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NEW AND LIBERAL
TRANSLATION

OF
JUVENAL^{is} AND PERSIUS;
Sec. Junius

WITH

COPIOUS EXPLANATORY NOTES,

BY WHICH THESE DIFFICULT SATIRISTS ARE RENDERED
EASY AND FAMILIAR TO THE READER.

IN TWO VOLUMES.

By the REV. M. MADAN.

Ad det—Instat—Apertè Jugulat.
SCAL. in JUV.

VOL. I.

L O N D O N:

PRINTED FOR THE EDITOR,

AND SOLD AT T. BECKET'S, BOOKSELLER TO HIS
ROYAL HIGHNESS THE PRINCE OF WALES,
PALL-MALL.

M. DCC. LXXXIX.



Handwritten text in a cursive script, possibly a signature or a name, located below the black bar. The text is dark and somewhat stylized, with a long, sweeping flourish extending to the right.

Levi S. Barbour bequest
6-25-30

Ames
P R E F A C E
T O
J U V E N A L.

DECIMUS Junius Juvenal *was born at Aquinum, a town of the Volsci, a people of Latium: hence, from the place of his birth, he was called Aquinas. It is not certain whether he was the son, or foster-child, of a rich freedman. He had a learned education, and, in the time of Claudius Nero, pleaded causes with great reputation. About his middle age he applied himself to the study of Poetry; and, as he saw a daily increase of vice and folly, he addicted himself to writing Satire: but, having said something (Sat. vii. l. 88—92.) which was deemed a reflection on Paris the actor, a minion of Domitian's, he was banished into Ægypt, at * eighty years of age, under pretence of sending him as captain of a company of soldiers. This was looked upon as a sort of humorous punishment for what he had said, in making Paris the bestower of posts in the army.*

However, Domitian dying very soon after, Juvenal returned to Rome, and is said to have lived there to

* *Quanquam Octogenarius.*—MARSHALL, in Vit. Juv.

the times * of Nerva and Trajan. At last, worn out with old age, he expired in a fit of coughing.

He was a man of excellent morals, of an elegant taste and judgment, a fast friend to Virtue, and an irreconcilable enemy to Vice in every shape.

As a writer, his style is unrivalled, in point of elegance and beauty, by any Satirist that we are acquainted with, Horace not excepted. The plainness of his expressions are derived from the honesty and integrity of his own mind: his great aim was—"to bold, as it were, the mirror up to nature; to shew Virtue her own feature, Scorn her own image, and the very age and body of the time his form and pressure †."—He meant not, therefore, to corrupt the mind, by openly describing the lewd practices of his countrymen, but to remove every veil, even of language itself, which could soften the features, or hide the full deformity of vice from the observation of his readers, and thus to strike the mind with due abhorrence of what he censures. All this is done in so masterly a way, as to render him well worthy Scaliger's encomium, when he styles him—*Ornium Satyricorum facilè Princeps*. He was much loved and respected by ‡ Martial. Quintilian speaks of him, *Inst. Orat. Lib. x.* as the chief of Satirists. || Ammianus

* *Ibique ad Nervæ & Trojani tempora supervixisse dicitur.*
MARSHALL, *Ib.*

† Hamlet, Act iii. Scene 2,

‡ See Mart. Lib. vii.

Epig. 24.

|| Hist. Lib. xxviii.

Marcellinus says, that some who did detest learning, did, notwithstanding, in their most profound retiredness, diligently employ themselves in his works.

The attentive reader of Juvenal may see, as in a glass, a true portraiture of the Roman manners in his time: here he may see, drawn to the life, a people sunk in sloth, luxury, and debauchery, and exhibiting to us the sad condition of human nature, when untaught by divine truth, and uninfluenced by a divine principle. However polite and refined this people was, with respect to the cultivation of letters, arts, and sciences, beyond the most barbarous nations; yet, as to the true knowledge of God, they were upon a footing with the most uninformed of their cotemporaries, and consequently were, equally with them, sunk into all manner of wickedness and abomination. The description of the Gentiles in general, by St. Paul, Rom. i. 19—32. is fully verified as to the Romans in particular.

Juvenal may be looked upon as one of those rare meteors, which shone forth even in the darkness of Heathenism. The mind and conscience of this great man were, though from * whence he knew not, so far enlightened, as to perceive the ugliness of vice, and so influenced with a desire to reform it, as to make him, according to the light he had, a severe and able reprover, a faithful and diligent witness against the vices and follies of the people among which he lived;

* Rom. ii. 15. Comp. Is. xlv. 5. See Sat. x. l. 363, and note.

and, indeed, against all, who, like them, give a loose to their depraved appetites, as if there were no other liberty to be sought after, but the most unrestrained indulgence of vicious pleasures and gratifications.

How far Rome-Christian, possessed of divine revelation, is better than Heathen Rome without it, is not for me to determine: but, I fear, that the perusal of Juvenal will furnish us with too serious a reason to observe, that, not only modern Rome, but every metropolis in the Christian world, as to the generality of its manners and pursuits, bears a most unhappy resemblance to the objects of the following Satires. They are, therefore, too applicable to the times in which we live, and, in that view, if rightly understood, may perhaps be serviceable to many, who will not come within the reach of higher instruction.

Bishop Burnet observes, that the “satirical poets, Horace, Juvenal, and Persius, may contribute wonderfully to give a man a detestation of vice, and a contempt of the common methods of mankind; which they have set out in such true colours, that they must give a very generous sense to those who delight in reading them often.” Past. Care, c. vii.

This translation was begun some years ago, at hours of leisure, for the Editor's own amusement: when, on adding the notes as he went along, he found it useful to himself, he began to think that it might be so to others, if pursued to the end on the same plan. The work was carried on, till it increased to a considerable bulk. The addition of Persius enlarged it to its present size,

P R E F A C E.

in which it appears in print, with a design to add its assistance in explaining these difficult authors, not only to school-boys and young beginners, but to numbers in a more advanced age, who, by having been thrown into various scenes of life, remote from classical improvement, have so far forgotten their Latin, as to render these elegant and instructive remains of antiquity almost inaccessible to their comprehension, however desirous they may be to renew their acquaintance with them.

As to the old objection, that translations of the Classics tend to make boys idle, this can never happen, but through the fault of the master, in not properly watching over the method of their studies. A master should never suffer a boy to construe his lesson in the school, but from the Latin by itself, nor without making the boy parse, and give an account of every necessary word; this will drive him to his grammar and dictionary, near as much as if he had no translation at all: but in private, when the boy is preparing his lesson, a literal translation, and explanatory notes, so facilitate the right comprehension, and understanding, of the author's language, meaning, and design, as to imprint them with ease on the learner's mind, to form his taste, and to enable him, not only to construe and explain, but to get those portions of the author by heart, which he is, at certain periods, to repeat in the school, and which, if judiciously selected, he may find useful, as well as ornamental to him, all his life.

To this end, I have considered, that there are three purposes

purposes to be answered. First, that the reader should know what the author says; this can only be attained by * literal translation: as for poetical versions, which are so often miscalled translations, paraphrases, and the like, they are but ill calculated for this fundamental and necessary purpose.

They remind one of a performer on a musical instrument, who shews his skill, by playing over a piece of music, with so many variations, as to disguise, almost entirely, the original simple melody, insomuch that the bearers depart as ignorant of the merit of the composer, as they came.

All translators should transfer to themselves the directions which our Shakespeare gives to actors, at least, if they mean to assist the student, by helping him to the construction, that he may understand the language of the author.—As the actor is not “to o’erstep the modesty of nature”—so a translator is not to o’erstep the simplicity of his text.—As an actor is “not to speak more than is set down for him”—so a translator is not to exercise his own fancy, and let it loose into phrases and expressions, which are totally foreign from those of the author. He should therefore sacrifice vanity to usefulness, and forego the praise of elegant writing, for the utility of faithful translation.

* I trust that I shall not be reckoned guilty of inconsistency, if, in some few passages, I have made use of paraphrase, which I have so studiously avoided through the rest of the work, because the literal sense of *these* is better obscured than explained, especially to young minds.

The

The next thing to be considered, after knowing what the author says, is how he says it; this can only be learnt from the original itself, to which I refer the reader, by printing the Latin, line for line, opposite to the English, and, as the lines are numbered, the eye will readily pass from the one to the other. The information which has been received from the translation, will readily assist in the grammatical construction. The third particular, without which the reader would fall very short of understanding the author, is, to know what he means; to explain this is the intention of the notes, for many of which, I gratefully acknowledge myself chiefly indebted to various learned commentators, but who, having written in Latin, are almost out of the reach of those for whom this work is principally intended. Here and there, I have selected some notes from English writers: this indeed the student might have done for himself; but I hope he will not take it amiss, that I have brought so many different commentators into one view, and saved much trouble to him, at the expence of my own labour. The rest of the notes, and those no inconsiderable number, perhaps the most, are my own, by which, if I have been happy enough to supply any deficiencies of others, I shall be glad.

Upon the whole, I am, from long observation, most perfectly convinced, that the early disgust, which, in too many instances, youth is apt to conceive against classical learning (so that the school-time is passed in a
state

*state of *labour and sorrow) arises mostly from the crabbed and difficult methods of instruction, which are too often imposed upon them; and that, therefore, all attempts to reduce the number of the difficulties, which, like so many thorns, are laid in their way, and to † render the paths of instruction pleasant and easy, will encourage and invite their attention, even to the study of the most difficult authors, among the foremost of which we may rank Juvenal and Persius. Should the present publication be found to answer this end, not only to school-boys, but to those also who would be glad to recover such a competent knowledge of the Latin tongue, as to encourage the renewal of their acquaintance with the Classics (whose writings so richly contribute to ornament the higher and more polished walks in life, and which none but the ignorant and tasteless can undervalue) it will afford the Editor an additional satisfaction. Still more, if it prove useful to foreigners; such I mean as are acquainted with the Latin, and wish to be helped in their study of the*

* “ The books that we learn at schools are generally laid aside, with this prejudice, that they were the labours as well as the sorrows of our childhood and education; but they are among the best of books—the Greek and Roman authors have a spirit in them, a force both of thought and expression, that later ages have not been able to imitate.” Bp. BURNET, Past. Care, c. vii.

† Quod enim munus reipublicæ afferre majus, meliusve possumus, quàm si docemus atque erudimus juventutem? CIC. de Divin. Lib. ii. 2.

English

English language, which is now so much cultivated in many parts of Europe.

*The religious reader will observe, that God, who
 “ in times past suffered * all the nations (παντα τα
 “ εθνη, i. e. all the heathen) to walk in their own
 “ ways, nevertheless, left not himself without witness,”
 not only by the outward manifestations of his power and
 goodness, in the works of † creation and providence,
 but by men also, who, in their several generations, have
 so far shewn the work of ‡ the law written in their
 hearts, as to bear testimony against the unrighteousness
 of the world in which they lived. Hence, we find the
 great apostle of the Gentiles, Acts xvii. 28. quoting a
 passage from his countryman, Aratus of Cilicia, against
 idolatry, or imagining there be gods made with hands.
 We find the same apostle § reproving the vices of lying
 and gluttony in the Cretans, by a quotation from the
 Cretan poet Epimenides, whom he calls “ a prophet
 of their own,” for they accounted their poets writers
 of divine oracles.—Let this teach us to distinguish be-
 tween the use and abuse of classical knowledge—when it
 tends to inform the judgment, to refine the man-
 ners, and to embellish the conversation; when it keeps
 a due subordination to that which is divine, makes us
 truly thankful for the superior light of God’s infal-
 lible word, and teaches us how little can be truly*

* See Whitby on Acts xiv. 16.

† Comp. Rom. i. 19, 20, with Acts xiv. 17.

‡ See Rom. ii. 15.

§ Tit. i. 12.

known* by the wisest of men, without a divine revelation,—then it has its use—still more, if it awakens in us a jealousy over ourselves, that we duly improve the superior light with which we are blessed, lest the very heathen rise in judgment † against us. If, on the contrary, it tends to make us proud, vain, and conceited, to rest in its attainments as the summit of wisdom and knowledge; if it contributes to harden the mind against superior information, or fills it with that sour pedantry which leads to the contempt of others—then I will readily allow, that all our learning is but “splendid ignorance and pompous folly.”

As to any mistakes or oversights, which the Editor has been guilty of, and which are almost unavoidable in so long and difficult a work as this, he leaves them to the candor and correction of the learned reader, to whom he shall feel himself much obliged for any alterations, which may be thought necessary for the improvement of the work.

Such corrections and additions as occurred to the Editor, on a revisal of the whole when the printing was finished, are collected at the end of each volume, and placed under the heads of the several Satires to which they belong.

* 1 Cor. i. 20, 21.

† Luke xii. 47, 48.

D. E. C. I. M. I
J. U. N. I. I. J. U. V. E. N. A. L. I. S
A. Q. U. I. N. A. T. I. S

B. A. T. I. R. Æ.

T. H. E.

S. A. T. I. R. E. S.

O. F.

J. U. V. E. N. A. L.

D E C I M I
J U N I I J U V E N A L I S
A Q U I N A T I S
S A T I R Æ.

S A T I R A I.

A R G U M E N T.

JUVENAL begins this Satire, with giving some humourous reasons for his writing: such as hearing, so often, many ill poets rehearse their works, and intending to repay them in kind. Next he informs us, why he addicts himself to satire, rather than to other poetry, and gives a summary and general view of the reigning vices and follies of his time. He

SEMPER ego auditor tantum? nunquamne reponam,
Vexatus toties rauci Theseïde Cœdri?
Impunè ergo mihi recitaverit ille togatas,

Satires] Or Satyrs—concerning this word—See CHAMBERS'S Dictionary.

Line 1. Only an hearer.] Juvenal complains of the irksome recitals, which the scribbling poets were continually making of their vile compositions, and of which he was an hearer, at the public assemblies where they read them over. It is to be observed, that, sometimes, the Romans made private recitals, of their poetry, among their particular friends. They also had public recitals, either in the Temple of Apollo, or in spacious houses, which were either hired, or lent, for the purpose, by some rich and great man, who was highly honoured for this, and who got his clients and dependents together, on the occasion, in order to increase the audience, and to encourage the poet by their applauses. See Sat. vii. l. 40—4. Persius Prolog. l. 7, and note. Hor. Lib. 1. Sat. iv. l. 75—4.

——— *Repay.*] Reponam, here, is used metaphorically; it alludes

T H E
S A T I R E S
O F
J U V E N A L.

S A T I R E I.

laments the restraints which the satyrists then lay under from a fear of punishment, and professes to treat of the dead, personating, under their names, certain living vicious characters. His great aim, in this, and in all his other satires, is to expose and reprove vice itself, however sanctified by custom, or dignified by the examples of the great.

S HALL I always be only a hearer?—shall I never repay,
Who am teiz'd so often with the Theseis of hoarse
Codrus?

Shall one (Poet) recite his Comedies to me with impunity,

alludes to the borrowing and repayment of money. When a man repaid money which he had borrowed, he was said to replace it—reponere. So our poet, looking upon himself as indebted to the reciters of their compositions, for the trouble which they had given him, speaks, as if he intended to repay them in kind, by writing, and reciting his verses, as they had done theirs. Sat. vii. l. 40—4. Persius Prolog. l. 7. Hor. Lib. 1. Sat. iv. l. 73—4.

2. *Theseis.*] A poem, of which Theseus was the subject.

—— *Hoarse Codrus.*] A very mean poet: so poor, that he gave rise to the proverb—“Codrus pauperior.” He is here supposed to have made himself hoarse, with frequent and loud reading his poem.

3. *Comedies.*] Togatas—so called from the low and common people, who were the subjects of them. These wore gowns by which they were distinguished from persons of rank.

Hic Elegos? impunè diem consumpserit ingens
 Telephus? aut summi plenâ jam marginę libri 5
 Scriptus & in tergo necdum finitus Orestes?

Nota magis nulli domus est sua, quàm mihi lucus
 Martis, & Æoliis vicinum rupibus antrum
 Vulcani. Quid agant venti; quas torqueat umbras

There were three different sorts of Comedy, each denominated from the dress of the persons which they represented.

I. The Togata—which exhibited the actions of the lower sort; and was a species of what we call low comedy.

II. The Prætextata—so called from the prætexta, a white robe ornamented with purple, and worn by magistrates and nobles. Hence the comedies, which treated of the actions of such, were called prætextatæ. In our time, we should say, genteel comedy.

III. The Palliata—from pallium, a sort of upper garment worn by the Greeks, and in which the actors were habited, when the manners and actions of the Greeks were represented. This was also a species of the higher sort of comedy.

It is most probable, that, Terence's plays, which he took from Menander, were reckoned among the palliatæ, and represented in the pallium, or Grecian dress: more especially too, as the scene of every play lies at Athens.

4. *Elegies.*] These were little poems on mournful subjects, and consisted of hexameter and pentameter verses alternately. We must despair of knowing the first elegiac poet, since Horace says,—Art. Poët, l. 77—8.

Quis tamen exiguos elegos emiserit auctor,
 Grammatici certant, & adhuc sub iudice lis est.

By whom invented critics yet contend,
 And of their vain disputing find no end. FRANCIS.

Elegies were at first mournful, yet, afterwards, they were composed on cheerful subjects. Hor. Ib. l. 75—6.

Versibus imparitèr junctis querimonia primum,
 Post etiam inclusa est voti sententia compos.

Unequal measures first were tun'd to flow,
 Sadly expressive of the lover's woe:
 But now to gayer subjects form'd they move,
 In sounds of pleasure, and the joys of love. FRANCIS.

4. *Bulby Telephus.*] Some prolix and tedious play, written on the subject of Telephus, King of Mysia, who was mortally wounded



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*Fair usage policy applies

Æacus ; unde alius furtivæ devehat aurum 10
 Pelliculæ : quantas jaculetur Monychus ornos ;
 Frontonis platani, convulsaque marmora clamant
 Semper, & affiduo ruptæ lectore columnæ.
 Expectes eadem à summo, minimoque poëtâ.

Et nos ergo manum ferulæ subduximus : & nos 15
 Consilium dedimus Syllæ, privatus ut altum
 Dormiret. Stulta est clementia, cum tot ubique
 Vatibus occurras, perituræ parcere chartæ.

winds. Or, perhaps, to some play, or poem, on the amours of Boreas and Orithya, the daughter of Erectheus, king of Athens.

10. *Æacus may be tormenting.*] Æacus was one of the fabled judges of hell, who with his two assessors, Minos and Rhadamanthus, were supposed to torture the ghosts into a confession of their crimes. See Virg. *Æn.* vi. l. 566—69.

— *From whence another, &c.*] Alluding to the story of Jason, who stole the golden fleece from Colchis.

11. *Monychus.*] This alludes to some play, or poem, which had been written on the battle of the Centaurs and Lapithæ.

The word Monychus is derived from the Greek *μονος*, solus, and *Ουξ*, ungula, and is expressive of an horse's hoof, which is whole and entire, not cleft or divided.

The Centaurs were fabled to be half men, and half horses ; so that by Monychus we are to understand one of the Centaurs, of such prodigious strength, as to make use of large trees for weapons, which he threw, or darted at his enemies.

12. *The plane trees of Fronto.*] Julius Fronto, a noble and learned man, at whose house the poets recited their works, before they were read, or performed in public. His house was planted round with plane trees, for the sake of their shade.

13. *The convulsed marbles.*] This may refer to the marble statues which were in Fronto's hall, and were almost shaken off their pedestals by the din and noise that were made—or to the marble with which the walls were built, or inlaid ; or to the marble pavement ; all which appeared, as if likely to be shaken out of their places, by the incessant noise of these bawling reciters of their works.

— *The columns broken.*] The marble pillars too were in the same situation of danger, from the incessant noise of these people.

The poet means to express the wearisomeness of the continual repetition of the same things over and over again, and to censure the manner, as well as the matter, of these irksome repetitions ;

Æacus may be tormenting : whence another could convey
the gold 10

Of the stolen Fleece : how great wild-ash trees Monychus
could throw :

The plane-trees of Fronto, and the convuls'd marbles
complain

Always, and the columns broken with the continual reader :
You may expect the same things from the highest and from
the least poet,

And I therefore have withdrawn my hand from the ferule ;
and I 15

Have given counsel to Sylla, that, a private man, soundly
He should sleep. It is a foolish clemency, when every
where so many

Poets you may meet, to spare paper, that will perish.

petitions ; which were attended with such loud and vehement
vociferation, that even the trees about Fronto's house, as well
as the marble within it, had reason to apprehend demolition.
This hyperbole is humorous, and well applied to the sub-
ject.

14. *You may expect the same things, &c.]* i. e. The same sub-
jects, treated by the worst poets, as by the best. Here he saty-
rizes the impudence and presumption of these scribblers, who,
without genius or abilities, had ventured to write, and expose
their verses to the public ear ; and this, on subjects which had
been treated by men of a superior cast.

15. *Have withdrawn my hand, &c.]* The ferule was an in-
strument of punishment, as at this day, with which school-
masters corrected their scholars, by striking them with it over
the palm of the hand : the boy watched the stroke, and, if pos-
sible, withdrew his hand from it.

Juvenal means to say, that he had been at school, to learn the
arts of poetry and oratory, and had made declamations, of one
of which the subject was—“ Whether Sylla should take the
“ dictatorship, or live in ease and quiet as a private man ?”
He maintained the latter proposition.

— *Therefore.]* i. e. In order to qualify myself as a writer
and declaimer. His meaning seems to be, that, as all, whe-
ther good or bad, wrote poems, why should not he, who had had
an education in learning, write as well as they ?

18. *Paper that will perish.]* i. e. That will be destroyed by
others.

Cur tamen hoc libeat potius decurrere campo,
 Per quem magnus equos Auruncæ flexit alumnus: 20
 Si vacat, & placidi rationem admittitis, edam.
 Cum tener uxorem ducat spado: Mævia Tuscum
 Figat aprum, & nudâ teneat venabula mammâ:
 Patricios omnes opibus cum provocet unus,
 Quo tondente gravis juveni mihi barba sonabat: 25
 Cum pars Niliacæ plebis, cum verna Canopi
 Crispinus, Tyrias humero revocante lacernas,
 Ventilet æstivum digitis sudantibus aurum,

others, who will write upon it if I do not; therefore there is no reason why I should forbear to make use of it.

19. *In the very field.*] A metaphor, taken from the chariot-races in the Campus Martius.

20. *The great pupil of Aurunca, &c.*] Lucilius, the first and most famous Roman satyrift, born at Aurunca, an ancient city of Latium, in Italy.

He means—Perhaps you will ask, “how it is that I can think of taking the same ground as that great satyrift Lucilius—and why I should rather chuse this way of writing, when he so excelled in it, as to be before all others, not only in point of time, but of ability in that kind of writing?”

21. *Hearken to my reason.*] Literally, the verb *admitto*, signifies to admit: but it is sometimes used with *Auribus* understood, and then, it denotes attending, or hearkening, to something: this I suppose to be the sense of it in this place, as it follows the *si vacat*.

22. *Mævia.*] The name of some woman, who had the impudence to fight in the Circus with a Tuscan boar.—

The Tuscan boars were reckoned the fiercest.

23. *With a naked breast.*] In imitation of an Amazon. Under the name of Mævia, the poet probably means to reprove all the ladies at Rome, who exposed themselves in the pursuit of masculine exercises, which were so shamefully contrary to all female delicacy.

24. *The patricians.*] The nobles of Rome. They were the descendents of such as were created senators in the time of Romulus. Of these there were, originally, only one hundred—afterwards, more were added to them.

25. *Who clipping, &c.*] The person here meant, is supposed to be Licinius the freedman and barber of Augustus, or perhaps Cinnamus. See Sat. x. l. 225—6.

— *Sounded.*] Alluding to the sound of clipping the beard
 with

But why it should please me rather to run along this very field,

Through which the great pupil of Aurunca drove his horses, 20

I will tell you, if you have leisure, and kindly hearken to my reason.

When a delicate eunuch can marry a wife: Mævia can stick A Tuscan boar, and hold hunting-spears with a naked breast:

When one can vie with all the patricians in riches,

Who clipping, my beard troublesome to me a youth founded. 25

When a part of the commonalty of the Nile, when a slave of Canopus,

Crispinus, his shoulder recalling the Tyrian cloaks,

Can ventilate the summer-gold on his sweating fingers,

with scissars. Q. D. who with his scissars clipped my beard, when I was a young man, and first came under the barber's hands.

26. *Part of the commonalty of the Nile.*] One of the lowest of the Ægyptians who had come as slaves to Rome.

— *Crispinus.*] He, from a slave, had been made master of the horse to Nero.

— *Canopus.*] A city of Ægypt, addicted to all manner of effeminacy and debauchery—famous for a temple of Serapis, a god of the Ægyptians. This city was built by Menelaüs, in memory of his pilot, Canopus, who died there, and was afterwards canonized. See Sat. xv. l. 46.

27. *His shoulder recalling.*] Revocante—The Romans used to fasten their cloaks round the neck with a loop, but in hot weather, perhaps, usually went with them loose. As Juvenal is now speaking of the summer season (as appears by the next line) he describes the shoulder as recalling, or endeavouring to hoist up, and replace the cloak, which, from not being fastened by a loop to the neck, was often slipping away, and sliding downwards from the shoulders.

— *Tyrian cloaks.*] i. e. Dyed with Tyrian purple, which was very expensive. By this he marks the extravagance and luxury of these upstarts.

28. *Ventilate the summer-gold, &c.*] The Romans were arrived at such an height of luxury, that they had rings for the winter, and others for the summer, which they wore according

Nec sufferre queat majoris pondera gemmæ :
 Difficile est Satiram non scribere. Nam quis iniquæ 30
 Tam patiens urbis, tam ferreus, ut teneat se ?
 Causidici nova cùm veniat lectica Mathonis
 Plena ipso : & post hunc magni delator amici,
 Et citò rapturus de nobilitate comesâ
 Quod superest : quem Massa timet : quem munere palpat 35
 Carus ; & a trepido Thymele summissa Latino :
 Cum te summoveant, qui testamenta merentur
 Noctibus, in cœlum quos evehit optima summi
 Nunc via processûs, vetulæ vesica beatæ.

to the season. Ventilo signifies—to wave any thing to and fro in the air.

Crispinus is described as wearing a summer-ring, and cooling it, by, perhaps, taking it off, and by waving it to and fro in the air with his hand—which motion might likewise contribute to the slipping back of the cloak.

31. *So insensible.*] Ferreus—literally signifies, any thing made of iron, and is therefore used here, figuratively, to denote hardness or insensibility.

32. *The new litter.*] The lectica was a sort of sedan, with a bed or couch in it, wherein the grandees were carried by their servants : probably something like the palanquins in the East. This was a piece of luxury which the rich indulged in.

— *Lawyer Matbo.*] He had been an advocate, but had amassed a large fortune by turning informer. The emperor Domitian gave so much encouragement to such people, that many made their fortunes by secret informations ; insomuch that nobody was safe, however innocent ; even one informer was afraid of another. See below, l. 35—6, and notes.

33. *Full of himself.*] Now grown bulky and fat—By this expression, the poet may hint at the self-importance of this upstart fellow.

— *The secret accuser of a great friend.*] This was probably Marcus Regulus (mentioned by Pliny in his Epistles) a most infamous informer, who occasioned, by his secret informations, the deaths of many of the nobility in the time of Domitian.

Some think, that the great friend here mentioned, was some great man, an intimate of Domitian's ; for this emperor spared not even his greatest and most intimate friends, on receiving secret informations against them.

But,

Nor can he bear the weight of a larger gem ;
 It is difficult not to write satire. For who can so endure 30
 The wicked city—who is so insensible, as to contain himself?
 When the new litter of lawyer Matho comes
 Full of himself: and after him the secret accuser of a great
 friend,
 And who is soon about to seize from the devoured nobility
 What remains : whom Massa fears : whom with a gift 35
 Carus soothes, and Thymele sent privately from trembling
 Latinus.

When they can remove you, who earn last wills
 By night, and whom the lust of some rich old woman
 (The best way of the highest success now-a-days) lifts up
 into heaven.

But, by the poet's manner of expression, it should rather seem, that, the person meant, was some great man, who had been a friend to Matho, and whom Matho had basely betrayed.

34. *From the devoured nobility.*] i. e. Destroyed through secret accusations, or pillaged by informers for hush-money.

35. *Whom Massa fears.*] Babius Massa, an eminent informer ; but so much more eminent was M. Regulus, above mentioned, in this way, that he was dreaded even by Massa, lest he should inform against him.

36. *Carus soothes.*] This was another of the same infamous profession, who bribed Regulus, to avoid some secret accusation.

— *Thymele.*] The wife of Latinus the famous mimic ; she was sent privately by her husband and prostituted to Regulus, in order to avoid some information which Latinus dreaded, and trembled under the apprehension of.

37. *Can remove you.*] i. e. Set you aside, supplant you in the good graces of Testators.

— *Who earn last wills, &c.*] Who procure wills to be made in their favour.—The poet here satirizes the lewd and indecent practices of certain rich old women at Rome, who kept men for their criminal pleasures, and then, at their death, left them their heirs, in preference to all others.

39. *The best way, &c.*] By this the poet means to expose and condemn these monstrous indecencies.

— *Into heaven.*] i. e. Into the highest state of affluence.

40. *Proculus*

Unciolam Proculeius habet, sed Gillo deuncem: 40
 Partes quisque suas, ad mensuram inguinis hæres;
 Accipiat fanè mercedem sanguinis, & sic
 Palleat, ut nudis preffit qui calcibus anguem,
 Aut Lugdunensem rhetor dicturus ad aram.

Quid referam? quantâ ficcum jecur ardeat irâ, 45
 Cum populum gregibus comitum premat hic spoliator
 Pupilli prostantis? & hic damnatus inani
 Judicio (quid enim salvis infamia nummis?)
 Exul ab octavâ Marius bibit, & fruitur Dîs
 Iratis: at tu victrix provincia ploras! 50

40. *Proculeius—Gillo.*] Two noted paramours of these old ladies.

— *A small pittance—a large share.*] Unciola, literally signifies, a little ounce, one part in twelve.—Deunx—a pound lacking an ounce—eleven ounces—eleven parts of any other thing divided into twelve.

42. *Of his blood.*] i. e. Of the ruin of his health and constitution, by these abominable practices.

43. *Pressed a snake.*] By treading on it. See Virg. *Æn.* ii. l. 379—80.

44. *The altar of Lyons.*] The emperor Caligula instituted, at this place, games, wherein orators and rhetoricians were to contend for a prize. Those, whose performances were not approved, were to wipe them out with a sponge, or to lick them out with their tongue: or else to be punished with ferules, or thrown into the sea.

45. *What shall I say?*] Q. D.—How shall I find words to express the indignation which I feel?

— *My dry liver burns.*] The antients considered the liver, as the seat of the irascible and concupiscible affections. So Hor. Lib. 1. Od. xiii. l. 4. says.

Difficili bile tumet jecur—to express his resentment and jealousy, at hearing his mistress commend a rival.

Again, Lib. 4. Od. i. l. 12. Si torrere jecur quæris idoneum—by which he means—kindling the passion of love within the breast.

Our poet here means to express the workings of anger and resentment within him, at seeing so many examples of vice and folly around him, and, particularly, in those instances which he is now going to mention.

46. *A spoiler of his pupil, &c.*] The tutelage of young men, who had lost their parents, was committed to guardians, who were



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Hæc ego non credam Venusinâ digna lucernâ ?

Hæc ego non agitem ? sed quid magis Heracleas,

Aut Diomedæas, aut mugitum labyrinthi,

Et mare percussum puero, fabrumque volantem ?

Cum leno accipiat mœchi bona, si capiendi

55

Jus nullum uxori, doctus spectare lacunar,

Doctus & ad calicem vigilantibus stertere naso :

curred the anger of the gods by his crimes, yet, regardless of this, he enjoyed himself in a state of the highest jollity and festivity.

— *Vanquishing province, &c.*] *Victrix*—was used as a forensic term, to denote one who had got the better in a lawsuit. The province of Africa had sued Marius, and had carried the cause against him, but had still reason to deplore her losses: for though Marius was sentenced to pay an immense fine, which came out of what he had pillaged, yet this was put into the public treasury, and no part of it given to the Africans; and, besides this, Marius had reserved sufficient to maintain himself in a luxurious manner. See above note on l. 47—8.

51. *Worthy the Venusian lamp?*] i. e. The pen of Horace himself?—This charming writer was born at Venusium, a city of Apulia. When the poets wrote by night they made use of a lamp.

52. *Shall I not agitate, &c.*] *Agitem*—implies pursuing, as hunters do wild beasts—*hunting—chasing.*—So inveighing against by Satire, driving such vices as he mentions out of their lurking places, and hunting them down, as it were, in order to destroy them.

— *But why rather Heracleans.*] Juvenal here anticipates the supposed objections of some, who might, perhaps, advise him to employ his talents on some fabulous, and more poetical subjects—Such as the labours of Hercules, &c.—“Why should I prefer these (as if he had said) when so many subjects in real life occur, to exercise my pen in a more useful way?”

53. *Or Diomedæans.*] i. e. Verses on the exploits of Diomedæ, a king of Thrace, who fed his horses with man’s flesh. Hercules slew him, and threw him to be devoured by his own horses.

— *The lowering of the labyrinth.*] The story of the Minotaur, the monster kept in the labyrinth of Crete, who was half a bull, and slain by Theseus. See AINSW. Minotaurus.

54. *The sea stricken by a boy.*] The story of Icarus, who flying

Shall I not believe these things worthy the Venusian lamp?
 Shall I not agitate these (subjects?)—but why rather He-
 racleans,

Or Diomedean, or the lowing of the labyrinth,
 And the sea stricken by a boy, and the flying artificer?
 When the bawd can take the goods of the adulterer (if of
 taking

55
 There is no right to the wife) taught to look upon the ceiling,
 Taught also at a cup to snore with a vigilant nose.

ing too near the sun, melted the wax by which his wings were
 fattened together, and fell into the sea; from him called Ica-
 rian. See HOR. Lib. 4. Od. ii. l. 2—4.

— *The flying artificer.*] Dædalus—who invented and
 made wings for himself and his son Icarus, with which they fled
 from Crete. See ARNSW. Dædalus.

55. *The Bawd.*] The husband—who turns bawd by prosti-
 tuting his wife for gain, and thus receives the goods of the adul-
 terer, as the price of her chastity.

56. *There is no right to the wife.*] Domitian made a law to
 forbid the use of litters (see note, l. 32.) to adulterous wives,
 and to deprive them of taking legacies or inheritances by will.
 This was evaded, by making their husbands panderers to their
 lewdness, and so causing the legacies to be given to them.

— *Taught to look upon the ceiling.*] As inobservant of his
 wife's infamy then transacting before him—this he was well
 skilled in. See HOR. Lib. 3. Ode vi. l. 25—32.

57. *At a cup, &c.*] Another device was, to set a large cup
 on the table, which the husband was to be supposed to have emp-
 tied of the liquor which it had contained, and to be nodding
 over it, as if in a drunken sleep.

— *To snore with vigilant nose.*] Snoring is an evidence
 that a man is fast asleep, therefore, the husband knew well how
 to exhibit this proof, by snoring aloud, which is a peculiar symp-
 tom of a drunken sleep. The poet uses the epithet *Vigilanti*,
 here, very humourously, to denote, that though the man seemed
 to be fast asleep by his snoring, yet his nose seemed to be awake
 by the noise it made. So PLAUT. in *Milite*.

An dormit Sceledrus intus? Non naso quidem,
 Nam eo magno magnum clamat.

Is Sceledrus asleep within?

Why, truly, not with his nose; for with that large instru-
 ment he makes noise enough.

Cum fas esse putet curam sperare cohortis,

Qui bona donavit præsepibus, & caret omni

Majorum censu, dum percolat axe citato

60

Flaminiam: puer Automedon nam lora tenebat,

Ipsæ lacernatæ cum se jactaret amicæ.

Nonne libet medio ceras implere capaces

Quadrivio—cum jam sextâ cervice feratur

Our Farquhar, in the description which he makes Mrs. Sul-
len give of her drunken husband, represents her as mentioning
a like particular—

“ My whole night’s comfort is the tuneable serenade of that
“ wakeful nightingale—his nose.”

58. *A cohort.*] A company of foot in a regiment, or legion,
which consisted of ten cohorts.

59. *Has given his estate to stables.*] i. e. Has squandered
away all his patrimony in breeding and keeping horses.
Præsepe, sometimes means—a cell, stews, or brothel. Perhaps,
this may be the sense here, and the poet may mean, that, this
spendthrift had lavished his fortune on the stews, in lewdness
and debauchery.

59—60. *Lacks all the income, &c.*] Has spent the family estate.

60. *While he flies, &c.*] The person, here meant, is far
from certain. Commentators differ much in their conjecture on
the subject. Britannicus gives the matter up. “ This pas-
“ sage (says he) is one of those, concerning which we are yet
“ to seek.”

But whether Cornelius Fuscus, be meant, who when a boy was
charioteer to Nero, as Automedon was to Achilles, and who,
after wasting his substance in riotous living, was made com-
mander of a regiment—Or Tigillinus, an infamous favourite of
Nero’s, be here designed, whose character is supposed to have
answered to the description here given, is not certain—one or
other seems to be meant.—The poet is mentioning various sub-
jects, as highly proper for satyr; and, among others, some fa-
vourite at court, who, after spending all his paternal estate in
riot, extravagance, and debauchery, was made a commander in
the army, and exhibited his chariot, driving full speed over the
Flaminian way, which led to the emperor’s villa; and all this,
because, when a boy, he had been Nero’s charioteer, or, as the
poet humourously calls him, his Automedon, and used to drive
out Nero and his minion Sporus, whom Nero castrated, to make
him, as much as he could, resemble a woman, and whom he
used as a mistress, and afterwards took as a wife, and appeared
publicly in his chariot with him, openly caressing, and making
love, as he passed along.

The

When he can think it right to hope for the charge of a cohort,

Who hath given his estate to stables, and lacks all
The income of his ancestors, while he flies, with swift axle,
over 60

The Flaminian way: for the boy Automedon was holding
the reins,

When he boasted himself to his cloaked mistress.

Doth it not like one to fill capacious waxen tablets in the
middle of a

Cross-way—when now can be carried on a sixth neck

The poet humourously speaks of Sporus, in the feminine gender.—As the *lacerna* was principally a man's garment, by *lacernatæ amicæ*, the poet may be understood, as if he had called Sporus, Nero's male-mistress—being habited like a man, and caressed as a woman.

The above appears to me a probable explanation of this obscure and difficult passage. Holiday gives it a different turn, as may be seen by his annotation on this place. I do not presume to be positive, but will say with Britannicus—“ Sed
“ quum in ambiguo sit, de quo poeta potissimum intelligat,
“ unusquisque, si neutrum horum probabile visum fuerit, quod
“ ad loci explanationem faciat, excogitet.”

61. *The Flaminian way.*] A road made by Caius Flaminus, colleague of Lepidus, from Rome to Ariminum.

62. *When he boasted himself.*] *Jactare se alicui*—signifies to recommend, to insinuate one's self into the favour, or good graces of another—as when a man is courting his mistress. By *ipse*, according to the above interpretation of this passage, we must understand the emperor Nero.

63. *Capacious waxen tablets.*] These are here called *ceras*, sometimes they are called *ceratæ tabellæ*—because they were thin pieces of wood, covered over with wax, on which the ancients wrote with the point of a sharp instrument, called *Stylus* (see HOR. Lib. 1. Sat. x. l. 72.): it had a blunt end to rub out with. They made up pocket-books with these.

64. *Cross-way.*] Juvenal means, that a man might please himself, by filling a large book with the objects of satire which he meets in passing along the street. *Quadrivium* properly means a place where four ways meet, and where there are usually most people passing—a proper stand for observation.

— *On a sixth neck.*] i. e. In a litter carried by six
C slaves.

(Hinc atque inde patens, ac nudâ penè cathedrâ, 65
 Et multùm referens de Mæcenate supino)
 Signator falso, qui se lautum, atque beatum
 Exiguis tabulis, & gemmâ fecerat udâ?
 Occurrit matrona potens, quæ molle Calenum
 Porrectura viro miscet sitiente rubetam, 70
 Instituitque rudes melior Locusta propinquas,
 Per famam, & populum nigros efferre maritos.
 Aude aliquid brevibus Gyaris, & carcere dignum,
 Si vis esse aliquis: PROBITAS LAUDATUR, ET ALGET.

slaves, who bare the poles on the shoulder, and leaning against the side of the neck.

65. *Exposed, &c.*] Carried openly to and fro, here and there, through the public streets, having no shame for what he had done to enrich himself.

66. *The supine Mæcenas.*] By this it appears, that Mæcenas was given to laziness and effeminacy. See Sat. xii. l. 39.

Horace calls him Malthinus—from *Μαλθακος*, which denotes softness and effeminacy. See HOR. Lib. i. Sat. ii. l. 25.

67. *A signer, &c.*] Signator signifies a sealer or signer of contracts or wills. Here it means a species of cheat, who imposed false wills and testaments on the heirs of the deceased, supposed to be made in their own favour, or in favour of others with whom they shared the spoil. See Sat. x. l. 336. and note. Some suppose this to be particularly meant of Tigellinus, a favourite of Nero's, who poisoned three uncles, and, by forging their wills, made himself heir to all they had.

68. *By small tables.*] Short testaments, contained in a few words. Comp. note on l. 63.

— *A wet gem.*] i. e. A seal, which was cut on some precious stone, worn in a ring on the finger, and occasionally made use of to seal deeds or wills—this they wetted, to prevent the wax sticking to it. This was formerly known among our forefathers, by the name of a seal-ring.

69. *A potent matron occurs.*] Another subject of satire the poet here adverts to, namely—women who poison their husbands, and this with impunity. The particular person, here alluded to, under the description of *matrona potens*, was, probably, Agrippina, the wife of Claudius, who poisoned her husband, that she might make her son Nero emperor.

— *Occurs.*] Meets you in the public street, and thus occurs to the observation of the satirist. Comp. l. 63—4.

(Here and there exposed, and in almost a naked chair, 65
And much resembling the supine Mæcenæ)

A signer to what is false; who himself splendid and happy
Has made, with small tables, and with a wet gem?

A potent matron occurs, who soft Calenian wine
About to reach forth, her husband thirsting, mixes a toad, 70
And, a better Locusta, instructs her rude neighbours,
Through fame and the people, to bring forth their black
husbands.

Dare something worthy the narrow Gyaræ, or a prison,
If you would be somebody. PROBITY IS PRAISED AND
STARVES WITH COLD.

69. *Calenian wine.*] Calenum was a city in the kingdom of Naples, famous for a soft kind of wine.

70. *About to reach forth.*] Porrectura—the husband is supposed to be so thirsty, as not to examine the contents of the draught; of this she avails herself, by reaching to him some Calenian wine, with poison in it which was extracted from a toad.

71. *A better Locusta.*] This Locusta was a vile woman, skilful in preparing poisons. She helped Nero to poison Britannicus, the son of Claudius and Messalina; and Agrippina to dispatch Claudius. The woman alluded to by Juvenal (l. 69.) he here styles—*melior Locusta*—a better Locusta—i. e. more skilled in poisoning than even Locusta herself.

— *Her rude neighbours.*] i. e. Unacquainted—and unskilled before, in this diabolical art.

72. *Through fame and the people.*] Setting all reputation and public report at defiance: not caring what people should say.

— *To bring forth.*] For burial—which *efferre* peculiarly means. See Ter. And. Act. i. Sc. i. l. 90.

— *Black husbands.*] Their corpses turned putrid and black, with the effects of the poison.

73. *Dare.*] i. e. Attempt—presume—be not afraid—to commit.

— *Something.*] Some atrocious crime, worthy of exile, or imprisonment.

— *The narrow Gyaræ.*] Gyaras was an island in the Ægean sea, small, barren, and desolate—to which criminals were banished.

74. *If you would be somebody.*] i. e. If you would make your-

Criminibus debent hortos, prætoria, mensas, 75
 Argentum¹ vetus, & stantem extra pocula caprum.
 Quem patitur dormire nurûs corruptor avaræ?
 Quem sponsæ turpes, & prætextatus adulter?
 Si natura negat, facit indignatio versum,
 Qualemcunque potest: quales ego, vel Cluvienus. 80
 Ex quo Deucalion, nimbis tollentibus æquor,
 Navigio montem ascendit, fortesque poposcit,
 Paulatimque animâ caluerunt mollia fæxa,
 Et maribus nudas ostendit Pyrrha puellas:

self taken notice of, as a person of consequence, at Rome. A severe reflection on certain favourites of the emperor, who, by being informers, and by other scandalous actions, had enriched themselves.

— *Probity is praised, &c.*] This seems a proverbial saying—and applies to what goes before, as well as to what follows, wherein the poet is shewing, that vice was, in those days, the only way to riches and honours. Honesty and innocence will be commended, but those who possess them, be left to starve.

75. *Gardens.*] i. e. Pleasant and beautiful retreats, where they had gardens of great taste and expence.

— *Palaces.*] The word prætoria—denotes noblemen's seats in the country, as well as the palaces of great men in the city.

— *Tables.*] Made of ivory, marble, and other expensive materials.

76. *Old silver.*] Ancient plate—very valuable on account of the workmanship.

— *A goat standing, &c.*] The figure of a goat in curious bas-relief—which animal, as sacred to Bacchus, was very usually expressed on drinking cups.

77. *Whom.*] i. e. Which of the poets, or writers of satire, can be at rest from writing, or withhold his satiric rage?

— *The corrupter.*] i. e. The father, who takes advantage of the love of money in his son's wife, to debauch her.

78. *Base spouses.*] Lewd and adulterous wives.

— *The noble young adulterer.*] Prætextatus, i. e. the youth, not having laid aside the prætexta, or gown worn by boys, sons of the nobility, till seventeen years of age—yet, in this early period of life, initiated into the practice of adultery.

79. *Indignation makes verse.*] Forces one to write, however naturally without talents for it.



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Quicquid agunt homines, votum, timor, ira, voluptas, 85
Gaudia, discursus, nostri est farrago libelli.

Et quando uberior vitiorum copia? quando

Major avaritiæ patuit sinus? alea quando

Hos animos? neque enim loculis comitantibus itur

Ad casum tabulæ, positâ sed luditur arcâ. 90

Prælia quanta illic dispensatore videbis

Armigero! simplexne furor sestertia centum

Perdere, & horrenti tunicam non reddere servo?

from off the earth, and cast them behind their backs, and they became men and women.

Jussos lapides sua post vestigia mittunt :

Saxa —————

Ponere duritiem cæpère, suumque rigorem,

Mollisque morâ, mollitaque ducere formam, &c.

Ib. l. 399—402.

Hence Juvenal says—*mollia saxa*.

It is most likely, that the whole account of the deluge, given by Ovid, is a corruption of the Mosaical history of that event.—Plutarch mentions the dove sent out of the ark.

86. *The composition, &c.*] *Farrago* signifies a mixture, an hodge-podge—as we say, of various things mixed together. The poet means, that the various pursuits, inclinations, actions, and passions of men, and all those human follies and vices, which have existed, and have been increasing, ever since the flood, are the subjects of his satires.

88. *Bosom of avarice.*] A metaphorical allusion to the sail of a ship when expanded to the wind—the centre whereof is called sinus—the bosom. The larger the sail, and the more opened and spread it is, the greater the capacity of the bosom for receiving the wind, and the more powerfully is the ship driven on through the sea.

Thus avarice spreads itself far and wide; it catches the inclinations of men, as the sail the wind, and thus it drives them on in a full course—when more than at present? says the poet.

— *The die.*] A chief instrument of gaming—put here for gaming itself. Meton.

89 *These spirits.*] *Animus* signifies spirit or courage; and in this sense we are to understand it here. As if the poet said, When was gaming so encouraged? or when had games of hazard, which were forbidden by the law (except only during the *Saturnalia*) the courage to appear so open and frequently as they do

Whatever men do—desire, fear, anger, pleasure, 85
 Joys, discourse—is the composition of my little book.
 And when was there a more fruitful plenty of vices? when
 Has a greater bosom of avarice lain open? when the die
 These spirits?—they do not go, with purses accompanying,
 To the chance of the table, but a chest being put down is
 played for. 90

How many battles will you see there, the steward
 Armour-bearer? is it simple madness an hundred sestertia
 To lose, and not give a coat to a ragged servant?

do now? The sentence is elliptical, and must be supplied with
habuit, or some other verb of the kind, to govern—*hos*
animos.

— *They do not go with purses, &c.*] Gaming has now gotten to such an extravagant height, that gamblers are not content to play for what can be carried in their purses, but stake a whole chest of money at a time—this seems to be implied by the word *positâ*. *Pono* sometimes signifies—laying a wager—putting down as a stake. See an example of this sense, from Plautus, *AINSW. pono, N° 5*.

91. *How many battles, &c.*] i. e. How many attacks on one another at play.

— *The steward.*] *Dispensator* signifies a dispenser, a steward, one that lays out money, a manager.

92. *Armour-bearer.*] The *armigeri* were servants who followed their masters with their shields, and other arms, when they went to fight. The poet still carries on the metaphor of *prælia* in the preceding line.—There gaming is compared to fighting; here he humourously calls the steward the armour-bearer, as supplying his master with money, a necessary weapon at a gaming-table, to stake at play, instead of keeping and dispensing it, or laying it out for the usual and honest expences of the family.

— *Simple madness, &c.*] All this is a species of madness, but not without mixture of injury and mischief; and therefore may be reckoned something more than mere madness, where such immense sums are thrown away at a gaming table, as that the servants of the family can't be afforded common decent necessaries. The Romans had their *sestertius* and *sestertium*. The latter is here meant, and contains 1000 of the former, which was worth about $1\frac{1}{2}d$. See l. 106, n.

93. *And not give a coat, &c.*] The poet here puts one instance, for many, of the ruinous consequences of gaming.

Juvenal, by this, severely censures the gamblers, who had

Quis totidem erexit villas? quis fercula septem
 Secretò cœnavit avus? nunc sportula primo 95
 Limine parva sedet, turbæ rapienda togatæ.
 Ille tamen faciem priùs inspicit, & trepidat ne
 Suppositus venias, ac falso nomine poscas:
 Agnitus accipies. jubet a præcone vocari
 Ipsos Trojugenas: nam vexant limen & ipsi 100
 Nobiscum: da Prætori, da deinde Tribuno.

rather lose a large sum at the dice, than lay it out for the comfort, happiness, and decent maintenance of their families.

94. *So many villas.*] Houses of pleasure for the summer-season. These were usually built and furnished at a vast expence. The poet having inveighed against their squandering at the gaming-table, now attacks their luxury, and prodigality in other respects; and then, the excessive meanness into which they were sunk.

95. *Supped in secret, &c.*] The antient Roman nobility, in order to shew their munificence and hospitality, used, at certain times, to make an handsome and splendid entertainment, to which they invited their clients and dependents. Now they shut out these, and provided a sumptuous entertainment for themselves only, which they sat down to in private. Which of our ancestors, says the poet, did this?

— *Now a little basket, &c.*] Sportula—a little basket or pannier, made of a kind of broom called sportum. Kennet, *Antiq.* p. 375. In this were put victuals, and some small sums of money, to be distributed to the poor clients and dependents at the outward door of the house, who were no longer invited, as formerly, to the entertainment within.

96. *To be snatched, &c.*] i. e. Eagerly received by the hungry poor clients, who crowded about the door.

— *The gownèd crowd.*] The common sort of people were called turba togata, from the gowns they wore, by which they were distinguished from the higher sort. See note before on l. 3.

97. *But he.*] i. e. The person who distributes the dole.

— *First inspects the face.*] That he may be certain of the person he gives to.

— *And trembles.*] At the apprehension of being severely reproved by his master, the great man, if he should make a mistake, by giving people who assume a false name, and pretend themselves to be clients when they are not.

99. *Acknowledged, &c.*] Agnitus—owned—acknowledged, as one for whom the dole is provided.

Perhaps,

Who has erected so many villas? What ancestor on seven
dishes

Has supped in secret? Now a small basket at the first 95

Threshold is set, to be snatched by the gowned crowd.

But he first inspects the face, and trembles, lest

Put in the place of another you come, and ask in a false name.

Acknowledged you will receive. He commands to be
called by the crier

The very descendents of the Trojans: for even they molest
the threshold 100

Together with us: "Give to the Prætor—then give to the
Tribune."

Perhaps, in better days, when the clients and dependents of great men were invited to partake of an entertainment within-doors, there was a sportula, or dole-basket, which was distributed, at large, to the poor, at the doors of great men's houses.—Now times were altered; no invitation of clients to feast within doors, and no distribution of doles, to the poor at large, without—none now got any thing here, but the excluded clients, and what they got was distributed with the utmost caution, l. 97—8.

— *He commands to be called.*] i. e. Summoned—called together. The poet is now about to inveigh against the meanness of many of the nobles, and magistrates of Rome, who could suffer themselves to be summoned, by the common crier, in order to share in the distribution of the dole-baskets.

100. *The very descendents of the Trojans.*] Ipsos Trojegenas—from Troja—or Trojanus—and gigno.—The very people, says he, who boast of their descent from Æneas, and the antient Trojans, who first came to settle in Italy; even these are so degenerate, as to come and scramble, as it were, among the poor, for a part of the sportula. The word ipsos makes the sarcasm the stronger.

— *Molest the threshold.*] Crowd about it, and are very troublesome. So HOR. Lib. i. Sat. viii. l. 18.—hunc vexare locum.

101. *With us.*] Avec nous autres—as the French say.

— *Give to the Prætor.*] In Juvenal's time this was a title of a chief magistrate, something like the lord-mayor of London—He was called Prætor Urbanus, and had power to judge matters of law between citizen and citizen. This seems

Sed libertinus prior est : prior, inquit, ego adsum :
 Cur timeam, dubitemve, locum defendere ? quamvis
 Natus ad Euphratem, molles quod in aure fenestræ
 Arguerint, licet ipse negem : sed quinque tabernæ 105
 Quadringenta parant : quid confert purpura majus
 Optandum, si Laurenti custodit in agro
 Conductas Corvinus oves ? Ego possideo plus

to be the officer here meant—but for a further account of the Prætor, see AINSW.—Prætor.

101. *The Tribune.*] A chief officer in Rome.—The Tribunes, at their first institution, were two, afterwards came to be ten—they were keepers of the liberties of the people, against the incroachments of the senate. They were called Tribunes, because at first set over the three tribes of the people. See AINSW.—Tribunus—and Tribus.

Juvenal satirically represents some of the chief magistrates and officers of the city, as bawling out to be first served out of the sportula.

102. *The libertine.*] An enfranchised slave. There were many of these in Rome, who were very rich, and very insolent ; of one of these we have an example here.

— *Is first, &c.*] “ Hold (says this upstart) a freed-man, rich as I am, is before the Prætor ; besides I came first, and I’ll be first served.”

103. *Why should I fear, &c.*] i. e. I’m neither afraid nor ashamed to challenge the first place.—I’ll not give it up to any body.

103—4. *Altho’ born at the Euphrates.*] He owns that he was born of servile condition, and came from a part of the world from whence many were sold as slaves. The river Euphrates took its rise in Armenia, and ran through the city of Babylon, which it divided in the midst.

104. *The soft bores, &c.*] The ears of all slaves in the East were bored, as a mark of their servitude. They wore bits of gold by way of ear-rings ; which custom is still in the East Indies, and in other parts, even for whole nations ; who bore prodigious holes in their ears, and wear vast weights at them. DRYDEN. PLIN. Lib. xi. c. 37.

The epithet molles may, perhaps, intimate, that this custom was looked upon at Rome (as among us) as a mark of effeminacy. Or the poet, by Hypallage, says—Molles in aure fenestræ—for—fenestræ in molli aure.

105. *Five houses.*] Tabernæ, here, may be understood to mean, shops or warehouses, which were in the forum, or market-place,

But the libertine is first: I the first, says he, am here present.
 Why should I fear, or doubt to defend my place? although
 Born at the Euphrates, which the soft holes in my ear
 Prove, though I should deny it: but five houses 105
 Procure 400 (sestertia), what does the purple confer more
 To be wished for, if, in the field of Laurentum, Corvinus
 Keeps hired sheep? I possess more

place, and which, by reason of their situation, were let to merchants and traders at a great rent.

106. *Procure 400.*] In reckoning by sesterces, the Romans had an art which may be understood by these three rules.

1. If a numeral noun agree in number, case, and gender, with sestertius, then it denotes so many sestertii—as decem sestertii.

2. If a numeral noun of another case be joined with the genitive plural of sestertius, it denotes so many thousand, as decem sestertiūm signifies 10,000 sestertii.

3. If the adverb numeral be joined, it denotes so many 100,000: as decies sestertiūm signifies ten hundred thousand sestertii. Or if the numeral adverb be put by itself, the signification is the same: decies or vigesies stand for so many 100,000 sestertii, or, as they say, so many hundred sestertia.

The sestertium contained a thousand sestertii, and amounted to about 17*l.* 16*s.* 3*d.* of our money. Kennett, Ant. 374—5.

After 400—quadringenta—sestertia must be understood, according to the 3d rule above.

The freedman brags, that the rents of his houses brought him in 400 sestertia, which was a knight's estate.

— *What does the purple, &c.*] The robes of the nobility and magistrates were decorated with purple. He means, that, though he can't deny that he was born a slave, and came to Rome as such (and if he were to deny it, the holes in his ears would prove it) yet, that he was now a free citizen of Rome, possessed of a larger private fortune than the Prætor or the Tribune.—What can even a patrician wish for more? Indeed, “when I see a nobleman reduced to keep sheep for his livelihood, I can't perceive any great advantage he derives from his nobility; what can it, at best, confer, beyond what I possess?”

107. *Corvinus.*] One of the noble family of the Corvini, but so reduced, that he was obliged to keep sheep, as an hired shepherd, near Laurentum, in his own native country. Laurentum is a city of Italy, now called Santo Lorenzo.

