a vampiric creature in Greek mythology.



Satire V

Satire V Summary

If Trebius is still unashamed of his lifestyle, Juvenal would be shy of accepting his evidence. Juvenal cannot believe that Trebius thinks dinner is worth the accompanying insults. Lords invites their clients to meals in order to square debts, and Trebius rushes out at an invitation. The host, Virro, serves rough wine to Trebius and the other clients, causing fights, while drinking a fine vintage wine himself. Virro drinks from a gem-encrusted goblet. If his guests drink from anything half as nice, a waiter stands over them, watching closely to prevent theft. Trebius is served different water by a different servant; his servant is actually a Moorish groom who resents any request that Trebius might make. Virro is served the best bread while Trebius receives only crumbs. Trebius dare not actually touch the bread pan. Trebius questions if the reward is worth these troubles.

Virro receives a good meal, but Trebius receives only scraps. Trebius wants a word with Virro: in modern society, no one expects generous presents, even though the Old Republic gentry used to lavish gifts upon their clients. Trebius and the other guests simply want Virro to dine with them as equals. When the truffles appear, they are distributed to ensure that no cause for resentment is lacking. If Trebius acts as though he had a right or title to anything, he will be tossed outside immediately. Virro offers no toasts to Trebius; if he did, it would raise Trebius' status greatly amongst Virro's friends. Virro is served the finest rare mushroom and the choicest fruits, yet Trebius receives only dubious toadstools and a rotten apple. Trebius thinks that Virro is cheap, but Juvenal assures him that Virro does it to make him suffer. Virro thinks that Trebius is lured to his dinner by the sweet smell of his kitchen. No one would eat the atrocities he serves twice, and if they do, that is what they deserve.

Satire V Analysis

Trebius Sergianus was named consul in 132 AD and is possibly the same Trebius referred to in this satire. Virro is an uncommon name, but Juvenal uses it to refer to a homosexual in satire nine; perhaps it is the same man. This satire mainly consists of a long list of luxurious and expensive foods that Virro and his close associates are served contrasted with the inferior and cheap foods that Trebius and other lesser guests receive. Esquiline Hill, where Virro lives, is known as the richest and most fashionable residential quarter of Rome during the time. The food offered to the inferior guests is compared to a funeral offering. The lampreys that Virro receives are known as great delicacies. The Moorish groom, Saharan, used to wait on inferior guests is described as being frightening, showing Virro's extreme inhospitality.

Juvenal refers to the Social Wars which took place between 91 and 88 BC. He also alludes to the Stoic martyrs, P. Clodius Thrasea Paetus and Helvidus Priscus. An

allusion to Dido and Aeneas symbolizes the preference of youth and possibly alludes to Aeneas servicing Dido sexually as well as showing off his wealth. There is also the theme of greed repeated from satires one and four. Juvenal alludes to several other mythological tales in this satire: Meleager and the boar, Cacus from Virgil's Aeneid, and Alcinous' orchard from Homer's Odyssey. Juvenal also uses the Old Republican patrons who honored their clients as a foil to Virro. Juvenal's main points are implicit within this satire; he is nostalgic for the civilized, courteous relationships that used to exist between patrons and clients. Juvenal compares Trebius to a professional buffoon; he is equally mad at Trebius for accepting such humiliations as he is with Virro for instigating them.



Satire VI

Satire VI Summary

Chastity lingers on Earth during Saturn's reign, while Jove remains a beardless stripling. After that, Chastity and Justice retreat to heaven. The Silver Era witnesses the first adulterers, an age-old tradition. The fact that Postumus plans to marry is insanity; it is better to commit suicide or sleep with pretty boys. Ursidius upholds the Family Encouragement Act. Few women remain chaste, and a wife will make someone else a father, not her husband. When Eppia elopes with a swordsman, Egypt declaims Rome's monstrous morals. Although wives object to crossing the sea with their husbands, they do not complain about crossing the sea with their lovers. There is nothing impressive about Eppia's lover except his being a gladiator, but women crave steel. Claudius' wife sneaks away to a brothel, while Censennia's husband claims she is chaste because her dowry brings him a lot of money and buys her freedom. Sertorius loves Bibula's face but not her. Nieobe loses a husband through her boast that she is nobler than Leto because of being "more prolific than an Alban sow." The most trivial faults most offend a husband, such as the fact that Italian girls disbelieve their own beauty until they are painted up like a Greek.

It is irrational to waste money on marriage if a marriage partner will not win her husband's love. A husband will have no marital peace while his mother-in-law lives because she cannot pass on better morals than she has. Juvenal disdains lady fencers; there is no modesty in women who adore male violence. A bed that contains a wife is sleepless because it is always hot with quarrels. Nothing beats a woman caught in the act of adultery; guilt fuels her fury and defiance. Lowly fortune led Latin women to chastity in olden days, but modern luxury spurns avarice. If a wife's lover is asleep, she will summon his brother or his slaves. Wives learn tricks from their lovers to relieve their daily boredom. Husbands need to post guards outside their wives' bedroom doors, but then they need to hire someone to guard the guards. Poverty does not induce restraints.

Women love eunuchs and men who have been received vasectomies because there is no chance of pregnancy. When a woman has musical tastes, no professional singer can resist her. Juvenal compares her sexual experimentation to musical practice. A musical wife, though, is not as bad as a gossiping wife who whips the neighbors when they wake her and drinks until she vomits. Even worse is the well-read menace who argues with men at the dinner table and has an opinion about everything. Wives paint their faces and perfume their bodies for their lovers, not for their husbands. They punish their slaves when their appearance is not perfect. Adulteresses sue for absolution and go to soothsayers who bespells their husbands to forget. When they get pregnant, they have abortions or pass off bastards as nobly-born children. Women have always loathed a concubine's offspring, but today it is right to murder their stepson. Juvenal cannot tolerate women who plan and carry out crimes in cold blood. In olden days, they used a sword; now they use poison.



Satire VI Analysis

Cynthia is a pseudonym for Propertius' mistress, Hostia, and Lesbia is the girl who wept for sorrow; these two images are used as examples of neurotic, sophisticated women with loose sexual habits. Justice is the last of the immortals to leave Earth. Juvenal refers to the Silver Age; Hesiod lists five ages, gold, silver, bronze, heroic and iron. There is a reference to Pons Aemilius who is now known as Ponte Rotte. Juvenal displays his antipathy toward women in this satire, though it can be argued that his attack is against marriage and the behavior of wives specifically, rather than women generally. The Family Encouragement Act that is mentioned is a Julian law established in August of 18 BC for regulating marital affairs. It was extended and amended by Lex Papia Poppaea in 9 AD. The feast of the corn-goddess, Ceres, required nine days of abstaining from sexual intercourse. The fathers' fears of their daughters' kisses allude to oral sex. Juvenal mimics Ovid's portrayal of the habitual cruelty of Roman ladies to the maids.

Many minor allusions are made throughout this satire, such as to M. Fabius Quintilianus, Veiento, and Bathyllus, the ballet dancer. Juvenal also refers to the prince of the blood, meaning Britannicus, Claudius' son. Juvenal's reference to Saturnalia serves to belittle the mythological theme. His allusion to Berenice and Agrippa II introduces the topic of incest. Sabine women, who had a high reputation for chastity, are mentioned as a foil to Roman wives. Venustina, the prostitute, and Cornelia, the second daughter of Scipio Africanus, are mentioned. The allusion to Niobe refers to her baring fourteen children and boasting herself to be at least the equal of Leto, who had only two children, Apollo and Artemis. In retribution, Apollo and Artemis killed all of Niobe's offspring.

Juvenal uses battle imagery to convey his idea of the adulteress' bedroom. He also expresses a distaste for women who usurp proper male prerogatives, alluding to female mud-wrestling, an activity in which prostitutes commonly participated. Juvenal alludes to Aemilii Lepidi, M. Fabius Quintilianus (the Spanish rhetorician), Bona Dea (or the Good Goddess), Isis' temple, and Saufeia and Medullina, who represent ancient Roman families. Publius Clodius profaned the ceremony of Bona Dea in December of 62 BC. There are many sexual insinuations throughout this satire. Ianista is the director and trainer of the gladiatorial school, while Thais is a famous Athenian courtesan. Juvenal's comments in this satire demonstrate his belief that eunuchs who were castrated when fully grown could enjoy a normal sex life. Juvenal alludes to Domitian's restoration of the great temple on the Capitol in 86 AD. He also derogatorily discusses the Jews.

In this satire, Juvenal presents a picture of vulgar excess and a lack of self-restraint. Lunar eclipses were believed to be caused by witchcraft. Thessalian women had a reputation for skill in the magical arts, and Juvenal mentions that the wife of Tarquinis Priscus was a fortune teller. Two symbols of masculine status are used to exemplify the women who usurp men's prerogatives: Silvanus, a deity worshipped by men, and penny baths, which were used only by men. Juvenal mentions several gods in this satire that are less frequently discussed: Janus (the oldest indigenous Italian deity), Bellona (the



native Roman war goddess and equivalent to Athena), Io (the daughter of a river-god who was impregnated by Zeus and is often associated with Isis), and Ammon (the gods of the Thebes in Egypt). Additionally, he mentions the priests of Isis' habit of shaving their head and the necessity to abstain from intercourse in order to properly worship Isis. Juvenal alludes to Pontia poisoning her children and Agrippina poisoning Claudius, her husband. Medea and Procne are mentioned as familiar mythological instances of mothers killing their children, while the Danaids, Eriphyl and Clytemnestra are examples of wives killing their husbands. Ironically, Juvenal also mentions Mithridates VI's immunity to poison.



Satire 7

Satire 7 Summary

All hopes for the arts rest on Caesar; it is he alone who respects for the Muses. Poets work as auctioneers, but that is better than degrading themselves by serving as witnesses in the court. Caesar is the poets' only hope of patronage. Millionaires flatter artists, but they will not support them. It is hard for artists to revel in inspiration when they are worried about raising money to buy food. Renown without money is unfulfilling because they still starve. They must sell their works to the Paris theatre to earn money. The age of the private patron is over. History writers also toil in vain, while idle people are too fond of their shady beds. Although lawyers speak well, they make little money too. They must pretend to be rich in order to gain clients, because clients only want to hire lawyers that already have a lot of money. Teachers do not make much money because parents expect them to teach their children everything there is to know. Although the rich will pay extravagant fees for luxuries, such as musician and coaches, they are not willing to pay much money to teachers. Fate dictates fortune, giving and taking as it pleases. Students used to respect their instructors, but they no longer do. Teachers are expected to know everything and keep their students in perfect order. Since teachers cannot earn what they deserve, they are willing to accept what they can get.

Satire 7 Analysis

Juvenal alludes to the emperor Hadrian. He also mentions *gallica*, which were shoes that left the ankles bare. His use of the word *indulgence* refers to the common use of the word as a synonym for Imperial favor. There is an allusion in this satire to the libraries that Augustus and Livia established in Rome. There are also allusions to Homer's *Odes* and Virgil's *Aeneid*. Juvenal likewise mentions Asinius Pollio's gift of a slave-boy, Alexander, to Virgil. Paris was a well-known ballet dancer during Domitian's reign. The December vacation is the *Saturnalia*. There are also references to Lucan, Publius Papinius, P. Ventidius and Thrasinadus. Juvenal mentions the custom of a winning lawyer's entitlement to advertise, specifically using the example of the case of Valerius Licinianus. Oratorical contests were very popular due to the Roman passion for rhetoric. Another mythological allusion in this satire is a reference to Achilles. In this satire, Juvenal compares teachers to parents.



Satire 8

Satire 8 Summary

In the eighth satire, Juvenal questions the importance of pedigree, insisting that the only test of true nobility is virtue. He aims this satire at Rebellius Blandus, claiming that he dishonors his ancient name through his immorality. His only claim to nobility is his heritage. Thoroughbreds are praised for their performance, not their pedigree. Juvenal asks Rebellius Blandus to show the world something besides his pedigree to earn respect, rather than leaning on his family's reputation. Rewards await a good ruler who does not victimize desperate and courageous men. If a man is virtuous, he can borrow his lineage from the gods of mythology; however, if he is not virtuous, his own ancestry will turn against him. Juvenal condemns Lateranus for acting wildly because he is no longer a youth. When destitute nobles act on stage or join the gladiators' ring, it is degrading to their heritage. Juvenal compares Seneca to Nero. Orestes and Nero's crimes were similar, but Orestes had a divine blessing. Juvenal provides examples of immoral nobles and moral peasants; it is preferable to be born a peasant and be virtuous than to be born noble and act immorally.

Satire 8 Analysis

It is generally assumed that Rebellius Blandus, to whom this satire is addressed, is a pseudonym for Valerius Ponticus. Juvenal mentions the name of nearly every distinguished Roman family in this satire, specifically the Fabian gens who were supposed to be descended from Heracles. He also alludes to L. Aemilius Paulus Macedonicus who was responsible for the pillar of stone mentioned. Some other allusions are to Phalaus, Cossutianus Capito, Cornelius Dolabella, Marius Prisaus, Picus, the Woodpecker King, and Plautius Lateranus. The allusion to coinage can be seen as referring to the native's boat fare to Rome or the coin due to Charon to cross the River Styx. The leaves from the Sibyl's book are seen as oracular and unquestionable truth. Epona is the goddess of the muleteers. Juvenal makes a cynical sideswipe at the Stoic theories of equality in this satire. He also refers to the notorious descendant of the Gracchi in the second satire. Juvenal refers to Seneca, Nero's tutor, and Nero's concerts. He also refers to Catiline, a member of gens Sergia. A shirt of pitch was used as a punishment for arson. Juvenal also refers to the Consul of 63 BC, Gaius Masius, P. Decus Mus, and Horatius Cocles. He alludes to the sons of Brutus, Titus and Tiberius and the restoration of Tarquinius Superbus at their hands. The ill-famed ghetto that Juvenal mentions in this satire refers to the Asylum or sanctuary.



Satire 9

Satire 9 Summary

Juvenal asks Naevolus why he appears so grim every time that they meet. He has noticed the lines and wrinkles on Naevolus' face. Also, Naevolus' complexion has lost its glow, and he has lost weight. Naevolus was recently working in the temples, but he has changed his way of life. Naevolus insists that though his way of life pays many sufficiently, it has never brought a fair return to him. Fate rules mankind, even the parts that are hidden by clothes. Men are naturally drawn to pangs, which is why Naevolus is paid to have sex with a rich man. He asks his lover, Virro, to bequeath lands for him to retire on since Naevolus saved Virro's marriage bed by causing his wife to conceive a son and daughter, enabling Virro to brag of his manhood since the children kill the gossip about him. Virro now has a cleared status with an heir, but it will be better if Naevolus causes his lover's wife to have one more child, bringing the total to three.

Juvenal agrees that Naevolus has a just cause for complaint and asks how Virro responded. Virro ignores him and pursues another man. Naevolus keeps his complaints to himself because the "pumice-smooth creatures make the deadliest enemies." After Virro told Naevolus his secrets, he hates Naevolus and desires his death, acting as if Naevolus betrayed his secrets. Juvenal argues that rich men cannot keep secrets because someone will learn them and betray him. A good reason to live decently is to be proof against slaves because otherwise a master lives in thrall to his servants. Naevolus complains that this advice is too general; old age creeps on so he wants to know what his best move is now. Juvenal assures him that there are always more clients and suggests chewing colewort as an aphrodisiac. Naevolus complains that he can barely earn enough to eat. He wonders when he will earn a modest living since Fate ignores his pleas.

Satire 9 Analysis

Virro is the name of Naevolus' unpleasant patron. This is also the name of the unpleasant patron that Trebius encounters in the fifth satire; it is likely the same man as Virro is an uncommon name. Saufeia is mentioned in this satire, as well as in satire six. Juvenal refers to the Gazette, or Acta Diurna, which contained records of Senate, births, marriages, and other matters of state. Juvenal also alludes to C. Fabricius Luscinus causing ex-consul P. Cornelius Rufinus to be removed from the Senate. Juvenal makes mention of the common habit of homosexuals patting and fixing their hair to emulate women. Mars' council refers to the Areopagus Council in Athens.