Pallante, & Licinis : expectent ergo Tribuni.

Vincant divitiæ ; sacro nec cedat honori 110

Nuper in hanc urbem pedibus qui venerat albis :

Quandoquidem inter nos sanctissima divitiarum

Majestas : etsi, funesta Pecunia, templo

Nondum habitas, nullas nummorum ereximus aras,

Ut colitur Pax, atque Fides, Victoria, Virtus, 115

Quæque salutato crepitat Concordia nido.

Sed cum summus honor finito computet anno,

Sportula quid referat, quantum rationibus addat :

Quid facient comites, quibus hinc toga, calceus hinc est,

Et panis, fumusque domi ? densissima cenam 120

109. *Pallas.*] A freedman of Claudius.

— *The Licini.*] The name of several rich men, particularly of a freedman of Augustus ; and of Licinius Crassus, who was surnamed Dives.

110. *Let riches prevail.*] Vincant—overcome—defeat all other pretensions.

— *Sacred honour.*] Meaning the Tribunes, whose office was held so sacred, that if any one hurt a Tribune, his life was devoted to Jupiter, and his family was to be sold at the temple of Ceres.

111. *With white feet.*] It was the custom, when foreign slaves were exposed to sale, to whiten over their naked feet with chalk. This was the token by which they were known.

112. *The majesty of riches.*] Intimating their great and universal sway among men, particularly at Rome, in its corrupt state, where every thing was venal, which made them revered, and almost adored. This intimates too, the command and dominion which the rich assumed over others, and the self-importance which they assumed to themselves—a notable instance of which appears in this impudent freedman.

113. *Baleful money.*] i. e. Destructive—the occasion of many cruel, and ruinous deeds.

114. *Altars of money.*] i. e. No temple dedicated, no altars called *Aræ nummorum*, as having sacrifices offered on them to riches, as there were to peace, faith, concord, &c.

116. *Which chatters, &c.*] Crepito, here, signifies to chatter like a bird. The temple of Concord, at Rome, was erected by Tiberius, at the request of his mother Livia. About this, birds, such as choughs, storks, and the like, used to build their nests.



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Quadrantes lectica petit, sequiturque maritum
 Languida, vel prægnans, & circumducitur uxor.
 Hic petit absenti, notâ jam callidus arte,
 Ostendens vacuum, & clausam pro conjuge sellam :
 Galla mea est, inquit ; citiùs dimitte : moraris ? 125

Profer, Galla, caput : Noli vexare, quiescit.

Ipse dies pulchro distinguitur ordine rerum ;
 Sportula, deinde forum, jurisque peritus Apollo,
 Atque triumphales, inter quas ausus habere
 Nescio quis titulos Ægyptius, atque Arabarches ; 130

121. *An hundred farthings.*] The quadrans was a Roman coin, the fourth part of an as, in value not quite an halfpenny of our money. An hundred of these were put into the sportula, or dole-basket: and for a share in this paltry sum, did the people of fashion (for such were carried in litters) seek in so eager a manner, as that they crowded the very door up, to get at the sportula.

122. *Is led about.*] The husband lugs about his sick or breeding wife in a litter, and claims her dole.

123. *This asks for the absent.*] Another brings an empty litter, pretending his wife is in it.

— *Cunning in a known art.*] i. e. He had often practised this trick with success.

125. “ *It is my Galla.*] The supposed name of his wife.

126. “ *Put out your head.*] i. e. Out of the litter, that I may see you are there,”—says the dispenser of the dole.

— *Don't vex her.*] “ Don't disturb her, replies the husband ; don't disquiet her, she is not very well, and is taking “ a nap.” By these methods he imposes on the dispenser, and gets a dole for his absent wife ; though, usually, none was given but to those who came in person—and in order to this, the greatest caution was commonly used. See l. 97—8.

The violent hurry which this impostor appears to be in (l. 125.) was, no doubt, occasioned by his fear of a discovery, if he staid too long.

Thus doth our poet satirize, not only the meanness of the rich in coming to the sportula, but the tricks and shifts which they made use of to get at the contents of it.

127. *The day itself, &c.*] The poet having satirized the mean avarice of the higher sort, now proceeds to ridicule their idle manner of spending time.

128. *The sportula.*] See before, l. 95. The day began with attending on this.

An hundred farthings seek; and the wife follows the husband,
And, sick or pregnant, is led about.

This asks for the absent, cunning in a known art,
Shewing the empty and shut-up sedan instead of the wife.

“It is my Galla (says he) dismiss her quickly: do you
“delay?”

125

“Galla put out your head”—“don't vex her—she is
“asleep.”

The day itself is distinguished by a beautiful order of
things:

The sportula, then the forum, and Apollo learned in the law,
And the triumphals: among which, an Ægyptian, I know
not who,

Has dared to have titles: and an Arabian præfect; 130

128. *The forum.*] The common place where courts of justice were kept, and matters of judgment pleaded. Hither they next resorted to entertain themselves with hearing the causes which were there debated.

— *Apollo learned in the law.*] Augustus built and dedicated a temple and library to Apollo, in his palace on mount Palatine; in which were large collections of law-books, as well as the works of all the famous authors in Rome.

Hor. Lib. i. Epist. iii. l. 16, 17. mentions this—

Et tangere vitat

Scripta Palatinus quæcunque recepit Apollo.

But I should rather think, that the poet means here, the forum which Augustus built, where, it is said, there was an ivory statue of Apollo, which Juvenal represents as—learned in the law, from the constant pleadings of the lawyers in that place. Here idle people used to lounge away their time.

129. *The triumphals.*] The statues of heroes, and kings, and other great men who had triumphed over the enemies of the state. These were placed in great numbers in the forum of Augustus, and in other public parts of the city.

— *An Ægyptian, &c.*] Some obscure low wretch, who for no desert, but only on account of his wealth, had his statue placed there.

130. *An Arabian præfect.*] Arabarches—So Pompey is called by Cic. Epist. ad Attic. l. 2. Epist. xvii. because he conquered

Cujus ad effigiem non tantùm meiere fas est.
 Vestibulis abeunt veteres, lassique clientes,
 Votaque deponunt, quanquam longissima cœnæ
 Spes homini : caules miseris, atque ignis emendus.
 Optima sylvarum interea, pelagique vorabit 135
 Rex horum, vacuisque toris tantùm ipse jacebit:
 Nam de tot pulchris, & latis orbibus, & tam
 Antiquis, unâ comedunt patrimonia mensâ.

quered a great part of Arabia, and made it tributary to Rome. But Juvenal means, here, some infamous character, who had probably been præfect, or vice-roy, over that country, and had, by rapine and extortion, returned to Rome with great riches, and thus got a statue erected to him, like the Ægyptian above mentioned, whom some suppose to have been in a like occupation in Ægypt, and therefore called Ægyptius. Arabarches— from *Αραψ* or *Αραβιος* and *αρχη*.

131. *To make water.*] There was a very severe law on those who did this, at or near the images of great men. This our poet turns into a jest on the statues above mentioned. Some are for giving the line another turn, as if Juvenal meant, that it was right, or lawful, not only to do this—non tantùm meire, but something worse. But I take the first interpretation to be the sense of the author, by which he would intimate, that the statues of such vile people were not only erected among those of great men, but were actually protected, like them, from all marks of indignity. So *Perf. Sat. i. l. 114. Sacer est locus, ite prophani,—extrâ meite.*

132. *The old and tired clients.*] The clients were retainers, or dependents, on great men, who became their patrons: to these the clients paid all reverence, honour, and observance. The patrons, on their part, afforded them their interest, protection, and defence. They also, in better times, made entertainments, to which they invited their clients. See before, note on l. 95. Here the poor clients are represented, as wearied out with waiting, in long expectation of a supper, and going away in despair, under their disappointment. *Clients* is derived from Greek *κλειω*, *celebro—celebrem reddo*—for it was no small part of their business to flatter and praise their patrons.

— *Vestibules.*] The porches, or entries, of great men's houses.

Vestibulum ante ipsum, primoque in limine.

VIRG. *Æn. ii. l. 469.*

At whose image it is not right so much as to make water.
The old and tired clients go away from the vestibules,
And lay aside their wishes, altho' the man has had a very long
Expectation of a supper: pot-herbs for the wretches, and
fire is to be bought.

Mean while their lord will devour the best things of the
woods, and of the sea, 135

And he only will lie on the empty beds :
For from so many beautiful, and wide, and antient dishes,
They devour patrimonies at one meal.

134. *Pot-herbs.*] Caulis properly denotes the stalk or stem of an herb, and, by Synecdoche, any kind of pot-herb—especially coleworts, or cabbage. See AINSW. Caulis, N^o 2.

— *To be bought.*] The hungry wretches go from the patron's door, in order to lay out the poor pittance which they may have received from the sportula, in some kind of pot-herbs, and in buying a little firewood, in order to dress them for a scanty meal.

The poet seems to mention this, by way of contrast to what follows.

135. *Their Lord.*] i. e. The patron of these clients. Rex, not only signifies a king—but any great or rich man: so a patron. See Juv. Sat. v. l. 14. This, from the power and dominion which he exercised over his clients. Hence, as well as from his protection and care over them, he was called Patronus, from the Greek πατήρ—υρός—from πατήρ, a father.

— *Mean while.*] i. e. While the poor clients are forced to take up with a few boiled coleworts.

— *The best things of the woods, &c.*] The woods are to be ransacked for the choicest game, and the sea for the finest sorts of fish, to satisfy the patron's gluttony: these he will devour, without asking any body to partake with him.

136. *On the empty beds.*] The Romans lay along on beds, or couches, at their meals. Several of these beds are here supposed to be round the table, which were formerly occupied by his friends and clients, but they are now vacant—not a single guest is invited to occupy them, or to partake of the entertainment with this selfish glutton.

137. *Dishes.*] Which were round—in an orbicular shape—hence called orbes.

— *Beautiful.*] Of a beautiful pattern—antient—valuable for their antiquity; made, probably, by some artists of old time.

138. *At one meal.*] Mensâ—lit. table—which (by Meton) stands here for what is set upon it. Thus they waste and devour their estates, in this abominable and selfish gluttony.

Nullus jam parasitus erit : sed quis feret istas
 Luxuriæ sordes ? quanta est gula, quæ sibi totos. 140
 Ponit apros, animal propter convivia natum ?
 Pœna tamen præsens, cum tu deponis amictus
 Turgidus, & crudum pavonem in balnea portas :
 Hinc subitæ mortes, atque intestata senectus.
 It nova, nec tristis per cunctas fabula cœnas : 145
 Ducitur iratis plaudendum funus amicis.
 Nil erit ulterius, quod nostris moribus addat
 Posteritas : eadem cupient, facientque minores.

139. *No parasite.*] From *παρά*, near—and *σίλον*, food.

These were a kind of jesters, and flatterers, who were frequently invited to the tables of the great; and who, indeed, had this in view, when they flattered and paid their court to them. Terence, in his *Eunuch*, has given a most spirited and masterly specimen of parasites, in his inimitable character of *Gnatho*.

But so fallen were the great into the meanest avarice, and into the most sordid luxury, that they could gormandize by themselves, without even inviting a parasite to flatter or divert them. But who, even though a parasite, would endure (*feret*) such a sight?

140. *Filthiness of luxury.*] *Sordes*—naughtiness—a happy word to describe the beastliness of such gluttony with regard to the patron himself—and its stinginess, and niggardliness, with respect to others.

— *How great is the gullet.*] The gluttonous appetite of these men.

— *Puts.*] *Ponit*—sets—places on the table.

141. *Whole boars, &c.*] A whole boar at a time—the wild boar, especially the Tuscan, was an high article of luxury, at all grand entertainments. The word *natum* is here used as the word *natis*. *Hor. Lib. i. Od. xxvii. l. 1.*—See also *Ov. Met. Lib. xv. l. 117.*

„ Quid meruistis, oves, placidum pecus, inque tuendos
 NATUM homines?

Juvenal speaks as if boars were made and produced for no other purpose than convivial entertainments.

142. *A present punishment.*] Of such horrid gluttony.

— *Put off your cloaths.*] Strip yourself for bathing.

143. *Turgid.*] *Turgidus*—swollen—puffed up, with a full stomach.

There will now be no parasite: but who will bear that
 Filthiness of luxury? how great is the gullet, which, for
 itself, puts 140

Whole boars, an animal born for feasts?

Yet there is a present punishment, when you put off your
 cloaths,

Turgid, and carry an indigested peacock to the baths:
 Hence sudden deaths, and intestate old age.

A new story, nor is it a sorrowful one, goes thro' all com-
 panies: 145

A funeral, to be applauded by angry friends, is carried forth.

There will be nothing farther, which posterity can add
 To our morals: those born after us, will desire, and do the
 same things.

143. *An indigested peacock.*] Which you have devoured, and
 which is crude and indigested within you.

— *To the baths.*] It was the custom to bathe before
 meals; the contrary was reckoned unwholesome. See Pers.
 Sat. iii. l. 98—105. and Hor. Epist. Lib. i. Ep. vi. l. 61.

144. *Sudden deaths.*] Apoplexies and the like, which arise
 from too great repletion. Bathing, with a full stomach, must
 be likely to occasion these, by forcing the blood with too great
 violence towards the brain.

— *Intestate old age.*] i. e. Old gluttons thus suddenly cut
 off, without time to make their wills.

145. *A new story, &c.*] A fresh piece of news, which no-
 body is sorry for.

146. *A funeral is carried forth.*] The word ducitur is pe-
 culiarly used to denote the carrying forth a corpse to burial, or
 to the funeral pile. So Virg. Geor. iv. 256.

Exportant tectis, & tristia funera DUCUNT.

Owing, perhaps, to the procession of the friends, &c. of the
 deceased, which went before the corpse, and led it to the place
 of burning, or interment.

— *Applauded by angry friends.*] Who, disobliged by
 having nothing left them, from the deceased's dying sud-
 denly, and without a will, express their resentment by re-
 joicing at his death, instead of lamenting it. See Pers.
 Sat. vi. 33—4.

148. *To our morals.*] Our vices and debaucheries, owing to
 the depravity and corruption of our morals.

OMNE IN PRÆCIPITI VITIUM STETIT: utere velis,
 Totos pande sinus: dicas hîc forsitan, “ undè / 150
 “ Ingenium par materiæ? undè illa priorum
 “ Scribendi quodcunque animo flagrante liberet
 “ Simplicitas, cujus non audeo dicere nomen?
 “ Quid refert dictis ignoscat Mutius, an non?
 “ Pone Tigellinum, tædâ lucebis in illâ, 155
 “ Quâ stantes ardent, qui fixo gutture fumant,
 “ Et latum mediâ fulcum deducis arenâ.

148. *Those born after us.*] Minores, i. e. natu—our descendants; the opposite of majores natu—our ancestors.

149. *All vice is at the height.*] In præcipiti stetit—hath stood—hath been for some time at its highest pitch—at its summit—so that our posterity can carry it no higher. Compare the two preceding lines.

Vice is at stand, and at the highest flow. DRYDEN.

On tip toe. AINSW.

149—50. *Use sails—Spread, &c.*] A metaphor taken from sailors, who, when they have a fair wind, spread open their sails as much as they can. The poet here insinuates, that there is now a fair opportunity for satire to display all its powers.

150—1. *Whence is there genius, &c.*] Here he is supposed to be interrupted by some friend, who starts an objection, on his invocation to Satire to spread all its sails, and use all its powers against the vices of the times.

Where shall we find genius equal to the matter?—equal to range so wide a field—equal to the description, and due correction, of so much vice?

151. *Whence that simplicity, &c.*] That simple and undisguised freedom of reproof, which former writers exercised. Alluding, perhaps, to Lucilius, Horace, and other writers of former times.

153. *A burning mind.*] Inflamed with zeal, and burning with satiric rage against the vices and abuses of their times.

— *Of which I dare not, &c.*] It is hardly safe now to name, or mention, the liberty of the old writers; it is so sunk and gone, that the very naming it is dangerous.

154. *Mutius.*] Titus Mutius Albutius—a very great and powerful man. He was satirized by Lucilius, and this, most severely, by name. See note on Pers. Sat. i. l. 115.

Lucilius feared no bad consequences of this, in those days of liberty.



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- “ Qui dedit ergo tribus patruis aconita, vehetur
 “ Pensilibus plumis, atque illinc despiciet nos ?”
 “ Cùm veniet contrà, digito compeſce labellum : 160
 “ Accuſator erit, qui verbum dixerit, hic eſt.
 “ Securus licet Æneam, Rutilumque ferocem
 “ Committas : nulli gravis eſt percuffus Achilles :

bustibles fastened round him, and must be in the midst of fire, go where he may?—Besides, this idea does not agree with fixo gutture, which implies being fastened, or fixed, so as not to be able to stir.

Instead of deducet, or deducit, I should think deducis the right reading, as others have thought before me. This agrees, in number and person, with lucebis, l. 155, and gives us an easy and natural solution of the observation; viz. that, after all the danger incurred, by satirizing the emperor's favourites, no good was to be expected; they were too bad to be reformed.

The Greeks had a proverbial saying, much like what I contend for here, to express labouring in vain—viz. Ἄμμορ μέτρης—Arenam metiris, you measure the sand—i. e. of the sea.

Juvenal expresses the same thought, Sat. vii. 48—9, as I would suppose him to do in this line :

Nos tamen hoc agimus, tennique in pulvere sulcos
 Ducimus, & littus sterili versamus aratro.

158. *Wolf's-bane.*] Aconitum is the Latin for this poisonous herb; but it is used in the plural, as here, to denote other sorts of poison, or poison in general. See Ovid. Met. i. 147.

Lurida terribiles miscent ACONITA novercæ.

— *Three uncles.*] Tigellinus is here meant, who poisoned three uncles that he might possess himself of their estates. And, after their death, he forged wills for them, by which he became possessed of all they had. He likewise impeached several of the nobility, and got their estates. See more in ANSW. under Tigellinus.

— *Shall he, therefore, &c.*] “ And because there may be
 “ danger in writing satire, as things now are, is such a cha-
 “ racter as this to triumph in his wickedness unmolested?
 “ Shall he be carried about in state, and look down with con-
 “ tempt upon other people, and shall I not dare to say a
 “ word ?” — This we may suppose Juvenal to mean, on hearing what is said about the danger of writing satire, and on being cautioned against it.

159. *With penfile feathers.*] Pensilis means, literally, hanging in the air. It was a piece of luxury, to have a mattress and pillows

“ Shall he, therefore, who gave wolf's-bane to three uncles,
 “ be carried
 “ With pensile feathers, and from thence look down on us?”
 “ When he shall come opposite, restrain your lip with your
 “ finger— 160
 “ There will be an accuser (of him) who shall say the
 “ word—“ That's he.”
 “ Though, secure, Æneas and the fierce Rutilian
 “ You may match : smitten Achilles is grievous to none :

pillows stuffed with feathers ; on which the great man reposed himself in his litter. Hence the poet makes use of the term *pensilibus* to *plumis*, as being in the litter which hung in the air, as it was carried along by the bearers. See before, l. 32, and note ; and l. 64—5, and note.

159. *From thence.*] From his easy litter.

— *Look down.*] With contempt, and disdain.

160. *When he shall come opposite.*] The moment you meet him, carried along in his stately litter (says Juvenal's supposed adviser) instead of saying any thing, or taking any notice of him, let him pass quietly—lay your hand on your mouth—hold your tongue—be silent.

161. *There will be an accuser.*] An informer, who will lay an accusation before the emperor, if you do but so much as point with your finger, or utter with your lips—“ That's he.” Therefore, that neither of these may happen, lay your finger upon your lips, and make not the slightest remark.

— *Of him who.*] *Illi* or *illius* is here understood before *qui*, &c.

162. *Though secure.*] Though you must not meddle with the living, you may securely write what you please about the dead.

— *Æneas and the fierce Rutilian.*] i. e. Æneas, and Turnus, a king of the Rutilians, the rival of Æneas, and slain by him. See Virg. *Æn.* xii. 919, &c.

163. *You may match.*] *Committas*—is a metaphorical expression, taken from matching or pairing gladiators, or others, in single combat.

Martial says—

Cum JUVENALE meo cur me committere tentas ?

“ Why do you endeavour to match me with my friend Juvenal ?”
 i. e. in a poetical contest with him.

By *committas* we are therefore to understand, that one might very safely write the history of Æneas and Turnus, and match them together in fight—as Virgil has done.

“ Aut multùm quæsitus Hylas, urnamque secutus.
 “ Ense velut stricto, quoties Lucilius ardens 165
 “ Infremuit, rubet auditor, cui frigida mens est
 “ Criminibus, tacitâ sudant præcordia culpâ.
 “ Inde iræ, & lachrymæ. Tecum priùs ergo voluta
 “ Hæc animo ante tubas ; galeatum serò duelli
 “ Pœnitet.” Experiar quid concedatur in illos, 170
 Quorum Flaminiâ tegitur cinis, atque Latinâ.

163. *Smitten Achilles.*] Killed by Paris in the temple of Apollo.

— *Is grievous to none.*] Nobody will get into danger, or trouble, by writing the history of this event.

164. *Hylas sought after.*] By Hercules when he had lost him. See Virg. *Ecl.* vi. 43, 44.

— *Followed his pitcher.*] With which he was sent, by Hercules, to the river Ascanius to draw some water : where, being seen, and fallen in love with, by three river-nymphs, they pulled him into the stream.

On subjects like these, saith the adviser, you may say what you please, and nobody will take offence ; but beware of attacking the vices of living characters, however infamous or obnoxious.

165. *Ardent.*] Inflamed with satiric rage against the vices of his day.

166. *Raged.*] Infremuit—roared aloud, in his writings, which were as terrible to the vicious, as the roaring of a lion—which the verb infremo signifies : hence Met. to rage violently, or tumultuously.

— *Reddens.*] With anger and shame.

166—7. *Frigid with crimes.*] Chilled, as it were, with horror of conscience—their blood ran cold—as we should say.

167. *The bosom.*] Præcordia—lit. the parts about the heart—supposed to be the seat of moral sensibility.

— *Sweats.*] Sweating is the effect of hard labour.—Sudant is here used metaphorically, to denote the state of a mind, labouring, and toiling, under the grievous burden of a guilty conscience. This image is finely used—Mat. xi. 28.

168. *Anger and tears.*] Anger at the satirist—tears of vexation and sorrow at being exposed.

169. *Before the trumpets.*] A metaphor taken from the manner of giving the signal for battle, which was done with the sound of trumpets.

Think well, says the adviser, before you sound the alarm for your attack—weigh well all hazards before you begin.

— *The helmeted, &c.*] When once a man has gotten his helmet

" Or Hylas much fought, and having followed his pitcher.
 " As with a drawn sword, as often as Lucilius ardent 165
 " Raged—the hearer reddens, who has a mind frigid
 " With crimes; the bosom sweats with silent guilt:
 " Hence anger and tears. Therefore first revolve, with
 " thyself,
 " These things in thy mind, before the trumpets: the
 " helmeted late of a fight
 " Repents." I'll try what may be allowed towards
 those, 170
 Whose ashes are covered in the Flaminian and Latin way.

helmet on, and advances to the combat, it is too late to change his mind. Once engaged in writing satire, you must go through, there's no retreating.

170. *I'll try, &c.*] Well, says Juvenal, since the writing satire on the living is so dangerous, I'll try how far it may be allowed me to satirize the dead.

Hence he writes against no great and powerful person, but under the feigned name of some vicious character that lived in past time.

171. *Whose ashes are covered.*] When the bodies were consumed on the funeral pile, the ashes were put into urns and buried.

— *The Flaminian and Latin way.*] These were two great roads, or ways, leading from Rome to other parts. In the via Flaminia and via Latina, the urns and remains of the nobles were buried, and had monuments erected. See Sat. v. l. 55. Hence have been so often found in ancient Roman inscriptions on monuments—*Siste viator.*

It was ordered by the law of the twelve tables, that nobody should be buried within the city; hence the urns of the great were buried, and their monuments were erected, on those celebrated roads or ways. For the Flaminian way, see before, l. 61, note. The Via Latina was of great extent, reaching from Rome, through many famous cities, to the farthest part of Latium.

END OF THE FIRST SATIRE.

S A T I R A II.

A R G U M E N T.

The Poet, in this Satire, inveighs against the hypocrisy of the philosophers and priests of his time—the effeminacy of military officers—and magistrates. Which corruption of man-

ULTRA Sauromatas fugere hinc libet, & glaciale
Oceanum, quoties aliquid de moribus audent
Qui Curios simulant, & Bacchanalia vivunt.
Indocti primùm : quanquam plena omnia gypso
Chryssippi invenias : nam perfectissimus horum est, §
Si quis Aristotelem similem, vel Pittacon emit,

Line 1. I could wish.] Libet—lit. it liketh me.

— *Sauromatæ.] A northern barbarous people : the same with the Sarmatæ. Ov. Trist. ii. 198, calls them Sauromatæ truces.*

1, 2. *Icy ocean.] The northern ocean, which was perpetually frozen. Lucan calls it Scythicum pontum (Phars. l. 1.)—Scythia bordering on its shore.*

*Et qua bruma rigens, & nescia vere remitti,
Astringit Scythicum glaciali frigore pontum.*

The poet means, that he wishes to leave Rome, and banish himself, though to the most inhospitable regions, whenever he hears such hypocrites, as he afterwards describes, talk on the subject of morality.

2. *They dare.] i. e. As often as they have the audacity, the daring impudence, to declaim or discourse about morals.*

3. *Curii.] Curius Dentatus was thrice consul of Rome : he was remarkable for his courage, honesty, and frugality.*

— *Live (like) Bacchanals.] Their conduct is quite opposite to their profession ; for while they make an outward shew of virtue and sobriety, as if they were so many Curii, they, in truth, addict themselves to those debaucheries and impurities, with which the feasts of Bacchus were celebrated. These were called Bacchanalia. See them described, Livy xxxix. 8.*

Bacchanalia

S A T I R E II.

A R G U M E N T.

ners, as well among them, as among others, and, more particularly, certain unnatural vices, he imputes to the atheism, and infidelity, which then prevailed among all ranks.

I Could wish to fly hence, beyond the Sauromatæ, and
the icy

Ocean, as often as they dare any thing concerning morals,
Who feign (themselves) Curii, and live (like) Bacchanals.
First they are unlearned: tho' all things full with plaster
Of Chrysippus you may find: for the most perfect of these
is,

If any one buys Aristotle like, or Pittacus,

Bacchanalia stands here for Bacchanaliter. Græcism.—
These are frequently found in Juvenal and Persius.

4. *Unlearned.*] Their pretences to learning are as vain and empty, as to virtue and morality.

— *Plaster of Chrysippus.*] Gypsum signifies any kind of parget or plaster (something, perhaps, like our plaster of Paris) of which images, busts, and likenesses of the philosophers were made, and set up, out of a veneration to their memories, as ornaments, in the libraries and studies of the learned: in imitation of whom, these ignorant pretenders to learning and philosophy set up the busts and images of Chrysippus, Aristotle, &c. that they might be supposed admirers and followers of those great men.

Omnia plena—denotes the affectation of these people, in sticking up these images, as it were, in every corner of their houses. Chrysippus was a stoic philosopher, scholar to Zeno, and a great logician.

5. *The most perfect of these.*] If any one buys the likeness of Aristotle, &c. he is ranked in the highest and most respected class among these people.

6. *Aristotle like.*] An image resembling or like Aristotle, who was the scholar of Plato, and the father of the sect called Peripatetics,

Et jubet archetypos pluteum fervare Cleanthis.
 Fronti nulla fides : quis enim non vicus abundat
 Tristibus obscœnis ? castigas turpia, cùm sis
 Inter Socraticos notissima fossa cinædos ? 10
 Hispida membra quidem, & duræ per brachia setæ
 Promittunt atrocem animum : sed podice lævi
 Cæduntur tumidæ, medico ridente, mariscæ.
 Rarus sermo illis, & magna libido tacendi,
 Atque supercilio brevior coma ; veriùs ergo, 15
 Et magis ingenuè Peribonius : hunc ego fatis
 Imputo, qui vultu morbum, incessuque fatetur.

Peripatetics, from περιπατεω, circumambulo—because they disputed walking about the school.

6. *Pittacus.*] A philosopher of Mytelene. He was reckoned one of the seven wise men of Greece.

7. *Cleanthes.*] A stoic philosopher, successor to Zeno the founder of the sect.

— *Original images.*] Those which were done from the life were called Archetypi : from the Greek αρχη—beginning, and τυπος—form. Hence Αρχητυπον, Lat. Archetypus, any thing at first hand, that is, done originally.

8. *No credit, &c.*] There is no trusting to outward appearance.

9. *With grave obscenes.*] i. e. Hypocrites of a sad countenance : grave and severe as to their outward aspect, within full of the most horrid lewdness and obscenities, which they practise in secret.

The poet uses the word obscœnis substantively, by which he marks them the more strongly.

— *Dost thou reprove, &c.*] Dost thou censure such filthy things (turpia) in others, who art thyself nothing but obscenity ?

The poet, here, by an apostrophe, as turning the discourse to some particular person, reproves all such. Like St. Paul, Rom. ii. 1—3.

10. *Among the Socratic, &c.*] i. e. Among those, who, though infamously vicious, yet profess to be followers, and teachers of the doctrine and discipline of Socrates, who was the first and great teacher of ethics or moral philosophy.

But it is not improbable, that the poet, here, glances at the incontinence which was charged on Socrates himself. See Farnaby, n. on this line ; and Leland on Christian Rev. vol. ii. p. 133—4 ; and Holyday, note c.

12. I would here, once for all, advertise the reader, that, in this,



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Horum simplicitas miserabilis, his furor ipse
 Dat veniam : sed peiores, qui talia verbis
 Herculis invadunt, & de virtute locuti 20
 Clunem agitant : ego te ceventem, Sexte, verebor,
 Infamis Varillus ait ? quo deterior te ?
 Loripedem rectus derideat, Æthiopem albus.
 Quis tulerit Gracchos de seditione querentes ?
 Quis cœlum terris non misceat, & mare cœlo, 25
 Si fur displiceat Verri, aut homicida Miloni ?
 Clodius accuset mœchos, Catilina Cethegum ?
 In tabulam Syllæ si dicant discipuli tres ?

this disease was, may appear from line 12, 13, of this Satire, as it stands in the original. Perhaps Rom. i. 27, latter part, may allude to something of this sort.

18. *The simplicity of these.*] The undisguised and open manner of such people, who thus proclaim their vice, is rather pitiable, as it may be reckoned a misfortune, rather than any thing else, to be born with such a propensity. See notes on l. 16.

— *These madness itself, &c.*] Their ungovernable madness in the service of their vices, their inordinate passion, stands as some excuse for their practices, at least, comparatively with those who affect to condemn such characters as Peribonius, and yet do the same that he does.

20. *Of Hercules.*] This alludes to the story of Hercules, who, when he was a youth, uncertain in which way he should go, whether in the paths of virtue, or in those of pleasure, was supposed to see an apparition of two women, the one Virtue, the other Pleasure, each of which used many arguments to gain him—but he made choice of Virtue, and repulsed the other with the severest reproaches. See Xen. Memor. and Cic. de Offic. Lib. i.

21. *Sextus.*] Some infamous character of the kind above mentioned.

22. *Varillus.*] Another of the same stamp. The poet here supposes one of these wretches as gravely and severely reproaching the other. What! says Varillus, in answer, need I fear any thing you can say? in what can you make me out to be worse than yourself?

23. *Let the strait, &c.*] These proverbial expressions mean to expose the folly and impudence of such, who censure others for vices which they themselves practise. See Matt. vii. 3—5. See Hor. Sat. vii. Lib. ii. l. 40—2.

The simplicity of these is pitiable; these madness itself
 Excuses: but worse are they who such things with words
 Of Hercules attack, who talk of virtue, and indulge 20
 Themselves in horrid vice. Shall I fear thee, Sextus,
 Says infamous Varillus, by how much (am I) worse than
 thou art?

Let the strait deride the bandy-legged—the white the
 Æthiopian.

Who could have borne the Gracchi complaining about
 sedition?

Who would not mix heaven with earth, and the sea with
 heaven, 25

If a thief should displease Verres, or an homicide Milo?

If Clodius should accuse adulterers, Catiline Cethegus?

If three disciples should speak against the table of Sylla?

This sentiment is pursued and exemplified in the instances
 following.

24. *The Gracchi.*] Caius and Tiberius, tribunes, who
 raised great disturbances, on their introducing the Agrarian
 law, to divide the common fields equally among the people. At
 length they were both slain: Tiberius, as he was making a
 speech to the people, by Publius Nasica; and Caius, by the
 command of the consul Opimius.

25. *Mix heaven with earth.*] i. e. Exclaim in the loudest
 and strongest terms, like him in Terence.

O cœlum! O terra! O maria Neptuni!

26. *Verres.*] Prætor in Sicily, who was condemned and
 banished for plundering that province.

— *Milo.*] He killed P. Clodius, and was unsuccessfully
 defended by Tully.

27. *Clodius.*] A great enemy to Cicero, and the chief pro-
 moter of his banishment. This Clodius was a most debauched
 and profligate person. He debauched Pompeia the wife of
 Cæsar, and likewise his own sister. Soon after Cicero's return,
 Clodius was slain by Milo, and his body burnt in the Curia
 Hostilia.

— *Catiline Cethegus.*] i. e. If Catiline were to accuse
 Cethegus. These were two famous conspirators against the
 state. See Sallust. Bell. Catilin.

28. *The table of Sylla.*] Sylla was a noble Roman of the
 family

Qualis erat nuper tragico pollutus adulter
 Concubitu : qui tunc leges revocabat amaras 30
 Omnibus, atque ipsis Veneri, Martique timendas :
 Cùm tot abortivis fœcundam Julia vulvam
 Solveret, & patruo similes effunderet offas.
 Nonne igitur jure, ac meritò, vitia ultima fictos
 Contemnunt Scauros, & castigata remordent ? 35
 Non tulit ex illis torvum Laronia quendam

family of the Scipios.—He was very cruel, and first set up tables of proscription, or outlawry, by which many thousand Romans were put to death in cold blood.

28. *Three disciples.*] There were two triumvirates, the one consisting of Cæsar, Pompey, and Crassus, the other of Augustus, Antony, and Lepidus, who followed Sylla's example, and therefore are called disciples, i. e. in cruelty, bloodshed, and murder.

29. *The adulterer.*] Domitian. He took away Domitia Longina from her husband Ælius Lamia.

— *A tragical intrigue.*] He debauched Julia, the daughter of his brother Titus, though married to Sabinus. After the death of Titus, and of Sabinus, whom Domitian caused to be assassinated, he openly avowed his passion for Julia, but was the death of her, by giving her medicines to make her miscarry. See below, l. 32—3.

30. *Recalling laws.*] At the very time when Domitian had this tragical intrigue with his niece Julia, he was reviving the severe laws of Julius Cæsar against adultery, which were afterwards made more severe by Augustus.

— *Bitter to all.*] Severe and rigid to the last degree. Many persons, of both sexes, Domitian put to death for adultery. See Univ. Hist. vol. xv. p. 52.

31. *Mars and Venus.*] They were caught together by Vulcan, the fabled husband of Venus, by means of a net with which he inclosed them. Juvenal means, by this, to satirize the zeal of Domitian against adultery in others (while he indulged, not only this, but incest also in his own practice) by saying, that it was so great, that he would not only punish men, but gods also, if it came in his way so to do.

32. *Abortives.*] Embryos, of which Julia was made to miscarry.

33. *Lumps.*] Offas, lumps of flesh, crude births, deformed, and so resembling her uncle Domitian, the incestuous father of them.

Such was the adulterer lately polluted with a tragical
 Intrigue : who then was recalling laws, bitter 30
 To all, and even to be dreaded by Mars and Venus themselves :
 When Julia her fruitful womb from so many abortives
 Released, and poured forth lumps resembling her uncle.
 Do not therefore, justly and deservedly, the most vicious
 Despise the feigned Scauri, and, being reprov'd, bite
 again? 35
 Laronia did not endure a certain sour one from among them,

34. *Justly and deservedly.*] With the highest reason and justice.

— *The most vicious.*] *Ultima vitia*, i. e. *ultimi vitiosi*, the most abandoned, who are to the utmost degree vicious, so that they may be termed themselves—vices. The abstract is here put for the concrete. Met.

35. *Despise.*] Hold them in the most sovereign contempt, for their impudence in daring to reprove others for being vicious.

— *The feigned Scauri.*] *Æmilius Scaurus*, as described by Sallust, *Bell. Jugurth.* was a nobleman, bold, factious, greedy of power, honour, and riches, but very artful in disguising his vices. Juvenal therefore may be supposed to call these hypocrites *fictos*, as feigning to be what they were not—*Scauros*, as being like *Æ. Scaurus*, appearing outwardly grave and severe, but artfully, like him, concealing their vices.

However, I question whether the character of Scaurus be not rather to be gathered from his being found among so many truly great and worthy men—*Sat. xi. l. 90—1.* Pliny also represents him, as a man, *summæ integritatis*, of the highest integrity. This idea seems to suit best with *fictos Scauros*, as it leads us to consider these hypocrites, as feigning themselves men of integrity and goodness, and as seeming to resemble the probity and severity of manners for which Scaurus was eminent, the better to conceal their vices, and to deceive other people.

— *And being reprov'd, bite again.*] Such hypocrites are not only despised by the most openly vicious for their infincerity, but whenever they have the impudence to reprove vice, even in the most abandoned, these will turn again and retaliate : which is well expressed by the word *remordent*.

36. *Laronia.*] Martial, cotemporary with Juvenal, describes a woman of this name, as a rich widow.

Clamantem toties, ubi nunc lex Julia? dormis?
 Atque ita subridens: felicia tempora! quæ te
 Moribus opponunt: habeat jam Roma pudorem;
 Tertius è cœlo cecidit Cato. Sed tamen unde 40
 Hæc emis, hirsuto spirant opobalsama collo
 Quæ tibi? ne pudeat dominum monstrare tabernæ:
 Quòd si vexantur leges, ac jura, citari
 Ante omnes debet Scantinia; respice primùm

Abnegat & retinet nostrum Laronia servum,
 Respondens, orba est, dives, anus, vidua.

By what Juvenal represents her to have said, in the following lines, she seems to have had no small share of wit.

36. *Did not endure.*] She could not bear him; she was out of all patience.

— *Sour.*] Crabbed, stern in his appearance. Or *torvum* may be here put for the adverb *torvè*—*torvè clamantem*. Græcism. See above, l. 3, and note.

— *From among them.*] i. e. One of these dissemblers—one out of this hypocritical herd.

37. *Crying out so often.*] Repeating aloud his seeming indignation against vice, and calling down the vengeance of the law against lewdness and effeminacy.

— *Where is the Julian law?*] Against adultery and lewdness (see l. 30, note) why is it not executed?—As it then stood, it punished adultery and sodomy with death.

— *Dost thou sleep?*] Art thou as regardless of these enormities, as a person fast asleep is of what passes about him?

38. *And thus smiling.*] Laronia could not refrain herself at hearing this, and, with a smile of the utmost contempt, ready almost at the same time to laugh in his face, thus jeers him.

— *Happy times! &c.*] That have raised up such a reformer as thou art, to oppose the evil manners of the age!

39. *Rome may now take shame.*] Now, to be sure Rome will blush, and take shame to herself, for what is practised within her walls, since such a reprover appears. Irony.

40. *A third Cato.*] Cato Censorius, as he was called, from his great gravity and strictness in his censorship; and Cato Uticensis, so called from his killing himself at Utica, a city of Africa, were men highly esteemed as eminent moralists; to these, says Laronia (continuing her ironical banter) heaven has added a third Cato, by sending us so severe and respectable a moralist as thou art.

Crying out so often, "Where is now the Julian law? dost
 "thou sleep?"

And thus smiling: "Happy times! which thee
 "Oppose to manners: now Rome may take shame:
 "A third Cato is fallen from heaven:—but yet whence 40
 "Do you buy these perfumes which breathe from your rough
 "Neck? don't be ashamed to declare the master of the
 "shop:
 "But if the statutes and laws are disturbed, the Scantinian
 "Ought before all to be stirred up. Consider first,

41. *Perfumes.*] Opobalsama—*οπος βαλσαμης*—i. e. Succus balsami. This was some kind of perfumery, which the effeminate among the Romans made use of, and of which, it seems, this same rough-looking reprovcr smelt very strongly.

42. *Your rough neck.*] Hairy, and bearing the appearance of a most philosophic neglect of your person.

— *Don't be ashamed, &c.*] Don't blush to tell us where the perfumer lives, of whom you bought these fine sweet-smelling ointments.

Here her raillery is very keen, and tends to shew what this pretended reformer really was, notwithstanding his appearance of sanctity. She may be said—to have smelt him out.

43. *Statutes and laws are disturbed.*] From that state of sleep in which you seem to represent them, and from which you wish to awaken them. The Roman jurisprudence seems to have been founded on a threefold basis, on which the general law, by which the government was carried on, was established—that is to say—*Consulta patrum*, or decrees of the senate—*Leges*, which seem to answer to our statute-laws—and *jura*, those rules of common justice, which were derived from the two former, but particularly from the latter of the two, or, perhaps, from immemorial usage and custom, like the common law of England. Hor. Lib. i. Epist. xvi. l. 41. mentions these three particulars—

— Vir bonus est quis?

Qui consulta patrum, qui leges, juraque servat.

See an account of the Roman laws at large, in Kennet's Roman Antiq. Part ii. Book iii. chap. xxi. & seq.

44. *The Scantinian.*] So called from Scantinius Aricinus, by whom it was first introduced to punish sodomy. Others think that this law was so called from C. Scantinius, who attempted this crime on the son of Marcellus, and was punished accordingly.

Et scrutare viros : faciunt hi plura ; sed illos 45
 Defendit numerus, junctæque umbone phalanges.
 Magna inter molles concordia : non erit ullum
 Exemplum in nostro tam detestabile sexu :
 Tædia non lambit Cluviam, nec Flora Catullam :
 Hippo subit juvenes, & morbo pallet utroque. 50
 Nunquid nos agimus causas ? civilia jura
 Novimus ? aut ullo strepitu fora vestra movemus ?
 Luctantur paucae, comedunt coliphia paucae :
 Vos lanam trahitis, calathisque peracta refertis
 Vellera : Vos tenui prægnantem stamine fufum 55
 Penelope meliùs, leviùs torquetis Arachne,
 Horrida quale facit residens in codice pellex.

45. *Examine the men.*] Search diligently—scrutinize into their abominations.

— *These do more things.*] They far out-do the other sex ; they do more things worthy of severe reprehension.

46. *Number defends.*] This tends to shew how common that detestable vice was. (Comp. Rom. i. 27.) Such numbers were guilty of it, that it was looked upon rather as fashionable than criminal ; they seemed to set the law at defiance, as not daring to attack so large a body.

— *Battalions joined, &c.*] A metaphor taken from the Roman manner of engaging. A phalanx properly signified a disposition for an attack on the enemy by the foot, with every man's shield or buckler so close to another's, as to join them together and make a sort of impenetrable wall or rampart. This is said to have been first invented by the Macedonians ; phalanx is therefore to be considered as a Macedonian word.

47. *There is great concord, &c.*] They are very fond of each other, and strongly connected and united, so that, attacking one, would be like attacking all.

49. *Tædia—Flora, &c.*] Famous Roman courtezans in Juvenal's time—bad as they were, the men were worse.

51. *Do we plead, &c.*] Do we women usurp the province of the men ? do we take upon us those functions which belong to them ?

53. *A few wrestle.*] A few women there are, who are of such a masculine turn of mind, as to wrestle in public. See Sat. i. 22—3, and notes ; and Sat. vi. 245—57, and notes.

— *The wrestler's diet.*] Prepare themselves for wrestling as the wrestlers do by feeding on the coliphium—a καλα φια
 member



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Notum est, cur solo tabulas impleverit Hister
 Liberto; dederit vivus cur multa puellæ:
 Dives erit, magno quæ dormit tertia lecto. 60
 Tu nube, atque tace: donant arcana cylindros.
 De nobis post hæc tristis sententia fertur:
 Dat veniam corvis, vexat censura columbas.
 Fugerunt trepidi vera ac manifesta canentem
 Stoicidæ; quid enim falsi Laronia? ————— 65

Codex—from caudex—literally signifies a stump or stock of a tree—of a large piece of which, a log was cut out, and made an instrument of punishment for female slaves, who were chained to it on any misbehaviour towards their mistresses, but especially where there was jealousy in the case; and there they were to sit and work at spinning or the like.

58. *Hister.*] Some infamous character, here introduced by Laronia, in order to illustrate her argument.

— *Filled his will.*] Tabula signifies any plate or thin material on which they wrote—hence deeds, wills, and other written instruments, were called tabulæ. So public edicts. See before, l. 28.

— *With only his freedman.*] Left him his sole heir.

59. *Why alive, &c.*] Why in his life-time he was so very generous, and made such numbers of presents to his wife, here called puellæ, as being a very young girl when he married her: but I should rather think, that the arch Laronia has a more severe meaning in her use of the term puellæ, by which she would intimate, that his young wife, having been totally neglected by him, remained still—puella, a maiden; Hister having no desire towards any thing, but what was unnatural with his favourite freedman.

It is evident that the poet uses puella in this sense. Sat. ix, l. 74. See note on Sat. ix. l. 70.

60. *She will be rich, &c.*] By receiving (as Hister's wife did) large sums for hush-money.

— *Who sleeps third, &c.*] By this she would insinuate, that Hister caused his freedman, whom he afterwards made his heir, to lie in the bed with him and his wife, and gave his wife large presents of money, jewels, &c. not to betray his abominable practices.

61. *Do thou marry.*] This apostrophe may be supposed to be addressed to the unmarried women, who might be standing by, and listening to Laronia's severe reproof of the husbands of that day, and contains a sarcasm of the most bitter kind.

" It is known why Hister filled his will with only
 " His freedman ; why alive he gave much to a wench :
 " She will be rich, who sleeps third in a large bed. 60
 " Do thou marry, and hush—secrets bestow gems.
 " After all this, a heavy sentence is passed against us.
 " Censure excuses ravens, and vexes doves.
 Her, proclaiming things true and manifest, trembling fled
 The Stoicides—For what falsehood had Laronia [uttered] ? 65

As if she had said—" You hear what you are to expect ; such
 " of you as wish to be rich, I advise to marry, and keep their
 " husbands secrets."

61. *Secrets bestow gems.*] Cylindros—these were precious stones, of an oblong and round form, which the women used to hang in their ears. Here they seem to signify all manner of gems.

62. *After all this.*] After all I have been saying of the men, I can't help observing how hardly we women are used.

— *An heavy sentence, &c.*] Where we are concerned, no mercy is to be shewn to us ; the heaviest sentence of the laws is called down upon us, and its utmost vengeance is prescribed against us.

63. *Censure excuses ravens, &c.*] Laronia ends her speech with a proverbial saying, which is much to her purpose.

Censura here means punishment.—The men, who, like ravens, and other birds of prey, are so mischievous, are yet excused ; but, alas ! when we poor women, who are, comparatively, harmless as doves, when we, through simplicity and weakness, go astray, we hear of nothing but punishment.

64. *Her proclaiming, &c.*] We have here the effect of Laronia's speech upon her guilty hearers—their consciences were alarmed, and away they flew, they could not stand any longer : they knew what she said to be true, and not a tittle of it could be denied ; so the faster they could make their escape, the better : like those severe hypocrites we read of, John viii. 7—9. *Cano* signifies, as used here, to report, to proclaim aloud.

65. *The Stoicides.*] Stoicidæ.—This word seems to have been framed on the occasion, with a feminine ending, the better to suit their characters, and to intimate the monstrous effeminacy of these pretended Stoics. The Stoics were called Stoici, from *στοα*, a porch in Athens, where they used to meet and dispute. They highly commended apathy, or freedom from all passions.

Juvenal, having severely lashed the Stoicides, or pretended Stoics, now proceeds to attack, in the person of Metellus Cre-

— Sed quid 65

Non facient alii, cùm tu multicia sumas,
Cretice, & hanc vestem populo mirante perores
In Proculas, & Pollineas? est mœcha Fabulla:
Damnetur si vis, etiã Carfinia: talem

Non sumet damnata togam. Sed Julius ardet, 70
Æstuo: nudus agas; minùs est insania turpis.
En habitum, quo te leges, ac jura ferentem
Vulneribus crudis populus modò victor, & illud
Montanum positis audiret vulgus aratris.

ticus, the effeminacy of certain magistrates, who appeared, even in the seat of justice, attired in a most unbecoming and indecent manner, and such as bespake them in the high road to the most horrid impurities.

66. *Will not others do, &c.*] q. d. It is no marvel, that we find vice triumphant over people that move in a less conspicuous sphere of life, when plain and apparent symptoms of it are seen in those who fill the seats of justice, and are actually exhibited by them, before the public eye, in open court.

67. *O Creticus.*] This magistrate was descended from the family of that Metellus, who was called Creticus, from his conquest of Crete. Juvenal, most probably, addresses Metellus by this surname of his great ancestor, the more to expose and shame him, for acting so unworthy his descent from so brave and noble a person.

— *Transparent garments.*] Multicia, quasi multilicia, of many threads. These were so finely and curiously wrought, that the body might be seen through them.

— *Thou declaimest.*] Passest sentence in the most aggravated terms—Perores. The end of a speech, in which the orator collected all his force and eloquence, was called the peroration: but the verb is used in a larger sense, and signifies to declaim and make an harangue against any person or thing.

68. *Proculæ and Pollitæ.*] Names of particular women, who were condemned, on the Julian law, for incontinence, but, so famous in their way, as to stand here for lewd women in general.

He could condemn such in the severest manner, when before him in judgment, while he, by his immodest dress, shewed himself to be worse than they were.

— *Fabulla.* }
69. *Carfinia.* } } Notorious adulteresses.

70. *Such*

————— But what 65

Will not others do, when thou assumest transparent garments,

O Creticus, and (the people wond'ring at this apparel) thou declaimest

Against the Proculæ and Pollinæ? Fabulla is an adulteress;

Let Carfinia too be condemned if you please: such

A gown, condemned, she'll not put on, "But July
" burns— 70

"I'm very hot"—do your business naked: madness is less shameful.

Lo the habit! in which, thee promulgating statutes and laws,

The people (with crude wounds just now victorious, Mountain-vulgar with ploughs laid by) might hear.

70. *Such a gown, &c.*] Bad as such women may be, and even convicted of incontinence, yet they would not appear in such a dress, as is worn by you who condemn them.

Or perhaps this alludes to the custom of obliging women, convicted of adultery, to pull off the stola, or woman's garment, and put on the toga, or man's garment, which stigmatized them as infamous; but even this was not so infamous as the transparent dress of the judge. Horace calls a common prostitute—togata. Sat. ii. Lib. i. l. 63.

—— "But July burns," &c.] He endeavours at an excuse, from the heat of the weather, for being thus clad.

71. *Do your business, &c.*] As a judge. Agere legem—sometimes, signifies, to execute the sentence of the law against malefactors. See AINSWORTH—Ago.

—— *Madness is less shameful.*] Were you to sit on the bench naked, you might be thought mad, but this would not be so shameful; madness might be some excuse.

72. *Behold the habit! &c.*] This, and the three following lines, suppose some of the old hardy and brave Romans, just come from a victory, and covered with fresh wounds (*crudis vulneribus*)—rough mountaineers, who had left their ploughs, like Cincinnatus, to fight against the enemies of their country, and on their arrival at Rome, with the ensigns of glorious conquest, finding such an effeminate character upon the bench, bearing the charge of the laws, and bringing them forth in judgment— which may be the sense of *ferentem* in this place.

Quid non proclames, in corpore Judicis ista 75
 Si videas? quæro an deceant multicia testem?
 Acer, & indomitus, libertatisque magister,
 Cretice pellices! Dedit hanc contagio labem,
 Et dabit in plures: sicut grex totus in agris
 Unius scabie cadit, & porrigine porci; 80
 Uvaque conspectâ livorem ducit ab uvâ.
 Fœdius hoc aliquid quandoque audebis amictu:
 Nemo repentè fuit turpissimus. accipient te
 Paulatim, qui longa domi redimicula sumunt

75. *What would not you proclaim, &c.]* How would you exclaim! What would you not utter, that could express your indignation and abhorrence (O antient and venerable people) of such a falcken judge!

76. *I ask, would, &c.]* q. d. It would be indecent for a private person, who only attends as a witness, to appear in such a dress—how much more for a judge, who sits in an eminent station, in a public character, and who is to condemn vice of all kinds.

77. *Sour and unsubdued.]* O Creticus, who pretendest to stoicism, and appearing morose, severe, and not overcome by your passions.

— *Master of liberty.]* By this, and the preceding part of this line, it should appear, that this effeminate judge was one who pretended to stoicism, which taught a great severity of manners, and an apathy both of body and mind; likewise such a liberty of living as they pleased, as to be exempt from the frailties and passions of other men. They taught—ὁ μόνος ὁ σοφὸς ἔλευθερος—that “only a wise man was free.”—Hence Cic. *Quid est libertas? potestas vivendi ut velis.*

78. *You are transparent.]* Your body is seen through your fine garments: so that with all your stoicism, your appearance is that of a shameless and most unnatural libertine: a slave to the vilest passions, though pretending to be master of your liberty of action.

— *Contagion gave this stain.]* You owe all this to the company which you have kept; by this you have been infected.

79. *And will give it to more.]* You will corrupt others by your example, as you were corrupted by the example of those whom you have followed.

The language here is metaphorical, taken from distempered cattle, which communicate infection by herding together.

What would you not proclaim, if, on the body of a judge,
those things 75

You should see? I ask, would transparent garments be-
come a witness?

Sour and unsubdued, and master of liberty,
O Creticus, you are transparent! contagion gave this stain,
And will give it to more: as, in the fields, a whole herd,
Falls by the scab and measles of one swine: 80

And a grape derives a blueness from a grape beholden.
Some time you'll venture something worse than this dress:
Nobody was on a sudden most base. They will receive thee
By little and little, who at home bind long fillets on

80. *Falls by the scab, &c.*] Our English proverb says—
“One scabby sheep mars the whole flock.”

81. *A grape, &c.*] This is also a proverbial saying, from
the ripening of the black grape (as we call it) which has a blue
or livid hue: these do not turn to that colour all at once and to-
gether, but grape after grape, which, the vulgar supposed, was
owing to one grape's looking upon another, being very near in
contact, and so contracting the same colour. They had a pro-
verb—*Uva uvam videndo varia fit.*

83. *Nobody was on a sudden, &c.*] None ever arrived at the
highest pitch of wickedness at first setting out: the workings of
evil are gradual, and almost imperceptible at first; but as the
insinuations of vice deceive the conscience, they first blind and
then harden it, until the greatest crimes are committed without
remorse.

I do not recollect where I met with the underwritten lines;
but as they contain excellent advice, they may not be unuseful
in this place.

O Leoline, be obstinately just,
Indulge no passion, and betray no trust;
Never let man be bold enough to say,
Thus, and no farther, let my passion stray:
The first crime past compels us on to more,
And guilt proves fate, which was but choice before.

— *They will receive, &c.*] By degrees you will go on
from one step to another till you are received into the lewd and
horrid society after mentioned. The poet is now going to ex-
pose a set of unnatural wretches, who, in imitation of women,
celebrated the rites of the Bona Dea.

84. *Who at home, &c.*] *Domi*—that is, secretly, privately,
in

Frontibus, & toto posuere monilia collo, 85
 Atque Bonam teneræ placant abdomine porcæ,
 Et magno cratere Deam: sed more sinistro
 Exagitata procul non intrat fœmina limen.
 Solis ara Deæ maribus patet: ite profanæ,
 Clamatur: nullo gemit hîc tibicina cornu. 90
 Talia secretâ coluerunt Orgia tædâ
 Cecropiam soliti Baptæ lassare Cotyttô,

in some house, hired or procured for the purpose of celebrating their horrid rites, in imitation of the women, who yearly observed the rites of the Bona Dea, and celebrated them in the house of the high priest.—Plut. in vita Ciceronis & Cæsaris.

If we say—*redimicula domi*—literally—fillets of the house—we may understand it to mean those fillets which, in imitation of the women, they wore around their heads on these occasions, and which, at other times, were hung up about the house, as part of the sacred furniture.

Here is the first instance, in which their ornaments and habits were like those of the women.

85. *And have placed ornaments, &c.*] *Monilia*—necklaces—consisting of so many rows, as to cover the whole neck; these were also female ornaments. This is the second instance. *Monile*, in its largest sense, implies an ornament for any part of the body. AINSW. But as the neck is here mentioned, necklaces are most probably meant; these were made of pearls, precious stones, gold, &c.

86. *The good goddesses.*] The Bona Dea, worshipped by the women, was a Roman lady, the wife of one Faunus; she was famous for chastity, and, after her death, consecrated. Sacrifices were performed to her only by night, and secretly; they sacrificed to her a sow pig. No men were admitted.

In imitation of this, these wretches, spoken of by our poet, that they might resemble women as much as possible, instituted rites and sacrifices of the same kind, and performed them in the same secret and clandestine manner.

— *The belly, &c.*] The *sumen*, or dugs and udder of a young sow, was esteemed a great dainty, and seems here meant by *abdomine*. Pliny says (xi. 84. edit. Hard.) *antiqui sumen vocabant abdomen*. Here it stands for the whole animal (as in Sat. xii. 73.) by *synec.*

87. *A large goblet*] Out of which they poured their libations.

— *By a perverted custom.*] More *sinistro*—by a perverted, awkward custom, they exclude all women from their mysteries,



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Ille supercilium madidâ fuligine tactum
 Obliquâ producit acu, pingitque trementes
 Attollens oculos; vitreo bibit ille Priapo, 95
 Reticulumque comis auratum ingentibus implet,
 Coerulea indutus scutulata, aut galbana rafa;
 Et per Junonem domini jurante ministro.
 Ille tenet speculum, pathici gestamen Othonis,

92. *The Cecropian Cotytto.*] Cotytto was a strumpet (the goddess of impudence and unchastity) worshipped by night at Athens, as the Bona Dea was at Rome. The priests are said to weary her, because of the length of their infamous rites, and of the multiplicity of their acts of impurity, which were continued the whole night. Cecrops, the first king of Athens, built the city, and called it, after his name, Cecropia.

93. *His eyebrow.*] It was customary for the women to paint the eyebrows, as well as the eyes: the first was done with a black composition made with soot and water; with this they lengthened the eyebrow, which was reckoned a great beauty. This was imitated by those infamous wretches, spoken of by the poet, to make them appear more like women.

94. *With an oblique needle.*] Acus signifies also a bodkin; this was wetted with the composition, and drawn obliquely over, or along the eyebrow.

— *And paints, lifting them up, &c.*] This was another practice of the women, to paint their eyes. It is now in use among the Moorish women in Barbary, and among the Turkish women about Aleppo, thus described by Dr. Shaw and Dr. Russel.

“ Their method of doing it is, by a cylindrical piece of
 “ silver, steel, or ivory, about two inches long, made very
 “ smooth, and about the size of a common probe.

“ This they wet with water, in order that the powder of lead
 “ ore may stick to it; and applying the middle part hori-
 “ zontally to the eye, they shut the eyelids upon it, and so
 “ drawing it through between them, it blacks the inside, leav-
 “ ing a narrow black rim all round the edge.”

This is sufficient, for our present purpose, to explain what the poet means by painting the eyes. This custom was practised by many eastern nations among the women, and, at last, got among the Roman women: in imitation of whom, these male-prostitutes also tinged their eyes.

Lifting up—trembling.—This describes the situation of the eyes under the operation, which must occasion some pain from the great tenderness of the part. Or, perhaps, by trementes, Juvenal may mean something lascivious, as Sat. vii. l. 241.

95. *Another*

One, his eyebrow, touched with wet foot,
Lengthens with oblique needle, and paints, lifting them up,
his trembling

Eyes ; another drinks in a priapus made of glass, 95

And fills a little golden net with a vast quantity of hair,

Having put on blue female garments, or smooth white vests ;

And the servant swearing by the Juno of his master.

Another holds a looking-glass the bearing of pathetic Otho,

95. *Another drinks, &c.*] A practice of the most impudent and abandoned women is adopted by these wretches.

96. *A little golden net, &c.*] Reticulum—here denotes—a coif, or cawl of net-work, which the women put over their hair. This too these men imitated.

— *With a vast quantity of hair.*] They left vast quantities of thick and long hair upon their heads, the better to resemble women, and all this they stuffed under a cawl, as the women did.

97. *Female garments.*] Scutulata—garments made of needle-work, in form of shields or targets, worn by women.

— *Smooth white vests.*] Galbana rasa—fine garments, shorn of the pile for women's wear. Ainsworth says they were white, and derives the word galbanum from Heb. לבנה white. But others say, that the colour of these garments was bluish or greenish.

The adjective galbanus-a-um, signifies spruce, wanton, effeminate. So Mart. calls an effeminate person—hominem galbanatum : and of another, he says galbanos habet mores. Mart. i. 97.

98. *The servant swearing, &c.*] The manners of the masters were copied by the servants : hence, like their masters, they swore by Juno, which it was customary for women to do, as the men by Jupiter, Hercules, &c.

99. *A mirror.*] Speculum—such as the women used.

— *The bearing, &c.*] Which, or such a one as, Otho, infamous for the crime which is charged on these people, used to carry about with him, even when he went forth to war as emperor.

The poet in this passage, with infinite humour, parodies, in derision of the effeminate Otho, and of these unnatural wretches, some parts of Virgil—first, where that poet uses the word gestamen (which denotes any thing carried or worne) as descriptive of the shield of Abas, which he carried in battle. Æn. iii. 286.

Ære cavo Clypeum, magni gestamen Abantis

Postibus adversis figo, &c.—and again, secondly—

in Æn. vii. 246. Virgil, speaking of the ornaments which
Priam

Actoris Aurunci spolium, quo se ille videbat 100

Armatum, cum jam tolli vexilla juberet.

Res memoranda novis annalibus, atque recenti

Historiâ ; speculum civilis sarcina belli.

Nimirum summi ducis est occidere Galbam,

Et curare cutem summi constantia civis ; 105

Bedriaci in campo spolium affectare Palatî,

Et pressum in faciem digitis extendere panem :

Quod nec in Assyrio pharetrata Semiramis orbe,

Mœsta nec Actiacâ fecit Cleopatra carinâ.

Priam wore, when he sat in public among his subjects, as their prince and lawgiver, says—Hoc Priami gestamen erat, &c.

In imitation of this, Juvenal most sarcastically calls Otho's mirror—pathici gestamen Othonis.

100. *The spoil of Auruncian Actor.*] Alluding to Virgil, *Æn.* xii. 93, 94. where Turnus arms himself with a spear, which he had taken in battle from Actor, one of the brave Auruncian chiefs.

Juvenal seems to insinuate, that this wretch rejoiced as much in being possessed of Otho's mirror, taken from that emperor after his death (when he had killed himself, after having been twice defeated by Vitellius) as Turnus did in having the spear of the heroic Actor.

101. *Commanded the banners, &c.*] This was a signal for battle. When they encamped, they fixed the banners in the ground near the general's tent—which was called statuere signa. When battle was to be given, the general gave the word of command to take up the standards or banners—this was—tollere signa.

At such a time as this was the effeminate Otho, when he was armed for the battle, viewing himself in his mirror.

103. *Baggage of civil war.*] A worthy matter to be recorded in the annals and history of these times, that, among the warlike baggage of a commander in chief, in a civil war, wherein no less than the possession of the Roman empire was at stake, there was found a mirror, the proper implement of a Roman lady! This civil war was between Otho and Vitellius, which last was set up, by the German soldiers, for emperor, and at last succeeded.

104. *To kill Galba, &c.*] The nimirum—doubtless—to be sure—throws an irony over this, and the following three lines—as if the poet said—To aim at empire, and to have the reigning prince assassinated in the forum, in order to succeed him, was, doubtless,

The spoil of Auruncian Actor, in which he viewed himself
100

Armed, when he commanded the banners to be taken up :
 A thing to be related in new annals, and in recent
 History, a looking-glass the baggage of civil war!
 To kill Galba is doubtless the part of a great general,
 And to take care of the skin, the perseverance of the highest
 citizen. 105

In the field of Bedriacum to affect the spoil of the palace,
 And to extend over the face bread squeezed with the fingers :
 Which neither the quivered Semiramis in the Assyrian world,
 Nor sad Cleopatra did in her Actiaca galley.

doubtless, a most noble piece of generalship, worthy a great general ; and, to be sure, it was the part of a great citizen to take so much care of his complexion—it must be allowed worthy the mightiest citizen of Rome, to attend to this with unremitting constancy !

This action of Otho's, who, when he found Galba, who had promised to adopt him as his successor, deceiving him, in favour of Piso, destroyed him, makes a strong contrast in the character of Otho : in one instance, bold and enterprizing—in another, soft and effeminate.

105. *In the field to affect, &c.]* To aim at, to aspire to, the peaceable and sole possession of the emperor's palace, as master of the empire, when engaged in the battle with Vitellius in the field of Bedriacum (between Cremona and Verona) was great and noble ; but how sadly inconsistent with what follows !

107. *To extend over the face, &c.]* The Roman ladies used a sort of bread, or paste, wetted with asses milk. This they pressed and spread with their fingers on the face to cover it from the air, and thus preserve the complexion. See Sat. vi. l. 461. This was practised by the emperor Otho.

Otho, at last, being twice defeated by Vitellius, dreading the horrors of the civil war in which he was engaged, killed himself to prevent it, when he had sufficient force to try his fortune again.

108. *The quivered Semiramis.]* The famous warlike queen of Assyria, who, after the death of her husband Ninus, put on man's apparel, and did many warlike actions.

109. *Sad Cleopatra.]* The famous and unfortunate queen of Ægypt, who, with M. Anthony, being defeated by Augustus, in the sea-fight at Actium, fled to Alexandria, and there, despairing

Hic nullus verbis pudor, aut reverentia mensæ : 110
 Hic turpis Cybeles, & fracta voce loquendi
 Libertas, & crine senex fanaticus albo
 Sacrorum antistes, rarum ac memorabile magni
 Gutturis exemplum, conducendusque magister.
 Quid tamen expectant, Phrygio queis tempus erat jam 115
 More supervacuum cultris abrumpere carnem?
 Quadringenta dedit Gracchus sestertia, dotem
 Cornicini : sive hic recto cantaverat ære ;

spairing to find any favour from Augustus, applied two asps to her breast, which stung her to death. She died on the tomb of Anthony, who had killed himself after the loss of the battle.

109. *In the Ætiacan galley.*] Carina properly signifies the keel, or bottom of a ship, but, by synec. the whole ship or vessel. It denotes, here, the fine galley, or vessel, in which Cleopatra was at the battle of Actium; which was richly ornamented with gold, and had purple sails. Regina (Cleopatra) cum aureâ puppe, veloque purpureo, se in altum dedit. Plin. Lib. xix. c. i. ad fin.

From this, it is probable, that our Shakespear took his idea of the vessel in which Cleopatra, when she first met M. Anthony on the river Cydnus, appeared: the description of which is embellished with some of the finest touches of that great poet's fancy. See Ant. and Cleop. Act. ii. Sc. ii.

Neither of these women were so effeminate as the emperor Otho.

110. *Here is no modesty, &c.*] Juvenal having censured the effeminacy of their actions and dress, now attacks their manner of conversation, at their sacrificial feasts.

— *Reverence of the table.*] That is, of the table where they feasted on their sacrifices, which, every where else, was reckoned sacred: here they paid no sort of regard to it.

111. *Of filthy Cybele.*] Here they indulge themselves in all the filthy conversation that they can utter; like the priests of Cybele, who used to display all manner of filthiness and obscenity before the image of their goddess, both in word and action.

— *With broken voice.*] Perhaps this means a feigned, altered, lisping voice, to imitate the voices of women, or of the priests of Cybele who were all eunuchs.

112. *An old fanatic.*] Fanaticus (from Gr. φαίνομαι, appareo) denotes one that pretends to inspiration, visions, and the like. Such the Galli, or priests of Cybele were called, from their

Here is no modesty in their discourse, or reverence of the
table, 110

Here, of filthy Cybele, and of speaking with broken voice,
The liberty; and an old fanatic, with white hair,
Chief priest of sacred things, a rare and memorable example
Of an ample throat, and a master to be hired.

But what do they wait for, for whom it is now high time,
in the Phrygian 115

Manner, to cut away with knives their superfluous flesh?

Gracchus gave 400 sestertia, a dower

To a horn-blower, or perhaps he had sounded with strait
brass.

their strange gestures and speeches, as if actuated or possessed
by some spirit which they called divine.

See Virg. *Æn.* vi. l. 46—51. a description of this fanatic in-
spiration: which shews what the heathen meant, when they
spoke of their diviners being—*pleni Deo—afflati numine*, and
the like. See Park. Heb. and Eng. Lex. 28, N° 4.

Such a one was the old white-headed priest here spoken of.

113. *Chief priest of sacred things.*] Of their abominable rites
and ceremonies, which they performed, in imitation of the wo-
men, to the Bona Dea.

114. *An ample throat.*] A most capacious swallow—he set
an example of most uncommon gluttony.

— *A master to be hired.*] If any one would be taught the
science of gluttony, and of the most beastly sensuality, let him
hire such an old fellow as this, for a master to instruct him.

Ter. And. Act i. Sc. ii. l. 19. has a thought of this kind.
Simo says to Davus—

Tum si magistrum cepit ad eam rem improbum.

115. *What do they wait for, &c.*] As they wish to be like
the priests of Cybele, and are so fond of imitating them, why
do they delay that operation which would bring them to a per-
fect resemblance?

117. *Gracchus.*] It should seem, that, by this name, Juvenal
does not mean one particular person only, but divers of the no-
bles of Rome, who had shamefully practised what he mentions
here, and afterwards, l. 143. gave a dower—*dotem dedit*—as
a wife brings a dower to her husband, so did Gracchus to the
horn-blower.

— 400 *sestertia.*] See note, Sat. i. l. 106. about £. 3125.

118. *A horn-blower, &c.*] A fellow who had been either
F 2 this,

Signatæ tabulæ: dictum feliciter! ingens
 Cœna sedet: gremio jacuit nova nupta mariti. 120
 O Proceres, cenfore opus est, an haruspice nobis?
 Scilicet horreres, majoraque monstra putares,
 Si mulier vitulum, vel si bos ederet agnum?
 Segmenta, & longos habitus, & flammea sumit,

this, or a trumpeter, in the Roman army, in which the Romans only used wind-instruments: the two principal ones were, the cornua, or horns, and the tubæ—trumpets: they both were made of brass: the horns were made crooked, like the horns of animals, which were used by the rude antients in battle. The trumpets were strait, like ours, therefore Juvenal supposing the person might have been a trumpeter, says—recto cantaverat ære. That these two instruments were made of brass, and shaped as above mentioned, appears from Ovid, Met. Lib. i. l. 98. Non tuba directi, non æris cornua flexi. See an account of the Roman martial musical instruments, Kennet, Antiqu. Part ii. book iv. c. 11.

119. *The writings.*] The marriage-writings. See note on l. 58.

— “*Happily*”—*said.*] They were wished joy, the form of which was by pronouncing the word—“*feliciter*”—I wish you joy, as we say: this was particularly used on nuptial occasions, as among us.

120. *A vast supper set.*] A sumptuous entertainment, on the occasion, set upon the table. Or, ingens cœna may here be used metonymically, to denote the guests who were invited in great numbers to the marriage supper: the word sedet is supposed equivalent with accumbit. This last is the interpretation of J. Britannicus, and C. S. Curio: but Holyday is for the first: and I rather think with him, as the word sedet is used in a like sense, where our poet speaks (Sat. i. l. 95—6.) of setting the dole-basket on the threshold of the door:

— Nunc sportula primo
 Limine parva sedet.

So here for setting the supper on the table.

— *The new-married, &c.*] As Sporus was given in marriage to Nero, so Gracchus to this trumpeter: hence Juvenal humourously calls Gracchus, nova nupta, in the feminine gender. Nubere is applicable to the woman, and ducere to the man.

— *In the husband's bosom.*] i. e. Of the trumpeter, who now was become husband to Gracchus.

121. *O ye nobles.*] O proceres! O ye patricians, nobles, senators,



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Arcano qui sacra ferens nutantia loro 125

Sudavit clypeis ancilibus. O pater urbis!

Unde nefas tantum Latiis pastoribus? unde

Hæc tetigit, Gradive, tuos urtica nepotes?

Traditur ecce viro clarus genere, atque opibus vir:

Nec galeam quassas, nec terram cuspide pulsas, 130

Nec quereris patri!—Vade ergo, & cede severi

125. *Who carrying sacred things.*] This alludes to the sacred images carried in the processions of the Salii, which waved or nodded with the motion of those who carried them, or, perhaps, so contrived, as to be made to nod, as they were carried along, like the image of Venus when carried in pomp at the Circensian games, mentioned by Ov. Amor. Eleg. Lib. iii. Eleg. ii.

Annuit & motu signa secunda dedit.

— *A secret rein.*] A thong, or leather strap, secretly contrived, so as, by pulling it, to make the image nod its head: to the no small comfort of the vulgar, who thought this a propitious sign, as giving assent to their petitions. See the last note.

126. *Sweated with Mars's shields.*] The ancilia were so called from ancisus, cut or pared round.

In the days of Numa Pompilius, the successor of Romulus, a round shield was said to fall from heaven: this was called ancile, from its round form; and, at the same time, a voice said, that—“the city would be of all the most powerful, while that ancile was preserved in it.” Numa, therefore, to prevent its being stolen, caused eleven shields to be made so like it, as not to be discerned which was the true one. He then instituted the twelve Salii, or priests of Mars, who were to carry these twelve shields through the city, with the images, and other insignia of Mars (the supposed father of Romulus the founder of Rome) and while these priests went in procession, they sang and danced till they were all over in a sweat. Hence these priests of Mars were called Salii, a saliendo.

The poet gives us to understand, that Gracchus had been one of these Salii, but had left them, and had sunk into the effeminaeries and debaucheries above mentioned.

— *O father of the city!*] Mars, the supposed father of Romulus, the founder of Rome, and therefore called pater urbis. See Hor. Lib. i. Od. ii. l. 35—40.

127. *Latian shepherds?*] Italy was called Latium, from lateo, to lie hid: Saturn being said to have hidden himself there, when he fled from his son Jupiter. See Virg. Æn. viii. 319—23. Romulus was supposed to have been a shepherd, as

Who carrying sacred things nodding with a rein, 125
 Sweated with Mars's shields. O father of the city!
 Whence so great wickedness to Latian shepherds? whence
 Hath this nettle, O Gradivus, touched your descendents?
 Behold a man, illustrious by family, and rich, is given to a
 man;
 You neither shake your helmet, nor with your spear finite
 the earth, 130
 Nor complain to the father!—Go therefore, and depart
 from the acres

well as the first and most antient ancestors of the Romans;
 hence Juvenal calls them *Latii pastores*. So Sat. viii. l. 274—5.

*Majorum primus quisquis fuit ille tuorum,
 Aut pastor fuit, &c.*

Whence could such monstrous, such abominable wickedness, be
 derived to a people, who once were simple shepherds!

128. *This nettle.*] *Urtica*—a nettle literally, but, by Met.
 the stinging or tickling of lewdness. So we call being angry,
 being nettled; and it stands, with us, to denote an excitation of
 the passions.

— *Gradivus.*] A name of Mars, from Gr. *Κραδαίω*, to
 brandish a spear. Some derive it from *gradior*, because he was
 supposed to go or march in battle. Homer has both these
 ideas—

Ἦνε μακρὰ βίβας κραδαίων δολιχοσκιόν ἔγκος.

See Virg. *Æn.* iii. 34. *Gradivumque patrem, &c.*

129. *Is given.*] *Traditur*—is delivered up in marriage, as
 a thing purchased is delivered to the buyer, so man to man, on
 payment of dowry, as for a wife.

130. *You neither shake, &c.*] In token of anger and resent-
 ment of such abomination.

131. *Nor complain, &c.*] To Jupiter, the father of all the
 gods, or, perhaps, Juvenal means “your father,” as supposing
 with Hesiod that Mars was the son of Jupiter and Juno. So
 Homer *Il.* 5. though some, as Ovid, make him the son of Juno
 without a father. *Ov. Fast.* v. 229, &c.

— *Go therefore.*] Since you are so unconcerned at these
 things, as to shew no signs of displeasure at them, you may as
 well depart from us entirely.

— *Depart.*] *Cede* for *discede*, the simple for the compo-
 site. So Virg. *Æn.* vi. 460. *Invitus, regina, tuo de litore
 cessi.*

Jugeribus campi, quem negligis. Officium cràs

Primo sole mihi peragendum in valle Quirini :

Quæ causa officii ? quid quæris ? nubit amicus,

Nec multos adhibet. liceat modò vivere : fient, 135

Fient ista palam, cupient & in acta referri.

Interea tormentum ingens nubentibus hæret,

Quòd nequeunt parere, & partu retinere maritos.

Sed melius, quod nil animis in corpora juris

Natura indulget ; steriles moriuntur, & illis 140

Turgida non prodest conditâ pyxide Lyde,

Nec prodest agili palmas præbere Luperco.

131—2. *The harsh field.*] The Campus Martius, a large field near Rome, between the city and the Tyber, where all manner of robust and martial exercises were performed, over which Mars was supposed to preside. By the poet's using the epithet harsh, or severe, he may be supposed to allude to the harsh and severe conflicts there exhibited ; or to Mars himself, to whom this is given by Martial, Ep. xxx. l. 10.

Cum severi fugit oppidum martis.

132. *Which you neglect.*] By not vindicating its honour, and not punishing those, who have exchanged the manly exercises of the Campus Martius, for the most abandoned effeminacy.

— *A bus'ness, to-morrow.*] In order to expose the more, and satirize the more severely, these male-marriages, the poet, here, introduces a conversation between two persons on the subject.

The word officium is peculiarly relative to marriage, nuptiale or nuptiarum being understood. Suet. in Claud. c. 26. Cujus officium nuptiarum, & ipse cum Agrippina celebravit. So Petron. Confurrexi ad officium nuptiale.

Such is the meaning of officium in this place, as relative to what follows. He was to attend the ceremony at sun-rise, at the temple of Romulus, which was a place where marriage-contracts were often made.

134. *A friend marries.*] The word nubo (as has been observed) properly belonging to the woman, as duco to the man. Nubit here is used to mark out the abominable transaction.

135. *Nor does he admit many.*] He does not invite many people to the ceremony, wishing to keep it rather private. He had not, perhaps, shaken off all fear of the Scantinian law.— See before, l. 43, note.

— *Only let us live, &c.*] These seem to be Juvenal's words.

Of the harsh field, which you neglect.—A bus'ness, to-
morrow

Early, is to be dispatched by me in the vale of Quirinus.

What is the cause of the bus'ness? why do you ask? a friend
marries :

Nor does he admit many. Only let us live, these things
will be done, 135

Done openly, and will desire to be reported in the public
registers.

Mean while a great torment sticks to those (thus) marrying,
That they can't bring forth, and retain by birth (of chil-
dren) their husbands.

But it is better, that, to their minds, no authority over
their bodies

Doth nature indulge; barren they die: and to them 140

Turgid Lyde, with her medicated box, is of no use,

Nor does it avail to give their palms to the nimble Lupercus.

words. Only let us have patience, and if we live a little
longer, we shall not only see such things done, but done openly;
and not only this, but we shall see the parties concerned wish to
have them recorded in the public registers.

Juvenal saw the increase of all this mischief, and might,
from this, venture to foretel what actually came to pass: for
Salvian, who wrote in the 5th century, speaking of this dede-
coris scelerisque consortium, as he calls it, says, that “it spread
“all over the city, and though the act itself was not common
“to all, yet the approbation of it was.”

137. *Mean while, &c.*] The poet here, with much humour,
scoffs at these unnatural wretches in very ludicrous terms.

138. *Retain their husbands.*] Barrenness was frequently a
cause of divorce.

141. *Turgid Lyde.*] Some woman of that name, perhaps
called turgida from her corpulency, or from her preparing and
selling medicines to cure barrenness, and to occasion fertility
and promote conception. Conditus, literally, signifies sea-
soned—mixed, made savoury, and the like—here it implies,
that she sold some conserve, or the like, which was mixed, sea-
soned, or, as we may say, medicated with various drugs, and put
into boxes for sale.

142. *The nimble Lupercus.*] The Lupercalia were feasts fa-
cred

Vicit & hoc monstrum tunicati fuscina Gracchi,
 Lustravitque fugâ mediâ gladiator arenam,
 Et Capitolinis generosior, & Marcellis,
 Et Catuli, Paulique minoribus, & Fabiis, &
 Omnibus ad podium spectantibus: his licet ipsum
 Admoveas, cujus tunc munere retia misit.

145

Esse aliquos manes, & subterranea regna,

cred to Pan, that he might preserve their flocks from wolves (a lupis) hence the priests were called Luperci. The Lupercalia appears to have been a feast of purification, being solemnized on the dies nefasti, or non-court-days of February, which derives its name from Februo, to purify; and the very day of the celebration was called Februaca. The ceremony was very singular and strange.

In the first place, a sacrifice was killed of goats and a dog: then two children, noblemen's sons, being brought thither, some of the Luperci stained their foreheads with the bloody knife, while others wiped it off with locks of wool dipped in milk. This done, they ran about the streets all naked, but the middle, and, having cut the goat-skins into thongs, they lashed all they met. The women, so far from avoiding their strokes, held out the palms of their hands to receive them, fancying them to be great helpers of conception. See Kennet, Antiq. B. ii. Part ii. c. 2. Shakespear alludes to this—Jul. Cæs. Act i. Sc. ii. former part.

143. *The fork.*] Fuscina—a sort of three-pronged fork or trident, used by a particular kind of fencer or gladiator, who was armed with this, and with a net—hence called Retiarius. His adversary was called Mirmillo (from Gr. *μυρμος*, formica—See Ainsworth) and was armed with a shield, scythe, and head-piece, with the figure of a fish on the crest. The Retiarius tried to throw his net over the Mirmillo's head, and so entangle him, saying, when he cast the net—Piscem peto, non te peto. The Mirmillo is sometimes called the secutor or pursuer, because if the Retiarius missed him, by throwing his net too far, or too short, he instantly took to his heels, running about the arena for his life, that he might gather up his net for a second cast; the Mirmillo, in the mean time, as swiftly pursuing him, to prevent him of his design. This seems to be meant, l. 144. Lustravitque fugâ, &c. which intimates the flight of the Retiarius from the Mirmillo.

— *Coated, &c.*] Tunicatus, i. e. dressed in the tunica, or habit of the Retiarii, which was a sort of coat without sleeves, in which they fought.

This

Yet the fork of the coated Gracchus outdid this prodigy,
 When, as a gladiator, he traversed in flight the middle of
 the stage,
 More nobly born than the Manlii, the Capitolini, and
 Marcelli, 145
 And the Catuli, and the posterity of Paulus; than the
 Fabii, and
 Than all the spectators at the podium: tho', to these, him
 You should add, at whose expence he then threw the net.
 That there are any ghosts, and subterranean realms,

This same Gracchus meanly laid aside his own dress, took upon him the garb and weapons of a common gladiator, and exhibited in the public amphitheatre. Such feats were encouraged by Domitian, to the great scandal of the Roman nobility.

Mediam arenam—may here signify the middle of the amphitheatre, which was strewed with sand; on which part the gladiators fought: this made arena be often used to signify the amphitheatre itself.

145. *Capitolini, &c.*] Noble families, who were an ornament to the Roman name.

147. *The podium.*] Πόδιον, Gr. from πῆξ—a foot. That part of the theatre next the orchestra, where the nobles sat—it projected, in form something like the shape of a foot. See Ainsworth.

— *Tho', to these, &c.*] Though to those who have been mentioned before, you should add the prætor, at whose expence these games were exhibited.—The prætors often exhibited games at their own expence. But the poet may here be understood to glance at the emperor Domitian; who was a great encourager of these strange proceedings of the young nobility. See note on l. 143. He that set forth, at his own charge; the fight of sword-players, and other like games unto the people, was called munerarius—Hence Juvenal says—cujus tunc munere, &c.

148. *Threw the net.*] Entered the lists in the character of a Retiarius: and thus, a man of the noblest family in Rome, debased himself, and his family, by becoming a prize-fighter in the public theatre.

149. *That there are any ghosts.*] The poet now proceeds to trace all the foregoing abominations to their source, namely, the disbelief and contempt of religion, those essential parts of it, particularly, which relate to a future state of rewards and punishments.

Et contum, & Stygio ranas in gurgite nigras, 150
 Atque unâ tranfire vadum tot millia cymbâ,
 Nec pueri credunt, nisi qui nondum ære lavantur :
 Sed tu vera puta. Cúrius quid sentit, & ambo
 Scipiadæ ? quid Fabricius, manesque Camilli ?
 Quid Cremeræ legio, & Cannis consumpta juvenus 155
 Tot bellorum animæ ? quoties hinc talis ad illos

By manes, here, we may understand, the ghosts, or spirits, of persons departed out of this life, which exist after their departure from the body, and are capable of happiness and misery. See Virg. *Æn.* vi. 735—44.

149. *Subterranean realms.*] Infernal regions, which were supposed to be under the earth.

150. *A boat-pole.*] Contus signifies a long pole or staff, shod with iron at the bottom, to push on small vessels in the water. Juvenal here alludes to Charon, the ferry-man of hell, of whom Virgil says, *Æn.* vi. l. 302.

Ipse ratem conto subigit.

— *Frogs.*] The poets feigned, that there were frogs in the river Styx. Some give the invention to Aristophanes—See his comedy of the Frogs.

— *Stygian gulph.*] The river Styx, supposed to be the boundary of the infernal regions, over which departed souls were ferried in Charon's boat. See Virg. *Geor.* iv. 467—80.

If any of the gods swore by this river falsely, he was to lose his divinity for an hundred years.

152. *Not even boys believe.*] All these things are disbelieved, not only by persons in a more advanced age, but even by boys.

— *Unless those not as yet, &c.*] The quadrans, which was made of brass, in value about our halfpenny, was the bathing-fee, paid to the keeper of the bath by the common people. See *Sat.* vi. 446. and *Hor. Lib.* i. *Sat.* iii. l. 137.

Dum tu quadrante lavatum
 Rex ibis —————

Little children, under four years old, were either not carried to the baths, or, if they were, nothing was paid for their bathing.

The poet means, that none but children, and those very young indeed, could be brought to believe such things: these might be taught them, among other old women's stories, by their nurses, and they might believe them till they grew old enough to be wiser, as the freethinkers would say.

153. *But think thou, &c.*] Do thou, O man, whoever thou art,



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Umbra venit; cuperent lustrari, si qua darentur

Sulphura cum tædis, & si foret humida laurus.

Iluc, heu! miseri traducimur: arma quidem ultra

Littora Juvernæ promovimus, & modò captas 160

Orcadas, ac minimâ contentos nocte Britannos.

Sed quæ nunc populi fiunt victoris in urbe,

Non faciunt illi, quos vicimus: & tamen unus

Armenius Zelates cunctis narratur ephēbis

Mollior ardenti sese indulgisse Tribuno. 165

Aspice quid faciant commercia: venerat obfes.

By mentioning the above great men, Juvenal means, that they were examples, not only of the belief of a future state, which influenced them in the atchievement of great and worthy deeds, during their lives, but, that, now they experienced the certainty of it, in the enjoyment of its rewards.

156. *As often as from hence, &c.]* When the spirit of such a miscreant, as I have before described, goes from hence, leaves this world, and arrives among the venerable shades of these great and virtuous men, they would look upon themselves as defiled by such a one coming among them, they would call for lustrations, that they might purify themselves from the pollution which such company would bring with it.

157. *If there could be given.]* i. e. If they could come at materials for purification in the place where they are.

158. *Sulphur with pines.]* Fumes of sulphur, thrown on a lighted torch made of the wood of the unctuous pine-tree, were used among the Romans as purifying. See AINSW. Teda, N^o 3.

Pliny says of sulphur—“Habet & in religionibus locum ad expiandas suffitu domos.” Lib. xxxv. c. 15.

— *A wet laurel.]* They used also a laurel-branch dipped in water, and sprinkling with it things or persons which they would purify.

159. *Thither, alas! &c.]* We wretched mortals all must die, and be carried into that world of spirits, where happiness or misery will be our doom.

160. *Juvena.]* Al. Luberna, hod. Hibernia, Ireland. It is thought by Camden, that the Romans did not conquer Ireland; this passage of Juvenal seems to imply the contrary. The poet might speak here at large, as a stranger to these parts, and but according to the report of the triumphing Romans, who sometimes took discoveries for conquests, and thought those overcome, who were neighbours to those whom they overcame.

161. *Orcades.]*

A shade arrives, they would desire to be purified, if there
could be given.

Sulphur with pines, and if there were a wet laurel.

Thither, alas! we wretches are conveyed! our arms, in-
deed, beyond

The shores of Juverna we have advanced, and the lately
captured 160

Orcades, and the Britons content with very little night.

But the things which now are done in the city of the con-
quering people,

Those whom we have conquered do not: and yet one
Armenian, [†]Zelates, more soft than all our striplings, is said
To have yielded himself to a burning tribune. 165

See what commerce may do: he had come an hostage.

161. *Orcades.*] A number of small islands in the north of Scotland, added to the Roman empire by the emperor Claudius. Hod. the Orkneys.

— *The Britons content, &c.*] At the summer solstice the nights are very short; there is scarce any in the most northern parts of Britain.

162. *The things which, &c.*] The abominations which are committed in Rome, are not to be found among the conquered people, at least not till they learn them by coming to Rome; instances, indeed, may be found of this, as may appear by what follows.

164. *Zelates.*] An Armenian youth, sent as an hostage from Armenia.

— *More soft, &c.*] More effeminate—made so, by being corrupted at an earlier period of life, than was usual among the Roman youths. Ephebus signifies a youth or lad from about 14 to 17. Then they put on the toga virilis, and were reckoned men. The word is compounded of *ἔπι*, at, and *ἡβή*, puberty.

165. *To have yielded himself.*] For the horrid purpose of unnatural lust.

— *A burning tribune.*] Virg. Ecl. ii. 1. has used the verb ardeo in the same horrid sense. The tribune is not named, but some think the emperor Caligula to be hinted at, who, as Suetonius relates, used some who came as hostages, from far countries, in this detestable manner.

166. *See what commerce may do.*] Commercia here signifies intercourse, correspondence, converse together. Mark the effects

Hic fiunt homines : nam si mora longior urbem
 Indulsit pueris, non unquam deerit amator :
 Mittentur braccæ, cultelli, fræna, flagellum :
 Sic prætextatos referunt Artaxata mores.

170

fects of bad intercourse. The poet seems to mean what St. Paul expresses, 1 Cor. xv. 33. " Evil communications corrupt good manners."

166. *He had come an hostage.*] Obses—quia quasi pignus obsidetur, i. e. because kept, guarded, as a pledge. An hostage was given as a security, or pledge, for the performance of something by one people to another, either in war or peace, and was peculiarly under the protection and care of those who received him. This youth had been sent to Rome from Artaxata, the capital of Armenia, a country of Asia, and was debauched by the tribune who had the custody of him. This breach of trust aggravates the crime.

167. *Here they become men.*] Here, at Rome, they soon lose their simplicity and innocence of manners, and though young in years, are soon old in wickedness, from the corruptions which they meet with. The word homo is of the common gender, and signifies both man and woman ; and it is not improbable, but that Juvenal uses the word homines here, as intimating, that these youths were soon to be regarded as of either sex.

— *If a longer stay, &c.*] If they are permitted to stay a longer time at Rome, after their release as hostages, and are at large in the city, they will never want occasions of temptation to the worst of vices : at every turn, they will meet with those who will spare no pains to corrupt them.

169. *Trowsers.*] Braccæ—a sort of trowsers, or breeches, worn by the Armenians, Gauls, Persians, Medes, and others. Here by synec. put for the whole dress of the country from which they came.

— *Knives.*] Cultelli—little knives—dim. from culter. This should seem to mean some adjunct to the Armenian dress ; not improbably the small daggers, or poignards, which the Easterns wore tucked into their girdles, or sashes, of their under vestments : such are seen in the East to this day.

— *Bridles and whip*] With which they managed, and drove on their horses, in their warlike exercises, and in the chase.

— *Will be laid aside.*] The meaning of these lines is, that the dress of their country, and every trace of their simplicity, manliness, activity, and courage, will all be laid aside—they will adopt the dress and manners, the effeminacy and debauchery of the Roman nobility, which they will carry home
 with

Here they become men : for if a longer stay indulges
 The city to boys, never will a lover be wanting.
 Trowsers, knives, bridles, whip, will be laid aside.
 Thus they carry back prætextate manners to Artaxata. 170

with them when they return to their own capital. See l. 166, note.

170. *Prætextate manners.*] See Sat. i. 78, note. Rome's noble crimes. Holyday. As we should express it—the fashionable vices of the great. The persons who wore the prætexta, were magistrates, priests, and noblemen's children till the age of seventeen.

— *Artaxata.*] The chief city of Armenia the Greater (situate on the river Araxes) built by Artaxias, whom the Armenians made their king. It was taken by Pompey, who spared both the city and the inhabitants: but, in Nero's reign, Corbulo, the commander in chief of the Roman forces in the East, having forced Tiridates, king of Armenia, to yield up Artaxata, levelled it with the ground. See Ant. Univ. Hist. vol. ix. 484.

This city is called Artaxata-orum, plur. or Artaxata-æ, sing. See AINSW.

It is probable that the poet mentions Artaxata, on account of the fact which is recorded, l. 164—5; but he may be understood, by this instance, to mean, that every country and people would become corrupt, as they had less or more to do with Rome.

END OF THE SECOND SATIRE.

S A T I R A III.

A R G U M E N T.

Juvenal introduces Umbricitius, an old friend of his, taking his departure from Rome, and going to settle in a country retirement at Cumæ. He accompanies Umbricitius out of town; and, before they take leave of each other, Umbricitius tells his

QUAMVIS digressu veteris confusus amici,
Laudo tamen vacuis quod sedem figere Cumis
Destinet, atque unum civem donare Sibyllæ.

Janua Baiarum est, & gratum littus amœni

Secessûs. ego vel Prochyta præpono Suburræ. §

Nam quid tam miserum, tam solum vidimus, ut non
Deterius credas horrere incendia, lapsus

Line 2. Cumæ.] An antient city of Campania near the sea. Some think it had its name from κυμαλα, waves: the waves, in rough weather, dashing against the walls of it. Others think it was so called from its being built by the Cumæi of Asia. Plin. iii. 4. Juvenal calls it empty in comparison with the populousness of Rome: it was now, probably, much decayed, and but thinly inhabited: on this account it might be looked upon as a place of leisure, quiet, and retirement; all which may be understood by the word vacuis.

3. The Sibyl.] Quasi σὺς βελη, Dei consilium. AINSW. The Sibyls were women, supposed to be inspired with a spirit of prophecy. Authors are not agreed as to the number of them; but the most famous was the Cumæan, so called from having her residence at Cumæ. Umbricitius was now going to bestow, donate, one citizen on this abode of the Sibyl, by taking up his residence there. See Virg. Æn. vi. l. 10. & seq.

4. The gate of Baiæ.] Passengers from Rome to Baiæ were to pass through Cumæ; they went in on one side, and came out on the other, as through a gate.

— Baiæ.] A delightful city of Campania, of which Hor. Lib. i. Epist. i. l. 83.

Nullus in orbe sinus Baiis præluet amœnis.

Here

S A T I R E III.

A R G U M E N T.

friend Juvenal the reasons which had induced him to retire from Rome: each of which is replete with the keenest satire on its vicious inhabitants.—Thus the Poet carries on his design, of inveighing against the vices and disorders which reigned in that city.

TH O' troubled at the departure of an old friend,
 I yet approve that to fix his abode at empty Cumæ
 He purposes, and to give one citizen to the Sibyl.
 It is the gate of Baiæ, and a grateful shore of pleasant
 Retirement. I prefer even Prochyta to Suburra: 5
 For what so wretched, so solitary do we see, that you
 Would not think it worse to dread fires, the continual

Here were fine warm springs and baths, both pleasant and healthful: on which account it was much resorted to by the nobility and gentry of Rome, many of whom had villas there for their summer residence. It forms part of the bay of Naples.

— *A grateful shore.*] Gratum—grateful, here, must be understood in the sense of agreeable, pleasant. The whole shore, from Cumæ to Baiæ, was delightfully pleasant, and calculated for the most agreeable retirement. See the latter part of the last note.

5. *Prochyta.*] A small rugged island in the Tyrrhenian Sea, desert and barren.

— *Suburra.*] A street in Rome, much frequented, but chiefly by the vulgar, and by women of ill fame. Hence Mart. vi. 66.

Famæ non nimum bonæ puella,
 Quales in mediâ sedent Suburrâ.

6. *For what so wretched, &c.*] Solitary and miserable as any place may be, yet it is better to be there than at Rome, where you have so many dangers and inconveniences to apprehend.

7. *Fires.*] House-burnings—to which populous cities, from many various causes, are continually liable.

Tectorum assiduos, ac mille pericula sævæ
 Urbis, & Augusto recitantes mense Poëtas?
 Sed dum tota domus rhedâ componitur unâ, 10
 Substitit ad veteres arcus, madidamque Capenam:
 Hic, ubi nocturnæ Numa constituebat amicæ,
 Nunc sacri fontis nemus, & delubra locantur
 Judæis: quorum cophinus, fœnumque supellex.

8. *Falling of houses.*] Owing to the little care taken of old and ruinous buildings. Propertius speaks of the two foregoing dangers—

Præterea domibus flammam, domibusque ruinam.

8—9. *The fell city.*] That habitation of daily cruelty and mischief.

9. *The poets reciting.*] Juvenal very humourously introduces this circumstance among the calamities and inconveniences of living at Rome, that even in the month of August, the hottest season of the year, when most people had retired into the country, so that one might hope to enjoy some little quiet, even then you were to be teased to death, by the constant din of the scribbling poets reciting their wretched compositions, and forcing you to hear them. Comp. Sat. i. l. 1—14. where our poet expresses his peculiar aversion to this.

10. *His whole house, &c.*] While all his household furniture and goods were packing up together in one waggon (as rhedâ may here signify). Umbrilius was moving all his bag and baggage (as we say) and, by its taking up no more room, it should seem to have been very moderate in quantity.

11. *He stood still.*] He may be supposed to have walked on out of the city, attended by his friend Juvenal, expecting the vehicle with the goods to overtake him, when loaded: he now stood still to wait for its coming up; and in this situation he was, when he began to tell his friend his various reasons for leaving Rome, which are just so many strokes of the keenest satire upon the vices and follies of its inhabitants.

— At the old arches.] The antient triumphal arches of Romulus, and of the Horatii, which were in that part. Or perhaps the old arches of the aqueducts might here be meant.

— Wet Capena.] One of the gates of Rome, which led towards Capua: it was sometimes called Triumphalis, because those who rode in triumph passed through it—it was also called Fontinalis, from the great number of springs that were near it, which occasioned building the aqueducts, by which the water was carried by pipes into the city: hence Juvenal calls it Ma-
 didam



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Omnis enim populo mercedem pendere iussa est 15
 Arbor, & ejectis mendicat sylva camœnis.
 In vallem Ægeriæ descendimus, & speluncas
 Dissimiles veris : quanto præstantius esset
 Numen aquæ, viridi si margine clauderet undas
 Herba, nec ingenuum violarent marmora tophum ? 20
 Hic tunc Umbritus : quando artibus, inquit, honestis

and are not warranted by any account we have of the Jewish customs.

Others say, that the hay was to feed their cattle—But how could these poor Jews be able to purchase, or to maintain, cattle, who were forced to beg in order to maintain themselves? Others—that the hay was for their bed on which they lay—but neither is this likely; for the poet, Sat. vi. 541. describes a mendicant Jewess, as coming into the city, and leaving her basket and hay behind her; which implies, that the basket and hay were usually carried about with them when they went a begging elsewhere. Now it is not to be supposed that they should carry about so large a quantity of hay, as served them to lie upon when at home in the grove.

It is clear, that the basket and hay are mentioned together here, and in the other place of Sat. vi. from whence I infer, that they had little wicker baskets in which they put the money, provisions, or other small alms which they received of the passers by, and, in order to stow them the better, and to prevent their dropping through the interstices of the wicker, put wisps of hay, or dried grass, in the inside of the baskets. These Jew beggars were as well known by these baskets with hay in them, as our beggars are by their wallets, or our soldiers by their knapsacks. Hence the Jewess, Sat. vi. left her basket and hay behind her when she came into the city, for fear they should betray her, and subject her to punishment for infringing the emperor's order against the Jews coming into the city. Her manner of begging too, by a whisper in the ear, seems to confirm this supposition. The Latin cophinus is the same as Gr. *κοφῖνος*—which is used several times in the New Testament to denote a provision-basket, made use of among the Jews. See Matt. xiv. 20. Matt. xvi. 9, 10. Mark viii. 19, 20. Mark vi. 43. Luke ix. 17. Joh. vi. 13.

15. *To pay rent.*] The grove being let out to the Jews, every tree, as it were, might be said to bring in a rent to the people at Rome. The poet seems to mention this, as a proof of the public avarice, created by the public extravagance, which led them to hire out these sacred places, for what they could

For every tree is commanded to pay a rent to the people : 15

And the wood begs, the muses being ejected.

We descend into the vale of Ægeria, and into caves

Unlike the true : how much better might have been

The deity of the water; if, with a green margin, the grass
inclosed

The waters, nor had marbles violated the natural stone? 20

Here then Umbricitius:—Since for honest arts, says he,

could get, by letting them to the poor Jews, who could only pay for them out of what they got by begging.

16. *The wood begs, &c.*] i. e. The Jews, who were now the inhabitants of the wood (meton.) were all beggars; nothing else was to be seen in those once-sacred abodes of the muses, who were now banished.

17. *We descend, &c.*] Umbricitius and Juvenal sauntered on, till they came to that part of the grove which was called the vale of Ægeria, so called, probably, from the fountain, into which she was changed, running there.

17—18. *And caves unlike the true.*] These caves, in their primitive state, were as nature formed them, but had been profaned with artificial ornaments, which had destroyed their native beauty and simplicity.

— *How much better.*] How much more suitably situated.

19. *The deity of the water.*] Each fountain was supposed to have a nymph, or naiad, belonging to it, who presided over it as the goddess of the water—Ægeria may be supposed to be here meant.

— *If, with a green margin, &c.*] If, instead of ornamenting the banks with artificial borders made of marble, they had been left in their natural state, simple and unadorned by human art, having no other margin but the native turf, and the rude stone (tophum) which was the genuine produce of the soil. These were once consecrated in honour of the fountain-nymph, but had now been violated and destroyed, in order to make way for artificial ornaments of marble, which Roman luxury and extravagance had put in their place.

21. *Here then Umbricitius.*] Juvenal and his friend Umbricitius, being arrived at this spot, at the profanation of which they were both equally scandalized, Umbricitius there began to inveigh against the city of Rome, from which he was now about to depart, and spake as follows.

— *Honest arts.*] Liberal arts and sciences, such as poetry, and other literary pursuits, which are honourable. Comp. Sat. vii. 1—6. *Honestis artibus*, in contradistinction to the dishonest

Nullus in urbe locus, nulla emolumenta laborum,
 Res hodie minor est, herè quam fuit, atque eadem cras
 Deteret exiguis aliquid: proponimus illuc
 Ire, fatigatas ubi Dædalus exiit alas: 25
 Dum nova canities, dum prima, & recta senectus,
 Dum superest Lachesi, quod torqueat, & pedibus me
 Porto meis, nullo dextram subeunte bacillo,
 Cedamus patriâ:—

Vivant Arturius istic,

Et Catulus: maneant qui nigra in candida vertunt, 30
 Queis facile est ædem conducere, flumina, portus,

honest and shameful methods of employment, which received countenance and encouragement from the great and opulent. Umbricius was himself a poet. See this Sat. l. 321—2.

22. *No emoluments of labour.*] Nothing to be gotten by all the pains of honest industry.

23. *One's substance, &c.*] Instead of increasing what I have, I find it daily decrease; as I can get nothing to replace what I spend, by all the pains I can take.

— *And the same, to-morrow, &c.*] This same poor pittance of mine, will, to-morrow, be wearing away something from the little that is left of it to-day: and so I must find myself growing poorer from day to day. Deteret is a metaphorical expression, taken from the action of a file, which gradually wears away, and diminishes, the bodies to which it is applied. So the necessary expences of Umbricius and his family were wearing away his substance, in that expensive place, which he determines to leave, for a more private and cheaper part of the country.

24. *We propose.*] i. e. I and my family propose—or proponimus for propono. Synec.

25. *Thither to go.*] i. e. To Cumæ, where Dædalus alighted after his flight from Crete.

26. *Greynefs is new.*] While grey hairs, newly appearing, warn me that old age is coming upon me.

— *Fresh and upright.*] While old age in its first stage appears, and I am not yet so far advanced as to be bent double, but am able to hold myself upright. The antients supposed old age first to commence about the 46th year. Cic. de Senectute. Philosophers (says Holyday) divide man's life according to its several stages.—1. Infantia to 3 or 4 years of age.—2. Pueritia, thence to 10. From 10 to 18, pubertas. Thence to 25, adolescentia. Then juvenus, from 25 to 35 or



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Siccandam eluviem, portandum ad busta cadaver,

Et præbere caput dominâ venale sub hastâ.

Quondam hi cornicines, & municipalis arenæ

Perpetui comites, notæque per oppida buccæ,

35

Munera nunc edunt, & verso pollice vulgi

the several branches of the public revenue and expenditure, were farmed out to certain contractors, who were answerable to the ædiles, and to the other magistrates, for the due execution of their contracts. Juvenal here seems to point at the temples, theatres, and other public buildings, which were thus farmed out to these people, who, from the wealth which they had acquired, and, of course, from their responsibility, could easily procure such contracts, by which they made an immense and exorbitant profit. *Ædis-is*—signifies any kind of edifice. AINSW. *Omne ædificium ædis dicitur.*

31. *Rivers.*] Fisheries perhaps, by hiring which, they monopolized them, so as to distress others, and enrich themselves—Or the carriage of goods upon the rivers, for which a toll was paid—Or, by *flumina*, may here be meant, the beds of the rivers, hired out to be cleaned and cleared at the public expence.

— *Ports.*] Where goods were exported and imported: these they rented, and thus became farmers of the public revenue, to the great grievance of those who were to pay the duties, and to the great emolument of themselves, who were sure to make the most of their bargain.

32. *A sewer to be dried.*] *Eluvies* signifies a sink or common-sewer; which is usual in great cities, to carry off the water and filth that would otherwise incommode the houses and streets. From *eluo*, to wash out, wash away.

These contractors undertook the opening and clearing these from the stoppages to which they were liable, and by which, if not cleansed, the city would have been in many parts overflowed. There was nothing so mean and filthy, that these two men would not have undertaken for the sake of gain. Here we find them scavengers.

— *A corpse, &c.*] *Busta* were places where dead bodies were burned—also graves and sepulchres. AINSW. *Bustum* from *ustum*. Sometimes these people hired or farmed funerals, contracting for the expence at such a price. In this too they found their account.

33. *And to expose, &c.*] These fellows sometimes were mangones, sellers of slaves, which they purchased, and then sold by auction. See *Perf. vi.* 76, 77.

— *The mistress-spear.*] *Dominâ hastâ.* It is difficult to render these two substantives literally into English, unless we

A sewer to be dried, a corpse to be carried to the pile,
 And to expose a venal head under the mistress-spear.
 These, in time past, horn-blowers, and on a municipal
 theatre
 Perpetual attendants, and cheeks known through the
 towns, 39
 Now set forth public shews, and, the people's thumb being
 turned,

join them, as we frequently do some of our own—as in master-key, queen-bee, &c.

We read of the *hasta decemviralis* which was fixed before the courts of justice. So of the *hasta centumviralis*, also fixed there. A spear was also fixed in the forum where there was an auction, and was a sign of it: all things sold there, were placed near it, and were said to be sold—*under the spear*. Hence (by meton.) *hasta* is used, by Cicero and others, to signify an auction, or public sale of goods. The word *domina* seems to imply, the power of disposal of the property in persons and things sold there, the possession and dominion over which were settled, by this mode of sale, in the several purchasers. So that the spear, or auction, might properly be called *domina*, as ruling the disposal of persons and things.

34. *These, in time past, horn-blowers.*] Such was formerly the occupation of these people; they had travelled about the country, from town to town, with little paltry shews of gladiators, fencers, wrestlers, stage-players, and the like, sounding horns to call the people together—like our trumpeters to a puppet-shew.

— *Municipal theatre.*] *Municipium* signifies a city or town-corporate, which had the privileges and freedom of Rome, and at the same time governed by laws of its own, like our corporations. *Municipalis* denotes any thing belonging to such a town. Most of these had *arenæ*, or theatres, where strolling companies of gladiators, &c. (like our strolling players) used to exhibit. They were attended by horn-blowers and trumpeters, who sounded during the performance.

35. *Cheeks known, &c.*] Blowers on the horn, or trumpet, were sometimes called *buccinatores*, from the great distension of the cheeks in the action of blowing. This, by constant use, left a swollen appearance on the cheeks, for which these fellows were well known in all the country towns. Perhaps *buccæ* is here put for *buccinæ*, the horns, trumpets, and such wind-instruments as these fellows strolled with about the country. See AINSW. *Bucca*, N^o 3.

36. *Now set forth public shews.*] *Munera*, so called because given

Quemlibet occidunt populariter : inde reversi
 Conducunt foricas : & cur non omnia ? cùm sint
 Quales ex humili magna ad fastigia rerum
 Extollit, quoties voluit Fortuna jocari. 40

Quid Romæ faciam ? mentiri nescio : librum,
 Si malus est, nequeo laudare, & poscere : motus
 Astrorum ignoro : funus promittere patris
 Nec volo, nec possum : ranarum viscera nunquam

given to the people at the expence of him who set them forth. These fellows, who had themselves been in the mean condition above described, now are so magnificent, as to treat the people with public shews of gladiators at the Roman theatre.

36. *The people's thumb, &c.*] This alludes to a barbarous usage at fights of gladiators, where, if the people thought he that was overcome behaved like a coward, without courage or art, they made a sign for the vanquisher to put him to death, by clenching the hand, and holding or turning the thumb upward. If the thumb were turned downward, it was a signal to spare his life.

37. *Whom they will, &c.*] These fellows, by treating the people with shews, had grown so popular, and had such influence among the vulgar, that it was entirely in their power to direct the spectators, as to the signal for life or death, so that they either killed or saved, by directing the pleasure of the people. See AINSW. Populariter, N^o 2.

— *Thence returned, &c.*] Their advancement to wealth did not alter their mean pursuits; after returning from the splendor of the theatre, they contract for emptying bog-houses of their soil and filth. Such were called at Rome—Foricarii and Latrinarii—with us—nightmen.

38. *Why not all things ?*] Why hire they not the town, not every thing,

Since such as they have fortune in a string ?

DRYDEN.

39. *Such as from low state.*] The poet here reckons the advancement of such low people to the height of opulence, as the sport of Fortune, as one of those frolics which she exercises out of mere caprice and wantonness, without any regard to desert. See Hor. Lib. i. Ode xxxiv. l. 14—16. and Lib. iii. Ode xxix. l. 49—52.

40. *Fortune.*] Had a temple and was worshipped as a goddess. The higher she raised up such wretches, the more conspicuously contemptible she might be said to make them, and seemed to joke, or divert herself, at their expence. See Sat. x. 366.



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Inspexi : ferre ad nuptam quæ mittit adulter, 45
 Quæ mandat, nôrint alii : me nemo ministro
 Fur erit ; atque ideo nulli comes exeo, tanquam
 Mancus, & extinctæ corpus non utile dextræ.
 Quis nunc diligitur, nisi conscius, & cui fervens
 Æstuat occultis animus, semperque tacendis? 50
 Nil tibi se debere putat, nil conferet unquam,
 Participem qui te secreti fecit honesti.
 Carus erit Verri, qui Verrem tempore, quo vult,
 Accusare potest. tanti tibi non fit opaci

britius seems to say—" I never foretold the death of fathers, or
 " of other rich relations ; nor searched for poison, that my
 " predictions might be made good by the secret administration
 " of it." Comp. Sat. vi. 563—7.

45. *To carry to a married woman.*] I never was pimp, or
 go-between, in carrying on adulterous intrigues, by secretly
 conveying love-letters, presents, or any of those matters which
 gallants give in charge to their confidants. I leave this to
 others.

46. *I assisting, &c.*] No villainy will ever be committed
 by my advice or assistance.

47. *I go forth, &c.*] For these reasons, I depart from Rome,
 quite alone, for I know none to whom I can attach myself as a
 companion, so universally corrupt are the people.

48. *Maimed.*] Like a maimed limb, which can be of no
 service in any employment : just as unfit am I for any employ-
 ment which is now going forward in Rome.

— *A useless body, &c.*] As the body, when the right-
 hand, or any other limb, that once belonged to it, is lost and
 gone, is no longer able to maintain itself by laborious employ-
 ment, so I, having no inclination, or talents, to undergo the
 drudgery of vice of any kind, can never thrive at Rome.

Some copies read—*extinctâ dextrâ*—Abl. Abf. the right-
 hand being lost. The sense amounts to the same.

49. *Unless conscious.*] Who now has any favour, attention,
 or regard shewn him, but he who is conscious, privy to, ac-
 quainted with, the wicked secrets of others?

50. *Fervent mind boils, &c.*] Is in a ferment, agitated be-
 tween telling and concealing what has been committed to its
 confidence. The words *fervens* and *æstuat* are (in this view)
 metaphorical, and taken from the raging and boiling of the sea,
 when agitated by a stormy wind. *Fervet vertigine pontus.*
Ov. Met. xi. 549. So *Æstuaræ semper fretum.* *Curt. iv. 9.*
Ainsw. Æstuo, N° 4.

Have inspected: to carry a married woman what an adul-
 terer sends, 45
 What he commits to charge, let others know: nobody, I
 assisting,
 Shall be a thief; and therefore I go forth a companion to
 none, as
 Maimed, and the useless body of an extinct right-hand.
 Who now is loved, unless conscious, and whose fervent
 Mind boils with things hidden, and ever to remain in
 silence? 50
 He thinks he owes you nothing, nothing will he bestow,
 Who hath made you partaker of an honest secret.
 He will be dear to Verres, who Verres, at any time he will,
 Can accuse. Of so much value to you let not of shady

Hence, *æstuans*, signifies—boiling with any passion, when applied to the mind. *Animo æstuante reditum ad vada retulit.* Catull. See AINSW. See *Is.* lvii. 20.

Or we may give the words another turn, as descriptive of the torment and uneasiness of mind which these men must feel, in having become acquainted with the most flagitious crimes in others, by assisting them, or partaking with them in the commission of them, and which, for their own sakes, they dare not reveal, as well as from the fear of those by whom they are intrusted.

Who now is lov'd but he who loves the times,
 Conscious of close intrigues, and dipp'd in crimes:
 Lab'ring with secrets which his bosom burn,
 Yet never must to public light return. DRYDEN.