Satire nine alludes to Marsyas, the satyr who challenged Apollo to a musical contest on the flute. It also refers to the temple of Isis, which was used as a rendezvous for male homosexuals. Gaurus is cited as an example of a homosexual musician who is also a eunuch priest of Cybele. This satire parodies a similar scene in Homer's Odyssey. The



mention of the sparrow is significant because the lechery of the sparrow was proverbial in antiquity. Juvenal parodies several classical themes in this satire; there are echoes of Dido's desertion, allusions to Alcibiades' speech in Plato's Symposium, parodies of Virgil's account of Corydon recounting his homosexual passion for his master's favorite, and a reference to Odysseus and his crew sailing past the Sirens' rocks. Juvenal also juxtaposes elevated and degraded views of homosexuality in this satire, parodying Virgil.



Satire 10

Satire 10 Summary

Few can distinguish between good and evil. Their fears and desires are not dictated by reason. For most, cash, in the form of large inheritances choke and destroy them. During Nero's reign, many were banished for their wealth, and their assets were seized. People are frightened to travel at night because of robbers and murderers. The most popular and urgent prayer is for wealth. Heraclitus cries while Democritus laughs at the vulgar displays of wealth. Men's current petitions are pointless and destructive. Some men are overthrown by their envy of power. Juvenal questions what fame and prosperity is worth having if it brings as much trouble as pleasure. Lust for money and power proves many men's ultimate downfall. Schoolboys pray for the eloquence of Demosthenes or Cicero; yet, both men were destroyed because of their talent. Warriors yearn for victory and renown, but entire countries have been destroyed by the thirst for glory of a few, such as Hannibal and Alexander.

Prayers for long life are the worst since one's appearance and health disintegrates with age, along with their mental collapse. Also, old age includes the likelihood of having to bury one's children, such as Antilochus, Peleus, Odysseus, Priam (who also saw his kingdom's death), Hecuba and Marius. Public prayers save Pompey from death by fever, only to allow him to experience defeat and decapitation. Women pray to Venus for their children to be attractive, but this is a bad idea because morals rarely co-exist with attractive features. In the rare instances where morality and beauty do co-exist, others will lust after the child. Women, like Messalina, will rape a virtuous and attractive son. Juvenal states that those who must pray should pray for a healthy mind and body, a valiant heart, and the strength to endure sorrows. The only path to tranquility is virtue. Fortune has no divinity; mankind makes her a goddess.

Satire 10 Analysis

This satire alludes to Milo of Croton, C. Cassius Longinus who is the famous jurist exiled by Nero, and Democritus of Abdera who developed the Atomist school of philosophy. The two philosophers, Heraclitus and Democritus, are used to exemplify the two contrasted ways of life and thought. Juvenal alludes to Rome's Exchange in the Forum. The toga praetexta was worn by senior magistrates. The pompa Circensis was a procession which preceded the races in Circus Maximus. The ivory staff was used as part of a triumphing general's insignia. Juvenal alludes to L. Aelius Seianus who helped kill Tiberius' son, Drusus, after which Tiberius withdrew to Capri and never returned to Rome during his lifetime. There are also allusions to Bruttidius Niger, Ajax and Tiberius. Tiberius and Domitian were both addicted to their horoscopes. Julius Caesar is referred to as an example of another tyrant. Juvenal also alludes to Quinquatrus, Minerva's feat, Cicero's On His Consulship, Hannibal, and Alexander. Juvenal's account of Xerxes' plight compares to Herodotus' or Aeschylus' Persians.



The gens Oppia were a family of distinction under the early Republic; the Vestal Virgin Oppia was prosecuted for being unchaste in 483 BC. Juvenal refers to Virgil's account in Priam's fate in the Aeneid. He also alludes to Croesus the last King of Lydia, Marius' victory over the Teutones and Cimbri, and Pompey's fever of 50 BC. Lucretia and Virginia are used as classical examples of the dangers of feminine beauty. Juvenal also alludes to Hephaestus' trick to catch Ares and Aphrodite in the act of adultery and Sardanapalus, the King of Assyria who was famous for luxury and effeminacy. Towards the end of the satire, Juvenal provides a stock list of desirable prayers.



Satire 11

Satire 11 Summary

People mock gourmands who have gone broke; a good example of this is a scandal involving a man named Rutilus. Gourmands will sell anything for spices, and then they are reduced to the gladiator's ring. Men should know their financial means and the limitations of their talents. Men borrow money but leave Rome to avoid repaying their debt. Juvenal addresses Persicus, his guest, who now has the chance to see if Juvenal is a secret glutton. Juvenal's supposedly meager meal used to be considered a luxurious banquet. Soldiers used to eat from earthenware plates; now, they receive their meals on silver platters. Men used to buy tables made from local timber, but now they want decor imported from around the world. Juvenal brags that his boy is still a novice, his cups are the cheapest he could find, his servants all dress alike, and he serves wine that was bottled natively. He warns Persicus not to expect gypsy dancers who encourage lust; there will be no such entertainment in Juvenal's house. He plans to listen to Homer's Tale of Troy instead. Juvenal decides they should relax and refrain from talking about money. The spring races are on which is fine for young men but not old men like Juvenal and Persicus. Restraint gives an edge to all pleasures.

Satire 11 Analysis

Tiberius Claudius Atticus symbolizes wealth. Juvenal's mention of gourmands suing for permission to joining the rings of gladiators refers to the necessity for Roman citizens of means who intend to hire themselves as gladiators to be approved by one of the Tribunes of the people. Juvenal compares expensive fish and cheaper fish as a means of comparing extravagance and frugality. He also infers that Persicus is a notorious glutton. Juvenal refers to M. Curius Dentatus who preferred ruling the wealthy to being wealthy, as well as to M. Porcius Cato Censorinus for his aggressive virtue. An orbis is a table top cut from a single tree trunk. An iron ring is a mark of a plebeian nobody, opposed to a purple bordered toga which was worn by curule magistrates and freeborn adolescents until the age of sixteen. It was customary to sample wine and spit it on the floor. Jebel Toubkal is the highest point of the Atlas Mountains; it is also one of the Pillars of Heracles. In this satire, Juvenal echoes the poor opinion of Odysseus formerly expressed by Ovid and Seneca. He alludes to Evandor, who was the king of Arcadia more than sixty years before the Trojan War. He also refers to Mummius' capture of Corinth and the Megalesian Games to honor Cybele.



Satire 12

Satire 12 Summary

Juvenal is celebrating for an occasion that is much happier than his birthday. He tells Corvinus that he is sacrificing to the gods in thanks for his friend's safe return. Catullus, Juvenal's friend, just returned from a stormy trip, and his fate resembles that of the plaques in the temple. The ship begins to sink, and the captain does not know what to do. Catullus throws his belongings overboard to lessen the ship's weight; Juvenal praises this action since it is rare for someone to value his life over his possessions. Because the ship is still sinking, the captain cuts down the mast, trusting the winds. Luckily, Fate smiles, the sea calms, and the ship enters the harbor at Ostia in safety. The ship's crew takes great pleasure in recounting their adventures. Juvenal orders the sacrifices and the altars to be prepared. He tells Corvinus not to mistake his motives; Catullus has three heirs, and Juvenal is not a fortune hunter. It is rare for someone to sacrifice so extravagantly when there are no pecuniary rewards at stake. Juvenal gives legacy hunters permission to pile up their possessions and be loved by none.

Satire 12 Analysis

Corvinus is a cognomen of gens Valeria, but it is unclear if he is associated with Juvenal or simply someone Juvenal meets by chance. Juvenal is sacrificing to the gods to celebrate the safe return of his friend, Catullus, and he takes great care to clarify that Catullus has three heirs, preventing Juvenal from being seen as a legacy hunter. There is an allusion in this satire to Minerva, the Roman equivalent of Athena. Juvenal's feud with the younger Pliny causes him to satirize the man's family since he loses no opportunity of denigrating this man and his family. The storm in the poem sets it up as a mock-heroic. Catullus' action of tossing his belongings into the sea can be seen as striking a bargain with the sea and the winds. The Fuscus referred to in satire twelve may be the same person as Cornelius Fuscus who is mentioned in satire four. Juvenal alludes to Philip of Macedon, Alexander the Great's father. The reference to the Fates spinning white wool is an indication of good fortune. Ostia's harbor was begun in 42 AD by Emperor Claudius. There are also references to legacy hunters in satires five and six. The list of offerings portrayed is hyperbolic. There is an allusion to Agamemnon's pan-Hellenic fleet. The moral of this satire is that the greatest wealth is not worth the loss of friendship.