51. *He thinks he owes you nothing, &c.*] Nobody will think himself obliged to you for concealing honest and fair transactions, or think it incumbent on him to buy your silence by conferring favours on you.

53. *Verres.*] See Sat. ii. 26, note. Juvenal mentions him here, as an example of what he has been saying. Most probably, under the name of Verres, the poet means some characters then living, who made much of those who had them in their power by being acquainted with their secret villainies, and who at any time could have ruined them by a discovery.

54—5. *Shady Tagus*] A river of Spain, which discharges itself into the ocean near Lisbon, in Portugal. It was antiently said to have golden sands. It was called *Opacus*, dark, obscure,

Omnia arena Tagi, quodque in mare volvitur aurum, 55
 Ut somno careas, ponendaque præmia sumas
 Tristis, & à magno semper timearis amico.

Quæ nunc divitibus gens acceptissima nostris,
 Et quos præcipuè fugiam, properabo fateri ;
 Nec pudor obstabit. Non possum ferre, Quirites, 60
 Græcam urbem : quamvis quota portio fæcis Achææ ?

scure, or shady, from the thick shade of the trees on its banks.

Æstus serenos aureo franges Tago
 Obscurus umbris arborum.

MART. Lib. vi. Epigr. 50.

Or opacus may denote a dusky turbid appearance in the water.

56. *That you should want sleep, &c.*] O thou, whoe'er thou art, that may be solicited to such criminal secrecy by the rich and great, reflect on the misery of such flagitious confidence, and prefer the repose of a quiet and easy conscience, to all the golden sands of Tagus, to all the treasures which it can roll into the sea ! These would make you but ill-amends for sleepless nights, when kept awake by guilt and fear.

— *Accept rewards to be rejected.*] i. e. Which ought to be rejected—by way of hush-money, which, so far, poor wretch, from making you happy, will fill you with shame and sorrow, and which, therefore, are to be looked upon as abominable, and to be utterly refused, and laid aside. Ponenda, lit.—to be laid down—but here it has the sense of—abominanda—respuenda—rejicienda, abneganda. See Hor. Lib. iii. Od. ii. l. 19.

57. *Feared, &c.*] The great man who professes himself your friend, and who has heaped his favours upon you in order to bribe you to silence, will be perpetually betraying a dread of you, lest you should discover him. The consequence of which, you may have reason to apprehend, may be his ridding himself of his fears by ridding the world of you, lest you should prove like others—*magni delator amici*. See Sat. i. 33. but whether the great man betrays this fear or not, you may be certain he will be constantly possessed with it ; and a much greater proof of this you cannot have, than the pains he takes to buy your silence. When he grows weary of this method, you know what you may expect. Alas ! can all the treasures of the whole earth make it worth your while to be in such a situation !
 Comp l. 113.

58. *What nation, &c.*] Umbricitus proceeds in his reasons for retiring from Rome. Having complained of the sad state of the times, insomuch that no honest man could thrive there : he
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Jampridem Syrus in Tiberim defluxit Orontes,
 Et linguam, & mores, & cum tibicine chordas
 Obliquas, necnon gentilia tympana secum
 Vexit, & ad Circum jussas prostare puellas. 65
 Ite, quibus grata est pictâ lupa Barbara mitrâ.

of the cask. A fit emblem of these vile Greeks, as though they were the filth and refuse of all Greece.

Sometimes the word Achæa, or Achaia, is to be understood in a more confined sense, and denotes only some of that part of Greece called Peloponnesus, or Pelop's island, now the Morea, antiently divided into Arcadia, and Achaia, of which Corinth was the capital: the inhabitants of this city were proverbially lewd and wicked—*κορινθιαζειν* was a usual phrase to express doing acts of effeminacy, lewdness, and debauchery—what then must the dregs of Corinth, and its environs, have been? See 1 Cor. vi. 9—11, former part.

62. *Syrian Orontes.*] Orontes was the greatest river of Syria, a large country of Asia. Umbricius had said (at l. 61.) that the portion of Grecians was small in comparison; he now proceeds to explain himself, by mentioning the inundation of Syrians, and other Asiatic strangers, who had for some time been flocking to Rome: these were in such numbers from Syria, and they had so introduced their eastern manners, music, &c. that one would fancy one's self on the banks of the Orontes, instead of the Tiber. The river Orontes is here put for the people who inhabited the tract of country through which it ran. Meton. So the Tiber for the city of Rome, which stood on its banks.

; — *Has flowed.*] Metaph. This well expresses the idea of the numbers, as well as the mischiefs they brought with them, which were now overwhelming the city of Rome, and utterly destroying the morals of the people.

63. *With the piper.*] Tibicen signifies a player on a flute, or pipe. A minstrel. They brought eastern musicians, as well as musical instruments. The flute was an instrument whose soft sound tended to mollify and enervate the mind.

63—4. *Harps oblique.*] Chordas, literally strings: here it signifies the instruments, which, being in a crooked form, the strings must of course be obliquely placed.

64. *National timbrels.*] Tabours, or little drums, in form of a hoop, with parchment distended over it, and bits of brass fixed to it to make a jingling noise; which the eastern people made use of, as they do to this day, at their feasts and dancings, and which they beat with the fingers.

64—5. *With itself bath brought.*] As a river, when it breaks its bounds, carries along with it something from all the different

Some while since, Syrian Orontes has flow'd into the Tiber,
 And its language, and manners, and, with the piper, harps
 Oblique, also its national timbrels, with itself
 Hath brought, and girls bidden to expose themselves for
 hiring at the Circus.— 65

Go ye, who like a Barbarian strumpet with a painted mitre.

different soils through which it passes, and rolls along what it may meet within its way; so the torrent of Asiatics has brought with it, from Syria to Rome, the language, morals, dress, music, and all the enervating and effeminate vices of the several eastern provinces from whence it came.

65. *And girls bidden to expose, &c.*] Prosto, in this connection, as applied to harlots, means to be common, and ready to be hired of all comers for money. For this purpose, the owners of these Asiatic female slaves ordered them to attend at the Circus, where they might pick up gallants, and so made a gain of their prostitution. Or perhaps, they had stews in the cells and vaults which were under the great Circus, where they exercised their lewdness. See Holyday on the place, note f.

The word *jussas* may, perhaps, apply to these prostitutes, as expressive of their situation, as being at every body's command. Thus Ov. Lib. i. Eleg. 10.

Stat meretrix certo cuivis mercabilis ære,
 Et miseras jusso corpore quærit opes.

— *Circus.*] There were several circi in Rome, which were places set apart for the celebration of several games: they were generally oblong, or almost in the shape of a bow, having a wall quite round, with ranges of seats for the convenience of spectators. The Circus Maximus, which is probably meant here, was an immense building; it was first built by Tarquinius Priscus, but beautified and adorned by succeeding princes, and enlarged to such a prodigious extent, as to be able to contain, in their proper seats, two hundred and sixty thousand spectators. See Kennet, Ant. Part ii. Book i. c. 4.

66. *Go ye, &c.*] Umbrilius may be supposed to have uttered this with no small indignation.

— *Strumpet.*] Lupa literally signifies a she-wolf—but an appellation fitly bestowed on common whores or bawds, whose profession led them to support themselves by preying at large on all they could get into their clutches. Hence a brothel was called lupanar. The Romans called all foreigners barbarians.

— *A painted mitre.*] A sort of turban, worn by the Syrian women as a part of their head-dress, ornamented with painted linen.

Rusticus ille tuus sumit trechedipna, Quirine,
Et ceromatico fert niceteria collo.

Hic altâ Sicyone, ast hic Amydone relicta,
Hic Andro, ille Samo, hic Trallibus, aut Alabandis, 70
Esquilias, dictumque petunt à vimine collem;
Viscera magnarum domuum, dominique futuri.

67. *O Quirinus.*] O Romulus, thou great founder of this now degenerate city! See note on l. 60.

— *That rustic of thine.*] In the days of Romulus, and under his government, the Romans were an hardy race of shepherds and husbandmen. See Sat. ii. l. 74, and 127. Sat. viii. l. 274—5. rough in their dress, and simple in their manners. But, alas! how changed!

— *A Grecian dress.*] Trechedipna—from *τρέχω*, to run, and *δειπνον*, a supper. A kind of garment in which they ran to other people's suppers. *Ans.* It was certainly of Greek extraction, and, though the form and materials of it are not described, yet we must suppose it of the soft, effeminate, or gawdy kind, very unlike the garb and dress of the antient rustics of Romulus, and to speak a sad change in the manners of the people. Dryden renders the passage thus—

O Romulus, and father Mars, look down!
Your herdsman primitive, your homely clown,
Is turn'd a beau in a loose tawdry gown. }

68. *Grecian ornaments.*] Niceteria—rewards for victories, as rings, collars of gold, &c. Prizes. From Gr. *νίκη*, victory.

— *On his anointed neck.*] Ceromatico collo. The ceroma (Gr. *κηρωμα*, from *κηρος*, cera) was an oil tempered with wax, wherewith wrestlers anointed themselves.

But what proofs of effeminacy, or depravation, doth the poet set forth in these instances?

Using wrestlers oil, and wearing on the neck collars of gold, and other insignia of victory, if to be understood literally, seems but ill to agree with the poet's design, to charge the Romans with a loss of all former hardiness and manliness: therefore we are to understand this line in an ironical sense, meaning, that, instead of wearing collars of gold as tokens of victory, and rewards of courage and activity, their niceteria were trinkets, and gewgaws, worn merely as ornaments, suitable to the effeminacy and luxury into which, after the example of the Grecians, Syrians, &c. they were sunk. By the ceroma he must also be understood to mean, that instead of wrestlers oil, which was a mere compound of oil and wax, their ceroma was some curious perfumed unguent with which they anointed their per-



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Ingenium velox, audacia perdita, fermo
 Promptus, & Isæo torrentior : ede quid illum
 Esse putes ? quemvis hominem secum attulit ad nos : 75
 Grammaticus, Rhetor, Geometres, Pictor, Aliptes,
 Augur, Schoenobates, Medicus, Magus : omnia novit.
 Græculus esuriens in cœlum, jusseris, ibit.

Ad summum non Maurus erat, nec Sarmata, nec Thrax,
 Qui sumpit pennas, mediis sed natus Athenis. 80
 Horum ego non fugiam conchylia ? me prior ille
 Signabit ? fultusque toro meliore recumbet,
 Advectus Romam, quo pruna & coctona, vento ?

73. *A quick wit.*] Ingenium velox—Ingenium is a word of many meanings ; perhaps, here, joined with velox, it might be rendered, a ready invention.

— *Desperate impudence.*] That nothing can abash or dismay.

— *Ready speech.*] Having words at will.

74. *Isæus.*] A famous Athenian orator, preceptor of Demosthenes. Torrentior, more copious, flowing with more precipitation and fulness, more like a torrent.

74—5. *Say, &c.*] Now by the way, my friend, tell me what you imagine such a man to be—I mean of what calling or profession, or what do you think him qualified for ?

— *What man, &c.*] Well, I'll not puzzle you with guessing, but at once inform you, that, in his own single person, he has brought with him every character that you can imagine : in short, he is a jack of all trades. As the French say—C'est un valet a tout faire. Or, as is said of the Jesuits—Jesuitus est omnis homo.

76. *Anointer.*] Aliptes (from Gr. ἀλειφω, to anoint) he that anointed the wrestlers, and took care of them. ANSW.

77. *He knows all things.*] Not only what I have mentioned, but so versatile is his genius, that nothing can come amiss to him. There is nothing that he does not pretend to the knowledge of.

78. *A hungry Greek.*] The diminutive Græculus is sarcastical. q. d. Let my little Grecian be pinched with hunger, he would undertake any thing you bid him, however impossible or improbable—like another Dedalus, he would even attempt to fly into the air.

79. *In fine, &c.*] Ad summum—upon the whole, be it observed, that the Greeks of old were a dextrous people at contrivance ; for the attempt at flying was schemed by Dedalus, a
 native

A quick wit, desperate impudence, speech
 Ready, and more rapid than Isæus. Say—what do you
 Think him to be? He has brought us with himself what
 man you please : 75

Grammarian, Rhetorician, Geometrician, Painter, Anointer,
 Augur, Rope-dancer, Physician, Wizard: he knows all
 things.

A hungry Greek will go into heaven, if you command.
 In fine—he was not a Moor, nor Sarmatian, nor Thracian,
 Who assumed wings, but born in the midst of Athens. 80
 Shall I not avoid the splendid dress of these? before me
 shall he

Sign? and supported by a better couch shall he lie at table,
 Brought to Rome by the same wind as plumbs and figs?

native of Athens. No man of any other country has the honour
 of the invention.

81. *The splendid dress.*] Conchyliæ—shell-fish—the liquor
 thereof made purple, or scarlet-colour: called also murex.
 Conchylium, by meton. signifies the colour itself; also garments
 dyed therewith, which were very expensive, and worn by the
 nobility and other great people.

Shall not I fly, fugiam, avoid the very sight of such garments,
 when worn by such fellows as these, who are only able to wear
 them by the wealth which they have gotten, by their craft and
 imposition?

81—2. *Sign before me?*] Set his name before mine, as a
 witness to any deed, &c. which we may be called upon to sign.

82. *Supported by a better couch, &c.*] The Romans lay on
 couches at their convivial entertainments—these couches were
 ornamented more or less, some finer and handiomer than others,
 which were occupied according to the quality of the guests.
 The middle couch was esteemed the most honourable place, and
 so in order from thence. Must this vagabond Greek take place
 of me at table, says Umbricius, as if he were above me in point
 of quality and consequence? As we should say—Shall he sit
 above me 'at table? Hor. Lib. ii. Sat. viii. l. 20—3. de-
 scribes an arrangement of the company at table.

83. *Brought to Rome.*] Advectus—imported from a foreign
 country, by the same wind, and in the same ship, with prunes,
 and little figs, from Syria. These were called cotona, or cot-
 tana, as supposed, from Heb. קטן little. Mart. Lib. xiii. 28.
 parva cottana.

Usque adeò nihil est, quòd nostra infantia cœlum
 Hausit Aventini, baccâ nutrita Sabinâ? . 85
 Quid!—quòd adulandi gens prudentissima laudat
 Sermonem indocti, faciem deformis amici,
 Et longum invalidi collum cervicibus æquat
 Herculis, Antæum procul à tellure tenentis—
 Miratur vocem angustam, quâ deterius nec. 90
 Ille sonat, quo mordetur gallina marito!
 Hæc eadem licet & nobis laudare: sed illis

Syria peculiare habet arbores, in ficorum genere. Caricas,
 & minores ejus generis, quæ coctana vocant. Plin. Lib. xiii.
 c. 5.

Juvenal means to set forth the low origin of these people; that they, at first, were brought out of Syria to Rome, as dealers in small and contemptible articles. Or he may mean, that as slaves they made a part of the cargo, in one of these little trading vessels. See Sat. i. 110—11.

85. *Aventinus, &c.*] One of the seven hills of Rome; so called from Avens, a river of the Sabines. AINSW. Umbritius here, with a patriotic indignation at the preference given to foreigners, asks—What! is there no privilege in having drawn our first breath in Rome? no pre-eminence in being born a citizen of the first city in the world, the conqueror and mistress of all those countries from whence these people came? Shall such fellows as these not only vie with Roman citizens, but be preferred before them?

— *Sabine berry.*] A part of Italy on the banks of the Tiber, once belonging to the Sabines, was famous for olives, here called Bacca Sabina. But we are to understand all the nutritive fruits and produce of the country in general. Pro specie genus. Syn. In contradistinction to the pruna & coctona, l. 83.

86. *What!*] As if he had said—What! is all the favour and preference which these Greeks meet with, owing to their talent for flattery?—are they to be esteemed more than the citizens of Rome, because they are a nation of base sycophants?

87. *The speech, &c.*] Or discourse, talk, conversation, of some ignorant, stupid, rich patron, whose favour is basely courted by the most barefaced adulation.

— *Face of a deformed, &c.*] Persuading him that he is handsome; or that his very deformities are beauties.

88. *The long neck, &c.*] Compares the long crane-neck of some



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Creditur. an melior cùm Thaidā sustinet, aut cùm
 Uxorem Comœdus agit, vel Dorida nullo
 Cultam palliolo? mulier nempe ipsa videtur, 95
 Non persona loqui: vacua & plana omnia dicas
 Infrà ventriculum, & tenui distantia rimâ.
 Nec tamen Antiochus, nec erit mirabilis illic
 Aut Stratocles, aut cum molli Demetrius Hæmo:
 Natio comœda est: rides? majore cachinno 100
 Concutitur: flet, si lachrymas conspexit amici,
 Nec dolet: igniculum brumæ si tempore poscas,
 Accipit Endromidem: si dixeris, æstuo, sudat.

93. *Whether better when he plays, &c.*] Sustinet—sustains the part of a Thais, or courtesan, or the more decent character of a matron, or a naked sea nymph: there is no saying which a Grecian actor excels most in—he speaks so like a woman, that you'd swear the very woman seems to speak, and not the actor. Persona signifies a false face, a mask, a vizard, in which the Grecian and Roman actors played their parts, and so by meton. became to signify an actor.

This passage shews, that women's parts were represented by men: for which these Greeks had no occasion for any alteration of voice; they differed from women in nothing but their sex.

94. *Doris, &c.*] A sea nymph represented in some play. See AINSW. Doris. Palliolum was a little upper garment: the sea nymphs were usually represented naked, nullo palliolo, without the least covering over their bodies. Palliolum, dim. of pallium.

98 *Yet neither will Antiochus.*] This person, and the others mentioned in the next line, were all Grecian comedians; perhaps Hæmus, from the epithet molli, may be understood to have been peculiarly adapted to the performance of female characters.

All these, however we may admire them at Rome, would not be at all extraordinary in the country which they came from—Illic—for all the Grecians are born actors, there is therefore nothing new, or wonderful, there, in representing assumed characters, however well: it is the very characteristic of the whole nation to be personating and imitative. See AINSW, Comœdus-a-um.

100. *Do you laugh?*] The poet here illustrates what he had said, by instances of Grecian adulation of the most fervile and meanest kind.

Credit is given. Whether is he better when he plays Thais,
or when

The comedian acts a wife, or Doris with no
Clope dressed? truly a woman herself seems to speak, 95
Not the actor: you would declare
It was a real woman in all respects.

Yet neither will Antiochus, nor admirable there will
Either Stratocles, or Demetrius, with soft Hæmus, be:
The nation is imitative. Do you laugh? with greater
laughter 100

Is he shaken: he weeps, if he has seen the tears of a friend,
Not that he grieves: if in winter-time you ask for a little
fire,

He puts on a great-coat: if you should say—"I am hot"—
he sweats.

If one of their patrons happens to laugh, or even to smile, for so *rideo* also signifies, the parasite sets up a loud horse-laugh, and laughs aloud, or as the word *concutitur* implies, laughs ready to split his sides, as we say.

101. *He weeps, &c.*] If he finds his friend in tears, he can humour this too; and can squeeze out a lamentable appearance of sorrow, but without a single grain of it.

102. *If in winter time you ask, &c.*] If the weather be cold enough for the patron to order a little fire, the versatile Greek instantly improves on the matter, and puts on a great thick gown—*endromidem*—a sort of thick rug, used by wrestlers, and other gymnasiasts, to cover them after their exercise, lest they should cool too fast.

103. *I am hot, &c.*] If the patron complains of heat—the other vows that he is all over in a sweat.

Shakespeare has touched this sort of character something in the way of Juvenal—Hamlet, Act v. Sc. iv.—where he introduces the short but well-drawn character of Osrick, whom he represents as a complete temporizer with the humours of his superiors.

HAM. *Your bonnet to his right use—'tis for the head.*

OSR. *I thank your lordship, 'tis very hot.*

HAM. *No, believe me, 'tis very cold—the wind is northerly.*

OSR. *It is indifferent cold, my lord, indeed.*

HAM. *But yet, methinks, it is very sultry, and hot, for my complexion.*

Non sumus ergo pares : melior qui semper, & omni
 Nocte dieque potest alienum sumere vultum ; 105
 A facie jactare manus, laudare paratus,
 Si bene ructavit, si rectum minxit amicus,
 Si trulla inverso crepitum dedit aurea fundo.

Præterea sanctum nihil est, & ab inguine tutum :
 Non matrona laris, non filia virgo, neque ipse 110

OSR. *Exceedingly, my lord, it is very sultry, as it were, I can't tell how.*—

But Terence has a full length picture of one of these Grecian parasites, which he copied from Menander. See Ter. Eun. the part of Gnatho throughout : than which, nothing can be more exquisitely drawn, or more highly finished.

This, by the way, justifies Juvenal in tracing the original of such characters from Greece. Menander lived about 350 years before Christ. Terence died about 159 years before Christ.

104. *We are not equals.*] We Romans are no match for them—they far exceed any thing we can attempt in the way of flattery.

— *Better is he, &c.*] He who can watch the countenance of another perpetually, and, night and day, as it were, practise an imitation of it, so as to coincide, on all occasions, with the particular look, humour, and disposition of others, is better calculated for the office of a sycophant, than we can pretend to be.

106. *Cast from the face, &c.*] This was some action of complimentary address, made use of by flatterers. He who did this, first brought the hand to his mouth, kissed his hand, then stretched it out towards the person whom he meant to salute, and thus was understood to throw, or reach forth, the kiss which he had given to his hand.

To this purpose Salmasius explains the phrase—a facie jactare manus.

This exactly coincides with what we call kissing the hand to one. This we see done frequently, where persons see one another at a distance in crowded public places, or are passing each other in carriages, and the like, where they cannot get near enough to speak together; and this is looked upon as a token of friendly courtesy and civility. The action is performed much in the manner above described, and is common among us.

It is so usual to look on this as a token of civility, that it is one of the first things which children, especially of the higher sort, are taught—sometimes it is done with one hand, sometimes with both.

According to this interpretation, we may suppose, that these flatterers



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Sponsus lævis adhuc, non filius antè pudicus.

Horum si nihil est, aulam resupinat amici:

Scire volunt secreta domûs, atque inde timeri.

Et quoniam cœpit Græcorum mentio, tranſi

Gymnasia, atque audi facinus majoris abollæ. 115

Stoïcus occîdit Baram, delator amicum,

Discipulumque senex, ripâ nutritus in illâ,

111. *As yet smooth.*] Sleek, smooth faced, not yet having hair on his face.—Sponsus here means a young wooer who is supposed to be paying his addresses to a daughter of the family, in order to marry her; even he can't be safe from the attempts of these vile Greeks.

— *Before chaste.*] i. e. Before some filthy Grecian came into the family.

112. *He turns the house, &c.*] Aula signifies a fore court, or an hall, belonging to a house: here it is put (by synec.) for the house itself: by catachresis for the family in the house.

Resupino is a word rather of an obscene import, and here used metaphorically, for prying into the secrets of the family. See ANSW. Resupino.

Holyday observes, that the scholiast reads aviam (not aulam) as if these fellows, sooner than fail, would attack the grandmother if there were nobody else. But though this reading gives a sense much to our poet's purpose, yet as it is not warranted by copy, as aulam is, the latter must be preferred. Amici here means—of his patron, who has admitted him into his family.

113. *And thence be feared.*] Lest they should reveal and publish the secrets which they become possessed of. See before, l. 50—7.

Farnaby, in his note on this place, mentions an Italian proverb, which is much to the purpose.

Servo d'altrui si fâ, chi dice il suo secreto a chi no 'l fa.

“ He makes himself the servant of another, who tells his secret to one that knows it not.”

114. *And because mention, &c.*] q. d. And, by the way, as I have begun to mention the Greeks.

— *Pass over, &c.*] Transi—Imp. of transeo, to pass over or through—also to omit—or say nothing of—to pass a thing by, or over.

Each of these senses is espoused by different commentators. Those who are for the former sense, make the passage mean thus—“ Talking of Greeks, let us pass through their
“ schools,

The wooer himself, as yet smooth, not the son before chaste.
If there be none of these, he turns the house of his friend
upside down :

They will know the secrets of the family, and thence be feared.
And because mention of Greeks has begun, pass over
The schools, and hear a deed of the greater Abolla. 115
A Stoic killed Bareas, an informer his friend,
And an old man his disciple, nourished on that bank,

“ schools, so as to see and observe what is going forward
“ there.”

The others make the sense to be—“ Omit saying any thing
“ of the schools ; bad as they may be, they are not worth men-
“ tioning, in comparison of certain other worse things.”

I rather think with the former, whose interpretation seems
best to suit with the—& audi—in the next sentence. q. d. “ As
“ we are talking of the Grecians, I would desire you to pass
“ from the common herd, go to the schools, take a view of their
“ philosophers, and hear what one of their chiefs was guilty
“ of.”

115. *The schools.*] Gymnasia, here, signifies those places of
exercise, or schools, where the philosophers met for disputation,
and for the instruction of their disciples. See AINSW. Gym-
nasium.

— *A deed.*] Facinus, in a bad sense, means a foul act, a
villainous deed, a scandalous action.

— *Greater abolla.*] Abolla was a sort of cloke, worn by
soldiers, and also by philosophers. The abolla of the soldiers
was less than the other, and called minor abolla—that of the
philosopher, being larger, was called major abolla.

Juvenal also uses the word abolla (Sat. iv. 76.) for a senator's
robe.

Here, by meton. it denotes the philosopher himself.

116. *Stoic.*] One of the strictest sects of philosophers among
the Greeks. See AINSW. Stoici-orum.

— *Killed, &c.*] By accusing him of some crime for which
he was put to death. This was a practice much encouraged by
the emperors Nero and Domitian, and by which many made
their fortunes. See note on Sat. i. 32—3.

— *Bareas.*] The fact is thus related by Tacitus, Ann. vi.
“ P. Egnatius ” (the Stoic above mentioned) “ circumvented
“ by false testimony Bareas Soranus, his friend and disciple,
“ under Nero.”

117. *His disciple.*] To whom he owed protection.

— *Nourished on that bank, &c.*] By this periphrasis we
are

Ad quam Gorgonei delapsa est penna caballi.
 Non est Romano cuiquam locus hîc, ubi regnat
 Protogenes aliquis, vel Diphilus, aut Erimanthus, 120
 Qui gentis vitio nunquam partitur amicum ;
 Solus habet. Nam cùm facilem stillavit in aurem
 Exiguum de naturæ, patriæque veneno,
 Limine summoveor : periêrunt tēpora longi
 Servitii : nusquam minor est jactura clientis. 125
 Quod porrò officium (ne nobis blandiar) aut quod
 Pauperis hîc meritum, si curet nocte togatus

are to understand, that this Stoic was originally bred at Tarsus, in Cilicia, a province of ancient Greece, which was built by Perseus, on the banks of the river Cydnus, on the spot where his horse Pegasus dropped a feather out of his wing. He called the city *Ταρσος*, which signifies a wing, from this event.

118. *Gorgonean.*] The winged horse Pegasus was so called, because he was supposed to have sprung from the blood of the gorgon Medusa, after Perseus had cut her head off.

119. *For a Roman.*] We Romans are so undermined and supplanted by the arts of these Greek sycophants, that we have no chance left us of succeeding with great men.

120 *Some Protogenes.*] The name of a famous and cruel persecutor of the people under Caligula. See Ant. Univ. Hist. vol. xiv. p. 302.

—— *Diphilus.*] A filthy favourite and minion of Domitian.

—— *Erimantus.*] From *ερίς*, strife, and *μαρτίς*, a prophet—i. e. a foreteller of strife. This name denotes some notorious informer.

The sense of this passage seems to be—“ There is now no room for us Romans to hope for favour and preferment, where nothing but Greeks are in power and favour, and these such wretches as are the willing and obsequious instruments of cruelty, lust, and persecution.”

121. *Vice of the nation.*] (See before, l. 86.) That mean and wicked art of engrossing all favour to themselves.

—— *Never shares a friend.*] With any body else.

122. *He alone has him.*] Engages and keeps him wholly to himself.

—— *He hath dropped, &c.*] Stillavit—hath insinuated by gentle, and almost imperceptible degrees.

—— *Into his easy ear.*] i. e. Into the ear of the great man, who easily listens to all he says.

123. *The poison of his nature.*] Born, as it were, with the
malicious



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Currere, cùm Prætor lictorem impellat, & ire
 Præcipitem jubeat, dudum vigilantibus orbis,
 Ne prior Albinam, aut Modiam collega salutet? 130
 Divitis hîc servi claudit latus ingenuorum
 Filius: alter enim, quantum in legione Tribuni

127. *If a client.*] So togatus signifies here. It was usual for great men, on these occasions, to have a number of their dependents and clients to attend them: those who went before, were called anteambulones—those who followed, clientes togati, from the toga, or gown, worn by the common people.

— *Takes care.*] Makes it his constant business.

127—8. *By night to run.*] To post away after his patron, before day-break, to the early levees of the rich.

These early salutations, or visits, were commonly made with a view to get something from those to whom they were paid; such as persons of great fortune who had no children, rich widows who were childless, and the like. He who attended earliest, was reckoned to shew the greatest respect, and supposed himself to stand fairest in the good graces, and, perhaps, as a legatee in the wills, of such persons as he visited and complimented.

The word currere, implies the haste which they made to get first.

128. *The Prætor drives on, &c.*] The Prætor was the chief magistrate of the city. He was preceded by officers, called lictors, of which there were twelve, who carried the insignia of the Prætor's office—viz. an ax tied up in a bundle of rods, as emblems of the punishment of greater crimes by the former, and of smaller crimes by the latter. The lictors were so called from the ax and rods bound or tied (ligati) together. So lector, from lego, to read.

So corrupt were the Romans, that not only the nobles, and other great men, but even their chief magistrates, attended with their state-officers, went on these mercenary and scandalous errands, and even hastened on the lictors (who, on other occasions, marched slowly and solemnly before them) for fear of being too late.

129. *To go precipitate.*] Headlong, as it were, to get on as fast as they could.

— *The childless, &c.*] Orbus signifies a child that has lost its parents, parents that are bereaved of children, women who have lost their husbands without issue, &c.—this last (as appears from the next line) seems to be the sense of it here.

These ladies were very fond of being addressed and complimented at their levees, by the flattering visitors who attended there, and were ready very soon in the morning, even up before day-

To run, when the Prætor drives on the lictor, and to go
 Precipitate commands him (the childless long since awake)
 Lest first his colleague should salute Albina or Modia? 130
 Here, the son of a rich slave closes the side of the
 Free-born: but another, as much as in a legion Tribunes

day-light, for their reception. The Prætor drives on his attendants as fast as he can, lest he should not be there first, or should disoblige the ladies by making them wait.

The childless matrons are long since awake,
 And for affronts the tardy visits take. DRYDEN.

130. *Lest first his colleague.*] Another reason for the Prætor's being in such a hurry, was to prevent his colleague in office from being there before him.

It is to be observed, that, though at first there was but one Prætor, called Prætor Urbanus, yet, as many foreigners and strangers settled at Rome, another Prætor was appointed to judge causes between them, and called Prætor Peregrinus.

Juvenal gives us to understand, that, on such occasions, both were equally mean and mercenary.

— *Albina or Modia.*] Two rich and childless old widows, to whom these profligate fellows paid their court, in hopes of inheriting their wealth.

This passage, from l. 126 to 130, inclusive, relates to what Umbricius had just said, about the very easy manner in which the great men at Rome got rid of their poor clients, notwithstanding their long and faithful services: q. d. “ I don't mean
 “ to boast, or to rate our services too high; but yet, as in the
 “ instance here given, and in many others which might be
 “ mentioned, when what we do, and what we deserve, are
 “ compared together, and both with the ungrateful return we
 “ meet with, in being turned off to make room for the Grecian
 “ parasites, surely this will be allowed me as another good reason for my departure from Rome.”

131. *Here.*] At Rome.

— *The son of a rich slave, &c.*] A person of mean and servile extraction, whose father, originally a slave, got his freedom, and by some means or other acquired great wealth.

The sons of such were called libertini.

— *Closes the side.*] Walks close to his side in a familiar manner: perhaps, as we say, arm in arm, thus making himself his equal and intimate.

131—2. *The free-born.*] Of good extraction—a gentleman of liberal birth, of a good family—such were called ingenui.

The poet seems alike to blame the insolence of these upstarts,
 I 2 who

Accipiunt, donat Calvinæ, vel Catiænæ,
 Ut semel atque iterùm super illam palpitet : at tu
 Cùm tibi vestiti facies scorti placet, hæres, 135
 Et dubitas altâ Chionem deducere sellâ.

Da testem Romæ tam sanctum, quam fuit hospes
 Numinis Idæi : procedat vel Numa, vel qui
 Servavit trepidam flagranti ex æde Minervam :

who aimed at a freedom and intimacy with their betters ; and the meanness of young men of family, who stooped to intimacies with such low people.

132. *Another.*] Of these low-born people, inheriting riches from his father.

— *The Tribunes.*] He means the Tribuni Militum, of which there were six to each legion or regiment, which consisted of ten companies or troops.)

133. *Gives to Calvina, or Catiæna.*] He scruples not to give as much as the pay of a Tribune amounts to, to purchase the favours of these women—who, probably, were courtezans of notorious characters, but held their price very high.

134. *But thou.*] q. d. But thou, my friend Juvenal, and such prudent and frugal people as thou art, if thou art taken with the pretty face of some harlot, whose price is high, thou dost hesitate upon it, and hast doubts upon thy mind concerning the expediency of lavishing away large sums for such a purpose.

135. *Well-dressed.*] Vestitus means, not only apparelled—but decked and ornamented. ANSW. Some are for understanding vestiti, here, as synonymous with togati, to express a low strumpet (see Sat. ii. 70, and note) but I find no authority for such a meaning of the word vestitus.

136. *Chione.*] Some stately courtezan of Rome, often spoken of by Martial. See Lib. i. Epigr. 35, 93, & al. So called from Gr. χιων, snow.

— *Her high chair.*] Sella signifies a sedan chair, borne aloft on men's shoulders : which, from the epithet altâ, I take to be meant in this place—q. d. While these upstart fellows care not what sums they throw away upon their whores, and refrain from no expence, that they may carry their point, their betters are more prudent, and grudge to lavish away so much expence upon their vices, though the finest, best-dressed, and most sumptuously-attended woman in Rome were the object in question.

— *To lead forth.*] Deducere—to hand her out of her sedan, and to attend her into her house.

Many other senses are given of this passage, as may be seen in Holyday, and in other commentators ; but the above seems,



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Protinus ad censum; de moribus ultima fiet 140

Quæstio : quot pascit servos? quot possidet agri
Jugera? quam multâ, magnâque paropside cœnat?

QUANTUM QUISQUE SUA NUMMORUM SERVAT IN ARCA,

TANTUM HABET ET FIDEI. jures licet & Samothracum,

Et nostrorum aras, contemnere fulmina pauper 145

Creditur, atque Deos, Dîs ignoscentibus ipsis.

Quid, quod materiam præbet causasque jocosum

Omnibus hic idem, si fœda & scissa laccerna,

Si toga fordidula est, & ruptâ calceus alter

Pelle patet: vel si confuto vulnere crassum 150

Atque recens linum ostendit non una cicatrix?

it were, for its safety when that temple was on fire. Metellus lost his eyes by the flames.

140. *Immediately as to income, &c.]* q. d. Though a man had all their sanctity, yet would he not gain credit to his testimony on the score of his integrity, but in proportion to the largeness of his income: this is the first and immediate object of enquiry. As to his moral character, that is the last thing they ask after.

142. *In how many, &c.]* What sort of a table he keeps. See AINSW.—Paropsis.

144. *Swear by the altars.]* Jurare aras—signifies to lay the hands on the altar, and to swear by the gods. See Hor. Epist. Lib. ii. Epist. i. l. 16. AINSW. Juro. Or rather, as appears from Hor. to swear in or by the name of the god to whom the altar was dedicated.

145. *Samothracian.]* Samothrace was an island near Lemnos, not far from Thrace, very famous for religious rites. From hence, Dardanus, the founder of Troy, brought into Phrygia the worship of the DII MAJORES; such as Jupiter, Minerva, Mercury, &c. From Phrygia, Æneas brought them into Italy.

— *Our gods.]* Our tutelar deities—Mars and Romulus. See Sat. ii. l. 126, 128. q. d. Were you to swear ever so solemnly.

— *A poor man, &c.]* As credit is given, not in proportion to a man's morals, but as he is rich or poor; the former will always gain credit, while the latter will be set down as not having the fear, either of the gods, or of their vengeance, and therefore don't scruple to perjure himself.

146. *The gods themselves, &c.]* Not punishing his perjury; but

Immediately as to income, concerning morals will be the
last 140

Enquiry: how many servants he maintains? how many
acres of land

He possesses? in how many and great a dish he sups?

AS MUCH MONEY AS EVERY ONE KEEPS IN HIS CHEST,
SO MUCH CREDIT TOO HE HAS. Tho' you should swear
by the altars, both

Of the Samothracian, and of our gods, a poor man to con-
temn thunder 145

Is believed, and the gods, the gods themselves forgiving him.

What, because this same affords matter and causes of jests

• To all, if his garment be dirty and rent,

If his gown be soiled, and one of his shoes with torne

Leather be open: or if not one patch only shews the
coarse 150

And recent thread in the stitched-up rupture.

but excusing him, on account of the temptations which he is
under from his poverty and want.

147. *What.*] Quid is here elliptical, and the sense must be
supplied.—q. d. What shall we say more? because it is to be
considered, that, besides the discrediting such a poor man as to
his testimony, all the symptoms of his poverty are constant sub-
jects of jest and raillery. See AINSW. Quid, N° 2.

— *This same.*] Hic idem—this same poor fellow.

148. *His garment.*] Lacerna—here, perhaps, means what
we call a surtout, a sort of cloak for the keeping off the wea-
ther. See AINSW. Lacerna.

149. *Gown.*] Toga—the ordinary dress of the poorer sort.
See Sat. i. 3.

— *Soiled.*] Sordidula, dim. of sordidus—and signifies
somewhat dirty or nasty.

— *With torne leather, &c.*] One shoe gapes open with a
rent in the upper leather.

150—1. The poet's language is here metaphorical—he hu-
mourously, by vulnere, the wound, means the rupture of the
shoe; by cicatrix (which is, literally, a scar, or seam in the
flesh) the awkward seam on the patch of the cobbled shoe,
which exhibited to view the coarse thread in the new-made
stitches.

NIL HABET INFELIX PAUPERTAS DURIUS IN SE,
 QUAM QUOD RIDICULOS HOMINES FACIT. Exeat, in-
 quit,

Si pudor est, & de pulvino furgat equestri,
 Cujus res legi non sufficit, & sedeant hîc 155

Lenonum pueri, quocunque in fornice nati.

Hîc plaudat nitidi præconis filius inter

Pinnirapi cuitos juvenes, juvenesque lanistæ :

Sic libitum vano, qui nos distinxit, Othoni.

Quis gener hîc placuit censu minor, atque puellæ 160

153. *Says he.*] i. e. Says the person who has the care of placing the people in the theatre.

— *Let him go out, &c.*] Let the man who has not a knight's revenue go out of the knight's place or seat.

It is to be observed, that, formerly, all persons placed themselves, as they came, in the theatre promiscuously : now, in contempt of the poor, that licence was taken away. Lucius Roscius Otho, a Tribune of the people, instituted a law, that there should be fourteen rows of seats, covered with cushions; on which the knights were to be seated. If a poor man got into one of these, or any other, who had not 400 sestertia a year income, which made a knight's estate, he was turned out with the utmost contempt.

155. *Is not sufficient for the law.*] i. e. Who has not 400 sestertia a year, according to Otho's law.

156. *The sons of pimps, &c.*] The lowest, the most base-born fellows, who happen to be rich enough to answer the conditions of Otho's law, are to be seated in the knights seats ; and persons of the best family are turned out, to get a seat where they can, if they happen to be poor. See Hor. Epod. iv. l. 15, 16.

157. *Applaud.*] Take the lead in applauding theatrical exhibitions.—Applause was expressed, as among us, by clapping of hands.

— *Crier.*] A low office among the Romans, as among us, who proclaimed the edicts of magistrates, public sales of goods, &c. The poet says—nitidi præconis, intimating that the criers got a good deal of money, lived well, were fat and sleek in their appearance, and affected great spruceness in their dress.

158. *Of a sword-player.*] Pinnirapi—denotes that sort of gladiator, called also Retiarius, who, with a net which he had in his hand, was to surprise his adversary, and catch hold on the crest of his helmet, which was adorned with peacock's plumes : from pinna, a plume or feather, and rapio, to snatch. See Sat. ii. 143, note, where we shall find the figure of a fish on the helmet ;



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Sarcinulis impar? quis pauper scribitur hæres?

Quando in consilio est Ædilibus? agmine facto

Debuerant olim tenues migrasse Quirites.

HAUD FACILE EMERGUNT, QUORUM VIRTUTIBUS
OBSTAT

RES ANGUSTA DOMI; sed Romæ durior illis 165

Conatus: magno hospitium miserabile, magno

the miseries of being poor, and instances the disadvantages which men of small fortunes lie under with respect to marriage.

160. *Inferior in estate.*] Censur signifies a man's estate, wealth, or yearly revenue. Also a tribute, tax, or subsidy, to be paid according to men's estates.

According to the first meaning of censur—censur minor may signify, that a man's having but a small fortune, unequal to that of the girl to whom he proposes himself in marriage, would occasion his being rejected, as by no means pleasing or acceptable to her father for a son-in-law.

According to the second interpretation of the word censur, censur minor may imply the man's property to be too small and inconsiderable for entry in the public register as an object of taxation. The copulative atque seems to favour the first interpretation, as it unites the two sentences—as if Umbricius had said—Another instance, to shew how poverty renders men contemptible at Rome, is, that nobody will marry his daughter to one whose fortune does not equal hers; which proves, that in this, as in all things else, money is the grand and primary consideration.

Themistocles, the Athenian general, was of another mind, when he said—“ I had rather have a man for my daughter without money, than money without a man.”

161. *Written down heir?*] Who ever remembered a poor man in his will, so as to make him his heir?

162. *Ædiles?*] Magistrates in Rome, whose office it was to oversee the repairs of the public buildings and temples—also the streets and conduits—to look to weights and measures—to regulate the price of corn and victuals—also to provide for solemn funerals and plays.

This officer was sometimes a senator, who was called Curulis, a sella curuli, a chair of state made of ivory, carved, and placed, in curru, in a chariot, in which the head officers of Rome were wont to be carried into council.

But there were meaner officers called Ædiles, with a similar jurisdiction in the country towns, to inspect and correct abuses in weights and measures, and the like. See Sat. x. 101—2.

When,

To the bags of a girl? what poor man written down heir?
 When is he in counsel with Ædiles? In a formed body,
 The mean Romans ought long ago to have migrated.

THEY DO NOT EASILY EMERGE, TO WHOSE VIRTUES A
 NARROW

FORTUNE IS A HINDRANCE; but at Rome more hard to
 them is 165

The endeavour: a miserable lodging at a great price, at
 a great price

When, says Umbritius, is a poor man ever consulted by one
 of the magistrates? his advice is looked upon as not worth hav-
 ing—much less can he ever hope to be a magistrate himself,
 however deserving or fit for it.

— *In a formed body.*] Agmine facto—i. e. collected to-
 gether in one body, as we say. So Virg. Georg. iv. 167, of
 the bees flying out in a swarm against the drones. And again,
 Æn. i. 86, of the winds rushing forth together from the cave of
 Æolus.

163. *Long ago.*] Alluding to the sedition and the defection
 of the plebeians, called here *tenuis Quirites*—when oppressed
 by the nobles and senators, they gathered together, left Rome,
 and retired to the Mons Sacer, an hill near the city consecrated
 to Jupiter, and talked of going to settle elsewhere; but the fa-
 mous Apologue of Menenius Agrippa, of the belly and the
 members, prevailed on them to return. This happened about
 500 years before Juvenal was born. See An. Un. Hist. vol. xi.
 383, 403.

— *Ought to have migrated.*] To have persisted in their
 intention of leaving Rome, and of going to some other part,
 where they could have maintained their independency. See
 before, l. 60. *Quirites*.

164. *Easily emerge.*] Out of obscurity and contempt.

— *Whose virtues, &c.*] The exercise of whose faculties
 and good qualities is cramped and hindered by the narrowness
 of their circumstances: and, indeed, poverty will always pre-
 vent respect, and be an obstacle to merit, however great it may
 be. So Hor. Sat. v. Lib. ii. l. 8.

————— Atqui

Et genus & virtus, nisi cum re, vilior algâ est.

But high descent and meritorious deeds,
 Unblest with wealth, are viler than sea-weeds.

FRANCIS.

166. *The endeavour.*] But to them—illis—to those who
 have

Servorum ventres, & frugi cœnula magno.

Fictilibus cœnare pudet, quod turpe negavit

Translatus subitò ad Marfos, mensamque Sabellam,

Contentusque illic Veneto, duroque cucullo.

170

Pars magna Italiæ est, si verum admittimus, in quâ
Nemo togam sumit, nisi mortuus. Ipsa dierum

have small incomes, the endeavouring to emerge from contempt, is more difficult at Rome than in any other place; because their little is, as it were, made less, by the excessive dearth of even common necessaries—a shabby lodging, for instance; maintenance of slaves, whose food is but coarse; a small meal for one's self, however frugal—all these are at an exorbitant price.

168. *It sbameth, &c.*] Luxury and expence are now got to such an height, that a man would be ashamed to have earthen-ware at his table.

— *Which he denied, &c.*] The poet is here supposed to allude to Curius Dentatus, who conquered the Samnites and the Marfi, and reduced the Sabellans (descendants of the Sabines) into obedience to the Romans. When the Samnite ambassadors came to him to treat about a league with the Romans, they found him among the Marfi, sitting on a wooden seat near the fire, dressing his own dinner, which consisted of a few roots, in an earthen vessel, and offered him large sums of money—but he dismissed them, saying, “ I had rather command the rich, than be rich myself; tell your countrymen, that they will find it as hard to corrupt as to conquer me.”

Curius Dentatus was at that time consul with P. Corn. Rufinus, and was a man of great probity, and who, without any vanity or ostentation, lived in that voluntary poverty, and unaffected contempt of riches, which the philosophers of those times were wont to recommend. He might, therefore, well be thought to deny, that the use of earthen-ware was disgraceful, any more than of the homely and coarse cloathing of those people, which he was content to wear. See Ant. Univ. Hist. vol. xii. p. 139.

But, among commentators, there are those, who, instead of negavit, are for reading negabit—not confining the sentiment to any particular person, but as to be understood in a general sense, as thus—However it may be reckoned disgraceful, at Rome, to use earthen-ware at table, yet he who should suddenly be conveyed from thence to the Marfi, and behold their plain and frugal manner of living, as well as that of their neighbours the Sabellans, will deny that there is any shame or disgrace in
the



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Fœstorum herboso colitur si quando theatro
 Majestas, tandemque redit ad pulpita notum
 Exodium, cum personæ pallentis hiatum 175
 In gremio matris formidat rusticus infans :
 Equales habitus illic, similemque videbis
 Orchestram, & populum : clari velamen honoris,
 Sufficiunt tunicæ summis Ædilibus albæ.
 Hic ultra vires habitûs nitor : hic aliquid plus 180
 Quàm satis est ; interdum alienâ sumitur arcâ.
 Commune id vitium est : hic vivimus ambitiosâ
 Paupertate omnes : quid te moror ? Omnia Romæ

173—4. *A grassy theatre.*] He here gives an idea of the ancient simplicity which was still observed in many parts of Italy, where, on these occasions, they were not at the expence of theatres built with wood or stone, but with turves dug from the soil, and heaped one upon another, by way of seats for the spectators. See Virg. *Æn.* v. 286—90.

174. *A known farce.*] Exodium (from Gr. ἐξοδος, exitus) was a farce, or interlude, at the end of a tragedy, exhibited to make the people laugh. Notum exodium signifies some well-known, favourite piece of this sort, which had been often represented.

— *Stage.*] So pulpitum signifies, i. e. that part of the theatre where the actors recited their parts.

175. *The gaping pale-looking mask.*] Persona—a false face, vizard, or mask, which the actors wore over the face ;—they were painted over with a pale flesh-colour, and the mouth was very wide open, that the performer might speak through it the more easily. Their appearance must have been very hideous, and may well be supposed to affright little children. A figure with one of these masks on may be seen in Holyday, p. 55. col. 2. Also in the copper-plate, facing the title, of the ingenious Mr. Colman's translation of Terence. See also Juv. edit. Casaubon, p. 73.

177. *Habits are equal there.*] All dress alike there ; no finical distinctions of dress are to be found among such simple people.

178. *The orchestra, &c.*] Among the Greeks, this was in the middle of the theatre, where the Chorus danced. But, among the Romans, it was the space between the stage and the common seats, where the nobles and senators sat.

No distinction of this sort was made, at those rustic theatres, between the gentry and the common people.

Festive days, if at any time it is celebrated in a grassy
 Theatre, and at length a known farce returns to the stage,
 When the gaping of the pale-looking mask 175
 The rustic infant in its mother's bosom dreads :
 Habits are equal there, and there alike you will see
 The orchestra and people : the cloathing of bright honour,
 White tunics, suffice for the chief Ædiles.
 Here is a finery of dress beyond ability : here is something
 more 180
 Than enough : sometimes it is taken from another's chest :
 That vice is common. Here we all live in ambitious
 Poverty :—why do I detain you ? All things at Rome

178. *The cloathing of bright honour.*] The chief magistrates of these country places did not wear, as at Rome, fine robes decked with purple ; but were content to appear in tunics, or jackets, white and plain, even when they gave or presided at these assemblies. See AINSW. *Tunica*, N^o 1, letter b, under which this passage is quoted.

179. *Ædiles.*] See before, l. 162, and note.

180. *Here, &c.*] Here at Rome people dress beyond what they can afford.

180—1. *Something more than enough.*] More than is sufficient for the purpose of any man's station, be it what it may—in short, people seem to aim at nothing but useless gawdy shew.

181. *Sometimes it is taken, &c.*] This superfluity in dress is sometimes at other people's expence : either these fine people borrow money to pay for their extravagant dress, which they never repay ; or they never pay for them at all—which, by the way, is a vice very common among such people.

182—3. *Ambitious poverty.*] Our poverty, though very great, is not lowly and humble, content with husbanding, and being frugal of the little we have, and with appearing what we really are—but it makes us ambitious of appearing what we are not, of living like men of fortune, and thus disguising our real situation from the world. This is at the root of that dishonesty, before mentioned, so common now-a-days, of borrowing money, or contracting debts, which we never mean to pay. See l. 181.

183. *Why do I detain you ?*] *Quid te moror ?* So Hor. Sat. i. Lib. i. l. 14, 15.

—Ne te morer audi
 Quo rem deducam —

Cum pretio. Quid dās, ut Cossū aliquando salutes ?

Ut te respiciat clauso Veiento labello ? 185

Ille metit barbā; crinem hic deponit amati :

Plena domus libis venalibus : accipe, & illud .

Fermentum tibi habe : præstare tributa clientēs

Cogimur; & cultis augere peculia servis.

Quis timet, aut timuit gelidā Præneſte ruinam; 190

This is a sort of phrase like our—"In short—not to keep you
"too long."

184. *With a price.*] Every thing is dear at Rome ; nothing
is to be had without paying for it—viz. extravagantly. See
l. 166—7.

— *What give you, &c.*] What does it cost you to bribe
the servants of Cossus, that you may get admittance ? Cossus
was some wealthy person, much courted for his riches. Here it
seems to mean any such great and opulent person.

185. *Veiento.*] Some other proud nobleman, hard of access,
who, though suitors were sometimes with difficulty admitted to
him, seldom condescended to speak to them.—Hence Umbrilius
describes him—presso labello. Yet even to get at the favour of
a look only, it cost money in bribes to the servants for admit-
tance.

186. *One shaves the beard.*] On the day when they first
shaved their beard, they were reckoned no longer youths, but
men. A festival was observed on the occasion among the richer
sort, on which presents were made : and the misery was, that
the poor were expected to send some present, on pain of forfeit-
ing the favour of the great man. But the poet has a meaning
here, which may be gathered from the next note, and from the
word amati at the end of this line.

— *Another deposits the hair.*] It was usual for great men to
cut off the hair of their minions, deposit it in a box, and conse-
crate it to some deity. On this occasion, too, presents were
made. It was, indeed, customary for all the Romans to poll
their heads at the age of puberty. See Sat. ii. l. 15, and
note.

Umbrilius still is carrying on his design of lashing the vices
of the great, and of setting forth the wretchedness of the poor—
q. d. "A great man can't shave his minion for the first time,
"or poll his head, but presents are expected on the occasion
"from his poor clients, ill as they can afford them, and pre-
"sently there's a house-full of cakes sent in, as offerings to the
"favourite."

187. *Venat cakes.*] These were made of honey, meal, and
oil,



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Aut positis nemorosa inter juga Volsiniis, aut
 Simplicibus Gabiis, aut proni Tiburis arce?
 Nos urbem colimus tenui tibicine fultam
 Magnâ parte sui: nam sic labentibus obstat
 Villicus, & veteris rimæ contexit hiatus: 195
 Securos pendente jubet dormire ruinâ.
 Vivendum est illic, ubi nulla incendia, nulli
 Nocte metus: jam poscit aquam, jam frivola transfert
 Ucalegon: tabulata tibi jam tertia fumant:
 Tu nescis; nam si gradibus trepidatur ab imis, 200

191. *Volsinium.*] A town in Tuscany, the situation of which was pleasant and retired.

192. *Simple Gabii.*] A town of the Volscians, about ten miles from Rome; it was called Simple, because deceived into a surrender to Tarquin the Proud, when he could not take it by force; or perhaps from the simple and unornamented appearance of the houses.

— *The tower of prone Tibur.*] A pleasant city of Italy, situate about sixteen miles from Rome, on the river Anio: it stood on a precipice, and had the appearance of hanging over it. *Arx* signifies the top, summit, peak, or ridge of any thing, as of a rock, hill, &c. also a tower, or the like, built upon it.

193. *We.*] Who live at Rome.

— *Propped, &c.*] In many parts of it very ruinous, many of the houses only kept from falling, by shores or props set against them, to prevent their tumbling down.

194. *The steward.*] Villicus—here seems to mean some officer, like a steward or bailiff, whose business it was to overlook these matters; a sort of city-surveyor (see Sat. iv. 77.) who, instead of a thorough repair, only propped the houses, and plastered up the cracks in their walls, which had been opened by their giving way—so that, though they might, to appearance, be repaired and strong, yet were still in the utmost danger of falling. Villicus may, perhaps, mean, the steward, or bailiff, of the great man who was landlord of these houses: it was the steward's duty to see that repairs were timely and properly done.

196. *He bids us to sleep, &c.*] If we express any apprehension of danger, or appear uneasy at our situation, he bids us dismiss our fears, and tells us, that we may sleep in safety, though at the same time the houses are almost tumbling about our ears.

Or at Volsinium placed among shady hills, or at
 Simple Gabii, or at the tower of prone Tibur?
 We inhabit a city supported by a slender prop
 In a great part of itself; for thus the steward hinders
 What is falling, and has covered the gaping of an old
 chink. 195

He bids us to sleep secure; ruin impending.
 There one should live, where there are no burnings, no
 fears

In the night.—Already Ucalegon asks for water, already
 Removes his lumber: already thy third floors smoke:
 Thou know'st it not: for if they are alarmed from the
 lowest steps; 200

Umbrilius urges the multitude of ruinous houses, which threaten the lives of the poor inhabitants, as another reason why he thinks it safest and best to retire from Rome.

197. *There one should live, &c.*] As a fresh motive for the removal of Umbrilius from Rome, he mentions the continual danger of fire, especially to the poor, who being obliged to lodge in the uppermost parts of the houses in which they are inmates, run the risque of being burnt in their beds—for which reason he thought it best to live where there was no danger of house-burning, and nightly alarms arising from such a calamity.

198. *Already Ucalegon.*] He seems here to allude to Virg. *Æn.* ii. 310—12. where he is giving a description of the burning of the city of Troy—

— Jam Deiphobi dedit ampla ruinam,
 Vulcano superante, domus: jam proximus ardet
 Ucalegon.—

Some unhappy Ucalegon, says Umbrilius, who sees the ruin of his neighbour's house; and his own on fire, is calling out for water; is removing his wretched furniture (*frivola*—trifling, frivolous, of little value) to save it from the flames.

199. *The third floors.*] *Tabulatum*—from *tabula*, a plank, signifies any thing on which planks are laid—so the floors of an house.

200. *Thou knowest it not.*] You a poor inmate, lodged up in the garret, art, perhaps, fast asleep, and know nothing of the matter: but you are not in the less danger, for if the fire begins

Ultimus ardebit, quem tegula sola tuetur
 A pluviâ ; molles ubi reddunt ova columbæ.
 Lectus erat Codro Proculâ minor : urceoli sex
 Ornamentum abaci ; necnon & parvulus infra
 Cantharus, & recubans sub eodem marmore Chiron ; 205
 Jamque vetus Græcos servabat cista libellos,
 Et divina Opici rodebant carmina mures.
 Nil habuit Codrus : quis enim negat ? & tamen illud
 Perdedit infelix totum nil : ultimus autem

gins below, it will certainly reach upwards to the top of the house.

200. *If they are alarmed.*] Trepidatur—imperf. (like concurratur, Hor. Sat. i. l. 7.) if they tremble—are in an uproar—(AINSW.)—from the alarm of fire.

— *From the lowest steps.*] Gradus is a step or stair of an house—imis gradibus, then, must denote the bottom of the stairs, and signify what we call the ground-floor.

201. *The highest.*] Ultimus, i. e. gradus, the last stair from the ground, which ends at the garret, or cock-loft (as we call it)—the wretched abode of the poor. This will be reached by the ascending flames, when the lower part of the house is consumed.

— *The roof.*] Tegula, lit. signifies a tile—a tegeo, quòd tegat ædes—hence it stands for the roof of an house.

202. *Where the soft pigeons.*] The plumage of doves and pigeons is remarkably soft. Perhaps molles, here, has the sense of gentle, tame ; for this sort love to lay their eggs and breed in the roofs of buildings.

203. *Codrus had a bed, &c.*] Umbricius still continues to set forth the calamities of the poor, and shews, that, under such a calamity as is above mentioned, they have none to relieve or pity them.

Codrus, some poor poet—perhaps he that is mentioned, Sat. i. l. 2. which see, and the note.

The furniture of his house consisted of a wretched bed, which was less, or shorter, than his wife Procula, who is supposed to have been a very little woman. Minor signifies less in any kind, whether in length, breadth, or height.

— *Six little pitchers.*] Urceoli (dim. of urceus) little water-pitchers made of clay, and formed on the potter's wheel.

— — — — — Amphora caput
 Institui, currente rotâ cur urceus exit ?

HOR. ad Pis. l. 21—2.



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Ærumnæ cumulus, quòd nudum, & frustra rogantem 210
Nemo cibo, nemo hospitio, tactoque juvabit.

Si magna Asturii cecidit domus : horrida mater,
Pullati proceres, differt vadimonia Prætor :
Tunc gemimus casus urbis, tunc odimus ignem :
Ardet adhuc—& jam accurrit, qui marmora donet, 215
Conferat impensas : hic nuda & candida signa ;
Hic aliquid præclarum Euphranoris, & Polycleti ;

of any measure—when the measure is full to the brim, and then more put on, till it stands on an heap above, at last it comes to a point, and will hold no more. BOYER explains *comble* to mean—*Ce qui peut tenir par dessus une mesure déjà pleine.* We speak of accumulated affliction, the height of sorrow, the completion of misfortune, the finishing stroke, and the like, but are not possessed of any English phrase, which literally expresses the Latin *ultimus cumulus*, or the French *comble du malheur*.

210. *Naked.*] Having lost the few clothes he had by the fire.

— *Scraps.*] *Frustra*—broken victuals, as we say.—In this sense the word is used, Sat. xiv. 128.

211. *With entertainment.*] So *hospitium* seems to mean here, and is to be understood, in the sense of hospitality, friendly or charitable reception and entertainment :—some render it *lodging*—but this is implied by the next word.

— *And an house.*] Nobody would take him into their house, that he might find a place where to lay his head, secure from the inclemency of the weather.

Having shewn the miserable estate of the poor, if burnt out of house and home, as we say, Umbricius proceeds to exhibit a strong contrast, by stating the condition of a rich man under such a calamity—by this he carries on his main design of setting forth the abominable partiality for the rich, and the wicked contempt and neglect of the poor.

212. *Asturius.*] Perhaps this may mean the same person as is spoken of, l. 29. by the name of Artureus. However, this name may stand for any rich man, who, like Asturius, was admired and courted for his riches.

— *Hath fallen.*] A prey to the flames—hath been burnt down.

— *The mother is ghastly.*] *Mater* may here mean the city itself—All Rome is in a state of disorder and lamentation, and puts on a ghastly appearance, as in some public calamity—Or, the matrons of Rome, with torne garments and dishevelled hair, appear in all the horrid signs of woe: See Virg. *Æn.* ii. l. 489.

Addition to his affliction was, that, naked, and begging
scraps, 210

Nobody will help him with food, nobody with entertain-
ment, and an house.

If the great house of Asturius hath fallen; the mother is
ghastly,

The nobles sadly clothed: the Prætor defers recognizances:
Then we lament the misfortunes of the city; then we hate
fire:

It burns yet—and now runs one who can present mar-
bles, 215

Can contribute expences: another naked and white statues,
Another something famous of Euphranor and Polycletus;

213: *The nobles sadly clothed.*] Pullati—clad in sad-coloured
apparel, as if in mourning.

— *The Prætor, &c.*] The judge adjourns his court, and
respites the pledges, or bonds, for the suitors appearances to a
future day.

214. *Then we lament, &c.*] Then we lament the accidents
to which the city is liable—particularly the loss of so noble an
edifice as the house of Asturius, as if the whole city was in-
volved in the misfortune.

— *We hate fire.*] We can't bear the very mention of fire.
It was customary for mourners to have no fire in their houses.—
Perhaps this may be meant.

215. *It burns yet.*] i. e. While the house is still on fire, be-
fore the flames have quite consumed it.

— *And now runs one, &c.*] Some officious flatterer of
Asturius loses no time to improve his own interest in the great
man's favour, but hastens to offer his services before the fire has
done smoking, and to let him know, that he has marble of va-
rious kinds, which he wishes to present him with, for the rebuild-
ing the house.

216. *Can contribute expences.*] i. e. Can contribute towards
the expence of repairing the damage, by presenting a large
quantity of this fine marble, which was a very expensive
article.

— *Another, &c.*] Of the same stamp—as one furnishes
marble to rebuild the outside of the house, another presents or-
naments for the inside—such as Grecian statues, which were
usually naked, and made of the finest white marble.

217. *Another something famous, &c.*] Some famous works of
Euphranor and Polycletus, two eminent Grecian statuaries.

Phæcasianorum vetera ornâmenta deorum ;
 Hic libros dabit, & forulos, mediamque Minervam ;
 Hic modium argenti : meliora, ac plura reponit 220
 Persicus orborum lautissimus, & meritò jam
 Suspectus, tanquam ipse suas incenderet ædes.

Si potes avelli Circensibus, optima Soræ,
 Aut Fabrateriæ domus, aut Frusinone paratur,
 Quanti nunc tenebras unum conducis in annum : 225

218. *Of Phæcasian gods.*] The antient images of the Grecian deities were called Phæcasian, from φαίκασις, calceus albus ; because they were represented with white sandals :—probably the statues, here mentioned, had been ornaments of Grecian temples.

219. *Minerva to the waist.*] Probably this means a bust of Minerva, consisting of the head, and part of the body down to the middle.

—Pallas to the breast. DRYDEN.

Grangius observes, that they had their imagines aut integræ, aut dimidiatæ—of which latter sort was this image of Minerva.

Britannicus expounds mediam Minervam—“ Statuam Minervæ in medio reponendam, ad exornandam bibliothecam ”—“ A statue of Minerva to be placed in the middle, by way of ornamenting his library.”

220. *A bushel of silver.*] A large quantity—a definite for an indefinite—as we say—“ such a one is worth a bushel of money ”—So the French say—un boisseau d’ecus. Argenti, here, may either mean silver to be made into plate, or silver plate already made, or it may signify money. Either of these senses answers the poet’s design, in setting forth the attention, kindness, and liberality shewn to the rich, and forms a striking contrast to the want of all these towards the poor.

221. *The Persian, &c.*] Meaning Asturius, who either was a Persian, and one of the foreigners who came and enriched himself at Rome (see l. 72.) or so-called, on account of his resembling the Persians in splendor and magnificence.

—*The most splendid of destitutes.*] Orbus means one that is deprived of any thing that is dear, necessary, or useful—as children of their parents—men of their friends—or of their substance and property, as Asturius, who had lost his house, and every thing in it, by a fire. But, as the poet humourously styles him, he was the most splendid and sumptuous of all sufferers, for he replaced and repaired his loss, with very considerable gain and advantage, from the contributions which were made towards the rebuilding and furnishing his house, with more and better



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Hortulus hîc, puteusque brevis, nec recte movendus,
In ~~tenues~~ plantas facili diffunditur haustu.

Vive bidentis amans, & culti villicus horti,

Unde epulum possis centum dare Pythagoræis.

Est aliquid quocunque loco, quocunque recessu, 230

Unius sese dominum fecisse lacertæ.

Plurimus hîc æger moritur vigilando (sed illum

Languorem peperit. cibus imperfectus, & hærens

Ardenti stomacho) nam quæ meritoria fortuna

Admittunt? magis opibus dormitur in urbe. 235

226. *A shallow well, &c.*] The springs lying so high, that there is no occasion for a rope for letting down a bucket to fetch up the water; the garden may be watered with the greatest ease, by merely dipping, and thus, facili haustu, with an easy drawing up by the hand, your plants be refreshed. This was no small acquisition in Italy, where, in many parts, it seldom rains.

228. *Live fond of the fork.*] i. e. Pass your time in cultivating your little spot of ground.—The bidens, or fork of two prongs, was used in husbandry;—here, by met. it is put for husbandry itself.

229. *An hundred Pythagoreans.*] Pythagoras taught his disciples to abstain from flesh, and to live on vegetables.

231. *Of one lizard.*] The green lizard is very plentiful in Italy, as in all warm climates, and is very fond of living in gardens, and among the leaves of trees and shrubs.

—————Seu virides rubum
Dimovère lacertæ—————

HOR. Lib. i. Od. xxiii. l. 7—8.

The poet means, that, wherever a man may be placed, or wherever retired from the rest of the world, it is no small privilege to be able to call one's self master of a little spot of ground of one's own, however small it may be, though it were no bigger than to contain one poor lizard. This seems a proverbial or figurative kind of expression.

232. *With watching.*] With being kept awake. Another inconvenience of living in Rome, is, the perpetual noise in the streets, which is occasioned by the carriages passing at all hours, so as to prevent one's sleeping. This, to people who are sick, is a deadly evil.

232—3. *But that languor, &c.*] q. d. Though, by the way, it

Here is a little garden, and a shallow well, not to be drawn
by a rope,

It is poured with an easy draught on the small plants.

Live fond of the fork, and the farmer of a cultivated garden,
Whence you may give a feast to an hundred Pythagoreans.

It is something in any place, in any retirement, 230

To have made one's self master of one lizard.

Here many a sick man dies with watching (but that

Languor food hath produced, imperfect, and sticking

To the burning stomach) for what hired lodgings admit

Sleep?—With great wealth one sleeps in the city. 235

it must be admitted, that the weak, languishing, and sleepless state, in which many of these are, they first bring upon themselves, by their own intemperance, and therefore their deaths are not wholly to be set down to the account of the noise by which they are kept awake, however this may help to finish them.

233. *Food, imperfect.*] i. e. Imperfectly digested—indigested—and lying hard at the stomach—hærens, adhering, as it were, to the coats of the stomach, so as not to pass, but to ferment, and to occasion a burning or scalding sensation.—This seems to be a description of what we call the heart-burn (Gr. καρδίαλγία) which arises from indigestion, and is so painful and troublesome as to prevent sleep: it is attended with risings of sour and sharp fumes from the stomach into the throat, which occasion a sensation almost like that of scalding water.

234. *For what hired lodgings, &c.*] The nam, here, seems to join this sentence to vigilando, l. 232. I therefore have ventured to put the intermediate words in a parenthesis, which, as they are rather digressive, makes the sense of the passage more easily understood.

Meritorium—a merendo—locus qui mercede locatur, signifies any place or house that is hired.—Such, in the city of Rome, were mostly, as we may gather from this passage, in the noisy part of the town, in apartments next to the street, so not very friendly to repose.

235. *With great wealth.*] Dormitur is here used impersonally, like trepidatur, l. 200.—None, but the rich, can afford to live in houses which are spacious enough to have bed-chambers remote from the noise in the streets—those who, therefore, would sleep in Rome, must be at a great expence, which none but the opulent can afford.

Inde caput morbi : rhedarum transitus arcto
Vicorum inflexu, & stantis convicia mandræ
Eripiunt fomnum Druso, vitulisque marinis.

Si vocat officium, turbâ cedente vehetur

Dives, & ingenti curret super ora Liburno, 240

Atque obiter leget, aut scribet, aut dormiet intus ;

Namque facit fomnum clausâ lectica fenestrâ.

Ante tamen veniet : nobis properantibus obstat

Unda prior, magno populus premit agmine lumbos

Qui sequitur : ferit hic cubito, ferit assere duro 245

236. *Thence the source, &c.*] One great cause of the malady complained of (*morbi*, i. e. *vigilandi*, l. 232.) must be attributed to the narrowness of the streets and turnings, so that the carriages must not only pass very near the houses, but occasion frequent stoppages ; the consequence of which is, that there are perpetual noisy disputes, quarrels, and abuse (*convicia*) among the drivers. Rheda signifies any carriage drawn by horses, &c.

237. *Of the standing team.*] Mandra signifies, literally, a hovel for cattle, but, by meton. a company or team of horses, oxen, mules, or any beasts of burden—these are here supposed standing still, and not able to go on, by reason of meeting others in a narrow pass ; hence the bickerings, scoldings, and abusive language which the drivers bestow on each other for stopping the way.

238. *Drusus.*] Some person remarkable for drowsiness.

— *Sea-calves.*] These are remarkably sluggish and drowsy ; they will lay themselves on the shore to sleep, in which situation they are found, and thus easily taken.

Sternunt se somno diversæ in littore phocæ.

VIRG. Geor. iv. 432.

239. *If business calls.*] Umbrilius, having shewn the advantages of the rich, in being able to afford themselves quiet repose notwithstanding the constant noises in the city, which break the rest of the poorer sort, now proceeds to observe the advantage with which the opulent can travel along the crowded streets, where the poorer sort are inconvenienced beyond measure.

Si vocat officium—if business, either public or private, calls the rich man forth, the crowd makes way for him as he is carried along in his litter.

240. *Pass swiftly, &c.*] Curret—lit. will run—while the common passengers can hardly get along for the crowds of people,



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Alter ; at hic tignum capiti incutit, ille metretam.

Pingua crura luto : plantâ mox undique magnâ

Calcor, & in digito clavus mihi militis hæret.

Nonne vides quanto celebretur sportula fumo ?

Centum convivæ ; sequitur sua quemque culina : 250

Corbulo vix ferret tot vasa ingentia, tot res,

Impositas capiti, quot recto vertice portat

245—6. *Another—with a hard joist.*] Which he is carrying along, and runs it against us. *Affer* signifies a pole, or piece of wood, also the joist of an house ; which, from the next word, we may suppose to be meant here, at least, some piece of timber for building, which, being carried along in the crowd, must strike those who are not aware of it, and who stand in the way.

Some understand *affer* in this place to mean a pole of some litter that is passing along—a chair-pole, as we should call it.

246. *Drives a beam, &c.*] Another is carrying *tignum*, a beam, or rafter, or some other large piece of wood used in building, which, being carried on the shoulder, has the end level with the heads of those it meets with in its way, and must inflict a severe blow.

— *A tub.*] *Metreta*—signifies a cask of a certain measure, which, in being carried through the crowd, will strike and hurt those who don't avoid it.

247. *Thick with mud.*] *Bespattered* with the mire of the streets, which is kicked up by such a number of people upon each other.

247—8. *On all sides, &c.*] I can hardly turn myself, but some heavy, splay-footed fellow tramples upon my feet ; and at last some soldier's hob-nail runs into my toe. The soldiers wore a sort of harness on their feet and legs, called *caliga*, which was stuck full of large nails. See Sat. xvi. 24—5.

Such are the inconveniences which the common sort of people meet with in walking the streets of Rome.

249. *Do you not see, &c.*] *Umbrilius* proceeds to enumerate farther inconveniences, and dangers, which attend passengers in the streets of Rome.

Some understand *fumo*, here, in a figurative sense—q. d. With how much bustle—with what crowds of people, like clouds of smoke, is the *sportula* frequented ? Others think it alludes to the smoke of the chafing-dishes of hot coals which were put under the victuals, to keep them warm as they were carried along the street : this, from the number, must have been very offensive.

— *The sportula.*] Of this, see Sat. i. 95, note. But, from the

Joist, but another drives a beam against one's head, another
a tub.

The legs thick with mud : presently, on all sides, with a
great foot

I'm trodden on, and the nail of a soldier sticks in my toe.

Do not you see with how much smoke the sportula is
frequented ?

An hundred guests : his own kitchen follows every
one : 250

Corbulo could hardly bear so many immense vessels, so
many things

Put on his head, as, with an upright top, an unhappy little

the circumstances which are spoken of in the next four lines of this passage, it should seem, that the sportula mentioned here, was of another kind than the usual poor dole-basket. Here are an hundred guests invited to partake of it, and each has such a share distributed to him as to be very considerable.

250. *His own kitchen follows.*] Each of the hundred sharers of this sportula had a slave, who, with a chafing-dish of coals on his head, on which the victuals were put, to keep them hot, followed his master along the street homewards : so that the whole made a long procession.

Culina denotes a place where victuals are cooked ; and as the slaves followed their masters with vessels of fire placed under the dishes so as to keep them warm, and, in a manner, to dress them as they went along, each of these might be looked upon as a moveable or travelling kitchen : so that the masters might each be said to be followed by his own kitchen.

251. *Corbulo.*] A remarkable strong and valiant man in the time of Nero. Tacitus says of him—*Corpore ingens erat & supra experientiam sapientiamque erat validus.*

252. *An upright top.*] The top of the head, on which the vessels of fire and provision were carried, must be quite upright, not bending or stooping, lest the soup, or sauce, which they contained, should be spilt as they went along, or vessels and all slide off. The *tot vasa ingentia*, and *tot res*—shew that the sportula, above mentioned, was of a magnificent kind, more like the splendor of a *cœna recta*—a set and full supper, than the scanty distribution of a dole-basket.

252—3. *Unhappy little slave.*] Who was hardly equal to the burthen which he was obliged to carry, in so uneasy a situation, as not daring to stir his head.

Servulus infelix; & cursu ventilat ignem.

Scinduntur tunicæ fartæ: modò longa coruscat

Sarraco veniente abies, atque altera pinum 255

Plaustra vehunt, nutant altè, populoque minantur.

Nam si procubuit, qui saxa Ligustica portat

Axis, & eversum fudit super agmina montem,

Quid superest de corporibus? quis membra, quis ossa

Invenit? obtritum vulgi perit omne cadaver 260

More animæ. Domus intereà secura patellas

Jam lavat, & buccâ foculum excitat, & sonat unctis

253. *In running ventilates, &c.*] He blew up, or fanned, the fire under the provisions, by the current of air which he excited in hastening on with his load. These processions Umbrilius seems to reckon among other causes of the street being crowded, and made disagreeable and inconvenient for passengers.

254. *Botched coats are torne.*] Some refer this to the old botched clothes of these poor slaves—but I should rather imagine, that Umbrilius here introduces a new circumstance, which relates to the poor in general, whose garments being old, and only hanging together by being botched and mended, are rent and torne off their backs, in getting through the crowd, by the violence of the press, which is increased by the number of masters and servants, who are hurrying along with the contents of the sportula.

— *A long fir-tree.*] Another inconvenience arises from the passing of timber-carriages among the people in the streets. Seneca, *Epist.* xl. Longo vehiculorum ordine, pinus aut abies deferebatur vicis intrementibus.

— *Brandishes.*] Corusco signifies to brandish or shake; also neut. to be shaken, to wave to and fro—which must be the case of a long stick of timber, of the ends especially, on a carriage. This may be very dangerous if approached too near.

255. *The waggon coming.*] Moving on its way—sarracum signifies a waggon, or wain, for the purpose of carrying timber.

256. *They nod on high.*] These trees being placed high on the carriages, and lying out beyond them at each end, tremble aloft, and threaten the destruction of the people.

257. *But if the axle, &c.*] i. e. If the stone-carriage has overturned, by the breaking of the axle-tree.

— *Ligustian stones.*] Which were hewn, in vast masses, in Liguria, from the quarries of the Apennine mountains.

258 *The overturned mountain.*] Hyperbole, denoting the immensity of the block of stone.



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Strigilibus, pleno & componit lintea gutto.

Hæc inter pueros variè properantur: at ille

Jam sedet in ripâ, tetrumque novitius horret 265

Porthmea; nec sperat cœnosi gurgitis alnum

Infelix, nec habet quem porrigat ore trientem.

Respice nunc alia, ac diversa pericula noctis:

Quod spatium tectis sublimibus, undè cerebrum

Testa ferit, quoties rimosa & curta fenestris 270

Scrapers were made of gold, silver, iron, or the like, which, when gathered up, or thrown down together, made a clattering sound.

263. *Puts together the napkins.*] Lintea—linen napkins, or towels, made use of to dry the body after bathing; these he folds and lays in order.

— *A full cruse.*] Gutto—a sort of oil-cruet, with a long and narrow neck, which poured the oil, drop by drop, on the body after bathing, and then it was rubbed all over it.

264. *These things among the servants, &c.*] Each servant, in his department, made all the haste he could, to get things ready against the supper should arrive.

— *But he.*] Ille—i. e. The servulus infelix (which we read of, l. 253.) in his way home, with his load of provisions, is killed by the fall of a block of stone upon him.

265. *Sits on the bank.*] Of the river Styx.—By this account of the deceased, it is very clear, that Juvenal was no Epicurean, believing the soul to perish with the body, which some have wrongly inferred, from what he says, l. 261, more animæ. Comp. Sat. ii. l. 149—59.

— *A novice.*] Just newly arrived, and now first beholding such a scene.

265—6. *The hideous ferryman.*] Porthmea—from Gr. πορθμευς, a ferryman, one who ferries people over the water. Charon, the fabled ferryman of hell, is here meant.

266. *Nor does he hope for the boat, &c.*] Alnus properly signifies an alder-tree; but as the wood of this tree was used in making boats, it therefore,—by met.—signifies a boat.

As the poor deceased had died a violent death, and such a one as dissipated all the parts of his body, so as that they could not be collected for burial, he could not pass over the river Styx, but must remain on its banks an hundred years, which was held to be the case of all unburied bodies. See Virg. Æn. vi. 325—29. 365—6. and Hor. Lib. i. Ode xxviii. 35—6. This situation was reckoned to be very unhappy.

Scrapers, and puts together the napkins with a full cruse.
 These things among the servants are variously hastened:
 but he

Now sits on the bank, and, a novice, dreads the black 265
 Ferryman; nor does he hope for the boat of the muddy
 gulph,

Wretch [that he is]—nor hath he a farthing which he can
 reach forth from his mouth.

Now consider other, and different dangers of the night:
 What space from high roofs, from whence the brain
 A pot-herd strikes, as often as, from the windows, cracked
 and broken 270

267. *Nor hath he a farthing, &c.*] The triens was a very small piece of money—the third part of the AS, which was about three farthings of our money. It was a custom among the Greeks, to put a piece of money into the mouth of a dead person, which was supposed to be given to Charon, as his fare, for the passage in his boat, over the river Styx. This unhappy man, being killed in the manner he was, could not have this done for him.

Though Juvenal certainly believed a future state of rewards and punishments (see Sat. ii. l. 153.) yet he certainly means here, as he does elsewhere, to ridicule the idle and foolish superstitions, which the Romans had adopted from the Greeks, upon those subjects, as well as on many others relative to their received mythology.

268. *Now consider, &c.*] Umbrilius still pursues his discourse, and adds fresh reasons for his departure from Rome; which, like the former, already given, arise from the dangers which the inhabitants, the poorer sort especially, are exposed to, in walking the streets by night.—These he sets forth with much humour.

— *Other and different dangers.*] Besides those already mentioned, l. 196—202.

269. *What space from high roofs.*] How high the houses are, and, consequently, what a long way any thing has to fall, from the upper windows into the street, upon people's heads that are passing by; and therefore must come with the greater force; in-somuch that pieces of broken earthen-ware, coming from such a height, make a mark in the flint pavement below, and, of course, must dash out the brains of the unfortunate passenger on whose head they may happen to alight.

Vasa cadunt, quanto percussum pondere signent,
 Et lædant silicem : possis ignavus haberi,
 Et subiti casûs improvidus, ad cœnam si
 Intestatus eas ; adeò tot fata, quot illâ
 Nocte patent vigiles, te prætereunte, fenestræ. 275
 Ergo optes, votumque feras miserabile tecum,
 Ut sint contentæ patulas effundere pelves.

Ebrius, ac petulans, qui nullum fortè cecidit,
 Dat pœnas, noctem patitur lugentis amicum
 Pelidæ ; cubat in faciem, mox deinde supinus : 280
 Ergo non aliter poterit dormire : QUIBUSDAM
 SOMNUM RIXA FACIT : sed quamvis improbus annis,
 Atque mero fervens, cavet hunc, quem cocchina læna

272. *Idle.*] Ignavus—indolent—negligent of your affairs.
 q. d. A man who goes out to supper, and who has to walk home
 through the streets at night, may be reckoned very indolent,
 and careless of his affairs, as well as very improvident, if he
 does not make his will before he sets out.

274. *As many fates.*] As many chances of being knocked
 on the head, as there are open windows, and people watching to
 throw down their broken crockery into the street, as you pass
 along.

276. *Therefore you should desire, &c.*] As the best thing
 which you can expect, that the people at the windows would
 content themselves with emptying the nastiness which is in their
 pots upon you, and not throw down the pots themselves.

Pelvis is a large basin, or vessel, wherein they washed their
 feet, or put to more filthy uses.

278. *One drunken, &c.*] Umbrilius, among the nightly
 dangers of Rome, recounts that which arises from meeting
 drunken rakes in their cups.

— *Drunk and petulant.*] We may imagine him in his way
 from some tavern, very much in liquor, and very saucy and
 quarrelsome, hoping to pick a quarrel, that he may have the
 pleasure of beating somebody before he gets home—to fail of
 this, is a punishment to him.

279. *The night of Peleides.*] The poet humourously com-
 pares the uneasiness of one of these young fellows, on missing a
 quarrel, to the disquiet of Achilles (the son of Peleus) on the
 loss of his friend Patroclus ; and almost translates the descrip-
 tion



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Vitari jubet, & comitum longissimus ordo ;
 Multum præterea flammaram, atque ænea lampas, 285
 Me, quem Luna solet deducere, vel breve lumen
 Candelæ, cujus dispenso & tempero filum,
 Contemnit : miseræ cognosce proœmia rixæ,
 Si rixa est, ubi tu pulsas ego vapulo tantum.
 Stat contrà, starique jubet ; parère necesse est ; 290
 Nam quid agas, cùm te furiosus cogat, & idem
 Fortior ? unde venis ? exclamat : cujus aceto,
 Cujus conche tumes ? quis tecum sectile porrum
 Sutor, & elixi vervecis labra comedit ?
 Nil mihi respondes ? aut dic, aut accipe calcem : 295
 Ede ubi consistas : in quâ te quæro profuehâ ?

well as from the number of lights and attendants which accompany him.

The læna was a sort of cloke usually worn by soldiers : but only the rich and noble could afford to wear those which were dyed in scarlet. Coccus signifies the shrub which produced the scarlet grain, and coccinus implies what was dyed with it of a scarlet colour.

285. *Brazen lamp.*] This sort of lamp was made of Corinthian brass : it was very expensive, and could only fall to the share of the opulent.

286. *Me, whom the moon, &c.*] Who walk by moon-light, or, at most, with a poor, solitary, short candle, which I snuff with my fingers—Such a one he holds in the utmost contempt.

288. *Know the preludes, &c.*] Attend a little, and hear what the preludes are of one of these quarrels, if that can properly be called a quarrel, where the beating is by the assailant only.

Rixa signifies a buffeting, and fighting, which last seems to be the best sense in this place, viz. if that can be called fighting, where the battle is all on one side.

290. *He stands opposite.*] Directly in your way, to hinder your passing—and orders you to stop.

291. *What can you do, &c.*] You must submit, there's no making any resistance ; you are no match for such a furious man.

292. *With whose vinegar, &c.*] Then he begins his taunts, in hopes to pick a quarrel. Where have you been ? with whose sour wine have you been filling yourself ?

293. *With*

Commands to avoid, and a very long train of attendants,
 Besides a great number of lights, and a brazen lamp. 285
 Me whom the moon is wont to attend, or the short light
 Of a candle, the wick of which I dispose and regulate,
 He despises: know the preludes of a wretched quarrel,
 If it be a quarrel where you strike and I only am beaten.
 He stands opposite, and bids you stand; it is necessary to
 obey; 290

For what can you do, when a madman compels, and he
 The stronger? "Whence come you," he exclaims, "with
 "whose vinegar,
 "With whose bean, swell you? What cobbler with you
 "Sliced leek, and a boiled sheep's head, hath eaten?
 "Do you answer me nothing?—either tell or take a
 "kick: 295
 "Tell where you abide—in what begging-place shall I seek
 "you?"—

293. *With whose bean, &c.*] Conchis means a bean in the shell, and thus boiled—a common food among the lower sort of people, and very filling, which is implied by tumes.

— *What cobbler.*] He now falls foul of your company, as well as your entertainments.

294. *Sliced leek.*] Scetilis signifies any thing that is or may be easily cut asunder. But see Sat. xiv. l. 133, note.

— *A boiled sheep's head.*] Vervex particularly signifies a wether sheep.—Labra, the lips, put here, by synec. for all the flesh about the jaws.

295. *A kick.*] Calx properly signifies the heel—but by meton. a spurn or kick with the heel.

296. *Where do you abide.*] Consisto signifies to abide, stay, or keep in one place—here I suppose it to allude to taking a constant stand, as beggars do, in order to beg: as if the assailant, in order to provoke the man more, whom he is wanting to quarrel with, meant to treat him as insolently as possible, and should say—"Pray let me know where you take your stand for begging?"—This idea seems countenanced by the rest of the line.

— *In what begging-place, &c.*] Proseucha properly signifies a place of prayer (from the Gr. προσευχασθαι) in the porch of

Dicere si tentes aliquid, tacitusve recedas,
 Tantundem est : feriunt pariter : vadimonia deindè
 Irati faciunt. Libertas pauperis hæc est :
 Pulsatus rogat, & pugnâ concisus adorat, 300
 Ut liceat paucis cum dentibus inde reverti.

Nec tamen hoc tantùm metuas : nam qui spoliet te
 Non deerit : clausis domibus, postquam omnis ubique
 Fixa catenatæ siluit compago tabernæ.
 Interdum & ferro subitus grassator agit rem, 305
 Armato quoties tutæ custodæ tenentur
 Et Pontina palus, & Gallinaria pinus.

of which beggars used to take their stand. Hence by met. a place where beggars stand to ask alms of them who pass by.

298. *They equally strike.*] After having said every thing to insult and provoke you, in hopes of your giving the first blow, you get nothing by not answering ; for their determination is to beat you—therefore either way, whether you answer, or whether you are silent, the event will be just the same—it will be all one.

— *Then angry, &c.*] Then, in a violent passion, as if they had been beaten by you, instead of your being beaten by them—away they go, swear the peace against you, and make you give bail, as the aggressor, for the assault.

299. *This is the liberty, &c.*] So that, after all our boasted freedom, a poor man at Rome is in a fine situation—All the liberty which he has, is, to ask, if beaten, and to supplicate earnestly, if bruised unmercifully with fifty-cuffs, that he may return home, from the place where he was so used, without having all his teeth beat out of his head—and perhaps he is to be prosecuted, and ruined at law, as the aggressor.

302. *Yet neither, &c.*] Umbricius, as another reason for retiring from Rome, describes the perils which the inhabitants are in from house and street-robbers.

303. *The houses shut up.*] The circumstance mentioned here, and in the next line, mark what he says to belong to the *alia & diversa pericula noctis*, l. 268.

304. *The chained shop.*] Tabernæ has many significations ; it denotes any house made of boards, a tradesman's shop, or warehouse ; also an inn or tavern. By the preceding *domibus*, he means private houses—Here, therefore, we may understand *tabernæ* to denote the shops and taverns, which last were, probably, kept open longer than private houses or shops ; yet even these are supposed to be fastened up, and all silent and quiet within.



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Sic inde huc omnes tanquam ad vivaria currunt.

Quâ fornace graves, quâ non incude catenæ?

Maximus in vinclis ferri modus, ut timeas, ne 310

Vomer deficiat, ne marræ & sarcula defint.

Felices proavorum atavos, felicia dicas

Secula, quæ quondam sub regibus atque tribunis

Viderunt uno contentam carcere Romam.

His alias poteram, & plures subnectere causas: 315

Sed jumenta vocant, & sol inclinât; eundem est:

Nam mihi commotâ jamdudum mulio virgâ

Innuit: ergò vale nostri memor; & quoties te

Roma tuo refici properantem reddet Aquino,

situated near the bay of Cumæ, and was another receptacle of robbers.

When these places were so infested with thieves, as to make the environs dangerous for the inhabitants, as well as for travellers, a guard was sent there to protect them, and to apprehend the offenders; when this was the case, the rogues fled to Rome, where they thought themselves secure—and then these places were rendered safe.

308. *As to vivaries.*] Vivaria are places where wild creatures live, and are protected, as deer in a park, fish in a stew-pond, &c. The poet may mean here, that they are not only protected in Rome, but easily find subsistence, like creatures in vivaries. See Sat. iv. l. 51.

What Rome was to the thieves, when driven out of their lurking places in the country, that London is to the thieves of our time.—This must be the case of all great cities.

309. *In what furnace, &c.*] In this, and the two following lines, the poet, in a very humourous hyperbole, describes the numbers of thieves to be so great, and to threaten such a consumption of iron in making fetters for them, as to leave some apprehensions of there being none left to make ploughshares, and other implements of husbandry.

312. *Our great-grandfathers, &c.*] i. e. Our ancestors of old time—proavorum atavos—old grandfathers, or ancestors indefinitely.

313. *Kings and tribunes.*] After the expulsion of the kings, tribunes, with consular authority, governed the republic.

314. *With one prison.*] Which was built in the forum, or market-place, at Rome, by Ancus Martius, the fourth king.

Robberies,

Thus from thence hither all run as to vivaries.

In what furnace, on what anvil are not heavy chains ?

The greatest quantity of iron (is used) in fetters, so that
you may fear, lest 310

The ploughshare may fail, lest hoes and spades may be
wanting.

You may call our great-grandfathers happy, happy.

The ages, which formerly, under kings and tribunes,
Saw Rome content with one prison.

To these I could subjoin other and more causes, 315

But my cattle call, and the sun inclines, I must go :

For long since the muleteer, with his shaken whip,

Hath hinted to me : therefore farewell mindful of me : and

as often as

Rome shall restore you, hastening to be refreshed, to your
Aquinum,

Robberies, and the other offences above mentioned, were then
so rare, that this one gaol was sufficient to contain all the of-
fenders.

315. *And more causes.*] i. e. For my leaving Rome.

316. *My cattle call.*] Summon me away.—It is to be sup-
posed, that the carriage, as soon as the loading was finished (see
l. 10.) had set forward, had overtaken Umbricitius, and had been
some time waiting for him to proceed.

— *The sun inclines.*] From the meridian towards its set-
ting.

— *Inclinare meridiem*

Sentis— HOR. Lib. iii. Od. xxviii. l. 5.

317. *The muleteer.*] Or driver of the mules, which drew the
carriage containing the goods (see l. 10.) had long since given
a hint, by the motion of his whip, that it was time to be gone.
This Umbricitius, being deeply engaged in his discourse, had not
adverted to till now.

318. *Mindful of me.*] An usual way of taking leave. See
Hor. Ode xxvii. Lib. iii. l. 14.

Et memor nostri Galatea vivas.

319. *Hastening to be refreshed.*] The poets, and other studi-
ous persons, were very desirous of retiring into the country from
the

Me quoque ad Helvinam Cererem, vestramque Dianam 320
 Convelle à Cumis : Satyrarum ego (nî pudet illas)
 Adjutor gelidos veniam caligatus in agros.

the noise and hurry of Rome, in order to be refreshed with quiet and repose.

Hor. Lib. i. Epist. xviii. l. 104.

Me quoties reficit gelidus Digentia rivus, &c.

See also that most beautiful passage—O Rus, &c.—Lib. ii. Sat. vi. l. 60—2.

319. *Your Aquinum.*] A town in the Latin Way, famous for having been the birth-place of Juvenal, and to which, at times, he retired.

320. *Helvine Ceres.*] Helvinam Cererem—Helvinus is used by Pliny, to denote a sort of flesh-colour. AINSW. Something, perhaps, approaching the yellowish colour of corn. Also a pale red-colour—*Helvus*. AINSW. But we may understand Ceres to be called Helvina here, from the fons Helvinus or Elvinus, which was near Acquinum. Near the fons Helvinus was a temple of Ceres, and also of Diana, the vestiges of which are said to remain till this day.

321. *Rena*



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S A T I R A IV.

A R G U M E N T.

From the luxury and prodigality of Crispinus, whom he lashes so severely, Sat. i. 26—9, Juvenal takes occasion to describe a ridiculous consultation, held by Domitian over a large turbot; which was too big to be contained in any dish that could be found. The Poet, with great wit and humour, describes the senators being summoned in this exigency, and gives a particular account of their characters, speeches, and advice. After long consultation, it was proposed that the fish should be

ECCE iterum Crispinus; & est mihi sæpe vocandus
 Ad partes; monstrum nullâ virtute redemptum
 A vitiis, æger, solâque libidine fortis:
 Delicias viduæ tantùm aspernatur adulter.
 Quid refert igitur quantis jumenta fatiget 5

Line 1. Again Crispinus.] Juvenal mentions him before, Sat. i. 27. He was an Ægyptian by birth, and of very low extraction; but having the good fortune to be a favourite of Domitian's, he came to great riches and preferment, and lived in the exercise of all kind of vice and debauchery.

2. To his parts.] A metaphor, taken from the players, who when they had finished the scene they were to act, retired, but were called again to their parts, as they were successively to enter and carry on the piece.

Thus Juvenal calls Crispinus again, to appear in the parts, or characters, which he has allotted him in his Satires.

— *By no virtue, &c.]* He must be a monster indeed, who had not a single virtue to rescue him from the total dominion of his vices. Redemptum, here, is metaphorical, and alludes to the state of a miserable captive, who is enslaved to a tyrant master, and has none to ransom him from bondage.

3. Sick.] Diseased—perhaps full of infirmities, from his luxury and debauchery. Æger also signifies weak—feeble.—This sense too, is to be here included, as opposed to fortis.

S A T I R E IV.

A R G U M E N T.

cut to pieces, and so dressed: at last they all came over to the opinion of the senator Montanus, that it should be dressed whole; and that a dish, big enough to contain it, should be made on purpose for it. The council is then dismissed, and the Satire concludes; but not without a most severe censure on the emperor's injustice and cruelty towards some of the best and most worthy of the Romans.

BEHOLD again Crispinus! and he is often to be
called by me

To his parts : a monster by no virtue redeemed

From vices—sick, and strong in lust alone :

The adulterer despises only the charms of a widow,

What signifies it, therefore, in how large porches he fa-
tigues

5

3. *And strong in lust, &c.]* Vigorous and strong in the gratification of his sensuality only.

4. *The adulterer despises, &c.]* q. d. Crispinus, a common adulterer, sins only from the love of vice; he neither pretends interest or necessity, like those who sold their favours to lascivious widows, in hopes of being their heirs. Sat. i. l. 38—42. he was too rich for this, but yet too wicked not to gratify his passions in the most criminal manner: he would not intrigue with a widow, lest he should be suspected to have some other motives than mere vice; therefore he despised this, though he avoided no other species of lewdness.

5. *In how large porches, &c.]* It was a part of the Roman luxury to build vast porticos in their gardens, under which they rode in wet or hot weather, that they might be sheltered from the rain, and from the too great heat of the sun. Jumentum signifies

Porticibus, quantâ nemorum veſtetur in umbrâ,

Jugera quot vicina foro, quas emerit ædes?

NEMO MALUS FELIX; minimè corruptor, & idem

Inceſtus, cum quo nuper vittata jacebat

Sanguine adhuc vivo terram ſubitura ſacerdos.

10

Sed nunc de factis levioribus: & tamen alter

Si feciſſet idem, caderet ſub judice morum.

Nam quod turpe bonis, Titio, Seioque, decebat

Criſpinum: quid agas, cùm dira, & foedior omni

ſignifies any labouring beaſt, either for carriage or draught.
Sat. iii. 316.

6. *How great a ſhade, &c.*] Another piece of luxury, was, to be carried in litters among the ſhady trees of their groves, in ſultry weather.

7. *Acres near the forum.*] Where land was the moſt valuable, as being in the miſt of the city.

— *What houſes, &c.*] What purchaſes he may have made of houſes in the ſame lucrative ſituation. Comp. Sat. i. l. 105, and note.

8. *No bad man, &c.*] This is one of thoſe paſſages, in which Juvenal ſpeaks more like a Chriſtian, than like an heathen. Comp. Iſ. lvii. 20, 21.

— *A corrupter.*] A ruiner, a debaucher of women.

9. *Inceſtuous.*] Inceſtus—from in and caſtus—in general is uſed to denote that ſpecies of unchaſtity, which conſiſts in defiling thoſe who are near of kin—but, in the beſt authors, it ſignifies unchaſte—alſo guilty—profane. As in Hor. Lib. iii. Ode ii. l. 29.

—ſæpe Dieſpiter

Negleſtus inceſto addidit integrum.

In this place it may be taken in the ſenſe of profane, as denoting that ſort of unchaſtity, which is mixed with profane-
neſs, as in the inſtance which follows, of defiling a veſtal virgin.

9—10. *A filleted prieſteſs.*] The veſtal virgins, as prieſteſſes of Veſta, had fillets bound round their heads, made of ribbons, or the like.

10. *With blood yet alive.*] The veſtal virgins vowed chaſtity, and if any broke their vow, they were buried alive; by a law of Numa Pompilius their founder.

11. *Lighter deeds.*] i. e. Such faults as, in compariſon with the preceding, are trivial, yet juſtly reprehensible, and would be ſo deemed



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Crimine persona est? mullum sex millibus emit, 15
 Æquantem sanè paribus sestertia libris,
 Ut perhibent, qui de magnis majora loquuntur.
 Consilium laudo artificis, si munere tanto
 Præcipuam in tabulis ceram senis abstulit orbi.
 Est ratio ulterior, magnæ si misit amicæ, 20
 Quæ vehitur clauso latis specularibus antro.
 Nil tale expectes: emit sibi: multa videmus,

15. *A mullet.*] Mullus—a sea fish, of a red or purple colour, therefore called mullus, from mulleus, a kind of red or purple shoe, worn by senators and great persons. AINSW. I take this to be what is called the red mullet, or mullus barbatus, by some rendered barbel. Horace speaks of this fish as a great dainty—

Laudas, insane, trilibrem
 Mullum—— HOR. Sat. ii. Lib. ii. l. 33—4.

So that about three pounds was their usual weight:—that it was a rarity to find them larger, we may gather from his saying, l. 36.—His breve pondus.

But Crispinus meets with one that weighed six pounds, and, rather than not purchase it, he pays for it the enormous sum of six thousand sestertii, or six sestertia, making about 46*l.* 17*s.* 6*d.* of our money.

For the manner of reckoning sesterces, see before, Sat. i. l. 106, and note.

This fish, whatever it strictly was, was in great request, as a dainty, among the Romans. Asinius Celer, a man of consular dignity under the emperor Claudius, is said to have given 8000 nummi (i. e. eight sestertia) for one. See Senec. Epist. xcv.

16. *Truly equalling, &c.*] That is, the number of sestertia were exactly equal to the number of pounds which the fish weighed, so that it cost him a sestertium per pound.

17. *As they report, &c.*] So Crispinus's flatterers give out, who, to excuse his extravagance, probably represent the fish bigger than it was, for it is not easily credible that this sort of fish ever grows so large. Pliny says, that a mullet is not to be found that weighs more than two pounds.—Hor. ubi supr. goes as far as three pounds—so that, probably, these embellishers of Crispinus made the fish to be twice as big as it really was.

18. *I praise the device, &c.*] If this money had been laid out in buying such a rarity, in order to present it to some childless old man, and, by this, Crispinus had succeeded so well, as to have become his chief heir, I should commend such an artifice, and say that the contriver of it deserved some credit.

19. *Had*

Crime, his person is?—He bought a mullet for six sestertia,
 tertia, 15

Truly equalling the sestertia to a like number of pounds,
 As they report, who of great things speak greater.

I praise the device of the contriver, if, with so large a gift,
 He had obtained the chief wax on the will of a childless old
 man.

There is further reason, if he had sent it to a great mistress,
 tress, 20

Who is carried in a close litter with broad windows.

Expect no such thing: he bought it for himself: we see
 many things

19. *Had obtained the chief wax, &c.]* It was customary for wills to consist of two parts: the first named the *primi hæredes*, or chief heirs, and was therefore called *cera præcipua*, from the wax which was upon it, on which was the first seal. The other contained the *secundi hæredes*, or lesser heirs: this was also sealed with wax—This was called *cera secunda*.

20. *There is a further reason, &c.]* There might have been a reason for his extravagance, even beyond the former; that is, if he had purchased it to have presented to some rich woman of quality, in order to have ingratiated himself with her as a mistress, or to induce her to leave him her fortune, or perhaps both. Comp. Sat. iii. 132—4, and ib. 129—30.

21. *Carried in a close litter.]* *Antrum* properly signifies a den, cave, or the like—but here it seems to be descriptive of the *lectica*, or litter, in which persons of condition were carried close shut up.

— *Broad windows.]* *Latis specularibus.*—*Specularis* means any thing whereby one may see the better, belonging to windows, or spectacles. The *specularis lapis* was a stone clear like glass, cut into small thin panes, and in old times used for glass.

This was made use of in the construction of the litters, as glass is with us in our coaches and sedan chairs, to admit the light, and to keep out the weather.

The larger these windows were, the more expensive they must be, and the more denote the quality of the owner.

22. *Expect no such thing, &c.]* If you expect to hear, that something of the kind above mentioned was a motive for what he did, or that he had any thing in view, which could in the least excuse it, you will be mistaken; for the truth is, he

Quæ miser & frugi non fecit Apicius : hoc tu
 Succinctus patriâ quondam, Crispine, papyro.
 Hoc pretium squamæ ? potuit fortasse minoris 25
 Piscator, quàm piscis, emi. Provincia tanti
 Vendit agros : sed majores Appulia Vendit.

Quales tunc epulas ipsum glutisse putemus
 Induperatorem, cùm tot festertia, partem
 Exiguam, & modicæ sumptam de margine cœnæ 30
 Purpureus magni ructarit scurra palatî,
 Jam princeps equitum, magnâ qui voce solebat

bought it only for himself, without any other end or view than to gratify his own selfishness and gluttony.

23. *Apicius.*] A noted epicure and glutton in the days of Nero. He wrote a volume concerning the ways and means to provoke appetite, spent a large estate on his guts, and, growing poor and despised, hanged himself.

The poet means, that even Apicius, glutton as he was, was yet a mortified and frugal man in comparison of Crispinus.

“ Thou, Crispinus, hast done, what Apicius never did.”

24. *Formerly girt round, &c.*] q. d. Who wast, when thou first camest to Rome, a poor Ægyptian, and hadst not a rag about thee, better than what was made of the flags that grow about the river Nile. Of the papyrus, ropes, mats, and, among other things, a sort of clothing was made.

This flag, and the leaves of it, were equally called papyrus. See Sat. i. l. 26—7. where Crispinus is spoken of much in the same terms.

25. *The price of a scale.*] Squamæ, here, by synec. put for the fish itself: but, by this manner of expression, the poet shews his contempt of Crispinus, and means to make his extravagance as contemptible as he can.

26. *A province, &c.*] In some of the provinces which had become subject to Rome, one might purchase an estate for what was laid out on this mullet.

27. *But Apulia, &c.*] A part of Italy near the Adriatic gulph, where land, it seems, was very cheap, either from the barrenness and craggy height of the mountains, or from the unwholesomeness of the air, and the wind atabulus—

Montes Apulia notos
 Quos torret atabulus.

HOR. Lib. i. Sat. v. l. 77—8.

q. d. The price of this fish would purchase an estate in some



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Vendere municipes pactâ mercede filuros ?

Incipe Calliope, licet hîc confidere : non est

Cantandum, res vera agitur : narrate puellæ 35

Pierides ; profit mihi vos dixisse puellas.

Cùm jam semianimum laceraret Flavius orbem

Ultimus, & calvo serviret Roma Neroni ;

Incidit Adriaci spatium admirabile rhombi,

slave, who, like Crispinus, had been advanced to equestrian dignity.

Sedilibusque in primis eques

Othone contempto sedet. Epod. iv. l. 15—16.

See before, Sat. iii. 159, and note.

32—3. *Who used—to sell, &c.*] Who used formerly, in his flag-jacket (l. 24.) to cry fish about the streets.

33. *Shads.*] What the filuri were, I cannot find certainly defined ; but most agree that they were a small and cheap kind of fish, taken in great numbers out of the river Nile—hence the poet jeeringly styles them municipes, q. d. Crispinus's own countrymen.—AINSW.

— *For hire.*] Various are the readings of this place—as fracta de merce—pacta de merce—pharia de merce—but I think, with Casaubon, that pactâ mercede gives the easiest and best sense : it still exaggerates the wretchedness and poverty of Crispinus at his outset in life, as it denotes, that he not only got his living by bawling fish about the streets, but that these fish were not his own, and that he sold them for the owners, who bargained with him to pay him so much for his pains—pactâ mercede—lit.—for agreed wages or hire.

34. *Calliope.*] The mother of Orpheus, and chief of the nine muses : said to be the inventress of heroic verse.

To heighten the ridicule, Juvenal prefaces his narrative with a burlesque invocation of Calliope, and then of the rest of the muses.

— *Here you may dwell.*] A subject of such importance requires all your attention, and is not lightly to be passed over, therefore, here you may sit down with me.

34—5. *Not sing.*] Not consider it as a matter of mere invention, and to be treated, as poetical fictions are, with flights of fancy : my theme is real fact, therefore—non est cantandum—it is not a subject for heroic song—Or, tibi understood, you are not to sing—

Begin Calliope, but not to sing :

Plain honest truth we for our subject bring. DUKK.

To sell his own country shads for hire.

Begin Calliope, here you may dwell: you must not
Sing, a real matter, is treated: relate it ye Pierian 35
Maids—let it avail me to have called ye maids—

When now the last Flavius had torne the half-dead
World, and Rome was in bondage to bald Nero,
There fell a wondrous size of an Adriatic turbot,

35. *Relate.*] Narrate corresponds with the non est cantandum—q. d. deliver it in simple narrative.

35—6. *Pierian maids.*] The muses were called Pierides, from Pieria, a district of Thessaly, where was a mountain, on which Jupiter, in the form of a shepherd, was fabled to have begotten them on Mnemosyne. See *Ov. Met.* vi. 114.

36. *Let it avail me, &c.*] He banters the poets who gave the appellations of Nymphæ and Puellæ to the muses, as if complimenting them on their youth and chastity. It is easily seen that the whole of this invocation is burlesque.

37. *When now.*] The poet begins his narrative, which he introduces with great sublimity, in this and the following line; thus finely continuing his irony; and at the same time dating the fact in such terms, as reflect a keen and due severity on the character of Domitian.

— *The last Flavius.*] The Flavian family, as it was imperial, began in Vespasian, and ended in Domitian, whose monstrous cruelties are here alluded to, not only as affecting the city of Rome, but as felt to the utmost extent of the Roman empire, tearing, as it were, the world to pieces. Semianimum—half dead under oppression. Metaph.

38. *Served bald Nero.*] Was in bondage and slavery to the tyrant Domitian. This emperor was bald, at which he was so displeased, that he would not suffer baldness to be mentioned in his presence. He was called Nero, as all the bad emperors were, from his cruelty. Servire—implies the service which is paid to a tyrant: parere—that obedience which is paid to a good prince.

39. *There fell, &c.*] Having related the time when, he now mentions the place where, this large turbot was caught. It was in the Adriatic Sea, near the city of Ancon, which was built by a people originally Greeks, who also built there a temple of Venus. This city stood on the shore, at the end of a bay which was formed by two promontories, and made a curve like that of the elbow when the arm is bent—hence it was called *αγκών*, the elbow. The poet, by being thus particular, as if he were relating an event, every circumstance of which was of the utmost importance, enhances the irony.

Ante domum Veneris, quam Dorica sustinet Ancon, 40
 Implevitque sinus: neque enim minor hæserat illis,
 Quos operit glacies Mæotica, ruptaque tandem
 Solibus effundit torpentis ad ostia Ponti,
 Desidiâ tardos, & longo frigore pingues.

Destinat hoc monstrum cymbæ linique magister 45
 Pontifici summo: quis enim proponere talem,
 Aut emere auderet? cùm plena & littora multo
 Delatore forent: dispersi protinus algæ

The Syracusans, who fled to this part of Italy from the tyranny of Dionysius, were originally from the Dorians, a people of Achaia: hence Ancon is called Dorica: it was the metropolis of Picenum. Ancona is now a considerable city in Italy, and belongs to the papacy.

40. *Sustains*] Sustinet does not barely mean, that this temple of Venus stood at Ancon, but that it was upheld and maintained, in all its worship, rites, and ceremonies, by the inhabitants.

41. *Into a net.*] Sinus, lit. means the bosom or bow of the net, which the turbot was so large as entirely to fill.

— *Stuck.*] Hæserat—had entangled itself, so as to stick fast.

42. *The Mæotic ice.* The Mæotis was a vast lake, which in the winter was frozen over, and which, when thawed in summer, discharged itself into the Euxine Sea, by the Cimmerian Bosphorus.

Here vast quantities of fine fish were detained while the frosts lasted, and then came with the flowing waters into the mouth of the Pontus Euxinus. These fish, by lying in a torpid state during the winter, grew fat and bulky.

43. *The dull Pontic.*] So called from the slowness of its tide. This might, in part, be occasioned by the vast quantities of broken ice, which came down from the lake Mæotis, and retarded its course.

The Euxine, or Pontic Sea, is sometimes called Pontus only. See AINSW. Euxinus and Pontus.

45. *Net.*] Linum—lit. signifies flax, and, by Meton. thread, which is made of flax—but as nets are made of thread, it frequently, as here, signifies a net. Meton. See Virg. Georg. ii. l. 142.

46. *For the chief Pontiff.*] Domitian, whose title, as emperor, was Pontifex Summus, or Maximus. Some think that
 the



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Inquifitores agerent cum remige nudo;
 Non dubitatur fugitivum dicere piscem, 50
 Depaftumque diu vivaria Cæfaris, inde
 Elapfum, veterem ad dominum debere reverti.
 Si quid Palphurio, fi credimus Armillato,
 Quicquid confpicuum, pulchrumque eft æquore toto,
 Res fifci eft, ubicunque natat. donabitur ergò, 55
 Ne pereat. jam lethifero cedente pruinis
 Autumno, jam quartanam fperantibus ægris,
 Stridebat deformis hyems, prædamque recentem
 Servabat: tamen hic properat, velut urgeat Aufter:
 Utque lacus fuberant, ubi, quanquam diruta, fervat 60

49. *Would immediately contend, &c.]* They would immediately take advantage of the poor fisherman's forlorn and defenceless condition, to begin a difpute with him about the fish; and would even have the impudence to fay, that, though the man might have caught the fish, yet he had no right to it—that it was a stray, and ought to return to the right owner.

51. *Long had fed, &c.]* Vivarium, as has been before obferved, denotes a place where wild beafts or fishes are kept, a park, a warren, a ftew or fish-pond.

The monftrous absurdity of what the poet fupposes thefe fellows to advance, in order to prove that this fish was the emperor's property (notwithstanding the poor fisherman had caught it in the Adriatic Sea) may be confidered as one of thofe means of oppreffion, which were made ufe of to diftrefs the people, and to wrefte their property from them, under the moft frivolous and groundlefs pretences, and at the fame time under colour of legal claim.

53. *Palphurius—Armillatus.]* Both men of confular dignity: lawyers, and fpies, and informers, and fo favourites with Domitian.

Here is another plea againft the poor fisherman, even granting that the former fhould fail in the proof; namely, that the emperor has, by his royal prerogative, and as part of the royal revenue, a right to all fish which are remarkable in fize or value, wherefoever caught in any part of the fea; and as this turbot came within that difcription, the emperor muft have it, and this on the authority of thofe great lawyers above mentioned. By the law of England, whale and fturgeon are called royal fish, becaufe they belong to the king, on account of their excellence, as part of his ordinary revenue, in confideration of his protecting the fea from pirates and robbers. See 1 Blackf. Com. 4to. p. 290.

Would immediately contend with the naked boat-man,
 Not doubting to say that the fish was a fugitive, 50
 And long had fed in Cæsar's ponds, thence had
 Escaped, and ought to return to its old master.
 If we at all believe Palphurius, or Armillatus,
 Whatever is remarkable, and excellent in the whole sea,
 Is a matter of revenue, wherever it swims.—Therefore it
 shall be presented 55
 Lest it should be lost. Deadly autumn was now yielding to
 Hoar-frosts, the unhealthy now expecting a quartan,
 Deformed winter howled, and the recent prey
 Preserved: yet he hastens as if the south wind urged.
 And as soon as they had got to the lakes, where, tho' de-
 molished, Alba 60

55. *Therefore it shall be presented.*] The poor fisherman, aware of all this, rather than incur the danger of a prosecution at the suit of the emperor, in which he could have no chance but to lose his fine turbot, and to be ruined into the bargain, makes a virtue of necessity, and therefore wisely determines to carry it as a present to Domitian, who was at that time at Alba.

56. *Lest it should be lost.*] Lest it should be seized, and taken from him by the informers.

The boatman then shall a wise present make,
 And give the fish, before the seizers take. DUKE.

Or—It shall be presented, and that immediately, lest it should grow stale and stink.

— *Deadly autumn, &c.*] By this we learn, that the autumn, in that part of Italy, was very unwholesome, and that, at the beginning of the winter, quartan agues were expected by persons of a weakly and sickly habit. Spero signifies to expect either good or evil. This periphrasis describes the season in which this matter happened, that it was in the beginning of winter, the weather cold, the heats of autumn succeeded by the hoar-frosts, so that the fish was in no danger of being soon corrupted.

59. *Yet he hastens, &c.*] Notwithstanding the weather was so favourable for preserving the fish from tainting, the poor fisherman made as much haste to get to the emperor's palace, as if it had been now summer-time.

60. *They.*] i. e. The fisherman, and his companions the informers—they would not leave him.