Satire 13

Satire 13 Summary

Evil deeds result in unpleasantness for the doer of them. Juvenal chides Calvinus' anger over a friend refusing to refund a sum entrusted to him. It is rare to find good men because it is the ninth age of mankind; nature has no metal base enough with which to name the age to reflect the immorality of men. Morals were stricter in ancient times, and crimes and offenses were punishable by death. Now, this is not so; a decent god-fearing man is a miracle and a scientific phenomenon. Calvinus has lost around ten thousand in cash, but others lose money also, and some of them are less able to replenish their funds. Men do not fear the gods; they believe money is worth the gods' punishment. They will swear in the gods' temples as the wronged cry out to the gods for help, yet the gods do nothing. Juvenal asks why bother sacrificing to the gods. Calvinus mourns his loss of money and thinks it is abominable because he is noble while he sees greater wrongs, such as hiring thugs, setting fires intentionally in his hallway, and stealing from shrines, as far less immoral. Calvinus' loss forms the merest fraction of the non-stop crimes that plague Rome which the City Prefect must hear. Juvenal recommends that Calvinus spend a few days in court and then dare to complain about his misfortunes. Even if he seeks retribution in the form of having the swindler executed, he will not recover his money; to insist upon it is pure vindictiveness, and only petty, mean, feeble minds take great pleasure in paying off scores, such as women. Juvenal does not understand why Calvinus supposes that criminals escape retribution because their conscience punishes them. He cites the example of a Spartan who considered embezzlement and received punishment by the gods in the form of his death and the death of his entire family. Immoral men repent after their crimes; if Calvinus could see their torment, he would believe the gods are not deaf.

Satire 13 Analysis

Calvinus is a family name of a long established branch of the gens Domitia. This satire is in the form of a mock consolation. Juvenal alludes to Fonteius Capito, the Nile's Seven Mouths, Ixion, Socrates, and Chrysippus, the most distinguished Stoic after Zeno. He also alludes to Rhadamanthus, the son of Zeus and Europa, who was renowned for his fair and impartial decisions as a judge, and Herodotus Glaucus, the son of Epicycles, who was condemned for perjury. Juvenal alludes to Hesiod's Five Ages of Mankind as well as the Sibylline Oracle's concept of ten ages of mankind ending in utter ruin. Juvenal mocks prodigies and catalogues of traditional portents. The oath takers in this satire swear by an odd assortment of objects, all of which could be used as weapons against them if they committed perjury. Juvenal reverses the traditional Greek aphorism in this satire. This satire confirms the Cynics' belief that good is virtue while pleasure pursued for its own sake is evil. Juvenal alludes to the common practice of parricide in Rome, which is also mentioned in satire eight. The legend of the battles between the cranes and the Pygmies is ancient, dating back at least to Homer's



time. Juvenal alludes to Pompey's murder, following the traditional obsession of Roman poets with the theme. Juvenal's final example provides his moral: the will to crime is as bad as the act itself.



Satire 14

Satire 14 Summary

Children inherit bad habits and bad morals from their parents, Juvenal tells Fuscinus. For example, Rutilus enjoys flogging his slaves, and his son will follow his example. When their mother is promiscuous, daughters will sleep around as well. Humans are more easily and quickly corrupted by examples in their own homes; rarely does a child stray from their parents' examples. Parents should avoid what should be condemned in order to stop the next generation from imitating our crimes. Men are eager to condemn their children for committing the same vices that they do. Parents clean their house before receiving a guest; they should clean up their habits for their children. When parents rear their children correctly, the children will become fine citizens one day. One man spent most of his money on building large, extravagant buildings, but he managed to save a little bit. When his son inherited the money, he squandered it on even larger, more extravagant buildings. Judaism is a vice disguised as a virtue. It is insane to spend one's life in squalor in order to die a millionaire, because the more money men have, the more money they want. Small pieces of land used to be enough, but fathers teach their sons greed, and the student outstrips the teacher. Children are not born evil, but they can gain it as they reach adulthood based on their parents' examples. Juvenal laments for Fuscinus' daughter-in-law since his son only married her for her dowry and will soon smother her in her sleep. Children always exceed the limits their parents set, and they also wait impatiently for their father to die so that they can receive their inheritance. Men risk life and limb for wealth, yet they desire more; nothing will satisfy them.

Satire 14 Analysis

This satire has two themes, irresponsible parental influence and the combination of miserliness and extravagance. Juvenal alludes to Rutilus flogging his slaves in this satire; this is likely the same Rutilus referred to in satire eleven. The passion for extravagant buildings was a common hobby of wealthy Romans to display their wealth. Juvenal refers to the eunuch Posides, the garden of the Hesperides, and King Pyrrhus of Epirus. He also displays his familiarity with Judaism. The vine staff was used to symbolize a centurion's badge of office. Juvenal displays Stoic truism in the concepts he presents in satire fourteen. He alludes to Telamon, Cadmus, Orestes, Mithridates, Meneceus, Epicurus, and Peleus, Achilles' father. He also refers to the Tagres and the Pactolus, rivers believed to wash down gold-dust. Juvenal alludes to the dangers of fires in Rome, the naked Cynic Diogenes of Sinope (also mentioned in satire thirteen), the meeting between Alexander and Diogenes, and Narcissus, Claudius' secretary. Juvenal mentions depositing money in temples because temples were used to store money in his time period, like modern banks are today. This satire is Juvenal's mockery of travelers' tales.



Satire 15 and 16

Satire 15 and 16 Summary

In satire fifteen, Juvenal states that everyone has heard of the Egyptians' tendency of worshipping cats, dogs and crocodiles as gods while no one raises a prayer to Diana. The Egyptians abstain from lamb and mutton, but they eat human flesh. King Alcinous disbelieved Ulysses' account of witnessing this atrocity. Juvenal will tell of a more recent incident, an act of mob violence. There is a vendetta between two neighboring countries, Ombi and Tentyra, because they loath one another's gods. They break up each other's festivals, which leads to fist fights. Soon, men withdraw swords and shoot arrows at one another. Men capture men from the other side and eat them raw with great relish. Juvenal recalls that some Spaniards once kept alive on such a diet, but only because a famine was caused by their extended war. No such affliction drives the Egyptians, and there is no punishment severe enough for such an act. Nature gives mankind tears and tenderness which is what separates men from animals. The creator bestows reason upon men, but animals agree better than men; animals do not eat their own kind. Pythagoras, who abstained from animal flesh as though it were human, would flee to the ends of the earth if he had heard about the Egyptians' cannibalism.

Satire sixteen is addressed to Gallius. Juvenal enumerates the rewards of a successfully army career. One moment of Fortune's favor is better than Venus or Juno's commendation. Juvenal considers the common benefits, such as the fact that no civilian will dare to hit a soldier and soldiers are not able to be tried in court, only in camp. Also, the whole regiment will support their fellow soldier. Because of this witnesses will not testify against soldiers. If a neighbor encroaches on someone's land or a debtor refuses to repay his loan, a civilian must wait through postponements while a soldier can set the date of the trial. Soldiers can make wills while their father is still alive, causing their father to court them.

Satire 15 and 16 Analysis

In satire fifteen, Juvenal mocks the Egyptian gods who were supposed to manifest themselves on earth in "theophanies" associated with specific animals. Sheep were also worshiped by the Egyptians. Juvenal's reference to leeks and onions is an echo of Horace. Juvenal asserts that the Egyptians practiced cannibalism in this satire. He alludes to Odysseus, Cyclops, Scylla, Charybdis and the Laestrygonians. He also refers to the riot that occurred in 127 AD. Pyrrha is provided as an example of a creation myth. The Ombi worship Set, the pig-headed god of darkness, while the Tentyrites worship Hathor, the cow-headed goddess of love. This satire contains parallels to Plutarch's Isis and Osiris. It also contains references to Homer's Iliad and Virgil's Aeneid. Juvenal alludes to Prometheus and the distribution of fire to mankind. The story about the Spaniards who resorted to cannibalism refers to the Vascones; there is also an allusion to the Spaniards' war against Pompey and Q. Caecilius Metellus Pius. Zeno is also



mentioned in satire thirteen. This satire contains an allusion to Hannibal's siege and capture of Saguntum. Also, Juvenal mocks foreign pretensions through his mention of Iceland. The Tauri in Crimea worshipped Artemis by sacrificing strangers, but they were better than the Egyptians because at least they did not eat them. Juvenal expresses Stoic ideologies in this satire. His comparison of man's behavior with animals' behavior is common in moralists from all ages. Juvenal elevates Pythagoras as an example of a civilized respect for human life.

In satire sixteen, the troops alluded to are the Praetorians. The idea of a recruit being furnished with a recommendation to Mars, the god of war, is both ironic and hyperbolic. Juvenal alludes to Hadrian's new measures to keep the army contented. He also sarcastically refers to the distance of the camp which would only be located about four hundred or five hundred yards outside of the city walls. The satire breaks off abruptly, and no other categories are listed.



Characters

Juvenal appears in Satires 1-16

Juvenal is the narrator of all of the satires. He complains about bad playwriting, stating that the immoral activities of the world are much more interesting than rewrites of mythology. Although his talent is wanting, indignation compels Juvenal to write poetry; he decides to write about the famous dead. Juvenal condemns homosexuals and adulterous men and women. He prefers an honest eunuch. He is disgusted with cross dressing as well. He believes the rest of the world mocks Rome for breeding "pansies." Juvenal applauds Umbricius' decision to move to Cumae because the only way to remain a true Roman is to leave Rome. Juvenal condemns Crispinus as a monster without a single redeeming virtue. He also criticizes Emperor Vespasian for using the Privy Council for frivolous reasons. Juvenal is angry at Trebius for enduring Virro's insults; he misses the courteous relationship that used to exist between patrons and clients.

Juvenal condemns the institution of marriage, stating that it is pure insanity to marry. He condemns the behaviour of wives and states that it is better to sleep with pretty boys than submit to marriage. Juvenal complains about the lack of respect that people have for artists and the Muses; it is hard to revel in inspiration with an empty belly. He believes that virtue, not pedigree, is the only test of true nobility. He encourages Rebellius Blandus to show his virtue to gain respect. Juvenal converses with Naevolus about Naevolus' way of life and advises him to find new clients. He condemns humanity for their greed and obsession with money. He disparages the things that people normally pray for and encourages them to pray for a healthy mind and body, a valiant heart and the strength to handle life's oppressions.

Juvenal condemns men who live above their means and demonstrates his ability to live within his means. He offers an impressive sacrifice to the gods to celebrate the safe return of his friend, Catullus, but he emphasizes that Catullus has three heirs; Juvenal is not a legacy hunter. Juvenal chides Calvinus' anger over a friend's refusal to repay a debt and encourages Calvinus to gain some proper perspective on the wrongs done to him. He warns Fuscinus against setting bad examples for his children. Juvenal tells the story of the Egyptians' cannibalism, condemning it as a crime for which no punishment is too severe. Juvenal addresses Gallius about the rewards of a successful army career.

Wives appears in Satire 6

Juvenal states that getting married is insanity because wives are not chaste. Wives will make other men fathers but pass the children off as their husband's. Wives are willing to cross the sea with their lovers but not their husbands. Wives are vain. Some adore male violence, such as the female fencers. A marriage bed is always hot with quarrels. Luxury spurns avarice in wives who will call a lover's brother or slaves if their lover is asleep.



Husbands need to hire guards to keep their wives chaste, but Juvenal wonders who will guard the guards. Wives love eunuchs because there is no chance of pregnancy.

No musician can resist a wife with musical tastes. Juvenal especially finds gossips, drunks and well-read menaces distasteful. Wives punish slaves when the slaves cannot make her appearances as graceful or beautiful as she desires. Wives pass off bastards as nobly-born children. They sue for absolution and go to soothsayers for charms to make their husbands forget things. Women loathe the children of concubines and murder their stepsons.

Homosexuals appears in Satire 2 and 6

Homosexuals disgust Juvenal. They dress as women but hesitate at currying off their penis, and their fertility rites exclude women. Juvenal considers them a shame to their families. He imagines how the dead heroes in Hades would react to men marrying other men. The rest of the world mocks Rome for breeding "pansies." In satire six, Juvenal shows his greater disdain for marriage by his comment that it is better to sleep with pretty boys than endure the insanity of marriage.

Umbricius appears in Satire 3

Umbricius is the narrator for most of satire three. He decides to move to Cumae because he is unable to make a decent living in Rome since he is a moral and honest man. He disdains lies and homosexuality, as well as the mockery of the poor. Umbricius is a poor, native-born Roman. He must end his conversation because it is late, but he tells Juvenal to visit him when in Aquinum and he will read Juvenal's satires.

Vespasian appears in Satire 4

Vespasian is the emperor referred to in the anecdote in satire four. He receives a large fish from a fisherman but cannot find a dish large enough to hold the fish. He calls the Privy Council to solve his dilemma. Vespasian follows Montanus' advice to have a dish made that will hold the fish. Juvenal criticizes Vespasian for summoning the Privy Council for such a trivial matter and for robbing Rome of its most illustrious and noble sons. When the commons began to fear Vespasian, he was done for.

Trebius appears in Satire 5

Trebius is Virro's client. He rushes to dinner at Virro's house when invited, only to be treated poorly. Juvenal tells Trebius that he should be ashamed of his lifestyle because dinner is not worth the insults that accompany it.



Virro appears in Satire 5 and 9

In satire five, Virro is Trebius' unpleasant, rude patron. In satire nine, he is Naevolus' lover who treats Naevolus poorly after revealing his secrets to him.

Teachers appear in Satire 7

Parents expect teachers to teach children everything though they are paid little and disrespected by their students. Teachers are expected to know everything and keep the students in perfect order. They take what they can get because they cannot get what they deserve.

Rebellius Blandus appears in Satire 8

Rebellius Blandus likely is Valerius Ponticus. Juvenal address satire 8 to him, advising him not to lean on his lineage because the only true nobility is virtue.

Naevolus appears in Satire 9

Satire nine features a conversation between Naevolus and Juvenal. Naevolus appears grim every time he meets Juvenal. He has lost weight and there are lines in his face. He has transformed his way of life because it never brings him a fair return. Naevolus gives his lover, Virro, two children and asks for a piece of land to retire on. Virro ignores Naevolus and acts as if he has betrayed Virro's secrets. Naevolus complains that Fate ignores his pleas.

Rutilus appears in Satire 11

Rutilus is a well-known gourmandize who sells everything for spices and is reduced to the gladiators' ring.

Catullus appears in Satire 12

Catullus is Juvenal's friend for whose safe return Juvenal offers sacrifices. When Catullus' ship is sinking, he throws his belongings overboard because he values his life over his wealth, which is rare. He returns safely to the harbor at Ostia.

Calvinus appears in Satire 13

Juvenal addresses satire thirteen to Calvinus, chiding his anger at a friend for refusing to repay a debt. Juvenal reminds Calvinus that his situation could be worse and attempts to dissuade him from seeking vengeance.



Fuscinus appears in Satire 14

In satire fourteen, Juvenal advises Fuscinus against allowing his children to see immoral because because they will mimic their father's example.

Egyptians appears in Satire 15

The Egyptians worship cats, dogs and crocodiles. They also practice cannibalism without just cause.

Gallius appears in Satire 16

Juvenal addresses satire sixteen to Gallius, praising the rewards of a successful army career.



Objects/Places

Playwriting appears in Satire 1

Juvenal complains that playwriting consists mostly of rewrites of mythological themes and stories while ignoring the fresh material that the immorality of the world provides.

Clients appears in Satires 1, 5 and 7

Clients are poets, artists or musicians who do work or entertain for a rich man, a patron. They expect financial support as retribution, yet they gain no respect in Juvenal's world, though they did in the past. Trebius is an example of a client in satire 5.

Fertility Rites appears in Satire 2

The fertility rites are used to emphasize the homosexuality of Roman men. They are ironic since they exclude women, contrasting with the Roman rites of Bona Dea where men are excluded from the ritual.

Cumae appears in Satire 3

Cumae is the isolated island where Umbricius intends to move because he is unable to make a decent living in Rome because he is not immoral like the others. Also, it is the island where, according to Roman mythology, Daedalus ended his flight.