Ignem Trojanum, & Vestam colit Alba minorem,
 Obstitit intranti miratrix turba parumper:
 Ut cessit, facili patuerunt cardine valvæ:
 Exclufi spectant admissa opsonia patres.
 Itur ad Atridem: tum Picens, accipe, dixit,

65

60. *Got to the lakes.*] The Albanian lakes—these are spoken of by Hor. Lib. iv. Od. i. l. 19, 20.

Albanos prope te lacus
 Ponet marmoream sub trabe citreâ.

The city of Alba was built between these lakes and the hills, which, for this reason, were called Colles Albani; hence these lakes were also called Lacus Albani. Alba was about fifteen miles from Rome.

— *Though demolished, &c.*] Tullus Hostilius, king of Rome, took away all the treasure and relics which the Trojans had placed there in the temple of Vesta; only, out of a superstitious fear, the fire was left; but he overthrew the city. See Ant. Un. Hist. vol. xi. p. 310. All the temples were spared. Liv. l. 1.

The Albans, on their misfortunes, neglecting their worship, were commanded, by various prodigies, to restore their ancient rites, the chief of which was, to keep perpetually burning the vestal fire which was brought there by Æneas, and his Trojans, as a fatal pledge of the perpetuity of the Roman empire.

Alba Longa was built by Ascanius the son of Æneas, and called Alba, from the white sow which was found on the spot. See Virg. Æn. iii. 390—3. Æn. viii. 43—8.

Domitian was at this time at Alba, where he had instituted a college of priests, hence called Sacerdotes, or Pontifices Albani. As he was their founder and chief, it might be one reason of his being called Pontifex Summus, l. 46. when at that place. The occasion of his being there at that time, may be gathered from what Pliny says in his Epist. to Corn. Munatianus.

“ Domitian was desirous to punish Corn. Maximilla, a vestal,
 “ by burying her alive, she having been detected in unchastity;
 “ he went to Alba, in order to convoke his college of priests,
 “ and there, in abuse of his power as chief, he condemned her
 “ in her absence, and unheard.” See before, l. 12, and note.

Suetonius says, that Domitian went every year to Alba, to celebrate the Quinquatria, a feast so called, because it lasted five days, and was held in honour of Minerva, for whose service he had also instituted the Albanian priests—this might have occasioned his being at Alba at this time.

61. *The Lesser Vesta.*] So styled, with respect to her temple

ple



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Privatis majora focus; genialis agatur
 Iste dies; propera stomachum laxare saginis,
 Et tua servatum consume in sæcula rhombum!
 Ipse capi voluit. quid apertius? & tamen illi
 Surgebant cristæ: nihil est, quod credere de te
 Non possit, cum laudatur Dīs æqua potestas.
 Sed deerat pisci patinæ mensura: vocantur
 Ergo in concilium proceres, quos oderat ille;
 In quorum facie miseræ, magnæque sedebat

70

66. *What is too great.*] Lit. greater than private fires. Focus is properly a fire-hearth, by met. fire. Focus, here, means the fires by which victuals were dressed, kitchen fires; and so, by met. kitchens. q. d. The turbot which he presented to the emperor was too great and valuable to be dressed in any private kitchen.

67. *As a festival.*] The adj. genialis, signifies cheerful—merry—festival—so, genialis dies—a day of festivity, a festival—such as was observed on marriage or on birth-days: on these latter, they held a yearly feast in honour of their genius, or tutelar deity, which was supposed to attend their birth, and to live and die with them. See Pers. Sat. ii. l. 3, and note. Probably the poet here means much the same as Horace, Lib. iii. Ode xvii.—by *genium curabis*—you shall indulge yourself—make merry.

— *Hasten to release, &c.*] The poet, here, lashes Domitian's gluttony, by making the fisherman advise him to unload, and set his stomach at liberty from the dainties which it contained (which was usually done by vomits) in order to whet it, and to make room for this turbot. Sagina lit. means any meat wherewith things are crammed or fatted, and is well applied here, to express the emperor's stuffing and cramming himself, by his daily gluttony, like a beast or a fowl that is put up to be fattened.

68. *Reserved for your age.*] As if Providence had purposely formed and preserved this fish for the time of Domitian.

69. *Itself it would be taken.*] The very fish itself was ambitious to be caught for the entertainment and gratification of your Majesty.

— *What could be plainer?*] What flattery could be more open, more palpable than this? says Juvenal.

70. *His crest arose.*] This flattery, which one would have thought too gross to be received, yet pleased Domitian, he grew proud

“ What is too great for private kitchens : let this day be

“ passed

“ As a festival, hasten to release your stomach from its

“ crammings :

“ And consume a turbot reserved for your age :

“ Itself it would be taken.”—What could be plainer ? and

yet

His crest arose : there is nothing which of itself it may

not

70

Believe, when a power equal to the gods is praised.

But there was wanting a size of pot for the fish : therefore

The nobles are called into council, whom he hated :

In the face of whom was sitting the paleness of a miserable

proud of it—*Surgebant cristæ*. Metaph. taken from the appearance of a cock when he is pleased, and struts and sets up his comb.

— *There is nothing, &c.*] i. e. When a prince can believe himself equal in power to the gods (which was the case with Domitian) no flattery can be too gross, fulsome, or palpable to be received ; he will believe every thing that can be said in his praise, and grow still the vainer for it.

Mr. Dryden, in his ode called *Alexander's Feast*, has finely imagined an instance of this, where Alexander is almost mad with pride, at hearing himself celebrated as the son of Jupiter by Olympia.

With ravish'd ears
The monarch hears ;
Assumes the god,
Affects to nod,
And seems to shake the spheres.

72. *But a size, &c.*] They had no pot capacious enough, in its dimensions, to contain this large turbot, so as to dress it whole. Patina is a pot of earth or metal, in which things were boiled, and brought to table in their broth. AINSW.

73. *The nobles.*] Proceres—the senators—called patres, l. 64.

— *Are called into council.*] To deliberate on what was to be done in this momentous business.

— *Whom he hated.*] From a consciousness of his being dreaded and hated by them.

75. *The*

Pallor amicitiaë. primus, clamante Liburno, 75
 Currite, jam sedit; raptâ properabat abollâ
 Pegasus, attonitæ positus modò villicus urbi:
 Anne aliud tunc Præfecti? quorum optimus, atque
 Interpres legum sanctissimus; omnia quanquam
 Temporibus diris tractanda putabat inermi 80
 Justitiâ. Venit & Crispi jocunda senectus,
 Cujus erant mores, qualis facundia, mite
 Ingenium. maria, ac terras, populosque regenti

74. *The paleness.*] We have here a striking representation of a tyrant, who, conscious that he must be hated by all about him, hates them, and they, knowing his capricious cruelty, never approach him without horror and dread, lest they should say or do something, however undesignedly, which may cost them their lives. Comp. l. 86—8.

— *The Liburnian.*] Some have observed that the Romans made criers of the Liburnians, a remarkable lusty and stout race of men (see Sat. iii. 240.) because their voices were very loud and strong. Others take Liburnus here for the proper name of some particular man who had the office of crier.

76. *Run, &c.*] “Make haste—lose no time—the emperor has already taken his seat at the council-table—don’t make him wait.”

— *With a snatched-up gown.*] Abolla, here, signifies a senator’s robe. In Sat. iii. 115. it signifies a philosopher’s gown.—On hearing the summons, he caught up his robe in a violent hurry, and huddled it on, and away he went.

This Pegasus was an eminent lawyer, who had been appointed præfect or governor of the city of Rome. Juvenal calls him villicus, or bailiff, as if Rome, by Domitian’s tyranny, had so far lost its liberty and privileges, that it was now no better than an insignificant village, and its officers had no more power or dignity than a country bailiff—a little paltry officer over a small district.

The præfectus urbis (says Kennet, Ant. Lib. iii. part ii. c. 13.) was a sort of mayor of the city, created by Augustus, by the advice of his favourite Mæcenas, upon whom at first he conferred the new honour. He was to precede all other city magistrates, having power to receive appeals from the inferior courts, and to decide almost all causes within the limits of Rome, or one hundred miles round. Before this, there was sometimes a præfectus urbis created, when the kings, or the greater officers, were absent from the city, to administer justice in their room.



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Quis comes utilior, si clade & peste sub illâ
 Sævitiâ damnare, & honestum afferre liceret 85
 Consilium? sed quid violentius aure tyranni,
 Cum quo de nimbis, aut æstibus, aut pluvioso
 Vere locuturi fatum pendebat amici?
 Ille igitur nunquam direxit brachia contra
 Torrentem: nec civis erat, qui libera posset 90
 Verba animi proferre, & vitam impendere vero.
 Sic multas hyemes, atque octogesima vidit
 Solstitia: his armis, illâ quoque tutus in aulâ.
 Proximus ejusdem properabat Acilius ævi
 Cum juvene indigno, quem mors tam sævâ maneret, 95
 Et domini gladiis jam festinata: sed olim
 Prodigio par est in nobilitate senectus:

84. *Who a more useful companion.]* The meaning is, who could have been a more salutary friend and companion, as well as counsellor, to the emperor, if he had dared to have spoken his mind, to have reprobated the cruelty of the emperor's proceedings, and to have given his advice to a man, who, like sword and pestilence, destroyed all that he took a dislike to.

86. *What more violent, &c.]* More rebellious against the dictates of honest truth—more impatient of advice—more apt to imbibe the most fatal prejudices.

87. *Speak of showers, &c.]* Such was the capriciousness and cruelty of Domitian, that it was unsafe for his friends to converse with him, even on the most indifferent subjects, such as the weather, and the like: the least word misunderstood, or taken ill, might cost a man his life, though to that moment he had been regarded as a friend.

89. *Never directed, &c.]* Never attempted to swim against the stream, as we say.—He knew the emperor too well ever to venture an opposition to his will and pleasure.

91. *Spend his life, &c.]* Crispus was not one of those citizens who dared to say what he thought; or to hazard his life in the cause of truth, by speaking his mind.

92—3. *Eightieth solstices.]* Eighty solstices of winter and summer—i. e. he was now eighty years of age.

93. *With these arms, &c.]* Thus armed with prudence and caution, he had lived to a good old age, even in the court of Domitian, where the least offence or prejudice would, long since, have taken him off.

Who a more useful companion, if, under that slaughter and
pestilence,

It were permitted to condemn cruelty, and to give honest 85

Counsel? But what is more violent than the ear of a tyrant,

With whom the fate of a friend, who should speak of
showers,

Or heats, or of a rainy spring, depended?

He therefore never directed his arms against

The torrent: nor was he a citizen, who could utter 90

The free words of his mind, and spend his life for the truth.

Thus he saw many winters, and the eightieth

Solstices: with these arms, safe also in that court.

Next, of the same age, hurried Acilius

With a youth unworthy, whom so cruel a death should
await, 95

And now hastened by the swords of the tyrant: but long
since

Old age in nobility is equal to a prodigy:

94. *Acilius.*] Glabrio—a senator of singular prudence and fidelity.

95. *With a youth, &c.*] Domitius, the son of Acilius, came with his father; but both of them were soon after charged with designs against the emperor, and were condemned to death. The father's sentence was changed into banishment, the more to grieve him with the remembrance of his son's death.

— *Unworthy.*] Not deserving that so cruel a death should await him.

This unhappy young man, to save his life, affected madness, and fought naked with wild beasts in the amphitheatre at Alba, where Domitian every year celebrated games in honour of Minerva: but he was not to be deceived, and he put Domitius to death in a cruel manner. See l. 99, 100.

96. *The swords.*] Gladiis, in the plur. either by syn. for gladio, sing. or, perhaps, to signify the various methods of torture and death used by this emperor.

— *Of the tyrant.*] Domini, lit. of the lord—i. e. the emperor Domitian, who thus lorded it over the lives of his subjects.

97. *Old age in nobility.*] q. d. From the days of Nero, till this hour, it has been the practice to cut off the nobility, when

Unde fit, ut malim fraterculus esse gigantum.

Profuit ergo nihil misero, quòd cominùs urfòs

Figèbat Numidas, Albanâ nudus arenâ 100

Venator: quis enim jam non intelligat artes

Patricias? quis priscum illud miretur acumen,

Brute, tuum? facile est barbato imponere regi.

Nec melior vultu, quamvis ignobilis ibat

Rubrius, offensæ veteris reus, atque tacendæ; 105

Et tamen improbior Satiram scribente cinædo.

Montani quoque venter adest, abdomine tardus:

the emperor's jealousy, fear, or hatred, inclined him so to do; insomuch, that, to see a nobleman live to old age, is something like a prodigy; and indeed this has long been the case.

98. *Of the giants.*] These fabulous beings were supposed to be the sons of Titan and Tellus. These sons of Earth were of a gigantic size, and said to rebel and fight against Jupiter. See *Ov. Met. Lib. i. Fab. vi.*

q. d. Since to be born noble is so very dangerous, I had much rather, like these *Terræ filii*, claim no higher kindred than my parent Earth, and, though not in size, yet as to origin, be a brother of theirs, than be descended from the highest families among our nobility.

101. *Who cannot now, &c.*] Who is ignorant of the arts of the nobility, either to win the emperor's favour, or to avoid his dislike, or to escape the effects of his displeasure? these are known to every body—therefore it can hardly be supposed that they are unknown to the emperor—hence poor Domitius miscarried in his stratagem. See note on l. 95.

Domitian could perceive, yet could swallow down the grossest flattery, and thus far deceive himself (comp. l. 70.) yet no shift, or trick, to avoid his destructive purposes could ever deceive him.

102. *Who can wonder, &c.*] Lucius Junius Brutus saved his life by affecting to play the fool in the court of Tarquin the Proud, when many of the nobility were destroyed, and, among the rest, the brother of Brutus. Hence he took the surname of Brutus, which signifies senseless—void of reason.

q. d. This old piece of policy would not be surprising now; it would be looked upon but as a shallow device: therefore, however it might succeed in those days of antient simplicity, we find it would not do now, as the wretched Domitius sadly experienced.

103. *On a bearded king.*] Alluding to the simplicity of antient times, when Rome was governed by kings, who, as well



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Et matutino sudans Crispinus amomo ;
 Quantum vix redolent duo funera : sævior illo
 Pompeius tenui jugulos aperire susurro : 110
 Et qui vulturibus servabat viscera Dacis
 Fuscus, marmoreâ meditatus prælia villâ :
 Et cum mortifero prudens Veiento Catullo,
 Qui nunquam visæ flagrabat amore puellæ,
 Grande, & conspicuum nostro quoque tempore mon-
 strum ! 115
 Cæcus adulator, dirusque à ponte fatelles,
 Dignus Aricinos qui mendicaret ad axes,
 Biandaque devexæ jactaret basia rhedæ.

108. *Crispinus, &c.*] Here we find Crispinus brought forward again—*vocatus ad partes*—See l. 1 and 2.

— *With morning perfume.*] The amomum was a shrub which the Easterns used in embalming. Of this a fine perfumed ointment was made, with which Crispinus is described as anointing himself early in a morning, and in such profusion, as that he seemed to sweat it out of his pores.

Some think that the word *matutino*, here, alludes to the part of the world from whence the amomum came—i. e. the East, where the sun first arises : but I find no example of such a use of the word.

109. *Two funerals, &c.*] Crispinus had as much perfume about him as would have served to anoint two corpses for burial. It was a custom among the ancients to anoint the bodies of persons who died with sweet ointments. See Mat. xxvi. 12. This custom, among others, was derived from the Easterns to the Romans.

110 *Than him more cruel, &c.*] Pompeius was another of this assembly, more cruel than Crispinus, in getting people put to death, by the secret accusations which he whispered against them into the emperor's ear.

111. *Fuscus, who was preserving, &c.*] Cornelius Fuscus was sent by Domitian general against the Dacians, where his army and himself were lost, and became food for the birds of prey.

112. *Meditated wars, &c.*] An irony, alluding to his being sent to command, without having any other ideas of war, than he conceived amid the sloth and luxury of his sumptuous villa.

113. *Prudent Veiento.*] See Sat. iii. 185. The poet gives Veiento the epithet of prudent, from his knowing how to conduct himself wisely, with regard to the emperor, so as not to
 risque

And Crispinus sweating with morning perfume :
 Two funerals scarcely smell so much. Pompeius too,
 Than him more cruel to cut throats with a gentle whif-
 per. 110

And Fuscus, who was preserving his bowels for the Dacian
 Vultures, having meditated wars in his marble villa.
 And prudent Veiento, with deadly Catullus,
 Who burn'd with the love of a girl never seen ;
 A great, and also, in our times, a conspicuous monster ! 115
 A blind flatterer, a dire attendant from the bridge,
 Worthy that he should beg at the Aricinian axles,
 And throw kind kisses to the descending carriage.

risque his displeasure, and from his knowing when, and how, to flatter to the best advantage. See l. 123.

— *Deadly Catullus.*] So called from his causing the death of many by secret accusations. He was raised by Domitian from begging at the foot of the Aricine hill, in the Via Appia, to be a minister of state.

114. *Who burn'd, &c.*] Catullus was blind, but his lust was so great, that he could not hear a woman mentioned without raging with desire. Or, perhaps, this alludes to some particular mistress which he kept, and was very fond of.

115. *In our times, &c.*] He was so wicked, as, even in the most degenerate times, to appear a monster of iniquity.

116. *A blind flatterer.*] As he could admire a woman without seeing her, so he could flatter men whom he never saw ; rather than fail, he would flatter at a venture.

— *A dire attendant, &c.*] There was a bridge in the Appian Way, which was a noted stand for beggars. From being a beggar at this bridge, he was taken to be an attendant on the emperor, and a most direful one he was, for he ruined and destroyed many by secret accusations.

117. *Worthy that he should beg.*] This he might be allowed to deserve, as the only thing he was fit for. See note 2, on l. 113.

— *Aricinian axles.*] Axes—by syn. for currus or rhedas—i. e. the carriages which passed along towards or from Aricia, a town in the Appian Way, about ten miles from Rome, a very public road, and much frequented ; so very opportune for beggars.—See Hor. Lib. i. Sat. v. l. 1. Hod. la Ricca.

118. *Throw kind kisses.*] Kissing his hand, and throwing it from his mouth towards the passengers in the carriages, as if

Nemo magis rhombum stupuit: nam plurima dixit
 In lævum conversus: at illi dextra jacebat 120
 Bellua: sic pugnas Cilicis laudabat, & ictus;
 Et pegma, & pueros inde ad velaria raptos.
 Non cedit Veiento, sed ut fanaticus œstro
 Percussus, Bellona, tuo divinat; & ingens
 Omen habes, inquit, magni clàrique triumphi: 125
 Regem aliquem capies, aut de temone Britanno
 Excidet Arviragus: peregrina est bellua, cernis
 Erectas in terga fudes? hoc defuit unum
 Fabricio, patriam ut rhombi memoraret, & annos.

he threw them kisses, by way of soothing them into stopping, and giving him alms. See Sat. iii. l. 106, and note.

118. *The descending carriage.*] Aricia was built on the top of an high hill, which the carriages descended in their way to Rome: this seems to be the meaning of devexæ. See AINSW. Devexus-a-um. From de and veho, q. d. Deorsum vehitur.

119. *Nobody more wondered.*] That is, nobody pretended more to do so, out of flattery to Domitian; for as for the fish, which Juvenal here calls bellua (speaking of it as of a great beast) he could not see it, but turned the wrong way from it, and was very loud in its praises: just as he used to flatter Domitian, by praising the fencers at the games he gave, and the machinery at the theatre, when it was not possible for him to see what was going forward. Juvenal might well call him, l. 116, Cæcus adulator.

121. *The Cilician.*] Some famous gladiator, or fencer, from Cilicia, who, probably, was a favourite of Domitian.

122. *The machine.*] Pegma—(from Gr. πηγνυμι, figo) a sort of wooden machine used in scenical representations, which was so contrived, as to raise itself to a great height—Boys were placed upon it, and on a sudden carried up to the top of the theatre.

— *The coverings.*] Velaria—were sail-cloths, extended over the top of the theatre, to keep out the weather. AINSW.

123. *Veiento.*] We read of him, Sat. iii. l. 185, as observing great silence towards those who were his inferiors; but here we find him very lavish of his tongue when he is flattering the emperor. See l. 113.

— *Does not yield.*] Is not behindhand to the others in flattery; not even to blind Catullus who spoke last.

124. *O Bellona.*] The supposed sister of Mars; she was fabled to preside over war—Virg. Æn. viii. l. 703, describes her with a bloody scourge. Her priests, in the celebration of her



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Quidnam igitur censes? conciditur? absit ab illo 130

Dedecus hoc, Montanus ait; testa alta paretur,

Quæ tenui muro spatiosum colligat orbem;

Debetur magnus patinæ subitusque Prometheus:

Argillam, atque rotam citiùs properate: sed ex hoc

Tempore jam, Cæsar, figuli tua castra sequantur. 135

Vicit digna viro sententia: noverat ille

Luxuriam imperii veterem, noctesque Neronis

Jam medias, aliamque famem, cum pulmo Falerno

Arderet: nulli major fuit usus edendi

Tempestate meâ. Circeis nata forent, an 140

Lucrinum, ad saxum, Rutupinove edita fundo

130. *What thinkest thou then? &c.*] The words of Domitian, who puts the original question for which he assembled these senators, l. 72, viz. as no pot could be got large enough to dress the turbot in, that they should advise what was to be done; this they had said nothing about—therefore Domitian asks, if it should be cut in pieces.

131. *Montanus.*] The glutton—See l. 107. He concludes the debate, with expressing a dislike of disfiguring this noble fish, by dividing it, and, at the same time, by flattering the emperor, and raising his vanity.

— *Let a deep pot.*] Testa—signifies a pot, or pan, made of clay. He advises that such a one be immediately made, deep and wide enough to hold the fish within its thin circumference (tenui muro): by this means the fish will be preserved entire, as in such a pot it might be dressed whole.

133. *Prometheus, &c.*] The poets feigned him to have formed men of clay, and to have put life into them by fire stolen from heaven. Juvenal humourously represents Montanus as calling for Prometheus himself, as it were, instantly to fashion a pot on so great an occasion, when so noble a fish was to be dressed, and that for so great a prince.

134. *Hasten.*] That the fish may not be spoiled before it can be dressed.

— *The clay and wheel.*] Clay is the material, and a wheel, which is solid, and turns horizontally, the engine on which the potter makes his ware. This was very antient. Jer. xviii. 3.

135. *Let potters follow, &c.*] This is a most ludicrous idea, and seems to carry with it a very sharp irony on Domitian, for having called his council together on such a subject as this—but, however it might be meant, the known gluttony of Montanus, which is described, l. 136—43, made it pass for serious advice,

“What thinkest thou then?—Must it be cut?” “Far

“from it be 130

“This disgrace,” says Montanus; “let a deep pot be

“prepared,

“Which, with its thin wall, may collect the spacious orb,

“A great and sudden Prometheus is due to the dish,

“Hasten quickly the clay, and the wheel: but now, from

“this

“Time, Cæsar, let potters follow your camps.” 135

The opinion, worthy the man, prevailed: he had known,

The old luxury of the empire, and the nights of Nero

Now half spent, and another hunger, when the lungs with

Falcrnan

Burned: none had a greater experience in eating

In my time. Whether oysters were bred at Circæi, or 140

At the Lucrine rock, or sent forth from the Rutupian bottom,

advice, and as such Domitian understood it, as the next words may inform us.

136. *The opinion, &c.*] What Montanus had said about dressing the fish whole, was thoroughly worthy his character; just what might have been expected from him, and as such prevailed.

— *He had known, &c.*] He was an old court glutton, and was well acquainted with the luxury of former emperors, here meant by—*luxuriam imperii*. No man understood eating, both in theory and practice, better than he did, that has lived in my time, says Juvenal.

137. *Nero.*] As Suetonius observes, used to protract his feasts from midday to midnight.

138. *Another hunger, &c.*] i. e. What could raise a new and fresh appetite, after a drunken debauch.

140. *Circæi.*] -orum. A town of Campania, in Italy, at the foot of Mount Circello on the sea coast.

141. *The Lucrine rock.*] The Lucrine rocks were in the bay of Lucrinum, in Campania. All these places were famous for different sorts of oysters.

— *Rutupian bottom.*] Rutupæ-arum, Richburrow in Kent—Rutupina littora, the Foreland of Kent. The luxury of the Romans must be very great, to send for oysters at such a distance, when so many places on the shores of Italy afforded them.

Ostrea, callebat primo deprendere morfu ;
Et semel aspecti littus dicebat echini.

Surgitur, & misso Proceres exire jubentur
Concilio, quos Albanam Dux magnus in arcem 145
Traxerat attonitos, & festinare coactos,
Tanquam de Cattis aliquid, torvisque Sicambris
Dicturus ; tanquam diversis partibus orbis
Anxia præcipiti venisset epistola pennâ.

Atque utinam his potius nugis tota illa dedisset 150
Tempora sævitæ, claras quibus abstulit urbi
Illustresque animas impunè, & vindice nullo.
Sed periit, postquam cerdonibus esse timendus
Cœperat: hoc nocuit Lamiarum cæde madenti.

143. *Sea-urchin.*] Echinus, a sort of crab with prickles on its shell, reckoned a great dainty. q. d. So skilled in eating was Montanus, that at the first bite of an oyster, or at the first sight of a crab, he could tell where they were taken.

144. *They rise.*] Surgitur, imp. the council broke up. See l. 65, itur.

145. *The great general.*] Domitian, who gave the word of command for them to depart, as before to assemble.

— *To the Alban tower.*] To the palace at Alba, where the emperor now was. The word traxerat is very expressive, as if they had been dragged thither sorely against their wills.

146. *Astonished—compelled, &c.*] Amazed at the sudden summons, but dared not to delay a moment's obedience to it. Comp. l. 76.

147. *Catti.*] A people of Germany, now subject to the Landgrave of Hesse—Sicambri, inhabitants of Guelderland.—Both these people were formidable enemies.

149. *An alarming epistle, &c.*] Some sorrowful news had been dispatched post-haste from various parts of the empire.

Little could the senators imagine, that all was to end in a consultation upon a turbot.

The Satire here is very fine, and represents Domitian as anxious about a matter of gluttony, as he could have been in affairs of the utmost importance to the Roman empire.

150. *And I wish, &c.*] i. e. It were to be wished that he had spent that time in such trifles as this, which he passed in acts of cruelty and murder, which he practised with impunity, on numbers of the greatest and best men in Rome, nobody daring to avenge their sufferings.

153. *But he perished, &c.*] Cerdo signifies any low mechanics,



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S A T I R A V.

A R G U M E N T.

The Poet dissuades Trebius, a parasite, from frequenting the tables of the great, where he was certain to be treated with the utmost scorn and contempt. Juvenal then proceeds to

SI te propositi nondùm pudet, atque eadem est mens,
 Ut bona summa putes alienâ vivere quadrâ ;
 Si potes illa pati, quæ nec Sarmentus iniquas
 Cæsaris ad mensas, nec vilis Galba tulisset,
 Quamvis jurato metuam tibi credere testi. 5
 Ventre nihil novi frugalius : hoc tamen ipsum

Argument, line 1. Parasite.] From *παρά*, to, and *σιλοῦ*, corn—
 antiently signified an officer under the priests who had the care
 of the sacred corn, and who was invited as a guest to eat part of
 the sacrifice. Afterwards it came to signify a sort of flatterer,
 a buffoon, who was invited to great men's tables by way of
 sport, and who, by coaxing and flattery, often got into favour.
 See Sat. i. l. 139, and note.

1. *Of your purpose.]* Your determination to seek for ad-
 mittance at the tables of the great, however ill you may be
 treated.

2. *Highest happiness.]* Summa bona.—Perhaps Juvenal here
 adverts to the various disputes among the philosophers about the
 summum bonum, or chief good of man. To enquire into this,
 was the design of Cicero in his celebrated five books de finibus,
 wherein it is supposed all along, that man is capable of attain-
 ing the perfection of happiness in this life, and he is never di-
 rected to look beyond it: upon this principle, this parasite
 sought his chief happiness in the present gratification of his sen-
 sual appetite, at the tables of the rich and great.

— *Another's trencher.]* Quadra signifies, literally, a square
 trencher, from its form: but, here, aliena vivere quadrâ, is to
 be taken metonymically, to signify—living at another's ta-
 ble—or at another's expence.

3. *Sarmentus.]* A Roman knight, who, by his flattery and
 buffoonery, insinuated himself into the favour of Augustus Cæ-
 far,

S A T I R E V.

A R G U M E N T.

Stigmatize the insolence and luxury of the nobility, their treatment of their poor dependents, whom they almost suffer to starve, while they themselves fare deliciously.

IF you are not yet ashamed of your purpose, and your mind
 is the same,
 That you can think it the highest happiness to live from
 another's trencher,
 If you can suffer those things, which neither Sarmenus at
 the unequal
 Tables of Cæsar, nor vile Galba could have borne,
 I should be afraid to believe you as a witness, tho' upon
 oath. 5
 I know nothing more frugal than the belly: yet suppose
 even that

far, and often came to his table, where he bore all manner of scoffs and affronts. See Hor. Lib. i. Sat. v. l. 51—2.

3—4. *The unequal tables.*] Those entertainments were called *iniquæ mensæ*, where the same food and wine were not provided for the guests as for the master. This was often the case, when great men invited parasites, and people of a lower kind; they sat before them a coarser sort of food, and wine of an inferior kind.

4. *Galba.*] Such another in the time of Tiberius.

5. *Afraid to believe.*] q. d. If you can submit to such treatment as this, for no other reason than because you love eating and drinking, I shall think you so void of all right and honest principle, that I would not believe what you say, though it were upon oath.

6. *Nothing more frugal.*] The mere demands of nature are easily supplied—hunger wants not delicacies.

— *Suppose even that, &c.*] However, suppose that a man
 * has

Defecisse puta, quod inani sufficit alvo :

Nulla crepido vacat ? nusquam pons, & tegetis pars

Dimidiâ brevior ? tantine injuria cœnæ ?

Tam jejuna fames ; cùm possis honestiùs illic 10

Et tremere, & sordes farris mordere canini ?

Primo fige loco, quòd tu discumbere jussus

Mercedem solidam veterum capis officiorum :

Fructus amicitiaë magnæ cibus : imputat hunc Rex,

Et quamvis rarum, tamen imputat. Ergo duos post 15

Si libuit menses neglectum adhibere clientem,

Tertia ne vacuo cessaret culcitra lecto,

has not wherewithal to procure even the little that nature wants to satisfy his hunger.

8. *Is there no hole, &c.]* Crepido—a hole or place by the highway, where beggars sit.

— *A bridge.]* The bridges on the highways were common stands for beggars. Sat. iv. 116.

9. *Shorter by half.]* Teges—signifies a coarse rug, worn by beggars to keep them warm. q. d. Is no coarse rug, or even a bit of one, to be gotten to cover your nakedness ?

9. *Is the injury of a supper, &c.]* Is it worth while to suffer the scoffs and affronts which you undergo at a great man's table ? Do you prize these so highly as rather to endure them than be excluded ?

10. *Is hunger so craving.]* As to drive you into all this, when you might satisfy it in the more honourable way of begging ?

— *More honestly.]* With more reputation to yourself.

— *There.]* At a stand for beggars.

11. *Tremble.]* Shake with cold, having nothing but a part of a rug to cover you, l. 8, 9. Or, at least, pretending it, in order to move compassion.

— *Gnaw the filth, &c.]* Far—literally signifies all manner of corn ; also meal and flour—hence bread made thereof. A coarser sort was made for the common people, a coarser still was given to dogs. But, perhaps, the poet, by farris canini, means what was spoiled, and grown musty, and hard, by keeping, only fit to be thrown to the dogs.

The substance of this passage seems to be this—viz. that the situation of a common beggar, who takes his stand to ask alms—though half naked—shaking with cold—and forced to satisfy his hunger with old hard crusts, such as were given to the dogs, ought to be reckoned far more reputable, and therefore more eligible,



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Unà simus, ait: votorum summa; quid ultra
 Quæris? habet Trebius, propter quod rumpere somnum
 Debeat, & ligulas dimittere; sollicitus, ne 20
 Tota salutatrix jam turba peregerit orbem
 Sideribus dubiis, aut illo tempore, quo se
 Frigida circumagunt pigri farræa Boötæ.
 Qualis cœna tamen? vinum, quod succida nolit

upon a bed. We say—sit at table, because we use chairs, on which we sit.

See Virg. *Æn.* i. l. 712.—*Toris jussi discumbere pictis.*

18. “*Let us be together,*” says he.] Supposed to be the words of some great man, inviting in a familiar way, the more to enhance the obligation.

— *The sum of your wishes.*] The sum total of all your desires—what can you think of farther?

19. *Trebius.*] The name of the parasite with whom Juvenal is supposed to be conversing.

— *For which he ought, &c.*] Such a favour as this, is sufficient to make him think that he ought, in return, to break his rest, to rise before day, to hurry himself to the great man’s levee in such a manner as to forget to tie his shoes; to run slipshod, as it were, for fear he should seem tardy in paying his respects, by not getting there before the circle is completely formed, who meet to pay their compliments to the great man. See *Sat.* iii. 127—30. where we find one of these early levees, and the hurry which people were in to get to them.

Ligula means not only a shoe-latchet, or shoe-tie, but any ligature which is necessary to tie any part of the dress; so a lace, or point—*ligula cruralis*, a garter. AINSW.

22. *The stars dubious.*] So early, that it is uncertain whether the little light there is, be from the stars, or from the first breaking of the morning.—“What is the night?”—“Almost at odds with morning, which is which.”—*Shak. Macb. Act* iii. *Sc.* iv.

23. *Boötes.*] A constellation near the *Ursa Major*, or Great Bear—*Gr.* *βούτης*—*Lat.* *bubulcus*, an herdsman—he that ploughs with oxen, or tends them. Called *Boötes*, from its attending, and seeming to drive on, the *Ursa Major*, which is in form of a wain drawn by oxen. *Cic. Nat. Deor. Lib.* ii. 42.

Arctophylax, vulgò qui dicitur esse *Boötes*,
 Quòd quasi temone adjunctum præ se quatit *Arctum*.

Arctophylax, who commonly in Greek
 Is termed *Boötes*, because he drives before him
 The greater Bear, yoked (as it were) to a wain.

Arctophylax—

“Let us be together,” says he.—It is the sum of your wishes—what more

Do you seek? Trebius has that, for which he ought to break

His sleep, and leave loose his shoe-ties; solicitous lest 20

The whole saluting crowd should have finished the circle,

The stars dubious, or at that time, in which the

Cold wains of slow Boötes turn themselves round.

Yet, what sort of a supper? wine which moist wool

Arctophylax—from *ἄρκτος*, a bear, and *φυλαξ*, a keeper.

We call the Ursa Major—Charles's wain (see AINSW. *Arctos*) seven stars being so disposed, that the first two represent the oxen, the other five represent a wain, or waggon, which they draw. Boötes seems to follow as the driver.

22—23. *The cold wains.*] *Sarraca*, plur.—the wain consisting of many stars.—*Frigida*, cold—because of their proximity to the North pole, which, from thence, is called *Arcticus polus*.

See AINSW.

23. *Slow Boötes.*]

Sive est Arctophylax, sive est piger ille Boötes. OVID.

—————*Nunquid te pigra Boöte*

Plaustra vehunt.

MARTIAL.

The epithet *piger*, so often applied to Boötes, may relate to the slowness of his motion round the North pole, his circuit being very small; or in reference to the slowness with which the neatherd drives his ox-wain. *Virg. Ecl. x. l. 19. Tardi venêre bubulci.* See *Ovid. Met. Lib. i. Fab. i. l. 176—7.*

———*Turn themselves round.*] Not that they ever stand still, but they, and therefore their motion, can only be perceived in the night-time.

This constellation appearing always above the horizon, is said by the poets never to descend into the sea.

Juvenal means, that Trebius would be forced out of his bed at break of day—*stellis dubiis*—see note on l. 22.—Or, perhaps, at that time, when Boötes, with his wain, would be to light him—i. e. while it was yet night.

“When Charles's wain is seen to roll

“Slowly about the North pole.” DUNSTER.

24. *What sort, &c.*] After all the pains which you may have taken to attend this great man's levee, in order to ingratiate yourself with him, and after the great honour which you think is

Lana pati: de convivâ Corybanta videbis. 25

Jurgia proludent: sed mox & pocula torques

Saucius, & rubrâ deterges vulnera mappâ:

Inter vos quoties, libertorumque cohortem

Pugna Saguntinâ fervet commissa lagenâ?

Ipsè capillato diffusum Consule potat, 30

Calcatamque tenet bellis socialibus uvam,

Cardiaco nunquam cyathum missurus amico.

Cras bibet Albanis aliquid de montibus, aut de

Setinis, cùjus patriam, titulumque senectus

Delevit multâ veteris fuligine testæ: 35

Quale coronati Thræsea, Helvidiusque bibebant,

done you by his invitation to supper—pray how are you treated? what kind of entertainment does he give you?

24. *Wine, &c.*] Wine that is so poor, that it is not fit to soak wool, in order to prepare it for receiving the dye, or good enough to scour the grease out of new-shorne wool. See AINSW. Succidus.

25. *A Corybant.*] The Corybantes were priests of Cybele, and who danced about in a wild and frantic manner.

So this wine was so heady, and had such an effect on the guests who drank it, as to make them frantic, and turn them, as it were, into priests of Cybele, whose mad and strange gestures they imitated.

26. *They begin brawls.*] Or brawls begin.—Proludo (from pro and ludo) is to flourish, as fencers do, before they begin to play in good earnest—to begin, to commence. Brawls, or strifes of words, are begun by way of preludes to blows.

27. *With a red napkin.*] Stained with the blood of the combatants. See Hor. Lib. i. Od. xxvii.

28. *Troop of freedmen.*] The liberti were those, who, of slaves, or bondmen, were made free: the great people had numbers of these about them, and they were very insolent and quarrelsome on these occasions.

29. *Saguntine pot?*] Saguntum was a city of Spain, famous for its earthen-ware.

This city was famous for holding out against Hannibal; rather than submit, they burnt themselves, their wives, and children. Pugnam committere, is a military term for engaging in fight.

30. *He.*] Ipsè—the patron himself.

— *What was racked.*] Diffusum—poured, racked, or filled out, from the wine-vat into the cask.



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Brutorum & Cassi natalibus. Ipse capaces.

Heliadum crustas, & inæquales beryllo

Virro tenet phialas : tibi non committitur aurum ;

Vel si quando datur, custos affixus ibidem, 40

Qui numeret gemmas, unguesque observet acutos :

Da veniam, præclara illic laudatur iaspis ;

Nam Virro (ut multi) gemmas ad pocula transfert

A digitis ; quas in vaginæ fronte solebat

Ponere zelotypo juvenis prælatus Hiarbæ. 45

tyranny. Thraseas bled to death by the command of Nero—
Helvidius was banished.

36. *Crowned.*] The Romans in their carousals, on festival-days, wore crowns or garlands of flowers upon their heads. See Hor. Lib. ii. Od. vii. l. 7—8, and l. 23—5.

37. *Of the Bruti, &c.*] In commemoration of Junius, and of Decius Brutus : the former of which expelled Tarquin the Proud ; the latter delivered his country from the power of Julius Cæsar, by assassinating him in the senate-house. Cassius was also one of the conspirators and assassins of Cæsar. These men acted from a love of liberty, and therefore were remembered, especially in after-times of tyranny and oppression, with the highest honour. The best of wine was brought forth on the occasion.

— *Virro.*] The master of the feast—perhaps a fictitious name.

38. *Pieces of the Heliades.*] Drinking cups made of large pieces of amber. The Heliades (from *Ἡλιος*, the sun) were the daughters of Phœbus and Clymene, who, bewailing their brother Phaëton, were turned into poplar-trees : of whose tears came amber, which distilled continually from their branches. See Ovid. Met. Lib. i. Fab. ii. and iii.

Inde fluunt lachrymæ : stillataque sole rigescunt

De ramis electra novis : quæ lucidus amnis

Excipit ; & nuribus mittit gestanda Latinis. FAB. iii.

— *Holds.*] Tenet—holds them in his hands when he drinks.

— *Cups.*] Phiala—means a gold cup, or beaker, to drink out of. Sometimes drinking cups, or vessels, made of glass. See AINSW.

— *Beryl.*] A sort of precious stone, cut into pieces, which were inlaid in drinking cups, here said to be inæquales, from
the

On the birth-day of the Bruti and Cassius. Virro himself
Holds capacious pieces of the Heliades, and cups with
beryl

Unequal : to you gold is not committed.

Or if at any time it be given, a guard is fixed there, 40

Who may count the gems, and observe your sharp nails :

Excuse it, for there a bright jasper is commended.

For Virro (as many do) transfers his gems to his cups

From his fingers ; such, as in the front of his scabbard,

The youth preferr'd to jealous Hiarbas, used to put. 45

the inequality or roughness of the outward surface, owing to the protuberances of the pieces of beryl with which it was inlaid.

39. *Gold is not committed.*] You are looked upon in too despicable a light, to be intrusted with any thing made of gold. But if this should happen, you will be narrowly watched, as if you were suspected to be capable of stealing it.

41. *Who may count, &c.*] To see that none are missing.

— *Sharp nails.*] Lest you should make use of them to pick out the precious stones with which the gold cup may be inlaid.

42. *A bright jasper, &c.*] *Præclara*, very bright or clear— is commended by all that see it, for its transparency and beauty, as well as for its size, therefore you must not take it ill that Virro is so watchful over it.

The jasper is a precious stone of a green colour ; when large it was very valuable.

43. *Virro (as many, &c.)* The poet here censures the vanity and folly of the nobles, who took the gems out of their rings to ornament their drinking-cups—this, by the *ut multi*, seems to have been growing into a fashion.

44. *Such, as in the front, &c.*] Alluding to Virg. *Æn.* iv. l. 261—2.

— *Atque illi stellatus Iaspide fulvâ
Ensis erat.*—

Virro had set in his cups such precious stones, as *Æneas*, whom Dido preferred as a suitor to Hiarbas, king of Getulia, had his sword decked with ; among the rest, that sort of jasper, which, though not yellow throughout, was sprinkled with drops of gold, which sparkled like stars, something like the appearance of the spots in the lapis lazuli.

By the *frons vaginæ*, we may understand the hilt of the sword, and upper part of the scabbard ; for Virgil says *ensis*, and Juvenal, *vaginæ*.

Tu Beneventani futoris nomen habentem
Siccabis calicem nasorum quatuor, ac jam
Quassatum, & rupto poscentem sulphura vitro.

Si stomachus domini fervet vinove cibove,
Frigidior Geticis petitur decocta pruinis. 50

Non eadem vobis poni modò vina querebar ?
Vos aliam potatis aquam, tibi pocula cursor
Gætulus dabit, aut nigri manus ossea Mauri,
Et cui per mediam nolis occurrere noctem,
Clivosæ veheris dum per monumenta Latinæ. 55

Flos Asiæ ante ipsum, pretio majore paratus
Quàm fuit & Tullî census pugnacis, & Anci:
Et, ne te teneam, Romanorum omnia regum

47. *The Beneventane cobler, &c.*] We read in Plaut. of *nasiterna*, a vessel with three handles; here one is mentioned of four handles, *nasorum quatuor*.—Perhaps it had four ears, or spouts, which stood out like noses. The cobler of Beneventum was named *Vatinus*, and was remarkable for a large nose, as well as for being a drunkard.

Vilia futoris calicem monumenta Vatini
Accipe, sed nasus longior ille fuit.

MART. Lib. xiv. Epigr. 96.

Hence those glass cups which had four noses, handles, or spouts, which resembled so many large noses, were called *calices Vatiniani*; as also because they were such as he used to drink out of.

48. *Shattered.*] So cracked as hardly to be fit for use.
— *Sulphur for the broken glass.*] It was the custom at Rome to change away broken glass for brimstone matches.

Qui pallentiâ sulfuratâ fractis
Permutant vitreis. MART. Lib. i. Epigr. 42.

And Lib. x. Epigr. 3.

Quæ sulfurato nolit empta ramento,
Vatiniorum proxeneta fractorum, &c.

49. *If the stomach of the master.*] i. e. Of the master of the feast—the patron. If he finds any unusual heat in his stomach from what he eats or drinks. Comp. Sat. iii. l. 233—4.

50. *Boiled water, &c.*] *Decocta*.—It was an invention of Nero's to have water boiled, and then set in a glass vessel to cool, in heaps of snow, which the Romans had the art of preserving



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Frivola. Quod-cùm ita sit, tu Gætulum Ganymedem
 Respice, cùm sities : nescit tot millibus emptus 60
 Pauperibus miscere puer : sed forma, sed ætas
 Digna supercilio. quando ad te pervenit ille ?
 Quando vocatus adest calidæ, gelidæve minister ?
 Quippe indignatur veteri parêre clienti ;
 Quodque aliquid possas, & quòd se stante recumbas. 65
 MAXIMA QUÆQUE DOMUS SERVIS EST, PLENA SUPERBIS. †
 Ecce alius quanto porrexit murmure panem
 Vix fractum, solidæ jam mucida frustra farinæ,
 Quæ genuinum agitent, non admittentia morsum.
 Sed tener, & niveus, mollique siligine factus 70
 Servatur domino : dextram cohibere memento :

58. *Fristles, &c.*] The price given for this boy was so great, as to make the wealth of all the antient Roman kings frivolous and trifling in comparison of it.

The poet means, by this, to set forth the degree of luxury and expence of the great men in Rome.

59. *Ganymede.*] The poet alludes to the beautiful cup-bearer of Jupiter, and humourously gives his name to the Gætulian negro foot-boy, mentioned l. 52, 3.—*Respice*—look back at the Ganymede behind you, and call to him, if you want to be helped to some drink.

61. *To mingle, &c.*] It was the office of the cup-bearer to pour the wine into the cup in such proportion, or quantity, as every one chose.—This was called *miscere*. So Mart. Lib. xiii. Epigr. 109.

Misceri debet hoc a Ganymede merum.

62. *Worthy disdain.*] q. d. His youth and beauty justify his contempt ; they deserve that he should despise such guests.

63. *When does he attend—*] *Adest*—lit. when is he present ?
 — *As the minister.*] To serve you with—to help you to—cold or hot water. Both these the Romans, especially in winter-time, had at their feasts, that the guests might be served with either, as they might choose.

64. *He scorns, &c.*] This smart favourite looks down with too much contempt on such a poor needy spunger, as he esteems an old hanger-on upon his master to be, to think of giving him what he calls for. He is affronted that such a one should presume to expect his attendance upon him, and that he should be standing at the table as a servant, while the client is lying down at his ease, as one of the guests.

66. *Every*

Kings. Which since it is so, do thou the Getulian Gany-
mede

Look back upon, when you are thirsty: a boy bought for
so many 60

Thousands knows not to mingle [wine] for the poor: but
his form, his age,

Are worthy disdain. When does he come to you?

When, being called, does he attend [as] the minister of hot
or cold water?

For he scorns to obey an old client;

And that you should ask for any thing, or that you should
lie down, himself standing. 65

EVERY VERY GREAT HOUSE IS FULL OF PROUD SER-
VANTS.

Behold, with what grumbling another has reached out bread,

Hardly broken, pieces of solid meal already musty,

Which will shake a grinder, not admitting a bite.

But the tender and white, and made with soft flour, 70

Is kept for the master. Remember to restrain your right-
hand:

66. *Every very great house, &c.*] And, therefore, where can you find better treatment, than you do at Virro's, at any of the tables of the rich and great?

67. *Has reached out, &c.*] When you have called for bread, it has indeed been brought, but with what an ill-will have you been served—how has the slave that reached, or held it out for you to take, murmured at what he was doing!

68. *Hardly broken.*] With the utmost difficulty broken into pieces.

— *Of solid meal.*] Grown into hard, solid lumps, by being so old and stale, and now grown mouldy.

69. *Will shake a grinder.*] *Genuinus*—from *gena*, the cheek—what we call the grinders, are the teeth next the cheeks, which grind food. So far from being capable of being bitten, and thus divided, it would loosen a grinder to attempt it.

70. *Soft flour.*] The finest flour, out of which the bran is entirely sifted, so that no hard substance is left.

71. *To restrain, &c.*] Don't let the sight of this fine, white,
and

Salva fit artoptæ reverentia: finge tamen te
Improbulum; superest illic qui ponere cogat.

Vin' tu consuetis, audax conviva, canistris

Impleri, panisque tui novisse colorem?

75

Scilicet hoc fuerat, propter quod sæpe relictâ

Conjuge, per montem adversum, gelidasque cucurri

Esquilias, fremeret sævâ cùm grandine vernus

Jupiter, & multo stillaret penula nimbo.

Aspice, quàm longo distendat pectore lancem,

80

and new bread, tempt you to filch it—mind to keep your hands
to yourself.

72. *The butler.*] Artopta—Gr. ἀρτοπλήτης—from ἀρτος, bread,
and ὀπλάω, to bake, signifies one that bakes bread—a baker.
Or artopta may be derived from ἀρτος, bread, and ὀπλομαι, to
see—i. e. an inspector of bread—a pantler, or butler—one who
has the care and oversight of it. This I take to be the mean-
ing here. q. d. Have all due respect to the dispenser of the
bread; don't offend him by putting your hand into the wrong
basket, and by taking some of the fine bread.

— *Suppose yourself, &c.*] But suppose you are a little too
bold, and that you make free with some of the fine bread, there's
one remains upon the watch, who will soon make you lay it
down again, and chide you for your presumption.

74. *Wilt thou, &c.*] The words of the butler on seeing the
poor client filch a piece of the white bread, and on making him
lay it down again.

— *The accustomed baskets.*] i. e. Those in which the coarse
bread is usually kept—and do not mistake, if you please, white
for brown.

75. *Filled.*] Fed—satisfied.

76. *Well, this has been, &c.*] The supposed words of Tre-
bius, vexed at finding himself so ill repaid for all his services
and attendances upon his patron. q. d. “So—this is what I
“have been toiling for—for this I have got out of my warm
“bed, leaving my wife, at all hours of the night, and in all
“weathers,” &c.

77. *The adverse mount.*] The Esquiline hill had a very steep
ascent, which made it troublesome to get up, if one were in
haste; it must be supposed to have lain in the parasite's way to
his patron's house, and, by its steepness, to have been a hin-
drance to his speed. Hence he calls it adversum montem.
Adversus, signifies opposite—adversum may mean, that it was
opposite to the parasite's house.

77—8. *The cold Æjquilia.*] Its height made it very bleak
and



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Quæ fertur domino, squilla; & quibus undique septa
 Asparagis, quâ despiciat convivia caudâ,
 Cùm venit excelsi manibus sublata ministri.
 Sed tibi dimidio constrictus Gammarus ovo
 Põnitur, exiguâ feralis cœna patellâ. 85

Ipsè Venafrano piscem perfundit: at hic, qui
 Pallidus offertur misero tibi caulis, olebit
 Laternam; illud enim vestris datur alveolis, quod
 Canna Micipsarum prorâ subvexit acutâ;
 Propter quod Romæ cum Bocchare nemo lavatur; 90

In a large dish an out-stretch'd lamprey lies
 With shrimps all floating round. FRANCIS.

Perhaps, what we call a shrimp, or prawn, may be the *pinno-thera*, or *pinnophylax*, of Plin. iii. 42.—the *squilla parva*. The shrimp is a sort of lobster in miniature; and if we understand the word *parva* to distinguish it from the fish which is simply called *squilla*, the latter may probably signify a lobster, particularly here, from what is remarked of the tail (l. 82.) which is the most delicious part of a lobster.

81. *Asparagus.*] *Asparagis*, plur. may here denote the young shoots, or buds, of various herbs.—See AINSW. *Asparagus*, N° 2.

With these it was perhaps usual to garnish their dishes.

82. *With what a tail, &c.*] What a noble tail he displays— with what contempt does he seem to look down on the rest of the banquet, when lifted on high, by a tall slave, over the heads of the guests, in order to be placed on the table.

84. *A crab.*] *Cammarus*—a sort of crab-fish, called also *Gammarus*—a very vile food, as we may imagine by its being opposed to the delicious *squilla*, which was set before the master of the feast.

— *Shrunk.*] I think Holyday's rendering of *constrictus* nearest the sense of the word, which lit. signifies straitened— narrow.—Crabs, if kept long out of the water, will waste and shrink up in the shell, and when boiled will be half full of water; so lobsters, as every day's experience evinces.

Farnaby explains it by *femiplenus*—half-full, or spent, as he calls it, which conveys the same idea.

This sense also contrasts this fish with the plumpness of the foregoing. Comp. l. 80—3.

— *With half an egg.*] To mix with it when you eat it—a poor allowance. Many construe *constrictus* in the sense of *paratus*—

To the master, distends the dish, and with what asparagus
On all sides surrounded; with what a tail he can look down
on the banquet,

When he comes borne aloft by the hands of a tall servant.

But to you is set a shrunk crab, with half an egg,

A funeral supper in a little platter.

85

He besmears his fish with Venafran (oil)—but this
Pale cabbage, which is brought to miserable you, will smell

Of a lamp, for that is given for your saucers, which

A canoe of the Micipsæ brought over in its sharp prow.

For which reason, nobody at Rome bathes with a Boc-
char,

90

paratus—coctus—conditus, and the like—q. d. dressed or seasoned with half an egg.

85. *Funeral supper, &c.*] The Romans used to place, in a small dish on the sepulchres of the dead, to appease their manes, milk, honey, water, wine, flowers, a very little of each; which circumstances, of the smallness of the dish and of the quantity, seem to be the reason of this allusion.

— *A little platter.*] Patella is itself a diminutive of patera; but the poet, to make the matter the more contemptible, adds exiguâ.

This is a contrast to the lancem, l. 80.—which signifies, a great broad plate—a deep dish to serve meat up in.

86. *He.*] Virro, the master of the feast.

— *Venafran oil.*] Venafrum was a city of Campania, famous for the best oil. Hor. Lib. ii. Od. vi. l. 15—16.

87. *Pale cabbage.*] Sickly looking, as if it was half withered.

88. *Your saucers.*] Alveolus signifies any wooden vessel made hollow—here it may be understood of wooden trays, or saucers, in which the oil was brought, which was to be poured on the cabbage.

89. *A canoe.*] Canna—a small vessel made of the cane, or large reed; which grew to a great size and height, and which was a principal material in building the African canoes.

— *Micipsæ.*] It seems to have been a general name given to all the Numidians, from Micipsa, one of their kings. These were a barbarous people on the shore of Africa, near Algiers, from whence came the oil which the Romans used in their lamps.

— *Sharp prow.*] Alluding to the shape of the African canoes, which were very sharp-beaked.

90. *Bocchar.*] Or Bocchor—a Mauritanian name, put here, probably,

Quod tutos etiam facit à serpentibus Afros:

Mullus erit domino, quem misit Corfica, vel quem
Taurominitanæ rupes, quando omne peractum est,

Et jam defecit nostrum mare; dum gula sævit,

Retibus assiduis penitus scrutante macello 95

Proxima; nec patitur Tyrrhenum crescere piscem:

Instruit ergò focum provincia: sumitur illinc

Quod captator emat Lenas, Aurelia vendat.

Virroni muræna datur, quæ maxima venit

Gurgite de Siculo: nam dum se continet Auster, 100

probably, for any African. This was the name of one of their kings, and hence the poet takes occasion to mention it, as if he said, that “the Numidians and Moors, who anointed themselves with this oil, stunk so excessively, that nobody at Rome would go into the same bath with one of them; no, though it were king Bocchar himself.”

91. *Safe from serpents.*] So horrid is the smell of these Africans, that, in their own country, their serpents would not come near them. “What then must you endure, in having this same oil to pour on your cabbage, while you have the mortification of seeing your patron soak his fish with the fine and sweet oil of Venafrum!—I should think this another instance of that sort of treatment, which should abate your rage of being invited to the table of a great man.”

92. *A mullet.*] See Sat. iv. 15, and note.

— *The master.*] Virro, the master of the feast.

— *Corfica sent.*] Which came from Corfica, an island in the Mediterranean, famous, perhaps, for this sort of fish.

93. *Taurominitinian rocks.*] On the sea-coast, near Taurominium, in Sicily.

— *Our sea is exhausted, &c.*] Such is the luxury and gluttony of the great, that there is now no more fine fish to be caught at home.

94. *While the appetite, &c.*] While gluttony is at such an height, as not to be satisfied without such dainties.

95. *The market.*] The market-people, who deal in fish, and who supply great tables.

— *With assiduous nets, &c.*] Are incessantly fishing in the neighbouring seas, upon our own coasts, leaving no part unsearched, that they may supply the market.

96. *A Tyrrhene fish.*] The Tyrrhene sea was that part of the Mediterranean which washes the southern parts of Italy.

So greedy were the Roman nobility of delicate fish, and they were



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Dum sedat, & siccat madidas in carcere pennas,
Contemnunt mediam temeraria lina Charybdim.

Vos anguilla manet, longæ cognata colubræ,
Aut glacie aspersus maculis Tiberinus, & ipse
Vernula riparum, pinguis torrente cloacâ,

105

Et solitus mediæ cryptam penetrare Suburræ.

Ipsi pauca velim, facilem si præbeat aurem :
Nemo petit, modicis quæ mittebantur amicis
A Senecâ ; quæ Piso bonus, quæ Cotta solebat
Largiri : namque & titulis, & fascibus olim

110

101. *It rests.*] Refrains from blowing—is perfectly quiet.
— *In its prison, &c.*] Alluding to Virg. *Æn.* i. l. 56—8.

————— Vasto rex Æolus antro
Luctantes ventos tempestatesque sonoras,
Imperio premit, ac vin'clis & carcere frænat.

— *Its wet wings.*] It was usually attended with heavy rains and storms.