Rome appears in Satires 1-16

Rome is the city where Juvenal focuses his criticism, arguing that Rome is immoral and dangerous; the only way to remain a true Roman is to leave Rome.

Fires appears in Satire 3

Fires in Rome are dangerous and may cause roofs to collapse. They cause the poor to lose all of their possessions, while the rich set fires on purpose to cause their friends' sympathy and gifts.

Aquinum appears in Satire 3

Aquinum is possibly Juvenal's vacation home or at least somewhere that he visits frequently. Umbricius tells Juvenal to call on him when Juvenal returns to Aquinum.



Large fish appears in Satire 4

Since the waters surrounding Rome belong to the throne, a fisherman presents a large fish to Emperor Domitian. Because he cannot find a dish large enough to hold the fish, Emperor Domitian summons the Privy Council to help him solve the dilemma. Eventually, they decide to have a dish made that will be large enough to hold the fish.

Virro's meal appears in Satire 5

Virro's meal consists of fine vintage wine, the best bread, truffles, a fine fish, the finest rare mushroom and the choicest fruits. It is used to contrast with the meal served to Trebius.

Trebius' meal appears in Satire 5

Trebius is served rough wine which causes fights, crumbs, the bones from a fish, a dubious toadstool and a rotten apple. His meal is used to torment him and make him desire never to seek refreshment at Virro's home again.

Marriage appears in Satire 6

Juvenal condemns marriage as a waste of money because of the lack of chaste wives.

Family Encouragement Act appears in Satire 6

The Family Encouragement Act is a Julian Law, written in August 18 BC, for regulating marital affairs. It is amended and extended by the Lex Papia Poppaea in 9 AD, and Ursidius upholds it.

Patrons appears in Satires 2, 5 and 7

Patrons of the present disdain and disrespect their clients, sometimes even refusing to pay them for their services. Patrons of the past were courteous and valued their clients. Virro is an example of a patron in satire 5.

Pedigree appears in Satire 8

Pedigree, a person's lineage, is not sufficient, according to Juvenal. People should not expect respect based on their family's reputation; they require virtue to truly be noble.



Colewort appears in Satire 9

Juvenal recommends that Naevolus chew colewort as an aphrodisiac.

Appropriate prayers appears in Satire 10

Juvenal lists the appropriate things that people should pray for as follows: a healthy mind and body, a valiant heart, and strength to endure sorrows.

Gourmands appears in Satire 11

Gourmands are men who are obsessed with food and spices; they often go broke and are reduced to the gladiators' ring as a result of their luxurious tastes. Rutilus is given as an example of a destitute and mocked gourmand.

Ostia appears in Satire 12

Catullus arrives safely in the harbor at Ostia after the storm at sea which caused him to throw his possessions overboard. This harbor was built by Claudius.

Ship appears in Satire 12

The ship that Catullus is traveling on begins to sink. Catullus throws his belongings into the sea in order to lessen the weight of the ship. The captain cuts down the mast as well. The ship arrives safely in Ostia.

City Prefect appears in Satire 13

The City Prefect listens to the complaints of the crimes that occur in Rome. Juvenal suggests that Calvinus spend a day with the City Prefect in order to obtain a proper perspective of his misfortunes.

Parental Example appears in Satire 14

Juvenal cautions parents to set proper and moral examples for their children because children will not only emulate their parents' behavior; they will expand their immoralities and sink further.



Egyptians' gods appears in Satire 15

Juvenal mocks the Egyptians for worshipping cats, dogs and crocodiles, which are the symbols of the Egyptian gods.

Ombi and Tenrya appears in Satire 15

Ombi and Tenrya are two neighboring Egyptian peoples who fight because of their worship of different gods. After an argument escalates into a battle, both peoples resort to cannibalism which Juvenal does not excuse because there was no pressing need such as famine.

Cannibalism appears in Satire 15

The Egyptians practice cannibalism for no good reason. Juvenal disapproves of this and cites the example of the Vascones in Spain who resorted to cannibalism after a war-induced famine as an acceptable reason to practice such an inexplicable act.

Successful Army Career appears in Satire 16

Juvenal mentions in the unfinished satire 16 that there are many rewards that accompany a successful army career, such as Fortune's favor and the fact that no one will testify against a soldier.

Gods appears in Satires 1-16

Although the Roman gods are better than the Egyptian gods, they seem deaf to all pleas and do not always punish the immoral immediately. Juvenal asserts that the gods punish the immoral eventually. Throughout the satires, there are many references to the festivals, feasts, temples and prayers surrounding the gods.



Themes

Ruin of Rome

One theme in Juvenal's Sixteen Satires is the ruin of Rome, and it is mentioned in every satire. In the first satire, Juvenal asserts that vice has never been more eminent, begging Romans to reform because their posterity will inherit their longings and vices. He claims that Romans are at the "ruinous zenith" of vices, justifying his condemnation of mankind. Satire two claims that the rest of the world mocks Romans for breeding "pansies," or homosexuals. In the third satire, Juvenal applauds Umbricius' decision to move to Cumae since anywhere is preferable to Rome. Umbricius furthers Juvenal's condemnation by his objection to Greek Romans who do not behave properly and his claim that, although he was born in Rome, he must leave Rome because he cannot lie as men in Rome do; his implicit claim is that the only way to remain a true Roman is to leave Rome. Umbricius further details the dangers of Rome: the shabby conditions of rental properties, the lack of concern for the poor, the consuming fires, the violence and robbery.

In the fourth satire, Juvenal condemns Emperor Domitian for using the Privy Council for trivial matters and for robbing Rome of her most illustrious and noble sons. Satire five laments that patrons no longer respect and honor their clients. In satire six, Juvenal mentions the departure of Chastity and Justice from earth to illustrate the adultery wives commonly commit. He also complains about women's plots to carry out crimes in cold blood. Satire seven concentrates on the lack of respect students show their teachers and the inability of artists to produce work without food. In satire eight, Juvenal states that many people lean on their lineage as a sign of their worth, but he argues that virtue is the only true test of nobility. Satire nine states that a good reason to live decently is because otherwise, the master will be in thrall to his servants who holds his secrets, citing the example of Naevolus' lover. The tenth satire asserts that few can distinguish between good and evil because of the general lust after money.

Juvenal condemns men for living above their financial means in satire eleven, and in satire twelve, he laments the rarity of people sacrificing heartily for a friend without mercenary purposes. In satire thirteen, Juvenal lists his age as the ninth age of men because of the rareness of good men; nature has no metal base enough with which to compare to the modern man's virtues. He believes that a god-fearing man is a miracle. Satire fourteen warns about children inheriting their bad habits and morals from their parents. Satire fifteen presents Juvenal's disgust with the Egyptians' cannibalism, possibly comparing it to the Romans' tendency to disregard other Romans in order to procure their means. The unfinished sixteenth satire praises the life of a soldier since witnesses will not testify against soldier, obviously in an ironic tone since this leads to the ruin of Rome.



Immorality

The immorality of the world is mentioned throughout the satires. In satire one, Juvenal laments the many immoral activities that take place in the world, specifically adultery and bribery. Money causes the deepest reverence though no temples have been constructed for it. Patrons are greedy. A pallid appearance refers to the belief that sexual excess leads to a washed-out appearance. In satire two, Juvenal mentions incest, abortion, and adultery, including the hypocritical views of women versus men committing adultery. In satire three, Umbricius complains about the immorality in Rome. In satire four, Juvenal condemns Crispinus as a monster without a single redeeming virtue who lay with a virgin priestess, causing her to be buried alive. Satire five remonstrates against the greed of patrons. Satire six complains about the lack of chaste wives in Rome, women's vanity, and women who carry out crimes in cold blood.

Juvenal complains about the rich spending extravagant amounts of money on luxuries while refusing to pay their employees a decent salary in satire seven. In satire eight, Juvenal reiterates his belief that virtue is the only sign of true nobility. In satire nine, Naevolus' way of life is examined, along with Virro's greed. Satire ten condemns men's lust after money. Satire eleven mentions the immorality of living about one's means and of refusing to repay debts. In satire twelve, Catullus shows the rare behavior of valuing his life more than his possession, juxtaposing the greed that Juvenal condemns throughout the satires. In satire thirteen, Juvenal chides Calvinus for his anger over a small wrong done to him while ignoring the many greater wrongs that are done to others in Rome daily. Satire fourteen elaborates on the many immoralities that parents teach their children. Satire fifteen gives the immoral example of cannibalism, stating that no punishment is severe enough.