102. *The rash nets.*] Lina—see Sat. iv. l. 45. Lina, here, means the persons who use the nets—the fishermen. Meton.— They would, in calm weather, despise the danger of Charybdis itself, in order to catch the fish which lay within it, so good a market were they sure to have for what they caught. Charybdis was a dangerous whirlpool in the Straits of Sicily, near the coast of Taurominium, over against Scylla, a dreadful rock. See Virg. *Æn.* iii. 414—32.

103. *An eel, &c.*] The contrast between Virro's fine lamprey, and Trebius's filthy eel, is well imagined.

— *Relation of a long snake*] Perhaps we are to understand the eel and snake to appear as related, from the likeness of their form. Some have supposed, that eels and water-snakes will engender together.

104. *A Tiberine.*] Tiberinus, i. e. piscis—a pike, or some other fish, out of the river Tiber.

Unde datum sentis, Lupus hic Tiberinus—

&c.

HOR. Lib. ii. Sat. ii. l. 31.

Some common, coarse, and ordinary fish is here meant, which, in the winter-time, when the Tiber was frozen, contracted spots, perhaps from some disorder to which it might be liable—this was reckoned the worst sort of pike.

105. *An attendant, &c.*] Vernula—lit. signifies a little bond-servant, or servant. Hence this fish is so called, from its constant

attendance

While it rests, and in its prison dries its wet wings,
The rash nets despise the middle of Charybdis.

An eel remains for you, a relation of a long snake;
Or a Tiberine sprinkled with spots by the ice, and that
An attendant of the banks, fat with the rushing common-
sewer, 105

And accustomed to penetrate the drain of the Suburra.

I would say a few words to himself, if he would lend an
easy ear :

Nobody seeks, what were sent to his mean friends
By Seneca ; what good Piso, what Cotta used
To bestow : for, than both titles and offices, formerly, 110

attendance on the banks of the river, in some of the holes of
which it was usually found.

105. *Fat, &c.*] From this circumstance, one would be inclined to think that a pike is here meant, which is a voracious, foul-feeding fish. Juvenal, to carry on his description of the treatment which Trebius must expect at a great man's table, adds this circumstance—that the fish set before Trebius would be a pike, that of the worst sort, and fatted with the filthy contents of the common-sewer, into which the ordure and nastiness of the city were conveyed, and which ran under the Suburra, down to the Tiber, and there emptied itself into the river.

106. *Accustomed to penetrate, &c.*] This fish is supposed to enter the mouth of the drain, that it might meet the filth in its way, and feed upon it. For Suburra—see Sat. iii. 5.

107. *To himself, &c.*] To Virro the master of the feast. *Ipsi pauca velim*—like Ter. And. Act. i. Sc. i. l. 2. *paucis te volo*—a word with you. COLMAN.

109. *Seneca.*] L. Annæus Seneca, the tutor of Nero ; he was very rich, and very munificent towards his poor clients. See Sat. x. 16. where Juvenal stiles him *prædives*—very rich.

— *Piso.*] L. Calphurnius Piso, one of the Calphurnian family descended from Numa ; he lived in the time of Claudius, and was famous for his liberality. Hor. Ar. Poet. 291—2, addressing the Pisones, says—*Vos O Pompilius sanguis.*

— *Cotta.*] Aurelius Cotta, another munificent character in the time of Nero.

110. *Titles and offices, &c.*] High titles of nobility, or the ensigns of magistracy. See Sat. iii. 128, note.

Major habebatur donandi gloria: solùm
 Poscimus, ut cœnes civiliter: hoc face, & esto,
 Esto (ut nunc multi) dives tibi, pauper amicis.

Anseris ante ipsum magni jecur, anseribus par
 Altilis, & flavi dignus ferro Meleagri 115
 Fumat aper: post hunc raduntur tubera, si ver
 Tunc erit, & faciunt optata tonitrua cœnas
 Majores; tibi habe frumentum, Alledius inquit,

112. *That you would sup civilly.*] Civiliter—courteously—
 with so much good manners towards your poor friends, as not
 to affront and distress them, by the difference which you make
 between them and yourself when you invite them to supper.

— *Do this.*] Consult the rules of civility, and then you
 will accommodate yourself to the condition of your guests.

113. *Be, as many now are, &c.*] When you sup alone, then,
 as many are, be—dives tibi, i. e. fare as expensively and as
 sumptuously as you please; spare no expence to gratify your-
 self. But when you invite your poor friends, then fare as they
 do: if you treat them as poor and mean, so treat yourself, that
 you and they may be upon the same footing—thus be pauper
 amicis.

q. d. This is all we ask; we don't require of you the ma-
 nificence of Seneca, Piso, Cotta, or any of those great and ge-
 nerous patrons, who esteemed a service done, or a kindness be-
 stowed, on their poor friends, beyond the glory of titles of no-
 bility, or of high offices in the state; this, perhaps, might be
 going too far—therefore, we desire no more, than that, when
 you invite us, you would treat us civilly at least, if not sump-
 tuously; fare as we fare, and we shall be content.

This little apostrophe to Virro contains a humourous, and,
 at the same time, a sharp reproof of the want of generosity, and
 of the indignity with which the rich and great treated their
 poorer friends.

114. *Before himself.*] i. e. Before Virro himself.

— *The liver, &c.*] This was reckoned a great dainty;
 and in order to increase the size of the liver, they fatted the
 goose with figs, mixed up with water, wine, and honey; of this
 a sort of paste was made, with which they crammed them until
 the liver grew to a very large size. See Perf. vi. l. 71. Hor.
 Lib. ii. Sat. viii. l. 88. and Mart. Epigr. lviii. Lib. xiii.

Aspice quam tumeat magno jecur anseris majus.

115. *A crammed fowl.*] Altilis—from alo -ere—fatted, fed,
 crammed. Probably a fat capon is here meant, which grows to
a large



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O Libya, disjunge boves, dum tubera mittas.
 Structorem interea, ne qua indignatio desit, 120
 Saltantem spectes, & chironomonta volanti
 Cultello, donec peragat dictata magistri
 Omnia; nec minimo sanè discrimine refert,
 Quo gestu lepores, & quo gallina secetur.
 Ducêris plantâ, velut ictus ab Hercule Cacus, 125
 Et ponere foris, si quid tentaveris unquam
 Hiscere, tanquam habeas tria nomina. Quando propinat
 Virro tibi, sumitque tuis contacta labellis
 Pocula? quis vestrûm temerarius usque adeò, quis

the word raduntur, l. 116, which may imply the scraping, or shaving off, the outward thick bark, or rind, which is peculiar to truffles, these are most probably meant in this passage. See Chambers. Truffle.

119. *Unyoke your oxen.*] Disjunge—lit. disjoin them. q. d. Plough and sow no more, that there may be the more land for truffles to grow. A fine speech for an epicure.

120. *The carver.*] Structor signifies a purveyor of victuals, a caterer; also a server, who setteth the meat upon the table—also a carver of meat:—this last seems to be meant here, and he is supposed to do it with some antic gestures, something like capering or dancing.

121. *Flourishing.*] Chironomon-ontis (from χεῖρ, manus, and νόμος, lex) signifies one that sheweth nimble motions with his hands—hence chironomia, a kind of gesture with the hands, either in dancing, or in carving meat. AINSW. Chironomonta is from the acc. sing. (Gr. χειρονομία) of the participle of the verb χειρονομῶ—manus certa lege motito—concinnos gestus edo—gesticulator.

q. d. That nothing may be wanting to mortify and vex you, you not only see all these fine things brought to table, but you will be a spectator of the festivity, art, and nimbleness, with which the carver does his office, till he has exhibited all that he has learned of his master in the art of carving. See the next note, ad fin. Dictata—See AINSW.

123. *Nor is it a matter, &c.*] It is now by no means reckoned an indifferent matter, or of small concern, in what manner, or with what gesture, a hare or a fowl is cut up; this, as well as gluttony itself, is become a science. This was so much the case, that we find people taking great pains to learn it under a master. See Sat. xi. l. 136—41.

“ O Libya, unyoke your oxen, while you will fend
“ truffles.”

Mean while the carver, lest any indignation be want-
ing, 120

You will behold dancing, and flourishing with a nimble
Knife, till he can finish all the dictates of his
Master; nor indeed is it a matter of the least concern,
With what gesture hares, and with what a hen should be
cut.

You will be dragged by the foot, as the stricken Cacus by
Hercules, 125

And put out of doors, if you ever attempt
To mutter, as if you had three names.—When does Virro
Drink to you, and take the cup touched by your
Lips? which of you is rash enough, who so

126—7. *If you attempt to mutter.*] *His cere*—so much as to
open your mouth, as it were, to speak upon the occasion, as be-
traying any dislike.

127. *Three names.*] i. e. As if you were a man of quality.
The great men at Rome were distinguished by the *prænomen*,
nomen, and *cognomen*, as Gaius Cornelius Scipio—Caius Mar-
cus Coriolanus, and the like.

If you were to take upon you, like a nobleman, to complain
or find fault with all this, you would be dragged with your
heels foremost, and turned out of doors, as the robber Cacus was
by Hercules. See Virg. *Æn.* viii. 219—65.

127—8. *When does Virro drink to you.*] The poet, having
particularized instances of contempt, which were put upon the
poorer guests, such as having bad meat and drink set before
them, &c. here mentions the neglectful treatment which they
meet with.

q. d. “ Does Virro ever drink your health ”—or “ does he
“ ever take the cup out of your hand in order to pledge you,
“ after it has once touched your lips ? ”—By this we may
observe, that drinking to one another is very antient.

129. *Is rash enough, &c.*] After all the pains which you
take to be invited to great tables, is there one of you who dares
venture to open his mouth to the great man, so much as to say—
“ drink ”—as if you had some familiarity with him? As we
should say—“ put the bottle about.”

Perditus, ut dicat regi, bibe? Plurima sunt quæ 130
 Non audent homines pertusâ dicere lænâ.
 Quadringenta tibi si quis Deus, aut similis Dîs,
 Et melior fatis, donaret; homuncio, quantus
 Ex nihilo fieres! quantus Virronis amicus!
 Da Trebio, pone ad Trebium: vis, frater, ab istis 135
 Ilibus? O Nummi, vobis hunc præstat honorem;
 Vos estis fratres. Dominus tamen, & domini rex
 Si vis tu fieri, nullus tibi parvulus aulâ
 Luferit Æneas, nec filia dulcior illo,
 Jucundum & charum sterilis facit uxor amicum. 140

Sed tua nunc Mīcale pariat licèt, & pueros tres
 In gremium patris fundat simul; ipse loquaci

130. *The great man.*] Regi—see before, l. 14.

132. *Four hundred sestertia.*] A knight's estate. See Sat. i. l. 106, and note.

133. *Better than the fates.*] i. e. Better and kinder than the fates have been to you, in making you so poor.

— *Poor mortal.*] Homuncio means a poor sorry fellow—such was Trebius in his present state.

134. *From nothing, &c.*] The poet, here, satirizes the venality and profligate meanness of such people as Virro, whose insolence and contempt, towards their poor clients, he has given us so many striking examples of. Here he shews the change of conduct towards them, which would be created immediately, if one of them should happen to become rich.

135. *Give to Trebius, &c.*] Then, says he, if you were invited to sup with Virro, nothing would be thought too good—you would be offered every choicest dainty upon the table, and the servants would be ordered to set it before you.

136. *Of those dainties.*] Iliâ—lit. signifies entrails, or bowels—of which some very choice and dainty dishes were made; as of the goose's liver, and the like—see l. 114. He would in the most kind manner call you brother, and invite you to taste of the most delicate dainties.

— *O riches! &c.*] A natural exclamation on the occasion, by which he gives Trebius to understand, that all this attention was not paid to him on his own account, but solely on that of his money. See Sat. i. l. 112—13.

137. *Ye are brethren.*] Ye, O ye four hundred sestertia, are the friends and brethren of Virro, to whom he pays his court. When he called Trebius brother (l. 135.) he really meant you.



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Gaudebit nido ; viridem thoraca jubebit
 Afferri, minimasque nuces, assemque rogatum,
 Ad mensam quoties parasitus venerit infans. 145

Vilibus ancipites fungi ponentur amicis,
 Boletus domino ; sed qualem Claudius edit,
 Ante illum uxoris, post quem nihil amplius edit.
 Virro sibi, & reliquis ironibus illa jubebit
 Poma dari, quorum solo pascaris odore ; 150
 Qualia perpetuus Phæacum autumnus habebat ;
 Credere quæ possis surrepta sororibus Afris.
 Tu scabie fruëris mali, quod in aggere rodit

tle ones. He, Virro himself, (ipse) will pretend to rejoice in your young family—nido—a metaphorical expression, taken from a brood of young birds in a nest.

143. *A green stomacher.*] Viridem thoraca—lit. breast-plate.—What this was cannot easily be determined, but it was, doubtless, some ornament which children were pleased with.

144. *Small nuts.*] Nuces—lit. signifies nuts : but, here, it denotes little balls of ivory, and round pebbles, which were the usual playthings of children ; and which, to ingratiate themselves with the parents, such mercenary persons as had a design upon their fortunes used to make presents of. See Hor. Lib. ii. Sat. iii. l. 171—2. Francis' note ; and Pers. Sat. i. l. 10.

— *The asked-for penny.*] The AS was about three farthings of our money. We are to suppose the little ones, children-like, to ask Virro for a small piece of money to buy fruit, cakes, &c. which he immediately gives them.

145. *As often as, &c.*] Virro not only goes to see the children, but invites them to his table, where they never come but they wheedle and coax him, in order to get what they want of him. Hence the poet says—Parasitus infans.

146. *Doubtful funguses.*] There are several species of the mushroom-kind, some of which are poisonous, and it is sometimes difficult to distinguish them, therefore the eater cannot be certain that he is safe—hence Juvenal says, Ancipites fungi.

It is to be observed, that the poet, after his digression on the mean venality of such people as Virro (who would pay their court to those whom they now use with the utmost contempt, if by any accident they became rich) now returns to his main subject, which was to particularize those instances of ill treatment which the dependents on great men experienced at their tables, in order to dissuade Trebians from his present servile pursuits.

Nest will rejoice ; he'll command a green stomacher
 To be brought, and small nuts, and the asked-for penny,
 As often as the infant-parasite comes to his table. 145

Doubtful funguses are put to mean friends,
 A mushroom to the lord ; but such as Claudius ate
 Before that of his wife, after which he ate nothing more.

Virro will order to himself, and the rest of the Virros, those
 Apples to be given, with the odour alone of which you may
 be fed, 150

Such as the perpetual autumn of the Phæacians had,
 Which you might believe to be stolen from the African sisters.
 You will enjoy the scab of an apple, which in a trench he
 gnaws

147. *A mushroom.*] Boletus signifies a mushroom of the wholesome and best sort.

— *But such as, &c.*] They were not only of the best sort, but the best of that sort ; such as regaled the emperor Claudius, before the fatal catastrophe after mentioned.

148. *That of his wife.*] Agrippina, the mother of Nero, and sister to Caligula, the wife of Claudius, who succeeded Caligula in the empire, destroyed her husband, by mixing poison in a mushroom which she gave him to eat.

149. *The rest of the Virros.*] i. e. The rest of the great men at his table, who, like Virro, were very rich, and of course much respected by him.

150. *Apples.*] Poma is a general name for fruits of all kinds which grow on trees, as apples, pears, cherries, &c. and signifies, here, some of the most delicious fruits imaginable—which poor Trebius was to be regaled with nothing but the smell of at Virro's table,

151. *Phæacians.*] A people of the island of Corfu, or Corcyra, in the Ionian Sea, where there was feigned to be a perpetual autumn, abounding with the choicest fruits.

152. *The African sisters.*] Meaning the Hesperides, Ægle, Heretusa, Hespertusa, the three daughters of Hesperus, brother of Atlas, king of Mauritania, who are feigned to have had orchards in Africa, which produced golden fruit, kept by a watchful dragon, which Hercules slew, and obtained the prize.

153. *The scab of an apple.*] While Virro and his rich guests have before them fruits of the most fragrant and beautiful kinds, you, Trebius, and such as you, will be to enjoy scabby, specky, rotten apples, and such other fruit as a poor half-starved soldier

Qui tegitur parmâ & galeâ ; metuensque flagelli
Discit ab hirsuto jaculum torquere Capellâ. 155

Forſitan impenſæ Virronem parcere credas :
Hoc agit, ut doleas : nam quæ comœdia—mimus
Quis melior plorante gulâ ? ergo omnia fiunt,
Si neſcis, ut per lachrymas effundere bilem
Cogaris, preſſoque diu ſtridere molari. 160
Tu tibi liber homo, & Regis conviva videris ;

in a fortrefs, who is glad of any thing he can get, is forced to take up with.

154. *Fearing the whip.*] Being under ſevere diſcipline.

155. *Learns to throw, &c.*] Is training for arms, and learning to throw the javelin.

— *From the rough Capella.*] This was probably the name of ſome centurion, or other officer, who, like our adjutant or ſerjeant, taught the young recruits their exerciſe, and ſtood over them with a twig or young ſhoot of a vine (which flagellum ſometimes ſignifies, ſee ANSW.) and with which they corrected them if they did amiſs. See Sat. viii. l. 247—8, and note.

The epithet Hirsuto, here, may intimate the appearance of this centurion, either from his dreſs, or from his perſon. As to the firſt, we may obſerve, that the ſoldiers wore a ſort of hair-cloth, or rough garment, made of goat's hair.—Virgil, G. iii. 311—13. ſays, that the ſhepherds ſhaved the beards of the he-goats for the ſervice of the camps, and for coverings of mariners.

Nec minus interea barbas, incanaque menta
Cyniphii tondent hirci, ſetasque comantes,
Uſum in caſtrorum, & miſeris velamina nautis.

Uſum in caſtrorum—may mean, here, coverings for the tents, but alſo (as Ruæus obſerves) hair-cloths for the ſoldiers garments, as well as for thoſe of mariners.

The roughneſs of his perſon muſt appear from the hairineſs of its appearance—from the beard which he wore, from the neglected hair of his head, and, in ſhort, from the general hairineſs of his whole body. See Sat. ii. l. 11—12. and Sat. xiv. l. 194—5.

Sed caput intactum buxo, naresque piloſas
Annotet, & grandes miretur Lælius alas.

This paſſage of Juvenal has been the occaſion of various conjectures among commentators, which the reader may find in Holyday's note, who himſelf ſeems to have adopted the leaſt probable.



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Captum te nidore suæ putat ille culinæ :

Nec malè conjectat : Quis enim tam nudus, ut illum

Bis ferat, Hetruscum puero si contigit aurum,

Vel nodus tantùm, & signum de paupere loro ? 165

Spes benè cœnandi vos decipit : ecce dabit jam

Semefum leporem, atque aliquid de clunibus apri :

Ad nos jam veniet minor altifis : inde parato,

Intactoque omnes, & stricto pane tacetis.

Ille sapit, qui te sic utitur : omnia ferre

170

Si potes, & debes ; pulsandum vertice raso

Præbebis quandoque caput, nec dura timebis

Flagra pati, his epulis, & tali dignus amico.

162. *He thinks, &c.]* He knows you well enough, to suppose that you have no other view in coming but to gormandize, and that therefore the scent of his kitchen alone is what brings you to his house : in this he does not guess amiss, for this is certainly the case. Nidor signifies the savour of any thing roasted or burnt.

163. *For who so naked, &c.]* So destitute of all things, as after once being so used, would submit to it a second time ? This plainly indicates your mean and sordid motives for coming.

164. *If the Etruscan gold, &c.]* The golden boss, or bulla, brought in among the Romans by the Etrurians, was permitted, at first, only to the children of nobles : afterwards to all free-born. It was an ornament, made in the shape of an heart, and worn before the breast, to prompt them to the study of wisdom—they left it off at the age of sixteen. See Sat. xiii. l. 33.

165. *Only the nodus.]* A bulla or boss of leather, a sign or note of freemen, worn by the poorer sort of children, and suspended at the breast by a leathern thong.

The meaning of l. 164—5. seems to be, that no man, one should think, could bear such treatment a second time, whatever situation of life he himself might be in, whether of a noble, or of a freedman's family.

166. *The hope of supping well deceives.]* Your love of gluttony gets the better of your reflection, and deceives you into a notion, that however ill-treated you may have been before, this will not happen again.

— “ *Lo, now he will give, &c.]* This is supposed to be their reasoning upon the matter.

167. *An half-eaten hare.]* “ Now,” say they, “ we shall
“ have

He thinks you are taken with the smell of his kitchen,
 Nor does he guess badly: for who so naked, that would
 Bear him twice if the Etruscan gold befell him when a boy,
 Or the nodus only, and the mark from the poor strap? 165

The hope of supping well deceives you: "Lo—now he
 will give

"An half-eaten hare, or something from the buttocks of a
 "boar:

"To us will now come the lesser fat fowl"—then with
 prepared,

And untouched, and cut bread, ye are silent.

He is wise who uses you thus: all things, if you can, 170

You also ought to bear: with a shaven crown you will
 some time

Offer your head to be beat, nor will you fear hard

Lashes to endure, worthy these feasts, and such a friend.

"have set before us what Virro leaves of a hare—or part of the
 "haunches of a wild boar."

168. *The lesser fat fowl.*] A fat hen or pullet—called minor
 altilis, as distinguishing these smaller dainties from the larger,
 such as geese, &c.

— *Then with prepared, &c.*] Then, with bread ready be-
 fore you—which remains untouched, as you reserve it to eat
 with the expected dainties, and ready cut asunder into slices,
 or, as some, ready drawn out—metaph. from the drawing a
 sword to be ready against an attack.

169. *Ye are silent.*] You wait in patient expectation of the
 good things which you imagine are coming to you.

170. *He is wise, &c.*] Mean while, Virro does wisely; he
 treats you very rightly, by sending none of his dainties to your
 part of the table; for if you can bear such usage repeatedly, you
 certainly deserve to bear it.

171. *With a shaven crown, &c.*] q. d. You will soon be
 more abject still; like slaves, whose heads are shaven, in token
 of their servile condition, you will submit to a broken head;
 you'll not mind an hearty flogging.

173. *Worthy these feasts, &c.*] Thus you will prove yourself
 deserving of such scurvy fare as you are insulted with at Virro's
 table, and of just such a patron as Virro to give it you.

END OF THE FIFTH SATIRE.

SATIRA

S A T I R A VI.

A R G U M E N T.

This Satire is almost twice the length of any of the rest, and is a bitter invective against the fair sex. The ladies of Rome are here represented in a very shocking light. The Poet

CREDO pudicitiam Saturno rege moratam
 In terris, visamque diu; cùm frigida parvas
 Præberet spelunca domos, ignemque, Laremque,
 Et pecus, & dominos communi clauderet umbrâ:
 Silvestrem montana torum cùm sterneret uxor 5
 Frondibus & culmo, vicinarumque ferarum
 Pellibus: haud similis tibi, Cynthia, nec tibi, cujus
 Turbavit nitidos extinctus passer ocellos:
 Sed potanda ferens infantibus ubera magnis,
 Et sæpe horridior glandem ructante marito. 10
 Quippe aliter tunc orbe novo, cœloque recenti

Line 1. Saturn.] The son of Cœlum and Vesta. Under his reign, in Italy, the poets place the Golden Age, when the earth, not forced by plough or harrow, afforded all sorts of grain and fruit, the whole world was common, and without inclosure.

2. Was seen long.] During the whole of the Golden Age.

3. The household god.] Lar signifies a god, whose image was kept within the house, and set in the chimney, or on the hearth, and was supposed to preside over and protect the house and land.

5. The mountain-wife.] Living in dens and caves of the mountains.

7. Cynthia.] Mistress to the poet Propertius.

7—8. Nor thee whose bright eyes, &c.] Meaning Lesbia, mistress to Catullus, who wrote an elegy on the death of her sparrow. The poet mentions these ladies in contrast with the simplicity of life and manners in antient times.

9. Her great children.] According to Hesiod, in the Golden Age,



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Vivebant homines ; qui rupto robore nati,
 Compositique luto nullos habuere parentes.
 Multa pudicitiae veteris vestigia forsan,
 Aut aliqua extiterant, & sub Jove, sed Jove nondum 15
 Barbato, nondum Græcis jurare paratis
 Per caput alterius : cùm furem nemo timeret
 Caulibus, aut pomis, sed aperto viveret horto.
 Paulatim deinde ad superos Astræa recessit
 Hâc comite, atque duæ pariter fugêre sorores. 20
 Antiquum & vetus est, alienum, Posthume, lectum
 Concutere, atque sacri Genium contemnere fulcri.
 Omne aliud crimen mox ferrea protulit ætas :
 Viderunt primos argentea sæcula mœchos.
 Conventum tamen, & pactum, & sponsalia nostrâ 25

12. *From a bursten oak.*] Antiquity believed men to have come forth from trees. So Virg. *Æn.* viii. 315.

Gensque virûm truncis & duro robore nata.

The notion came from their inhabiting the trunks of large trees, and from thence they were said to be born of them.

13. *And composed out of clay.*] Or mud—by Prometheus, the son of Japetus, one of the Titans. See AINSW. Prometheus. So this poet, Sat. xiv. 35.

Et meliore luto finxit præcordia Titan.

See Sat. iv. 133, and note.

15. *Under Jupiter, &c.*] When Jove had driven his father Saturn into banishment, the Silver Age began, according to the poets. Jove was the supposed son of Saturn and Ops.

16. *Bearded.*] The most innocent part of the Silver Age was before Jove had a beard ; for when once down grew upon his chin, what pranks he played with the female sex are well known : iron bars and locks could not hold against his golden key. See Hor. Lib. iii. Ode xvi. 1—8.

17. *By the head of another.*] The Greeks introduced forms of swearing, not only by Jupiter, who was therefore called *Ορκιστος*, but by other gods, and by men, by themselves, their own heads, &c. Like Ascanius, *Æn.* ix. 300.

Per caput hoc juro, per quod pater ante solebat.

18. *Lived*

Men lived otherwise—who, born from a bursten oak,
 And composed out of clay, had no parents.
 Perhaps many traces of chastity remained,
 Or some, even under Jupiter, but Jupiter not as yet 15
 Bearded; the Greeks not as yet prepared to swear
 By the head of another: when nobody feared a thief
 For his herbs, or apples, but lived with an open garden.
 Then, by little and little, Astræa retired to the gods,
 With this her companion, and the two sisters fled away
 together. 20

It is an old and antient practice, O Posthumus, to violate
 the bed

Of another, and to despise the genius of the sacred prop.
 Every other crime the Iron Age presently brought in,
 The Silver Ages saw the first adulterers.

Yet a meeting, and a contract, and espousals, in our 25

18. *Lived with an open garden.*] They had no need of inclo-
 sures to secure their fruits from thieves.

19. *Astræa.*] The goddess of justice, who, with many other
 deities, lived on earth in the Golden Age, but, being offended
 with men's vices, she retired to the skies, and was translated
 into the sign Virgo, next to Libra, who holdeth her balance.
 See Ov. Met. Lib. i. l. 150.

20. *The two sisters.*] Justice and Chastity.

22. *Of the sacred prop.*] Fulcrum not only denotes the prop
 which supports a bed (i. e. the bedstead, as we call it) but, by
 synec. the couch or bed itself.

The poet is here describing the antiquity of the sin of adul-
 tery, or violation of the marriage bed.

— *Genius.*] Signifies a good or evil dæmon, attending
 each man or woman at every time and place; hence, to watch
 over the marriage bed, and to preserve it, or punish the viola-
 tion of it.

23—4. *The Iron Age—the Silver Age.*] Of these, see Ovid.
 Met. Lib. i. Fab. iv. and v.

25. *Yet, &c.*] Here Juvenal begins to exhortate with his
 friend Ursidius Posthumus on his intention to marry. You,
 says he, in these our days of profligacy, are preparing a meet-
 ing of friends, a marriage-contract, and espousals. The word
 sponsalia sometimes denotes presents to the bride.

Tempestate paras ; jamque à tonsore magistro
Pectoris, & digito pignus fortasse dedisti.

Certè sanus eras : uxorem, Posthume, ducis ?

Dic, quâ Tisiphone ? quibus exagitare colubris ?

Ferre potes dominam salvis tot restibus ullam ? 30

Cùm pateant altæ, caligantesque fenestræ ?

Cùm tibi vicinum se præbeat Æmilius pons ?

Aut si de multis nullus placet exitus ; illud

Nonne putas melius, quòd tecum pusio dormit ?

Pusio qui noctu non litigat : exigit à te 35

Nulla jacens illic munuscula, nec queritur quòd

Et lateri parcas, nec, quantum jussit, anheles.

Sed placet Urfidio lex Julia : tollere dulcem

Cogitat hæredem, cariturus turture magno,

Mullorumque jubis, & captatore macello. 40

26. *By a master barber.*] You have your hair dressed in the sprucest manner, to make yourself agreeable to your sweetheart.

27. *Pledge to the finger.*] The wedding-ring—this custom is very antient.—See CHAMBERS—Tit. Ring.

28. *Once sound (of mind).*] You were once in your senses, before you took marriage into your head.

29. *What Tisiphone ?*] She was supposed to be one of the furies, with snakes upon her head instead of hair, and to urge and irritate men to furious actions.

30. *Any mistress.*] A wife to domineer and govern.

— *So many halters are safe.*] Are left unused, and therefore readily to be come at, and you might so easily hang yourself out of the way.

31. *Dizzening windows.*] Altæ caligantesque—i. e. so high as to make one's head dizzy by looking down from them. Caligo -inis signifies sometimes dizziness. See AINSW.

The poet insinuates, that his friend might dispatch himself by throwing himself out at window.

32. *Æmilian bridge.*] Built over the Tyber by Æmilius Scaurus, about a mile from Rome.

Urfidius might throw himself over this, and drown himself in the river.

34—7. In these four lines our poet is carried, by his rage
against



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Quid fieri non posse putes, si jungitur ulla
 Ursidio? si mœchorum notissimus olim
 Stulta maritali jam porrigit ora capistro,
 Quem toties textit periturum cista Latini?
 Quid, quòd & antiquis uxor de moribus illi 45
 Quæritur? O medici mediam pertundite venam:
 Delicias hominis! Tarpeium limen adora
 Pronus, & auratam Junoni cæde juvencam,
 Si tibi contigerit capitis matrona pudici.
 Pauçæ adeò Cereris vittas contingere dignæ; 50
 Quarum non timeat pater oscula. nocte coronam
 Postibus, & densos per limina tende corymbos.
 Unus Iberinæ vir sufficit? ocyùs illud
 Extorquebis, ut hæc oculo contenta sit uno.
 Magna tamen fama est cujusdam rure paterno 55

veigle; and this seems to be the reason of the word *captatore* being placed as an epithet to *Macello* in this line.

42. *Once the most noted of adulterers.*] From this it appears that *Juvenal's* friend, *Ursidius*, had been a man of very profligate character, a thorough debauchee, as we say.

43. *Now reaches, &c.*] A metaphor, taken from beasts of burden, who quietly reach forth their heads to the bridle or halter.

44. *Chest of Latinus.*] The comedian *Latinus* played upon the stage the gallant to an adulteress, who, being in the utmost danger, upon the unexpected return of her husband, she locked him up in a chest; a part, it seems, that had been often realized by *Ursidius* in his younger days.

45. *What.*] *Sat. iii. l. 147, note.*

— *That a wife, &c.*] *q. d.* This we may say, that, moreover, he is mad enough to expect a chaste wife.

46. *The middle vein.*] It was usual to bleed mad people in what was called the *vena media*—or middle vein of the arm. *Pertundite*—lit. bore through.

Juvenal is for having *Ursidius* treated like a madman, not only for intending to marry, but especially for thinking that he could find any woman of ancient and chaste morals.

47. *The Tarpeian threshold.*] The *Capitoline Hill*, where there was a temple of *Jupiter*, was also called the *Tarpeian Hill*,

What think you may not come to pass, if any woman
Be joined to Ursidius? If he, once the most noted of
adulterers,

Now reach his foolish head to the marriage headstall,
Whom, so often, ready to perish, the chest of Latinus has
concealed?

What (shall we say beside?)—that a wife of antient morals
too

Is sought by him—O physicians, open the middle vein!
Delightful man! adore the Tarpeian threshold
Prone, and slay for Juno a gilded heifer,
If a matron of chaste life fall to your share.

There are so few worthy to touch the fillets of Ceres, 50
Whose kisses a father would not fear. Weave a crown
For your gates, and spread thick ivy over your threshold:
Does one man suffice for Iberina? you will sooner that
Extort, that she should be content with one eye.

But there is great fame of a certain (girl) living at her
father's

45
55

Hill, on account of Tarpeia, a vestal virgin, who was there
killed, and buried by the Sabines.

48. *For Juno a gilded heifer.*] Juno was esteemed the pa-
troness of marriage, and the avenger of adultery. Farnab.
See *Æn.* iv. 59. To her was sacrificed an heifer with gilded
horns.

50. *To touch the fillets of Ceres.*] The priestesses of Ceres
were only to be of chaste matrons; their heads were bound
with fillets, and none but chaste women were to assist at her
feasts.

51. *Whose kisses, &c.*] So lewd and debauched were the Ro-
man women, that it was hardly safe for their own fathers to kiss
them.

52. *Weave a crown, &c.*] Upon wedding-days the common
people crown'd their doors and door-posts with ivy-boughs; but
persons of fortune made use of laurel, and built scaffolds in the
streets for people to see the nuptial solemnity. See l. 78.

53. *Does one man suffice for Iberina?*] i. e. For the woman you
are going to marry.

Viventis : vivat Gabiis, ut vixit in agro ;

Vivat Fidenis, & agello cedo paterno.

Quis tamen affirmat nil actum in montibus, aut in
Speluncis ? adèò senuerunt Jupiter & Mars ?

Porticibusne tibi monstratur fœmina voto 60

Digna tuo ? cuneis an habent spectacula totis

Quod securus ames, quodque inde excerpere possis ?

Chironomon Ledam molli saltante Batyllo,

Tuccia vesicæ non imperat : Appula gannit

Sicut in amplexu : subitum & miserabile longum 65

Attendit Thymele ; Thymele tunc rustica discit.

Ast aliæ, quoties aulæa recondita cessant,

Et vacuo clausoque sonant fora sola teatro,

Atque à plebeiis longè Megalesia ; tristes

Personam, thyrsumve tenent, & subligar Acci. 70

56. *Gabii.*] A town of the Volscians, about ten miles from Rome.

57. *Fidenæ.*] A city of Italy.

The poet means—“ Let this innocent girl, who has such a reputation for living chastly in the country, be carried to some town, as Gabii, where there is a concourse of people, or to Fidenæ, which is still more populous, and if she withstands the temptations which she meets with there, then, says he, agello cedo paterno—I grant what you say about her chastity, while at her father’s house in the country.”

59. *Are Jupiter and Mars, &c.*] Juvenal alludes to the amours of these gods, as Jupiter with Leda, &c. Mars with Venus, the wife of Vulcan, &c. and hereby insinuates that, even in the most remote situations, and by the most extraordinary and unlikely means, women might be unchaste.

60. *In the Porticos.*] These were a sort of piazza, covered over to defend people from the weather, in some of which the ladies of Rome used to meet for walking—as ours in the Park, or in other public walks.

61. *The spectacles.*] Spectacula—the theatres, and other public places for shews and games.

63. *When Bathyllus, &c.*] This was some famous dancer, who represented the character and story of Leda embraced by Jupiter in the shape of a swan—in this Bathyllus exhibited such lascivious gestures as were very pleasing to the country ladies here mentioned. Chironomon—see Sat. v. 121, and note.

66. *Thymele*



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Urbicus exodio rifum movet Atellanæ
 Gestibus Autonoës ; hunc diligit Ælia pauper.
 Solvitur his magno comœdi fibula. sunt, quæ
 Chryfogonum cantare vetent. Hispulla tragœdo
 Gaudet : an expectas, ut Quintilianus ametur ? 75
 Accipis uxorem, de quâ citharœdus Echion
 Aut Glaphyrus fiat pater, Ambrosiusve choraules.
 Longa per angustos figamus pulpita vicos :
 Ornentur postes, & grandi janua lauro,
 Ut testudineo tibi, Lentule, conopeo 80

ing plays, dressing themselves in the garb of the actors. See
 DRYDEN.

70. *The thyrsus.*] A spear twisted about with ivy, and proper to Bacchus, used by actors when they personated him.

— *The sash.*] Subligar—a sort of clothing which the actors used to cover the lower parts of the body.

— *Accius.*] The name of some famous tragedian.

71. *Urbicus.*] Some famous comedian or buffoon.

— *Interlude.*] Exodio. See Sat. iii. l. 174, and note.

— *Atellana.*] This sort of interludes were called Atellan, from Atella, a city of the Osci, where they were first invented.

72. *Autonoë.*] Autonoë was the daughter of Cadmus, and mother of Actæon, who was turned into a stag, and eaten by his own hounds. There was a play on this subject, in which, it may be supposed, that Antonoë was a principal character, probably the chief subject of the piece.

— *Poor Ælia, &c.*] Some woman of the Ælian family which had fallen into decay and poverty.

73. *The button of the comedian.*] The fibula, here, denotes a circle of brass, put on the young fingers, so as to prevent commerce with women, which was reckoned to spoil their voice. The lewd women, here spoken of, were at a great expence to get this impediment taken off, that they might be intimate with these youths. See l. 378, note.

74. *Will forbid Chryfogonus.*] This was a famous singer, of whom the ladies were so fond, as to spoil his voice with their gresses, so that they hindered his singing.

— *Hispulla.*] Some great lady, famous for her lewdness with players, of which she was very fond.

75. *Quintilian.*] A grave rhetorician, born at Caliguris, in Spain ; he taught rhetoric at Rome, and was tutor to Juvenal. The meaning is—can it be expected, that any virtuous, grave,
 and

Urbicus moves laughter with the interlude of Atellana,
 With the gestures of Autonoë: poor Ælia loves him.
 The button of the comedian is loosen'd for these at a great
 price. There are, who

Will forbid Chryfogonus to sing. Hispulla rejoices
 In a tragedian: do you expect that Quintilian can be
 loved? 75

You take a wife, by whom the harper Echion,
 Or Glaphyrus, will become a father; or Ambrosius the
 piper.

Let us fix long stages thro' the narrow streets,
 Let the posts be adorned, and the gate with the grand laurel,
 That to thee, O Lentulus, in his vaulted canopy, 80

and sober man, can be admired, when the women are so fond of
 fingers, players, and such low and profligate people?

76. *You take a wife, &c.*] The drift of this Satire is to pre-
 judice Ursidius, Juvenal's friend, so much against the women,
 as to make him afraid to venture on marriage. Here the poet
 intimates, that, if Ursidius should take a wife, she will probably
 be gotten with child by some of the musicians.

78—79. *Let us fix, &c.*] See before, l. 52, and note.

80. *Vaulted canopy.*] Testudineo conopeo. Testudineus—
 from testudo, signifies—of, belonging to, or like a tortoise,
 vaulted: for such is the form of the upper shell.

Conopeum, from κωνοψ, a gnat. A canopy, or curtain, that
 hangs about beds, and is made of net-work, to keep away flies
 and gnats—an umbrella, a pavilion, a tester over a bed; which,
 from the epithet testudineo, we must suppose to be in a vaulted
 form.

But, probably, here, we are to understand by conopeo the
 whole bed, synec. which, as the manner was among great
 people, such as Ursidius appears to have been, had the posts and
 props inlaid with ivory and tortoise-shell; so that, by testudi-
 neo, we are rather to understand the ornaments, than the form.

That the Romans inlaid their beds, or couches, with tortoise-
 shell, appears—Sat. xi. l. 94—5.

Qualis in oceani fluctu testudo natarat,
 Clarum Trojugenis factura ac nobile fulcrum.

This more immediately refers to the beds, or couches, on
 which they lay at meals; but, if these were so ornamented, it
 is

Nobilis Euryalum mirmillonem exprimat infans.

Nupta senatori comitata est Hippia Ludium
Ad Pharon & Nilum, famosaque mœnia Lagi,
Prodigia, & mores urbis damnante Canopo.

Immemor illa domûs, & conjugis, atque sororis, 85

Nîl patriæ indulfit; plorantesque improba gnatos,

Utque magis stupeas, ludos, Paridemque reliquit.

Sed quanquam in magnis opibus, plumâque paternâ,

Et segmentatis dormisset parvula cunis,

Contempsit pelagus; famam contempserat olim, 90

Cujus apud molles minima est jactura cathedras:

Tyrrhenos igitur fluctus, latèque sonantem

is reasonable to suppose, by *testudineo conopeo*, we are to understand, that they extended their expence and luxury to the beds on which they slept; therefore, that this noble infant was laid in a magnificent bed—this heightens the irony of the word *nobilis*, as it the more strongly marks the difference between the apparent and real quality of the child; which, by the sumptuous bed would seem the offspring of the noble *Ursidius*, whereas, in fact, it would be the bastard of a gladiator. *Comp. l. 89*, which shews, that the beds, or cradles, in which they laid their children, were richly ornamented.

80. *To thee, O Lentulus.*] The sense is—that if *Ursidius* should marry, and have a son, which is laid in a magnificent cradle, as the heir of a great family, after all, it will turn out to be begotten by some gladiator, such as *Euryalus*, and bear his likeness.—He calls *Ursidius* by the name of *Lentulus*, who was a famous fencer, intimating, that, like the children of *Lentulus*, *Ursidius*'s children would have a gladiator for their father. *Exprimat*—pourtray—resemble.

82. *Hippia.*] Was the wife of *Fabricius Veiento*, a man of senatorial dignity in the time of *Domitian*. See *Sat. iii. 185. Sat. iv. 113.*—She left her husband, and went away with *Sergius*, the gladiator, into *Ægypt*.

83. *Pharos.*] A small island at the mouth of the Nile, where there was a lighthouse to guide the ships in the night.

— *Lagus.*] i. e. *Alexandria*; so called from *Ptolemy*, the son of *Lagus*, who succeeded *Alexander*, from which son of *Lagus* came the kingdom of the *Lagidæ*, which was overthrown, after many years, on the death of *Cleopatra*.

— *Famous.*] *Famola*, infamous, as we speak, for all manner of luxury and debauchery.



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Pertulit Ionium, constanti pectore, quamvis
 Mutandum toties esset mare. Justa pericli
 Si ratio est, & honesta, timent; pavidoque gelantur 95
 Pectore, nec tremulis possunt insistere plantis:
 Fortem animum præstant rebus, quas turpiter audent.
 Si jubeat conjux, durum est conscendere navim;
 Tunc sentina gravis; tunc summus vertitur aër.
 Quæ moechum sequitur, stomacho valet: illa maritum 100
 Convomit: hæc inter nautas & prandet, & errat
 Per puppim, & duros gaudet tractare rudentes.
 Quâ tamen exarsit formâ? quâ capta juventâ
 Hippiâ? Quid vidit, propter quod ludia dici
 Sustinuit? nam Sergiolus jam radere guttur 105
 Cœperat, & secto requiem sperare lacerto.

that part of the Mediterranean Sea which washes the southern part of Italy.

92. *The Ionian.*] Ionia was a country of Asia the Lesser, so called, along the coast of the Archipelago; the sea which washed this coast was called Ionium Mare—the Ionian Sea.

93. *With a constant mind.*] Was quite firm in the midst of all the dangers which she underwent, and unmoved at the raging of the waves.

94. *The sea so often to be changed.*] i. e. She was to sail over so many different seas between Rome and Ægypt.

97. *In things that, &c.*] Juvenal here lashes the sex very severely: he represents women as bold and daring in the pursuit of their vices—timorous and fearful of every thing where duty calls them. See Sat. viii. 165.

99. *The sink, &c.*] Sentina—the hold or part of the ship where the pump is fixed, and where the bulge-water gathers together and putrefies.

— *The top air, &c.*] Summus aër—the sky seems to turn round over her head, and makes her giddy. All this can be complained of, as well as sea-sickness, and its effects, if with her husband: but if with a gallant, nothing of this is thought of.

103. *She on fire, &c.*] But let us consider a little the object of this lady's amorous flame—what sort of person it was that she was so violently fond of.

104. *To be called an actress.*] Ludia—properly signifies an actress, or woman who dances, or the like, upon the stage: it seems

Ionian she bore, with a constant mind, altho'
 The sea was so often to be changed. If there be a just
 And honest cause of danger, they fear : and are frozen with
 timorous 95

Breast, nor can they stand on their trembling feet :
 They shew a dauntless mind in things that they shamefully
 adventure.

If the husband command, it is hard to go aboard a
 ship ;

Then the sink of the ship is burthensome—then the top air
 is turned round.

She that follows an adulterer, is well at her stomach : she
 bespews 100

Her husband : this dines among the sailors, and wanders
 About the ship, and delights to handle the hard cables.

But with what a form was she on fire ? with what youth
 was

Hippia taken ?—What did she see, for the sake of which to
 be called an actress

She endured ? for Sergy to shave his throat already had 105
 Begun, and to hope for rest to his cut arm.

seems the feminine of ludius, which signifies a stage-player, or
 dancer, sword-player, &c.—Ludia, here, is used by Juvenal,
 as denoting a stage-player's wife—which, Hippia, by going
 away with Sergius the gladiator, subjected herself to be taken
 for.

105. *Sergy.*] Sergiolus—the diminutive of Sergius, is used
 here, in derision and contempt, as satirizing her fondness for
 such a fellow, whom probably she might wantonly call her little
 Sergius, when in an amorous mood.

— *To shave his throat.*] i. e. Under his chin. The young
 men used to keep their beards till the age of twenty-one ; then
 they were shaved. Here the poet means, that Sergius was an
 old fellow ; and when he says—“ he had already begun to
 “ shave ”—he is to be understood ironically, not as meaning
 literally that Sergius now first begun this, but as having done it
 a great many years before.

106. *Rest to his cut arm.*] He had been crippled in one of
 his

Prætereà multa in facie deformia ; sicut
 Attritus galeâ, mediisque in naribus ingens
 Gibbus, & acre malum semper stillantis ocelli.

Sed gladiator erat ; facit hoc illos Hyacinthos : 110

Hoc pueris, patriæque, hoc prætulit illa sorori,
 Atque viro : ferrum est, quod amant : hic Sergius idem
 Acceptà rude cœpisset Veiento videri.

Quid privata domus, quid fecerit Hippiâ curas ?

Respice rivales Divorum : Claudius audi 115

Quæ tulerit : dormire virum cùm senserat uxor,

(Ausâ Palatino tegetem præferre cubili,¹

Sumere nocturnos meretrix Augusta cucullos,)

Linquebat, comite ancillâ non ampliùs unâ ;

Et nigrum flavo crinem abscondente galero, 120

his arms, by cuts received in prize-fighting, which could not add much to the beauty of his figure.

107. *Deformities in his face.*] The poet in this, and the two following lines, sets forth the paramour of this lady in a most forbidding light, as to his person, the better to satirize the taste of the women towards stage performers ; as if their being on the stage was a sufficient recommendation to the favour of the sex, however forbidding their appearance might otherwise be.

108. *Galled with his helmet.*] Which, by often rubbing and wearing the skin off his forehead, had left a scarred and disagreeable appearance.

— *Midst of his nostrils, &c.*] Some large tumour, from repeated blows on the part.

109. *The sharp evil, &c.*] A sharp humour, which was continually distilling from his eyes—blear-eyed, as we call it—which fretted and disfigured the skin of the face.

110. *Hyacinths.*] Hyacinthus was a beautiful boy, beloved by Apollo and Zephyrus : he was killed by a quoit, and changed into a flower.—See AINSW.

113. *The wand accepted.*] The rudis was a rod, or wand, given to sword players, in token of their release, or discharge, from that exercise.

— *Had begun to seem Veiento.*] But this very Sergius, for whom this lady sacrificed so much, had he received his dismissal, and ceased to be a sword-player, and left the stage, she would have cared no more for, than she did for her husband Veiento.—Sergius would have seemed just as indifferent in her eyes.



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Intravit calidum veteri centone lupanar,
 Et cellam vacuum, atque suam : tunc nuda papillis
 Constitit auratis, titulum mentita Lyciscæ,
 Ostenditque tuum, generose Britannice, ventrem.
 Excepit blanda intrantes, atque æra poposcit : 125
 Mox lenone suas jam dimittente puellas,
 Tristis abit ; sed, quod potuit, tamèn ultima cellam
 Clausit, adhuc ardens rigidæ tentigine vulvæ,
 Et lassata viris, nondum satiata recessit :
 Obscurisque genis turpis, fumoque lucernæ 130
 Fœda, lupanaris tulit ad pulvinar odorem.
 Hippomanes, carmenque loquar, coctumque venenum,

121. *Warm with an old patch'd quilt.*] It is probable, that the only piece of furniture in the cell was an old patched quilt, or rug, on which she laid herself down.—Or this may be understood to mean, that the stew was warm from the frequent course of lewd people there ; and that Messalina carried with her some old tattered and patched garment, in which she had disguised herself, that she might not be known in her way thither. See AINSW. Cento.

122. *Which was her's.*] As hired and occupied by her, for her lewd purposes.

123. *Lycisca.*] The most famous courtesan of those times, whose name was chalked over the chamber-door, where Messalina entertained her gallants.

124. *Thy belly, &c.*] i. e. The belly which bare thee.—Britannicus was the son of Claudius and Messalina.

131. *To the pillow.*] To the royal bed. Thus returning to her husband's bed, defiled with the reek and stench of the brothel.

132. *Philtres and charms.*] Hippomanes (from *ἵππος*, equus—and *μανομαι*, insanio) according to Virgil, signifies something which comes from mares, supposed to be of a poisonous nature, and used as an ingredient in venefic potions, mixed with certain herbs, and attended with spells, or words of incantation.

Hinc demùm hippomanes vero quod nomine dicunt
 Pastores, lentum distillat ab inguine virus :
 Hippomanes quod sæpè malæ legère novercæ,
 Miscueruntque herbas, & non innoxia verba.

G. iii. l. 280—3.

By

She enter'd the brothel warm with an old patched
quilt,

And the empty cell which was hers ; then she stood naked
With her breasts adorn'd with gold, shamming the name of
Lycisca,

And shows thy belly, O noble Britannicus.

Kind she received the comers in, and asked for money : 125

Presently, the bawd now dismissing his girls,

She went away sad : but (which she could) she never-
theless

Last shut up her cell, still burning with desire,

And she retired, weary, but not satiated with men :

And filthy with soiled cheeks, and with the smoke of the
lamp

130

Dirty, she carried to the pillow the stench of the brothel.

Shall I speak of philtres and charms, or poison boiled,

By the account of this, in the third line of the above quotation, we may understand it, in this passage of Juvenal, to denote a part of a poisonous mixture which step-mothers administered to destroy their husband's sons, that their own might inherit.

But the hippomanes seems to be of two sorts, for another is mentioned, *Æn.* iv. l. 515—16.

Quæritur & nascentis equi de fronte revulsus,
Et matri præreptus amor——

This was supposed to be a lump of flesh that grows in the forehead of a foal newly dropped, which the mare presently devours, else she loses all affection for her offspring, and denies it suck.—See *Ainsw.* Hippomanes, N° 3.—Hence Virgil calls it *matris amor*. This notion gave rise to the vulgar opinion of its efficacy in love-potions, or philtres, to procure love. In this view of the word, it may denote some love-potions, which the women administered to provoke unlawful love. The word *carmen*, denotes a spell, or charm, which they made use of for the same purpose. *Carmen*, sing. for *carmina*, plur.—synecdoche.

132. *Poison boiled.*] This signifies the most deadly and quickest poison, as boiling extracts the strength of the ingredients, much more than a cold infusion.

Privignoque datum? faciunt graviora coactæ
Imperio sexûs, minimûmq; libidine peccant.

Optima sed quare Cefennia teste marito? 135

Bis quingenta dedit, tanti vocat ille pudicam:

Nec Veneris pharetris macer est, aut lampade fervet:

Inde faces ardent; veniunt à dotè sagittæ.

Libertas emitur: coram licèt innuat, atque

Rescribat vidua est, locuples quæ nupsit avaro. 140

Cur desiderio Bibulæ Sertorius ardet?

Si verum excutias, facies, non uxor amatur.

Tres rugæ subeant, & se cutis arida laxet,

Fiant obscuri dentes, oculique minores;

“College farcinulas, dicet libertus, & exi; 145

133. *A son-in-law.*] To put him out of the way, in order to make room for a son of their own. See l. 628.

134. *The empire of the sex, &c.*] i. e. That which governs, has the dominion over it. See imperium used in a like sense. Virg. *Æn.* i. l. 142. q. d. What they do from lust is less mischievous than what they do from anger, hatred, malice, and other evil principles that govern their actions, and may be said to rule the sex in general.

135. *Cefennia.*] The poet is here shewing the power which women got over their husbands, by bringing them large fortunes; insomuch, that let the conduct of such women be what it might, the husbands would gloss it over in the best manner they could; not from any good opinion, or from any real love which they bare them, but the largeness of their fortunes, which they retained in their own disposal, purchased this.

136. *She gave twice five hundred.*] i. e. She brought a large fortune of one thousand sestertia, which was sufficient to bribe the husband into a commendation of her chastity, though she had it not. See Sat. i. l. 106, and note; and Sat. ii. l. 117, and note.

137. *Lean, &c.*] He never pined for love. Pharetris—lit. quivers.

— *The lamp.*] Or torch of Cupid, or of Hymen.

138. *From thence the torches burn, &c.*] He glows with no other flame than what is lighted up from the love of her money—nor is he wounded with any other arrows than those with which her large fortune has struck him.

139. *Liberty is bought.*] The wife buys with her large fortune the privilege of doing as she pleases, while the husband sells



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“ Jam gravis es nobis, & sæpè emungeris; exi

“ Ocyùs, & propera; sicco venit altera naso.”

Intereà calet, & regnat, poscitque maritum

Pastores, & ovem Canusinam, ulmosque Falernas.

Quantulum in hoc? pueros omnes, ergastula tota, 150

Quodque domi non est, & habet vicinus, ematur.

Mense quidem brumæ, cùm jam mercator Iason

Clausus, & armatis obstat casa candida nautis,

Grandia tolluntur crySTALLINA, maxima rursus

146. *You often wipe your nose.*] From the rheum which distils from it—one symptom of old age.

147. *Another is coming, &c.*] Young and handsome, to supply your place, who has not your infirmities.

148. *In the mean time, &c.*] i. e. In the days of her youth and beauty.

— *She is hot.*] She glows, as it were, with the rage of dominion over her husband, which she exercises—regnat.

— *Demands of her husband, &c.*] In short, her husband must supply her with every thing she chuses to fancy.

149. *Canusian sheep.*] Canusium, a town of Apulia, upon the river Aufidus; it afforded the best sheep, and the finest wool in Italy, which nature had tinged with a cast of red.

— *Falernan elms.*] The vines of Falernum used to grow round the elms, therefore elms here denote the vines, and so the wine itself—metonym. See Virg. G. i. l. 2.

150. *All boys.*] All sorts of beautiful boys must be purchased to wait upon her.

— *Whole workhouses.*] Ergastula were places where slaves were set to work—here the word seems to denote the slaves themselves, numbers of which (whole workhouse-fulls) must be purchased to please the lady's fancy. See AINSW. Ergastulum, N^o 2.

151. *And her neighbour has.*] Whatsoever she has not, and her neighbour has, must be purchased.

152. *The month of winter.*] Bruma—qu. brevissima—the shortest day in the year, mid-winter—the winter solstice;—this happens on the 21st of December—so that mensis brumæ means December. By synecdoche—winter.

— *The merchant Jason.*] This is a fictitious name for a merchant, who goes through the dangers of the seas in all climates, for the sake of gain. Alluding to Jason's dangerous enterprize after the golden fleece.

153. *Is shut up.*] At his own home, it not being a season of the year to venture to sea. So clausum mare is a phrase to denote the winter-time. CIC. See AINSW.—Clausus.

“ You are now troublesome to us, and often wipe your
“ nose, go forth

“ Quickly—and make haste—another is coming with a dry
“ nose.”

In the mean time she is hot, and reigns, and demands of
her husband

Shepherds, and Canusian sheep, and Falernan elms.

How little (is there) in this? all boys, whole work-
houses, 150

And what is not at home, and her neighbour has, must be
bought.

Indeed, in the month of winter, when now the merchant
Jason

Is shut up, and the white house hinders the armed sailors,
Great crystals are taken up, and again large (vessels)

153. *The white house.*] All the houses covered with frost
and snow.

— *Hinders.*] Prevents their going to sea, from the incle-
mency of the season.

— *Armed sailors.*] *Armatis* here means prepared for sea—
i. e. as soon as the weather will permit.

So Virg. *Æn.* iv. l. 289, 290.

*Classem aptent taciti, sociosque ad litora cogant,
Arma parent.*

Where we may suppose *arma* to signify the sails, masts, and other
tackling of the ship. *Arma nautica.*

154. *Great crystals.*] *Crystallina*—large vessels of crystal,
which were very expensive.

— *Are taken up.*] *Tolluntur.*—How, from this word, many
translators and commentators have inferred, that this extrava-
gant and termagant woman sent her husband over the seas, to
fetch these things, at a time of year when they have just been
told (l. 152—3.) that the merchants and sailors did not venture
to sea, I cannot say—but by *tolluntur*, I am inclined to under-
stand, with Mr. Dryden, that these things were taken up, as we
say, on the credit of the husband, who was to pay for them.

When winter shuts the seas, and fleecy snows
Make houses white, she to the merchant goes:
Rich chrystals of the rock she takes up there,
☞ &c. &c.

DRYDEN.

Myrrhina, deinde adamas notissimus, & Berenices 155
 In digito factus pretiosior : hunc dedit olim
 Barbarus incestæ ; dedit hunc Agrippa forori,
 Observant ubi festa mero pede sabbata reges,
 Et vetus indulget senibus clementia porcis.