Mythology

Juvenal frequently alludes to mythology throughout his Sixteen Satires. In the first satire, he mentions that playwrights often rewrite myths instead of writing about modern immorality. He also alludes to Jason of the Argonauts. He mentions the dead heroes in Hades, Cleopatra, Juno, the myth of Arachne and the festival of Lupercalia, or 'Wolf-feast', in satire two. The third satire alludes to Daedalus ending his flight at Cumae, as well as the Sibylline prophecy of 205 BC. It also mentions Ceres, the goddess of agriculture, and Diana, the goddess of fertility. Prometheus is used in satire four as an example of a creation myth. Satire five refers to Dido and Aeneas, Cacus from Virgil's Aeneid, and Alcinous' orchard from Homer's Odyssey. Satire six refers to Chastity, Saturn, Jove, Justice, Medea, Procne, the Danaids, Eriphyle, Lesbia, and Clytemnestra. Satire six also recounts the story of Niobe comparing herself to Leto, offending Apollo and Artemis. Juvenal's mention of the Saturnalia is a belittlement of the mythological theme. He alludes to the feast of the corn goddess, Ceres, and to Janus, the oldest Halian deity. Satire six also contains an allusion to Bona Dea, the Good Goddess, and Hesiod's Five Ages of Mankind.



Satire seven alludes to Achilles, the Saturnalia, Virgil's Aeneid, and Homer's Odes. Satire eight refers to the Fabian gens, a line supposedly descended from Heracles. It also alludes to Orestes, and the reference to boat fare could mean the money due to Charon to cross the River Styx. Satire nine refers to Marsyas' musical contest with Apollo, alludes to Odysseus and the Sirens' rocks, and parodies Virgil. Satire ten alludes to Peleus, Achilles, Odysseus, Priam, Hector, Hephaestus, Ares, Aphrodite, and Venus, while satire eleven refers to the Pillars of Heracles, the Trojan War, and Cybele's Megalesian Games. In satire twelve, Minerva, the Fates, and Agamemnon are mentioned. Also, Catallus bargains with the winds. The thirteenth satire contains an age-old belief about the battle between cranes and pygmies. It also alludes to Rhadamanthus, the son of Zeus and Europa. In satire thirteen, Juvenal provides the anecdote of the Spartan who considers embezzlement and is punished by the gods. Satire fourteen mentions the garden of Hesperides, Telamon, Peleus, and Orestes. Satire fifteen alludes to figures from many Roman myths, such as Diana, Ulysses, Turnus, Ajax, Diomedes, Odysseus, Cyclops, Scylla, Charybdis, the Laestrygonians, Isis, and Artemis. It also parodies Homer and Virgil in several places. Mainly, satire fifteen mocks the gods of the Egyptians. The unfinished satire sixteen alludes to Venus, Juno, Fortune, and Mars.



Style

Point of View

The point of view in this collection of satires is mostly third person and limited. The point of view is not reliable since a lot of it refers to mythology instead of history. It is also very subjective, giving Juvenal's opinions about different aspects of life in Rome which is important since the collection of satires should do just that. This subjectivity allows the reader to become acquainted with Juvenal's views on landlords, adultery, patronage, honesty and many other topics. He often expresses his opinions by directing them at a specific person, many of whom are unknown though presumably they were real people.

The satires are mostly exposition, which could also be seen as monologues since Juvenal is usually addressing someone, with very little dialogue, with the exceptions of the third and ninth satires. In the third satire, Juvenal's friend, Umbricius, carries on a monologue by himself after Juvenal introduces him. In the ninth satire, Juvenal and Naevolus have a conversation; this is the only section where true dialogue exists. Since most of the collection refers to opinions, there is no concept of time in this book.

Setting

This collection of satires is set in ancient Rome, during Juvenal's lifetime. Many locations in Rome are alluded to, though actually action occurs very rarely throughout the book. The characters of the book are mostly classifications of people, rather than individuals, such as wives or homosexuals. Some of the specific places that are mentioned include the temple, Virro's house, Cumae, Ostia, and the ship on which Catullus arrives in Ostia. Mainly, places in the city of Rome are used satirically to emphasize the demoralization and lusts of Romans. Because little action occurs, there are few settings in which the action occurs.

In addition to Juvenal's Rome, he also mentions several other places and peoples. He comments on the Egyptians, their gods and their practice of cannibalism. He also mentions Spain to compare a specific incidence of famine-induced cannibalism to the Egyptians' senseless practice. Juvenal specifically condemns the Greeks and Jews in Rome, though he never discusses Greece or Israel. Another setting is mythological Rome. A lot of the allusions that Juvenal uses are drawn from Roman mythology which would have taken place thousands of years before his time.

Language and Meaning

The language of Juvenal's collection tends to be antiquated and fairly formal with shocking bursts of lewdness and obscenity. The sentences are constructed in such a way as to be extremely long and often difficult to understand. Additionally, comprehension of the collection is made difficult by the use of many allusions that may



be unfamiliar to a reader who has not been thoroughly immersed in ancient readings. Although it may be difficult for a reader to grasp much of what Juvenal is saying, the appendix in the back of the novel clarifies and enhances many of the allusions and explains many of the terms that are no longer common. In fact, this appendix may save many readers from dismissing Juvenal's satires completely.

The majority of the text is Juvenal's ranting monologue so the reader becomes very familiar with his opinions about everything that is mentioned. Time is not an issue in this book as it seems more as though Juvenal is writing in a journal or writing a letter to a friend. Action is not an element through most of the satires. The language can be difficult to understand but with some worthwhile effort, this difficulty can be overcome and the comic essence of Juvenal's satires can be displayed.

Structure

This collection is comprised of sixteen satires which range from five to twenty pages long. Each satire is numbered but not titled. The satires do not contain action or dialogue for the most part, so they tend to have the essence of an extended rant or monologue. Because of the nature of the satires, time is not considerable and appears only as the time it takes the reader to read the satires.

There is no considerable plot for the overall collection, but each satire tends to have a separate point or theme. The first satire is simply an introduction and an explanation that Juvenal intends to write about immorality. In the second satire, Juvenal complains about immoral people discussing morality and condemns homosexuality. The third satire introduces Umbricius who is moving to Cumae because moral people cannot survive in Rome; the moral of this satire seems to be that one must leave Rome in order to be a true Roman. Satire four is a complaint about the inappropriate use of power by monarchs, while satire five condemns the relationship between patrons and clients. Satire six laments the adulteresses and murderers who call themselves wives. Satire seven complains that Fate dictates fortune unfairly, but in satire eight, Juvenal emphasizes that true nobility does not come from pedigree but from virtue. Satire nine is a conversation between Juvenal and Naevolus about Naevolus' inability to earn a decent living, even by prostituting himself to rich men. The tenth satire condemns people for praying for frivolous things and instructs them as to what they should pray for. Satire eleven mocks extravagance, satire twelve states the rarity of a man choosing their life over their possessions, and satire thirteen discusses the punishment of conscience on evil-doers. Satire fourteen advises parents to set good examples for their children, and satire fifteen condemns the Egyptians for practicing cannibalism without a good reason. Satire sixteen is unfinished but begins by mentioning the rewards of a successful army career.

The pace of the satires is fairly quick due to Juvenal's extensive examples and quick wit. Although it is difficult to read, the book is very entertaining to the reader who takes the extra time to reference the appendix for explanations of comments that seem rather dull but are often actually quite entertaining. There are many flashbacks and references

to the past, specifically through allusions to Roman mythology. Although it take a bit of effort to thoroughly read this book, it is well worth the effort and extremely entertaining.



Quotes

"When you find such hordes of scribblers all over, it's misplaced kindness not to write. The paper will still be wasted." Satire I, p. 3

"Let money reign supreme; we can't have a Johnny-come-lately, the chalk just off his feet, flout this sacrosanct office! Why not? Of all gods it's Wealth that compels our deepest reverence- though as yet, pernicious Cash, you lack your own temple, though we've raised no altars to Sovereign Gold." Satire I, p. 6

"Appearances are deceptive: every back street abounds with solemn-faced humbuggers. You're castigating vice, you, the most notable dyke among all our Socratic fairies? Your shaggy limbs and the bristling hair on your forearms proclaim a fierce spirit; but the surgeon who lances your swollen piles breaks up at the sight of that well-smoothed passage." Satire II, p. 9

"There's no room in this city for the decent professions...These are such men as Fortune, by way of a joke, will sometimes raise from the gutter and make Top People." Satire III, p. 14-15

"To cut a long story short, there's a price-tag on everything in Rome. What does it cost to greet Cossus, or extract one tight-lipped nod from Veiento the honours-broker? X's beard is being trimmed, Y's dedicating his boy-friend's kiss-curls: the house is full of venal barbers. So swallow your bile, and face the fact that all we hangers-on have to bribe our way, swell some sleek menial's savings." Satire III, p. 19

"So goodbye, don't forget me- and whenever you get back home to Aquinum for a break from the City, invite me over from Cumae, to share your fields and coverts: I'll make the trip- in boots- to those chilly uplands, and hear your Satires- if they think me worthy of that honour." Satire III, p. 23

"Gross flattery, and yet the Imperial Crest surged up: there is nothing godlike power will refuse to believe of itself in the way of commendation." Satire IV, p. 26

"During Saturn's reign I believe that Chastity still lingered on earth, and was seen for a while...only while Jove remained a beardless stripling...Thereafter, slowly, Justice withdrew to heaven, together with Chastity- both sisters beating a common retreat." Satire VI, p. 35

"What point in mentioning spells, or aphrodisiac potions, or that lethal brew given to stepsons? Sexual compulsion drives women to worse crimes: they err through excess of lust." Satire VI, p. 38

"Do you really think any mother will pass on better morals than those she learnt herself? Besides, it's profitable for an old whore to bring up her daughter to the trade." Satire VI, p. 41



"For sheer nerve, there's nothing beats a woman caught in the act: guilt fuels her fury and defiance." Satire VI, p. 43

"So avoid any woman's company at a dinner-party who affects a rhetorical style, who hurls well-rounded syllogisms like slingshots, who has all history pat: far better one who doesn't grasp all she reads. I detest the sort who are always thumbing- and citing- some standard grammar, whose every utterance follows the laws of syntax, who with antiquarian zeal quote poets I've never heard of: such matters are men's concern. Let her castigate the language of her bumpkin friend: a husband should be left his solecisms." Satire VI, p. 48

"What I can't stand is the woman who plans and carries out her crimes in cold blood. Our wives observe Alcestis dying instead of her husband: if they had a similar chance, they'd gladly sacrifice their husband's life for their lapdog's." Satire VI, p. 54

"All hopes for the arts, all inducement to write, rest on Caesar." Satire VII, p. 55

"Of course, it comes a good deal cheaper to feed a lion than a poet: poets have bigger bellies." Satire VII, p. 57

"There's just nothing that comes any lower than a son on the list when Daddy is paying out cash." Satire VII, p. 60

"Who'd claim high nobility for one who falls short of his breeding, whose only distinction is a famous name? But dwarfs get labeled 'Atlas', a blackamoor's 'Snowball', some ugly misshapen girl gets known as 'Miss Europe', while bald and scabby mongrels, listlessly licking the rim of an empty lamp, we nickname 'Pard' or 'Tiger' or 'Leo', or anything else (if there is) that roars more fiercely. So watch it: a patrician title, when assumed by you, may produce much the same effect." Satire VIII, p. 63

"But if ambition and lust dictate your headlong progress, if you splinter the rods in blood across provincial backs, if blunt axes and weary headsman are your prime delight, then you will find your noble background itself beginning to turn against you, to hold a bright torch to your shamelessness. The higher a criminal's standing, the more public the obloquy directed against him for all his moral failings." Satire VIII, p. 66

"I'd rather you had Thersites for father, so long as you resembled Achilles, and matched up to Vulcan's arms, than to have you sired by Achilles, but becomes a Thersites. Yet however far back you can trace your ancestral pedigree, it began in a kind of ill-famed ghetto; your first forefather, whatever his actual name, was either a shepherd- or something I'd much prefer not to mention." Satire VIII, p. 69-70

"Mankind is ruled by the Fates, they even govern those private parts that our clothes conceal. If your stars go against you the fantastic size of your cock will get you precisely nowhere, though Virro may have drooled at the sight of your naked charms, though long coaxing love-letters come all begging your favours, though- quote- What naturally draws a man is- a pansy." Satire IX, p. 72



"For most it's the cash they amass with such excessive care that chokes them, those fortunes that dwarf any normal inheritance, by as much as your British whale exceeds some puny dolphin." Satire X, p. 76

"Pure feminine ruthlessness thrives best on guilt and hatred." Satire X, p. 85

"What I've shown you, you can bestow on yourself: there's one path, and one only, to a tranquil life- through virtue. Fortune has no divinity, could we but see it: it's we, we ourselves, who make her a goddess, and set her in the heavens." Satire X, p. 86

"Restraint gives an edge to all our pleasures." Satire XI, p. 92

"But where in the world would you find anyone else who'd dare to save hi skin, not his silver, to set life above property? [Some are so blind with greed that they live for their fortunes rather than making their fortunes enhance their lives.]" Satire XII, p. 94

"So long live legacy-hunters, as long as Nestor himself! May their possessions rival all Nero's loot, may they pile up gold mountain-high, love no man, and be loved by none." Satire XII, p. 96

"All deeds that set evil examples result in unpleasantness for the doer himself. The first retribution: no guilty person can win acquittal at the bar of conscience, despite having suborned some judge to award him a rigged verdict." Satire XIII, p. 97

"How can you hear such things, Jupiter, and not open those lips of yours? Never mind if they're marble or bronze- say something! Otherwise what's the point of our emptying packets of incense on your sacrificial embers, or making you all those offerings- chopped calves'-liver, pigs' chitterlings? Frankly, we might as well honour the statue of some worthy civic deadhead for all the good it does us." Satire XIII, p. 100

"Bad men, by and large, display shift, capricious natures: when committing a crime, they've boldness to spare: it's later, after the crime's accomplished, that notions of right and wrong begin to assail them. And yet their nature- immutable, fixed- reverts to the ways they've abjured. Has anyone ever set a term on his programme of crime, or seen his hardened brow recover, once lost, its capacity for blushing? What man have you ever seen satisfied by a single villainous action? This forsworn scoundrel will one day catch his foot in a snare, face the hook in some dark oubliette, or languish on one of those craggy Aegean islets, packed with distinguished exiles. Your hated foe's bitter sentence will delight you: at long last you'll happily agree that the Gods aren't deaf after all, or blind, like Tiresias." Satire XIII, p. 103-104

"A great many things, Fuscinus, of deservedly ill repute, things that would leave an indelible stain on the brightest fortune, parents themselves display and pass on to their children." Satire XIV, p. 105

"Yet how can you assume the mien, and rights, of a father when your conduct is worse than his, and vacuous noddle has been needing cupping-glass suction since heaven knows when?" Satire XIV, p. 106



"Between two neighbours there smoulders an ancient vendetta, undying hatred, a wound that can never be healed. What fills both Ombi and Tentyra with such violent rancour is the loathing their peoples feel towards each other's gods: only the gods they worship, each side believes, deserve to be recognized." Satire XV, p. 116

"What good man, worthy to bear the mystic's torch, and such as Ceres' priest would wish him, thinks any human ills outside his concern? It's this that sets us apart from dumb brutes, it's why we alone possess a brain that's worthy of homage, have divine potential, are skilled to master and practice all civilized arts, have acquired a sense, sent down from the citadel of heaven, that's kept from creeping beasts, their eyes on the ground." Satire XV, p. 119



Topics for Discussion

What is Juvenal's objection to modern patrons?

Why should parents set positive moral examples for their children?

Show three examples of Juvenal mocking mythology.

What is the purpose of Juvenal referring to immorality so frequently?

Explain the significance of the ninth age of mankind as a metal which has no name because of its baseness.

List and provide examples of three recurring immoral acts.

Describe at least five human activities of which Juvenal approves.