Nullane de tantis gregibus tibi digna videtur ? 160
 Sit formosa, decens, dives, fœcunda, vetustos
 Porticibus disponat avos, intactior omni
 Crinibus effusis bellum dirimente Sabinâ :
 (Rara avis in terris, nigroque simillima cygno)
 Quis feret uxorem, cui constant omnia ? malo 165

This is what is called in French—*enlever de chez le marchand*. Some have observed, that during the Saturnalia, a feast which was observed at Rome, with great festivity, for seven days in the month of December, there was a sort of fair held in the porches of some of the public baths, where the merchants made up shops, or booths, and sold toys and baubles. Vet. Schol. See Sigellaria. AINSW.

“*Tolluntur crystallina.*] i. e. Ex mercatoris officina ele-
 vantur a Bibula, solvente eo marito Sertorio.” GRANG.

154—5. *Vessels of myrrhe.*] Bowls to drink out of, made of myrrhe, which was supposed to give a fine taste to the wine.—So Martial, Lib. xiv. Ep. cxiii.

Si calidum potas, ardentem myrrha Falerno :
 Convenit, & melior fit sapor inde mero.

155. *Berenice, &c.*] Eldest daughter of Herod Agrippa, king of Judæa, a woman of infamous lewdness. She was first married to Herod, king of Chalcis, her uncle, and afterwards suspected of incest with her brother Agrippa. See Ant. Un. Hist. vol. x. p. 6, note E.

156. *Made more precious.*] The circumstance of Berenice's being supposed to have received this diamond ring from her brother, and having worn it on her finger, is here hinted at, as increasing its value in the estimation of this lewd and extravagant woman.

— *A barbarian.*] The Romans, as well as the Greeks, were accustomed to call all people, but themselves, barbarians.

158. *Their festival-sabbaths barefoot.*] Meaning in Judæa, and alluding to Agrippa and his sister's performing the sacred rites of sacrificing at Jerusalem without any covering on their feet. This was customary, in some parts of the Jewish ritual,



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Malo Venusinam, quàm te, Cornelia, mater
 Gracchorum, si cum magnis virtutibus affers
 Grande supercilium, & numeras in dote triumphos,
 Tolle tuum, precor, Hannibalem, victumque Syphacem
 In castris, & cum totâ Carthagine migra. 170

Parce, præcor, Pæan; & tu, Dea, pone sagittas;
 Nil pueri faciunt, ipsam configite matrem;
 Amphion clamat: sed Pæan contrahit arcum.

Extulit ergo gregem natorum, ipsumque parentem,
 Dum sibi nobilior Latonæ gente videtur, 175
 Atque eadem scrofâ Niobe fœcundior albâ.

Quæ tanti gravitas? quæ forma, ut se tibi semper
 Imputet? hujus enim rari, summique voluptas

166. *A Venusian girl.*] Some poor plain country wench, from Venusium, in Apulia.

— *Cornelia.*] The mother of those two mutinous tribunes, Caius and Tiberius Gracchus, daughter to Scipio Africanus, that conquered Hannibal and Syphax, king of Numidia, whose camp he burned, and subjected Carthage to the power of Rome, to which it first became tributary, and then was destroyed and rased to the ground by Scipio Æmilianus.

168. *Great haughtiness.*] The poet having before satirized the women, as not endowed with virtues sufficient to make a man happy in marriage, here allows that it might be possible for a large assemblage of virtues to meet together; but yet all these might be spoiled and counteracted by the pride which might attend the person possessed of them.

169—70. *Your Hannibal—Syphax—Carthage.*] See note on l. 166.—i. e. If, as part of her merit, she is to be for ever boasting of the victories and triumphs of her sons, and assuming a very high respect on those accounts, her pride would make her troublesome and intolerable: a poor country girl, who had none of these things to puff her up, would be far more eligible than even Cornelia herself, under such circumstances. In short, Juvenal is not for allowing any such thing as a woman without some bad fault or other.

171. *Pæan.*] Apollo—either from *παιω*, Gr. to strike, because he struck and slew the Python with his arrows—or from *παιωρ*, a physician—medicus. Apollo was the fabled god of physic.

— *Thou, goddess.*] Diana, who slew the seven daughters of Niobe, as Apollo slew the seven sons. Niobe was the wife of Amphion, king of Thebes, by whom she had seven sons (according

Rather have a Venusian (girl) than you, Cornelia, mother
Of the Gracchi, if, with great virtues, you bring
Great haughtiness, and you number triumphs as part of
your dow'ry.

Take away, I pray, your Hannibal, and Syphax conquer'd
In his camp, and depart with the whole of Carthage. 170

“ Spare, I pray, O Pæan ; and thou, goddess, lay down
“ thine arrows,

“ The children do nothing ; pierce the mother herself,”
Cries Amphion : but Apollo draws his bow,
And took off the herd of children, and the parent himself,
While Niobe seems to herself more noble than the race of
Latona, 175

And more fruitful than the white sow.

What gravity—what beauty is of such value, as that she
should always herself to you

Impute ? for of this rare and highest good there is

according to some, fourteen sons) and seven daughters ; of which, together with her high birth, she grew so proud, as to slight the sacrifices which the Theban women offered to Diana, comparing herself with Latona, and, because she had borne more children, even setting herself above her, which the children of Latona, Apollo and Diana, resenting, he slew the males, together with the father, and she the females ; on which Niobe was struck dumb with grief, and is feigned to have been turned into marble.

172. *The children do nothing, &c.*] To provoke thee.—The poet is here shewing, in this allusion to the fable of Niobe and her children, that the pride of woman is such, as not only to harass mankind, but even to be levelled at, and provoke, the gods themselves, so as to bring ruin on whole families.

175. *More noble.*] On account of her birth, as the daughter of Tantalus, king of Corinth, or, according to some, of Phrygia, and as wife of Amphion.

176. *Than the white sow.*] Found by Æneas near Lavinium, which brought thirty pigs at a litter, and which was to be his direction where to build the city of Alba. Virg. Æn. iii. 39c—3. Æn. viii. 43—8.

177. *What gravity.*] Gravitas may here signify sedateness, sobriety of behaviour.

178. *Impute.*] i. e. That she should be always reckoning up her

Nulla boni, quoties animo corrupta superbo
 Plus aloës, quàm mellis, habet. Quis deditus autem 180
 Usque adeò est, ut non illam, quam laudibus effert,
 Horreat? inque diem septenis oderit horis?
 Quædam parva quidem; sed non toleranda maritis:
 Nam quid rancidius, quàm quòd se non putat ulla
 Formosam, nisi quæ de Thuscâ Græcula facta est? 185
 De Sulmonensi mera Cecropis? omnia Græcè;
 Cùm sit turpe minùs nostris nescire Latiné.
 Hoc sermone pavent; hoc iram, gaudia, curas,
 Hoc cuncta effundunt animi secreta. Quid ultra?
 Concumbunt Græcè—dones tamen ista puellis: 190
 Tune etiam, quam sextus & octogesimus annus
 Pulsat, adhuc Græcè? non est hic sermo pudicus
 In vetulâ: quoties lascivum intervenit illud,
 ΖΩΗ ΚΑΙ ΨΥΧΗ, modò sub lodice relictis

her good qualities to you, and setting them to your account, as if you were so much her debtor, on account of her personal accomplishments, that you have no right to find fault with her pride and ill-humour. A metaphorical expression, alluding to the person's imputing, or charging something to the account of another, for which the latter is made his debtor.

180. *More of aloes than of honey.*] More bitter than sweet in her temper and behaviour.

— *Given up, &c.*] To his wife, so uxorious.

181. *As not to abhor, &c.*] Though he may be lavish in her praises, in some respects, yet no man can be so blind to her pride and ill temper, as not to have frequent occasion to detest her many hours in the day.

185. *From a Tuscan, &c.*] The poet here attacks the affectation of the women, and their folly, in speaking Greek instead of their own language. Something like our ladies affectation of introducing French phrases on all occasions. The Greek language was much affected in Rome, especially by the higher ranks of people; and the ladies, however ignorant of their own language, were mighty fond of cultivating Greek, and affected to mix Greek phrases in their conversation.

186. *A Sulmonian.*] Sulmo, a town of Peligni, in Italy, about ninety miles from Rome—it was the birth-place of Ovid.

— *Athenian.*] Cecropis.—Athens was called Cecropia, from



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Uteris in turbâ : quod enim non excitat inguen 195.

Vox blanda & nequam ? digitos habet.—Ut tamen omnes

Subfidant pennæ (dicas hæc molliùs Æmo

Quanquam, & Carpophoro) facies tua computat annos.

Si tibi legitimis pactam, junctamque tabellis

Non es amaturus, ducendi nulla videtur 200

Causa ; nec est quare cœnam & mustacea perdas,

Labente officio, crudis donanda : nec illud,

Quod primâ pro nocte datur ; cùm lance beatâ

Dacicus, & scripto radiat Germanicus auro.

(turbâ), in phrases, which are made use of in the more private and retired scenes of lasciviousness, from which these old women, if judged by their conversation, may be suspected to have newly arrived.

196. *It has fingers.*] Is as provocative as the touch.

196—7. *All desires, &c.*] Pennæ—lit. feathers. Metaph.—alluding to birds, such as peacocks, &c. which set up their feathers when pleased, and have a gay appearance ; but they presently subside on approach of danger, or of any dislike. Thus, however, lascivious words may tend to raise the passions, when uttered by the young and handsome ; yet, from such an old hag, they will have a contrary effect—all will subside into calmness.

197. *Though you may say, &c.*] q. d. However you may excel in softness of pronunciation, when you use such phrases, even Æmus and Carpophorus, the two Grecian comedians, whose fame is so great for their soft and tender manner of uttering lascivious speeches on the stage (see note on Sat. iii. l. 98.) yet fourscore and six stands written on your face, which has at least as many wrinkles as you are years old—a sure antidote.

199. *Lawful deeds.*] Tabellis legitimis—by such writings and contracts as were by law required—q. d. If, for the above reasons, you are not likely to love any woman you marry—l. 200.

201. *Loſe.*] i. e. Throw away the expence of a marriage-entertainment.

— *Bride-cakes.*] Mustacea—were a sort of cakes made of meal, aniseed, cummin, and other ingredients, moistened with mustum, new wine—whence probably their name ;—they were of a carminative kind.—They were used at weddings.

AINSW.

202. *To weak stomachs.*] To the guests who have raw and queasy

You use in public : for what passion does not a soft and
 lewd 195

Word excite ? It has fingers.—Nevertheless, that all
 Desires may subside (though you may say these things
 softer

Than Æmus, and Carpophorus) your face computes your
 years.

If one, contracted, and joined to you by lawful deeds,
 You are not about to love, of marrying there appears no 200
 Cause, nor why you should lose a supper, and bride-cakes,
 To be given to weak stomachs, their office ceasing ; nor
 that

Which is given for the first night, when the Dacic in the
 happy dish,

And the Germanic shines with the inscribed gold.

queasy stomachs, in order to remove the flatulency and indigestion occasioned by eating too copiously at the entertainment.

202. *Their office ceasing.*] Labente officio.—It was so much reckoned a matter of duty to attend the marriage-entertainments of friends, that those, who were guests on the occasion, were said ad officium venire. Labente officio here means the latter end of the feast, when the company was going to break up, their duty then almost being ended—it was at this period that the bride-cakes were carried about and distributed to the company. See Sat. ii. l. 132—5.

203. *The Dacic.*] Dacicus—a gold coin, having the image of Domitian, called Dacicus, from his conquest of the Dacians.

— *The happy dish.*] Alluding to the occasion of its being put to this use.

204. *Germanic.*] This was also a gold coin with the image of Domitian, called Germanicus, from his conquest of the Germans. A considerable sum of these pieces was put into a broad plate, or dish, and presented by the husband to the bride on the wedding night, as a sort of price for her person. This usage obtained among the Greeks, as among the Jews, and is found among many eastern nations.—See Parkh. Heb. Lex. מטה, N° 3.—Something of this kind was customary in many parts of England, and perhaps is so still, under the name of dow-purse.

— *Inscribed gold.*] i. e. Having the name and titles of the emperor stamped on it.

Si tibi simplicitas uxoria, deditus uni 205
 Est animus : submitte caput cervice paratâ
 Ferre jugum : nullam invenies, quæ parcat amanti.
 Ardeat ipsa licet, tormentis gaudet amantis,
 Et spoliis : igitur longè minùs utilis illi
 Uxor, quisquis erit bonus, optandusque maritus. 210
 Nil unquam invitâ donabis conjuge : vendas
 Hâc obstante nihil : nihil, hæc si nolit, emetur.
 Hæc dabit affectus : ille excludetur amicus
 Jam senior, cujus barbam tua janua vidit.
 Testandi cùm sit lenonibus, atque lanistis 215
 Libertas, & juris idem contingat arenæ,
 Non unus tibi rivalis dictabitur hæres.

“ Pone crucem servo : ” “ meruit quo crimine servus
 “ Supplicium ? quis testis adest ? quis detulit ? audi,
 “ Nulla unquam de morte hominis cunctatio longa
 “ est. ” — 220

205. *Uxorious simplicity.*] So simply uxorious—so very simple as to be governed by your wife.

206. *Submit your head, &c.*] Metaph. from oxen who quietly submit to the yoke. See l. 43, and notes.

207. *Who can spare a lover.*] Who will not take the advantage of a man's affection for her to use him ill.

208. *Tho' she should burn, &c.*] Though she love to distraction, she takes delight in plaguing and plundering the man who loves her.

209—10. *Less useful to him, &c.*] The better husband a man is, the more will she tyrannize over him ; therefore an honest man, who would make a good husband, will find, that, of all men, he has the least reason to marry, and that a wife will be of less use to him than to a man of a different character.

213. *She.*] Hæc—this wife of yours.

— *Will give affections.*] Direct your affections—dictate to you in what manner you shall respect, or ill-treat, your friends—whom you are to like, and whom to dislike.

214. *Whose beard your gate hath seen.*] An old friend, who used always to be welcome to your house, ever since the time he had first a beard on his chin.

215. *To make a will, &c.*] q. d. Panders, prize-fighters, and gladiators, have liberty to make their wills as they please, but your wife will dictate yours, and name not a few of her paramours.



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“ O demens, ita servus homo est? nil fecerit, esto :

“ Hoc volo, sic jubeo, sit pro ratione voluntas.”

Imperat ergo viro: sed mox hæc regna relinquit,

Permutatque domos, & flammea conterit : inde

Avolat, & spreti repetit vestigia lecti. 225

Ornatas paulò antè fores, pendentia linquit

Vela domûs, & adhuc virides in limine ramos.

Sic crescit numerus ; sic fiunt octo mariti

Quinque per autumnos : titulo res digna sepulchri.

Desperanda tibi salvâ concordia socru : 230

221. “ O madman, &c.”] The words of the imperious wife, who insists upon her own humour to be the sole reason of her actions. She even styles her husband a fool, or madman, for calling a slave a man. She seems to deny the poor slave human nature and human feelings, such is her pride and savage cruelty!

223. *She governs, &c.*] Therefore, in this instance, as in all others, it is plain that she exercises a tyranny over her husband.

— *Leaves these realms.*] i. e. Her husband's territories, over which she ruled, in order to seek new conquests, and new dominion over other men.

224. *Changes houses.*] She elopes from her husband to others—and so from house to house, as often as she chose to change from man to man.

— *Wears out her bridal veils.*] The flameum was a bridal veil, with which the bride's face was covered, during the marriage ceremony : it was of a yellow, or flame-colour—whence its name.

She divorced herself so often, and was so often married, that she even wore out, as it were, her veil with the frequent use of it.

225. *She flies away, &c.*] The inconstancy and lewdness of this woman was such, that, after running all the lengths which the law allowed, by being divorced eight times, she leaves her paramours, and even comes back again to the man whom she first left.

— *She seeks again.*] Traces back the footsteps which once led her from his bed.

226. *The doors adorned, &c.*] See before, l. 52, and note—i. e. She lives but a very short time with each of her husbands, quitting them, as it were, while the marriage garlands, veils, &c. were hanging about the doors.

228. *Eight husbands in five years.*] The Roman law allowed eight divorces—beyond that, was reckoned adultery.

“ O madman!—so, a slave is a man! be it so—he has done
 “ nothing,
 “ This I will—thus I command—let my will stand as a
 “ reason.”

Therefore she governs her husband: but presently leaves
 these realms,
 And changes houses, and wears out her bridal veils: from
 thence

She flies away, and seeks again the footsteps of her despised
 bed. 225

The doors, a little before adorned, the pendent veils
 Of the house she leaves, and the boughs yet green at the
 threshold.

Thus the number increases, thus eight husbands are made
 In five autumns—a matter worthy the title of a sepul-
 chre.

You must despair of concord while a step-mother
 lives: 230

Of these divorces Seneca says—*De Beneficiis*, c. xvi. “ Does
 “ any body now blush at a divorce, since certain illustrious and
 “ noble women compute their years, not by the number of con-
 “ suls, but by the number of husbands they have had?”

Tertullian says, *Apol.* c. vi. “ Divorce was now looked upon
 “ as one fruit of marriage.”

When Martial is satirizing Thelesina as an adulteress, he re-
 presents her as having exceeded the number of divorces allowed
 by law.

Aut minùs, aut certe non plus tricesima lux est,

Et nubit decimo jam Thelesina viro.

Quæ nubit toties, non nubit, adultera lege est.

Lib. vi. Ep. vii.

229. *The title of a sepulchre.*] Such actions as these, like
 other great and illustrious deeds, are well worthy to be recorded
 by a monumental inscription. Iron.—It was usual, on the se-
 pulchres of women, to mention the number of husbands to
 which they had been married.

230. *A step-mother.*] The poet seems willing to set forth the
 female sex, as bad, in every point of view.—Here he introduces
 one as a mother-in-law, disturbing the peace of the family, car-
 rying

Illa docet spoliis nudi gaudere mariti :

Illa docet, missis à corruptore tabellis,

Nil rude, nil simplex rescribere : decipit illa

Custodes, aut ære domat : tunc corpore sano

Advocat Archigenem, onerosaque pallia jactat. 235

Abditus interea latet accersitus adulter,

Impatiensque moræ filet, & præputia ducit.

Scilicet expectas, ut tradat mater honestos,

Aut alios mores, quàm quos habet ? utile porro

Filiolam turpi vetulæ producere turpem. 240

Nulla ferè causa est, in quâ non fœmina litem
Moverit. accusat Manilia, si rea non est.

Componunt ipsæ per se, formantque libellos,

Principium atque locos Celso dictare paratæ.

rying on her daughter's infidelity to her husband, and playing tricks for this purpose.

231. *She teaches.*] Instructs her daughter.

— *To plunder, &c.*] Till the poor husband is stripped of all he has.

232. *A corrupter.*] A gallant who writes billets-doux, in order to corrupt her daughter's chastity.

233. *Nothing ill bred or simple.*] To send no answers that can discourage the man from his purpose, either in point of courtesy or contrivance.

233—4. *She deceives keepers, &c.*] She helps on the amour with her daughter, by either deceiving, or bribing, any spies which the husband might set to watch her.

235. *Archigenes.*] The name of a physician.—The old woman shams sick, and, to carry on the trick, pretends to send for a physician, whom the gallant is to personate.

— *Throws away the heavy clothes.*] Pretending to be in a violent fever, and not able to bear the weight and heat of so many bed-clothes.

236. *Mean while, &c.*] The old woman takes this opportunity to secrete the adulterer in her apartment, that, when the daughter comes, under a pretence of visiting her sick mother, he may accomplish his design.

238. *A mother should infuse, &c.*] It is not very likely that such a mother should bring up her daughter in any better principles than her own.

239. *It is profitable, &c.*] Since, by having a daughter as
base



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Endromidas Tyrias, & fœmineum ceroma 245
 Quis nescit? vel quis non vidit vulnera pali,
 Quem cavat assiduis sudibus, scutoque laceffit?
 Atque omnes implet numeros; dignissima prorsùs
 Florali matrona tubâ; nisi si quid in illo
 Pectore plus agitet, veræque paratur arenæ. 250
 Quem præstare potest mulier galeata pudorem,
 Quæ fugit à sexu, & vires amat? hæc tamen ipsa
 Vir nollet fieri: nam quantula nostra voluptas!
 Quale decus rerum, si conjugis auctio fiat,
 Balteus, & manicæ, & cristæ, crurisque sinistri 255

grounded, were called loci—so that they not only dictated to Celsus how to open a cause, but how to argue and manage it.

245. *The Tyrian rugs, &c.*] Women had the impudence to practise fencing, and to anoint themselves with the ceroma, or wrestler's oil—like them they put on the endromidæ, or rugs, after their exercise, to keep them from catching cold; but, to shew their pride, they were dyed in Tyrian purple.

246. *The wounds of the stake.*] This was the exercise of the palaria, used by the soldiers in their camp, but now practised by impudent women. The palus was a stake fixed in the ground, about six feet high, at which they went through all the fencers art, as with an enemy, by way of preparation to a real fight.

247. *She hollows, &c.*] By fencing at this post they wore hollow places in it, by the continual thrusts of their weapons against it, which were swords made of wood, with which the soldiers and prize-fighters practised the art of fencing (as we do now with foils)—these were used by these masculine ladies.

— *And provokes with the shield.*] Presenting their shields to the post as to a real enemy, and as if provoking an attack.

248. *Fills up all her parts.*] Omnes implet numeros.—This phrase may be understood—“goes through all the motions incident to the exercise.”

249. *The Floralian trumpet.*] The Floral games, which were celebrated in honour of the goddess Flora, were exhibited by harlots with naked impudence, who danced through the streets to the sound of a trumpet.

250. *In that breast of hers.*] Unless she carry her impudence into another channel, and, by these preparations, mean seriously to engage upon the theatre; otherwise one should think that she was preparing to enter the lists with the naked harlots in the feasts of Flora.

The Tyrian rugs, and the female ceroma, 245
Who knows not? or who does not see the wounds of the
flake;

Which she hollows with continual wooden-swords, and
provokes with the shield?

And fills up all her parts; altogether a matron most worthy
The Floralian trumpet; unless she may agitate something
more

In that breast of hers; and be prepared for the real
theatre. 250

What modesty can an helmeted woman shew,
Who deserts her sex, and loves feats of strength? yet she
herself

Would not become a man: for how little is our pleasure!
What a fine shew of things, if there should be an auction of
your wife's,

Her belt, her gauntlets, and crests, and the half cover-
ing 255

251. *An helmeted woman.*] Who can so far depart from the
decency and modesty of her sex as to wear an helmet.

252. *Feats of strength.*] Masculine exercises.

253. *How little is our pleasure!*] In intrigues, compara-
tively with that of the women—therefore, though such women
desert their sex, yet they would not change it.

254. *What a fine shew of things, &c.*] *Decus rerum*—how
creditable—what an honour to her husband and family, to have
a sale of the wife's military accoutrements, and the whole in-
ventory to consist of nothing but warlike attire!

255. *Her belt.*] *Balteus* signifies the sword-belt worn by
soldiers and prize-fighters.

— *Her gauntlets.*] A sort of armed glove to defend the
hand.

— *Crests.*] The crests which were worn on the helmets,
made of tufts of horse-hair, or plumes of feathers.

— *The half covering, &c.*] The buskin, with which the
lower part of the left leg was covered, as most exposed; as in
those days the combatants put forth the left leg when they en-
gaged an enemy, and therefore armed it half-way with a stout
buskin to ward off the blows to which it was liable—the upper
part was covered by the shield. So Farnaby, and Jo. Britannicus.

Dimidium tegmen: vel si diversa movebit

Prælia, tu felix, ocreas vendente puellâ.

Hæ sunt, quæ tenui sudant in cyclade, quarum

Delicias & panniculus bombycinus urit.

Aspice, quo fremitu monstratos perferat ictus, 260

Et quanto galeæ curvetur pondere; quanta

Poplitibus sedeat; quàm denso fascia libro;

Et ride, scaphium positis cùm sumitur armis.

Dicite vos neptes Lepidi, cæcive Metelli,

Gurgitis aut Fabii, quæ ludia sumpserit unquam 265

cus. But this seems contrary to what Virgil says, *Æn.* vii. l. 689—90, of the Hernicians—

———Vestigia nuda sinistri

Instituere pedis; crudus tegit altera pero.

256. *If she will stir up, &c.*] If, instead of the exercises above described, she chuses other kinds of engagements, as those of the Retiarii or Mirmillones, who wore a sort of boots on their legs, it would, in such a case, make you very happy to see your wife's boots set to sale.

257. *These are the women, &c.*] He here satirizes the women, as complaining under the pressure of their light women's attire, and yet, when loaded with military arms, were very contented. In short, when they were doing wrong, nothing was too hard for them; but when they were doing right, every thing was a burden. See before, l. 94—102.

259. *Burns.*] Juvenal, in the preceding line, says that they sweat in a thin mantle, cyclade (made, perhaps, of light linen)—but here, that they complain they are quite on fire if they have a little silk on. Delicias means, lit. delights—by which we may understand their persons, in which they delighted, and which were also the delights of men—q. d. their charms.

260. *With what a noise.*] By this it should seem probable, that the custom of making their thrusts at the adversary, with a smart stamp of the foot, and a loud—"Hah"—was usual, as among us. These seem alluded to here, as instances of the indelicacy of these female fencers,

———*She can convey.*] Percro—signifies to carry, or convey to a designed person or place—hence, perferre ictus may be a technical expression for a fencer's making his thrust, by which he conveys the hit or stroke to his adversary.

———*The shewn hits.*] Montratos ictus—i. e. the artificial hits which have been shewn her by the fencing-master who taught her.



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Hos habitus? quando ad palum gemat uxor Asylli?

Semper habet lites, alternaque jurgia lectus,
 In quo nupta jacet: minimùm dormitur in illo.
 Tunc gravis illa viro, tunc orbâ tigride peior,
 Cum simulat gemitus occulti conscia facti, 270
 Aut odit pueros, aut fictâ pellice plorat
 Uberibus semper lachrymis, semperque paratis
 In statione suâ, atque expectantibus illam,
 Quo jubeat manare modo: tu credis amorem;
 Tu tibi tunc, curruca, places, fletumque labellis 275
 Exsorbes; quæ scripta, & quas lecture tabellas,
 Si tibi zelotypæ retigantur scrinia mœchæ!
 Sed jacet in servi complexibus, aut equitis: dic,
 Dic aliquem, sodes hîc, Quintiliane, colorem.

young, and his expences almost swallowed up his fortune—hence he was named Gurges; but he afterwards grew sober, frugal, and an example of virtue.

265. *What a dress, &c.*] Ever had so much impudence as to habit and exercise herself in the manner these matrons do? See l. 104, and note.

266. *The wife of Asyllus.*] Asyllus was a famous gladiator and prize-fighter; but when did his wife ever behave as these ladies do, fencing at a post, habited like men, and pushing at the mark with the same noise as the men make?

267. *The bed, &c.*] Here the poet touches on what we call a curtain-lecture.

269. *A bereaved tigress.*] A tigress robbed of her whelps, than which nothing can be supposed more fierce and terrible. Comp. Prov. xvii. 12. Hof. xiii. 8.

270. *Of an hidden fact.*] Some secret adultery of her own—in this case she pretends some charge against her husband of the like kind.

271. *Hates the servants.*] Pueros—pretends to be angry at them, as having misbehaved towards her, or perhaps as privy to their master's amours.

— *A mistress pretended.*] Pretends that her husband keeps some other woman.

273. *In their station, &c.*] A metaphor taken from the order in which soldiers stand ready to obey the commands of their officers—so her tears wait upon her will, and flow as, and when, she pleases.

These habits? when would the wife of Asyllus groan at a
post?

The bed has always strifes, and alternate quarrels,
In which a wife lies: there is little sleep there.

Then she is grievous to her husband, then worse than a be-
reaved tigress,

When, conscious of an hidden fact, she feigns groans, 270

Or hates the servants, or, a mistress being pretended, she
weeps

With ever fruitful tears, and always ready

In their station, and waiting for her,

In what manner she may command them to flow: you
think (it) love—

You then, O hedge-sparrow, please yourself, and suck up
the tears 275.

With your lips: what writings and what letters would you
read

If the desks of the jealous strumpet were opened!—

But she lies in the embraces of a slave, or of a knight; “Tell,
“Tell us, I pray, here, Quintilian, some colour.”—

273. *Waiting for her, &c.*] Entirely attending her plea-
sure—waiting her direction.

274. *You think (it) love—*] That it is all out of pure fond-
ness and concern for you.

275. *Hedge-sparrow.*] The poor cuckold, Juvenal calls *car-
ruca*, or hedge-sparrow, because that bird feeds the young
cuckows that are laid in its nest. So the cuckold must bring
up other people's children.

— *Suck up the tears.*] Kiss them off her cheeks, and please
yourself with thinking that all this is from her passion for you.

276. *What writings, &c.*] What a fine discovery of billets-
doux and love-letters would be made, if the cabinet of this
strumpet were to be opened, who all this while is endeavouring
to persuade you that she is jealous of you, and that she grieves
as an innocent and injured woman.

278. *She lies in the embraces, &c.*] Suppose her actually
caught in the very act.

279. *Tell us, Quintilian, some colour.*] O thou great master of
language

Hæremus : dic ipsa : olim convenerat, inquit, 280
 Ut faceres tu quod velles ; necnon ego possem
 Indulgere mihi : clames licèt, & mare cœlo
 Confundas, homo sum. Nihil est audacius illis
 Deprênsis : iram atque animos à crimine sumunt.
 Unde hæc monstra tamen, velquo de fonte requiris ? 285
 Præstabat castas humilis fortuna Latinas
 Quondam, nec vitiis contingi parva sinebat
 Tecta labor, somnique breves, & vellere Thusco
 Vexatæ, duræque manus, ac proximus urbi
 Hannibal, & stantes Collinâ in turre mariti. 290
 Nunc patimur longæ pacis mala : sævior armis
 Luxuria incubuit, victumque ulciscitur orbem.

language and oratory, tell us, if you can, some colour of an excuse for such behaviour. See Sat. vii. 155.

280. “ *We stick fast.*”] Even Quintilian himself is at a loss. “ We orators (Quintilian is supposed to answer) have nothing “ to say in excuse for such a fact.”

— “ *Say yourself.*”] Though none other could attempt to excuse or palliate such actions, yet women have impudence and presence of mind enough to find some method of answering— “ So pray, madam, let us hear what you can say for yourself.”

283. “ *I am a woman.*”] Homo sum.—Homo is a name common to us both, and so are the frailties of human nature ; hence, having agreed mutually to do as we liked, you have no right to complain.—Though you should bawl your heart out, and turn the world topsy-turvy, I can say no more. Comp. Sat. ii. 25, and note.

284. *Anger.*] To resent reproofs.

— *Courage.*] To defend what they have done.

So that, though, while undiscovered, they may affect a decent appearance, yet, when once discovered, they keep no measures with decency, either as to temper or behaviour.

285. *Do you ask whence, &c.*] The poet is now about to trace the vice and profligacy of the Roman women to their true source—viz. the banishment of poverty, labour, and industry, and the introduction of riches, idleness, and luxury. So the prophet Ezek xvi. 49, concerning the profligacy of the Jewish women.

288. *Short of sleep.*] Up early and down late, as we say.

— *The Tuscan fleece.*] The wool which came from Tuscany, which was manufactured at Rome by the women.

289. *Hannibal*



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Nullum crimen abest, facinusque libidinis, ex quo
 Paupertas Romana perit: hinc fluxit ad istos
 Et Sybaris colles, hinc & Rhodos, atque Miletos, 295
 Atque coronatum, & petulans, madidumque Tarentum.
 Prima peregrinos obscœna pecunia mores
 Intulit, & turpi fregerunt secula luxu
 Divitiæ molles. quid enim Venus ebria curat?
 Inguinis & capitis quæ sint discrimina, nescit; 300
 Grandia quæ mediis jam noctibus ostrea mordet,
 Cùm perfusa mero spumant unguenta Falerno,
 Cùm bibitur conchâ, cùm jam vertigine tectum
 Ambulat, & geminis exurgit mensa lucernis.

293. *No crime is absent, &c.*] The banishment of poverty occasioned also the banishment of that hardness, plainness, and simplicity of living, for which the antient Romans were remarkable; and this was the occasion of their introducing the vices of many of those countries which they had conquered, till every species of profligacy and lewdness overspread the city. Sat. ix. 131—3. As it follows—

294—5. *Hence flowed to those hills, &c.*] i. e. The seven hills of Rome, on which the city was built—here put for the city itself, or rather for the people.

295. *Sybaris.*] A city of Calabria, so addicted to pleasure and effeminacy, as to become proverbial.

— *Rhodes—Miletus (or Malta).*] Were equally famous for lewdness and debauchery. See Sat. iii. 69—71; and Sat. viii. l. 112.

296. *Tarentum.*] A city of Calabria.

— *Crowned.*] Alluding to the garlands and chaplets of flowers which they put on at their feasts.

— *Petulant.*] The poet here alludes, not only to the insolence with which they refused to restore some goods of the Romans, which they had seized in their port, but also to their having sprinkled urine on one of the ambassadors which the Romans sent to demand them.

— *Drunken.*] This may either allude to their excessive drinking, for sometimes madidus signifies drunk; or to their wetting or moistening their hair with costly ointments. See Hor. Ode iii. Lib. ii. l. 13, & al. This piece of luxury, Juvenal here seems to insinuate, was adopted by the Romans from the people of Tarentum, and was one of the delicacies of the Romans at their feasts and convivial meetings.

No crime is absent, or foul deed of lust, since
 Roman poverty was lost. Hence flow'd to these
 Hills, Sybaris, hence Rhodes too, and hence Miletus, 295
 And the crowned, and petulant, and drunken Tarentum.
 Filthy money foreign manners first
 Brought in, and soft riches weakened the ages with
 Base luxury. For what does a drunken woman regard?
 She knows not the difference between her top and bot-
 tom. 300

She who eats large oysters at midnights,
 When ointments, mixed with Falernan wine, foam,
 When she drinks out of a shell, when now, with a whirl,
 the house
 Walks round, and the table rises up with double candles.

297. *Filthy money.*] *Obscœna pecunia*—so called, because of its defilement of the minds of the people, by inviting them to luxury, and of the obscene and vile purposes to which it is applied.

298. *Soft riches.*] *Molles divitiæ*—because the introducers of softness and effeminacy of all kinds.

299. *A drunken woman.*] Lit. a drunken Venus—q. d. a woman adding drunkenness to lewdness.

300. *She knows not, &c.*] Whether she stands on her head or her heels, as the saying is.

301. *Who eats large oysters.*] Which were reckoned incentives to lewd practices.

302. *When ointments mixed, &c.*] To such a pitch of luxury were they grown, that they mixed these ointments with their wine, to give it a perfume. See l. 155, and l. 418.

— *Foam.*] From the fermentation caused by the mixture.

303. *Drinks out of a shell.*] The shell in which the perfume was kept. So *concha* is sometimes to be understood.—See Hor. Lib. ii. Ode vii. l. 22—3.

Or it may mean, here, some large shell, of which was made (or which was used as) a drinking-cup: but the first sense seems to agree best with the preceding line.

304. *Walks round, &c.*] When a person is drunk, the house, and every thing in it, seems to turn round.

— *With double candles.*] The table seems to move upward, and each candle appears double.

I nunc, & dubita quâ forbeat aëra fannâ 305
 Tullia; quid dicat notæ Collacia Mauræ;
 Maura Pudicitæ veterem cùm præterit aram.
 Noctibus hîc ponunt lecticas, micturiunt hîc;
 Effigiemque Deæ longis siphonibus implent;
 Inque vices equitant, ac lunâ teste moventur: 310
 Inde domos abeunt. Tu calcas, luce reversâ,
 Conjugis urinam, magnos visurus amicos.

Nota Bonæ secreta Deæ, cùm tibia lumbos
 Incitat, & cornu pariter, vinoque feruntur
 Attonitæ, crinemque rotant, ululantque Priapi 315
 Mænades: ô quantus tunc illis mentibus ardor
 Concubitûs! quæ vox saltante libidine! quantus
 Ille meri veteris per crura madentia torrens!
 Lenonum ancillas positâ Laufella coronâ
 Provocat, & tollit pendentis præmia coxæ: 320

305. *Go now.*] After what you have heard, go and doubt, if you can, of the truth of what follows.

— *With what a scoff, &c.*] With what an impudent scoff she turns up her nose, in contempt of the goddesses, mentioned l. 307, 309.

306. *What Collacia may say, &c.*] What a filthy dialogue passes between the impudent Collacia and her confident Maura. These two, and Tullia above mentioned, were probably well-known strumpets in that day.

307. *The old altar, &c.*] Chastity had an altar, and was long worshipped as a goddess, but now despised and affronted by the beastly discourses and actions of these women.

308. *Here they put their sedans, &c.*] When they went on these nightly expeditions, they ordered their chairs to be set down here for the purpose. See Sat. i. l. 32, and note; and this Sat. l. 91, note.

310. *The moon being witness.*] Diana, the goddess of chastity, in heaven was called Phœbe, the moon, the sister of Phœbus, or the sun. So that this circumstance greatly heightens and aggravates their crimes, and shews their utter contempt of all modesty and chastity.

312. *Of your wife.*] This is argumentum ad hominem, to make Ursidius the less eager to marry.

— *To see your great friends.*] People went early in the morning to the levees of their patrons. See Sat. iii. 127—30, and Sat. v. 76—9.



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Ipsa Medullinæ frictum crissantis adorat.

Palnam inter dominas virtus natalibus æquat.

Nil tibi per ludum simulabitur, omnia fient

Ad verum, quibus incendi jam frigidus ævo

Laomedontiades, & Nestoris hernia possit.

325

Tunc prurigo moræ impatiens : tunc fœmina simplex ;

Et pariter toto repetitur clamor ab antro :

Jam fas est, admitte viros : jam dormit adulter ?

Illa jubet sumpto juvenem properare cucullo :

Si nihil est ; servis incurritur : abstuleris spem

330

Servorum, veniet conductus aquarius : hic si

Quæritur, & desunt homines ; mora nulla per ipsam,

Quo minùs imposito clunem submittat asello.

Atque utinam ritus veteres, & publica saltem

His intacta malis agerentur sacra : sed omnes

335

Noverunt Mauri, atque Indi, quæ Pſaltria penem

Majorem, quàm sint duo Cæsaris Anticatones,

Illuc, testiculi sibi conscius undè fugit mus,

Intulerit ; ubi velari pictura jubetur,

Quæcunque alterius sexûs imitata figuram est.

340

Et quis tunc hominum contemptor numinis ; aut quis

325. *Priam.*] The last king of Troy ; he lived to a great age, and was slain by Pyrrhus at the siege of that city. Priam was the son of Laomedon ; hence he is called Laomedontiades.

— *Nestor.*] King of Pylos ; he is said to have lived three ages, and to have had an hernia, or rupture.

327. *The den.*] Antrum is a den, or cave, or privy lurking-place.—Such, no doubt, was chosen by these abandoned women to meet in.

329. *Hood.*] — l. 118, note, to disguise him.

336. *What singing-wench, &c.*] This, as plainly appears from what follows, alludes to P. Clodius, who, under the disguise of a singing-girl, in order to get at Pompeia, Cæsar's wife, went into the house of Cæsar, where the women were celebrating the rites of the Bona Dea. See a full account of this, *Ant. Univ. Hist.* vol. xiii. p. 145—7, and note B.

— *The Moors and Indians.*] The inhabitants of the western and eastern parts of the world—q. d. This transaction of Clodius was public enough to be known all the world over.

337. *Anticatos*

She is all in rapture when Medullina acts her part ;

The more vile, the more honour they obtain.

Nothing is feigned, all things are done

To the truth, by which might be fired, now cold with age,

Priam, and the hernia of Nestor. 325

Then their situation makes them impatient: then the woman is undisguised,

And a clamour is repeated together thro' all the den :

“ Now 'tis right, admit the men: is the adulterer asleep

“ already ? ” —

She bids a youth hasten, with an assumed hood :

If there be none, she rushes on slaves: if you take away the

hope 330

Of having slaves, let an hired water-bearer come: if he

Be sought, and men are wanting, there's no delay thro' her,

That she can not prostitute herself to an ass.

I could wish the antient rites, and the public worship,

Might at least be observed untouched by these evils: but

all 335

The Moors, and Indians, know what singing-wench brought

A stock of impudence, more full than the two Anticatos of

Cæsar,

Thither, from whence a mouse flieth, conscious that he is a

male :

Where every picture is commanded to be cover'd,

Which imitates the figure of the other sex. 340

And who of men was then a despiser of the deity? or who

337. *Anticatos of Cæsar.*] J. Cæsar, to reflect on the memory of Cato Major, wrote two books, which he called *Anti-Catos*; and when they were rolled up in the form of a cylinder, as all books then were, they made a considerable bulk.

341. *Who of men then, &c.*] While the rites of the *Bona Dea* were observed with such decency and purity as are hinted at in the preceding lines, where was there a man to be found hardy enough to act in contempt of the goddess?

Sympuvium ridere Numæ, nigrumque catinum,

Et Vaticano fragiles de monte patellas

Aufus erat? sed nunc ad quas non Clodius aras?

Audio, quid veteres olim moneatis amici: 345

Pone seram, cohibe. sed quis custodiet ipsos

Custodes? cauta est, & ab illis incipit uxor.

Jamque eadem summis paritèr, minimisque libido;

Nec melior, filicem pedibus quæ conterit atrum,

Quàm quæ longorum vehitur cervice Syrorum. 350

Ut spectet ludos, conducit Ogulnia vestem,

Conducit comites, fellam, cervical, amicas,

Nutricem, & flavam, cui det mandata, puellam.

342. *The wooden bowl of Numa.*] Numa was the second king of the Romans; he instituted many religious orders, and among the rest that of the vestals, who were the appointed priestesses of the Bona Dea: these were obliged, by vow, to chastity, which, if they violated, they were buried alive. The sympuvium was a wooden, or, according to some, an earthen bowl, used in their sacrifices by the institution of Numa. See an account of the vestals, Kennet, Ant. book ii. part ii. chap. vi.

— *The black dish.*] Some other of the sacrificial implements.

343. *From the Vatican mount.*] Vessels made from the clay of this hill, which were also used in the sacrifices, and held formerly in the highest veneration.

344. *At what altars, &c.*] However these rites were venerated in times past, so that no man, but the debauched and impudent Clodius, would have violated them by his presence, yet, so depraved are mankind grown, just such as he was are now every day to be found, and who shew their impieties at every altar.

345. *I hear, &c.*] q. d. I know what the friends of a man that had such a wife would have advised in old times, when they might, perhaps, have found somebody that they might have trusted; they would have said—“Lock her up—confine her—“don’t let her go abroad—set somebody to watch—appoint a “keeper to guard her.” I answer, this might have succeeded then, but, in our more modern times, who will ensure the fidelity of the people that are to guard her? Now all are bad alike—therefore, who shall we find to watch the keepers themselves?

347. *Is sly, &c.*] And will watch her opportunity to tamper with



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Hæc tamen, argenti superest, quodcunque paterni,
Lævibus athleticis, ac vasa novissima donat. 355.

Multis res angusta domi est : sed nulla pudorem
Paupertatis habet ; nec se metitur ad illum,
Quem dedit hæc, posuitque modum. tamen utile quid sit,
Prospiciunt aliquando viri ; frigusque, famemque,
Formicâ tandem quidam expavêre magistrâ. 360

Prodiga non sentit pereuntem fœmina censum :
At velut exhaustâ redivivus pullulet arcâ
Nummus, & è pleno semper tollatur acervo,
Non unquam reputat, quanti sibi gaudia constant.

Sunt quas eunuchi imbelles, ac mollia semper 365.
Oscula delectent, & desperatio barbæ,
Et quòd abortivo non ẽst opus. illa voluptas
Summa tamen, quòd jam calidâ matura juventâ
Inguina traduntur medicis, jam pectine nigro.

children. Ogulnia, to exhibit this piece of expence, had such a one in her suite when she went into public, and was foolish enough to hire some woman for the purpose.

353. *A yellow-haired girl.*] Shining yellow hair was reckoned a great beauty, insomuch that *flava puella* is equal to *pulchra puella*.—So Hor. Lib. ii. Ode iv. l. 14.

Phyllidis flavæ decorent parentes.

And again, Lib. iii. Ode ix. l. 19.

Si flava excutitur Chloë.

— *To whom she may give her commands.*] As to her confidante, imparting some message, perhaps, to her gallant.

355. *Gives to smooth wrestlers.*] The end of all is, that, after her vanity and folly is gratified, by an expensive appearance which she can't afford, she spends the very last shilling to gratify her passion for young and handsome wrestlers. By the epithet *læves*, smooth—we may understand that these wrestlers, in order to engage the affections of the women by their appearance, plucked off the hairs of their beards to make their faces smooth, and to give them an appearance of youth. It was the fashion for the ladies to be very fond of performers on the stage, such as actors, wrestlers, &c. See the story of Hippias, in this Satire; l. 82—113.

356. *Non*

Yet she, whatever remains of her paternal money,
 And her last plate, gives to smooth wrestlers. 355
 Many are in narrow circumstances : but none has the shame
 Of poverty, nor measures herself at that measure
 Which this has given, and laid down. Yet what may be
 useful

Sometimes men foresee ; and cold and hunger, at length
 Some have fear'd, being taught it by the ant. 360

A prodigal woman does not perceive a perishing income :
 But, as if money reviving would increase in the exhausted
 chest,

And would always be taken from a full heap,
 She never considers how much her pleasures cost her.

There are some whom weak eunuchs, and their soft
 kisses 365

Will always delight, and the despair of a beard,
 Also that there is no need of an abortive. But that
 Pleasure is the chief, that adults, now in warm youth,
 Are deliver'd to the surgeons, now bearing signs of puberty.

356. *None has the shame, &c.*] No woman dreads the disgrace of reducing herself to poverty by her extravagance, or is possessed of that modest frugality which should attend narrow circumstances.

357. *Measures herself, &c.*] **Metaph.** from ascertaining the quantity of things by measure.

358. *Which this has given, &c.*] However poor a woman may be, yet she never thinks of proportioning her expences to her circumstances, by measuring what she can spend by what she has.

360. *Taught it by the ant.*] Which is said to provide, and to lay up in summer, against the hunger and cold of the winter. See Hor. Sat. i. Lib. i. l. 33—8.

365. *There are some.*] The poet, here, is inveighing against the abominable lewdness of the women, in their love for eunuchs—but, for decency sake, let us not enter into the paragraph above translated, any farther than the translation, or rather paraphrase, in which it is left, must necessarily lead us.

Ergo expectatos, ac jussos crescere primùm 370
 Testiculos, postquam cœperunt esse bilibres,
 Tonsoris damno tantùm rapit Heliodorus.
 Conspicius longè, cunctisque notabilis intrat
 Balnea, nec dubiè custodem vitis & horti
 Provocat, à dominâ factus spado : dormiat ille 375
 Cum dominâ : sed tu jam durum, Posthume, jamque
 Tondendum eunucho Bromium committere noli.
 Si gaudet cantu, nullius fibula durat
 Vocem vendentis Prætoribus. organa semper
 In manibus : densi radiant testudine totâ 380
 Sardonyches : crispo numerantur pectine chordæ,
 Quo tener Hedymeles operam dedit : hunc tenet, hoc se
 Solatur, gratoque indulget basia plectro.

375. *Keeper of the vines and gardens.*] i. e. Priapus.

378. *No public performer, &c.*] Literally—the button of none selling his voice to the prætors. The prætors gave entertainments to the people at their own expence, and, among others, concerts of music; the vocal parts of which were performed by youths, who hired themselves out on these occasions, and who, to preserve their voices, had clasps or rings put through the prepuce, in order to prevent their intercourse with women, which was reckoned injurious to their voice—these rings were called fibulæ—but the musical ladies were so fond of these people, that they made them sing so much as to hurt their voices, insomuch that they received no benefit from the use of the fibulæ.

We read supr. l. 73, of some lewd women who loosed this button, or ring, from the fingers, for another purpose, for which they were at great expence. See l. 73, and note.

379. *The musical instruments, &c.*] Organum—seems a general name for musical instruments.—q. d. If she be a performer herself, she observes no moderation; she does nothing else but play from morning till night.

381. *The sardonyxes.*] The sardonyx is a precious stone, partly the colour of a man's nail, and partly of a cornelian-colour. By this passage it seems that these ladies were so extravagant, as to ornament their musical instruments with costly stones and jewels. Ovid describes Apollo's lyre as adorned with gems and ivory. Met. Lib. ii. l. 167.



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Quædam de numero Lamiarum, ac nominis alti,
 Cum farre & vino Janum, Vestamque rogabat, 385
 An Capitolinam deberet Pollio quercum
 Sperare, & fidibus promittere. quid faceret plus
 Ægrotante viro? medicis quid tristibus erga
 Filiolum? stetit ante aram, nec turpe putavit
 Pro citharâ velare caput; dictataque verba 390
 Protulit, (ut mos est) & apertâ palluit agnâ.
 Dic mihi nunc, quæso; dic, antiquissime Divûm;
 Respondes his, Jane pater? magna otia cœli:
 Non est, (ut video) non est, quid agatur apud vos,
 Hæc de comœdis te consulit: illa tragœdum 395
 Commendare volet; varicosus fiet haruspex.
 Sed cantet potiùs, quàm totam pervolet urbem

384. *Of the number.*] i. e. Of the Lamian name or family.

— *Of the Lamia.*] A noble family whose origin was from Lamus, the king and founder of the city of Formiæ, in Campania.

385. *With meal and wine.*] The usual offering.

— *Janus and Vesta.*] The most antient and first deities of the Romans.

386. *Pollio.*] Some favourite and eminent musician.

— *The Capitolinian oak.*] Domitian instituted sports in honour of Jupiter Capitolinus, which were celebrated every fifth year; he that came off conqueror was rewarded with an oaken crown.

387. *Promise it to his instrument.*] i. e. That he should so perform, as to excel all his competitors.

— *Instrument.*] Fidibus.—Fides signifies any stringed instrument—hence our word fiddle.

388. *The physicians being sad.*] Shaking their heads, and giving over their patient.

389. *Her son.*] Filiolum—her little only son.

390. *To veil her head.*] As suppliants did.

— *For a harp.*] i. e. An harper. Metonym.

— *Words dictated.*] Some form of prayer prescribed for such occasions.

391. *When the lamb was opened.*] She trembled and grew pale with anxiety for the event; for, from the appearance and state of the bowels of the sacrifices, the soothsayers foretold future things.

392. *Most antient of gods.*] See note above, l. 385.

393. *Da*

A certain lady, of the number of the Lamiaë, and of high
name,

With meal and wine ask'd Janus and Vesta, 385

Whether Pollio ought for the Capitolinian oak

To hope, and promise it to his instrument. What could
she do more

If her husband were sick? what, the physicians being sad,
towards

Her little son? she stood before the altar, nor thought it
shameful

To veil her head for a harp: and she uttered words
dictated 390

(As the custom is) and grew pale when the lamb was
opened.

“Tell me now, I pray, tell me, O thou most antient of gods,

“Father Janus, do you answer these? the leisure of heaven
“is great;

“There is not (as I see) there is not any thing that is done
“among you.

“This (lady) consults you about comedians: another
“would recommend 395

“A tragedian: the soothsayer will have swelled legs.”

But rather let her sing, than audacious she should fly over the
whole

393. *Do you answer these?*] Such requests of such votaries.

— *The leisure of heaven is great, &c.*] The gods must surely have very little to do if they can attend to such prayers, and to such subjects as fiddlers and actors. Juvenal here, as in other passages, ridicules the Roman mythology.

396. *The soothsayer.*] Who is forced to stand so often, and for so long together, while they are offering their prayers.

— *Will have swelled legs.*] With standing at the altar. Varicosus signifies having large veins from the swelling of the dropsy—or from standing long—the blood settling a good deal in the lower parts, and swelling the veins of the legs.

397. *Audacious.*] In an impudent, bold manner, like a prostitute.

Audax, & cœtus possit quàm ferre virorum ;
 Cumque paludatis ducibus, præsentem marito,
 Ipsa loqui rectâ facie, strictisque mamillis. 400

Hæc eadem novit, quid toto fiat in orbe :
 Quid Seres, quid Thraces agant : secreta novercæ,
 Et pueri : quis amet : quis decipiatur adulter.
 Dicet, quis viduam prægnantem fecerit, & quo
 Mense, quibus verbis concumbat quæque, modis quot. 405
 Instantem regi Armenio, Parthoque Cometen
 Prima videt : famam, rumoresque illa recentes
 Excipit ad portas ; quosdam facit : isse Niphatem
 In populos, magnoque illic cuncta arva teneri
 Diluvio : nutare urbes, subsidere terras, 410
 Quocunque in trivio, cuicunque est obvia, narrat.

398. *Assemblies of men.*] Suffer herself to be in their company, and join in free conversation with them.

399. *In military attire.*] Paludatis—having on the paludamentum, which was a general's white or purple robe, in which he marched out of Rome on an expedition—officers in their regimentals—red coats, as we should say.

400. *An unembarrassed countenance.*] Rectâ facie—with her face straight and upright, not turned aside, or held down, at any thing she saw or heard.

— *Bare breasts.*] Strictis—literally, drawn out—metaph. from a sword drawn for an attack.

401. *Knows what may be doing, &c.*] The poet now inveighs against the sex as gossips and tale-bearers, equally dispersing about public news and private scandal.

402. *The Seres.*] The Seres were a people of Scythia, who, by the help of water, got a sort of down from the leaves of trees, and therewith made a kind of silk.

— *Thracians.*] Were a people of the most eastern part of Europe—these were enemies to the Romans, but at length subdued by them.

— *The secrets of a stepmother, &c.*] Some scandalous story of an intrigue between a stepmother and her son-in-law.

403. *Who may love, &c.*] i. e. Be in love.—This, and the two following lines, describe the nature of female tittle-tattle, and scandal, very humourously.

406. *Comet*



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Nec tamen id vitium magis intolerabile, quàm quod
 Vicinos humiles rapere, & concidere loris
 Exorata solet: nam si latratibus alti
 Rumpuntur somni; fustes hùc ocyùs, inquit, 415
 Afferte, atque illis dominum jubet antè feriri,
 Deindè canem: gravis occurfu, teterrima vultu,
 Balnea nocte subit: conchas, & castra moveri
 Nocte jubet; magno gaudet sudare tumultu:
 Cum lassata gravi ceciderunt brachia massâ, 420
 Callidus & cristæ digitos impressit alyptes,
 Ac summum dominæ femur exclamare coëgit,
 (Convivæ miseri intereà somnoque fameque
 Urgentur) tandem illa venit rubicundula, totum
 Cænophorum sitiens, plenâ quòd tenditur urnâ 425
 Admotum pedibus, de quo sextarius alter
 Ducitur ante cibum, rabidam facturus orexim,

412. *Nor is that fault, &c.*] The poet here shews the pride, impatience, and cruelty of these fine ladies, who, because they happen to be disturbed by the barking of a dog, send out their servants with whips and clubs, ordering them to beat their poor neighbours most barbarously, though they intreat forgiveness, and then fall on the dog.

417. *Terrible to be met, &c.*] Bearing the signs of anger and cruelty in her countenance and aspect.

418. *By night.*] At a late and unseasonable hour. See note on Sat. i. 49, and on Sat. xi. 204. Perf. Sat. iii. 4.

— *Her conchs.*] Conchas—may signify boxes, or shells, for ointments, which were used at the baths. See before, l. 303.

— *Baggage.*] Things of various sorts which were used at the baths, which the poet humourously calls castra, from their variety and number—like camp equipage. Metaph.

419. *To be moved.*] To be carried after her. The word moveri is metaphorical, and alludes to the castra.

420. *When her tired arms, &c.*] They that sweated before they bathed, swung two leaden masses, or balls, to promote perspiration.

421. *The anointer.*] Alyptes—so called from ἀλειφω, to anoint. This was some person who attended to anoint the bathers.

Nor yet is that fault more intolerable, than that
 To seize, and slash with whips her humble neighbours,
 Intreated she is wont: for if by barkings her sound
 Sleep is broken; "Clubs," says she, "hither quickly 415
 "Bring"—and with them commands the master first to
 be beaten,

Then the dog. Terrible to be met, and most frightful in
 countenance,

She goes by night to the baths: her conchs and baggage
 she commands

To be moved by night: she rejoices to sweat with great
 tumult;

When her arms have fallen, tired with the heavy mass, 420

And the sly anointer has played her an unlucky trick,

By taking undue liberties with her person,

(Her miserable guests in the mean time are urged with sleep
 and hunger)

At last she comes somewhat ruddy: thirsting after

A whole flagon, which, in a full pitcher, is presented, 425

Placed at her feet; of which another sextary

Is drunk up before meat, to provoke an eager appetite,

423. *Her miserable guests, &c.*] The people who were invited to supper at her house were half starved with hunger, and tired almost to death with expecting her return from the bath, where she staid, as if nobody was waiting for her.

424. *Somewhat ruddy.*] Flushed in the face with her exercise at the bath, or, perhaps, from a consciousness of what had happened between her and the aliptes.

425. *A whole flagon, &c.*] Oenophorum—from οἶνον, wine, and φέρω, to bear or carry. This seems to have been a name for any vessel in which they brought wine, and was probably of a large size.

426. *Another sextary.*] i. e. A second—implying that she had drunk off one before. The sextarius held about a pint and an half. AINSW.

427. *To provoke an eager appetite.*] Orexim—from ὄρεξις, an

Dum redit, & loto terram ferit intestino.

Marmoribus rivi properant, aut lata Falernum

Pelvis olet: nam sic tanquam alta in dolia longus 430

Deciderit serpens, bibit, & vomit. ergo maritus

Nauseat, atque oculis bilem substringit opertis.

Illa tamen gravior, quæ cùm discumbere cœpit,

Laudat Virgilium, perituræ ignoscit Elisæ;

Committit vates, & comparat; inde Maronem, 435

Atque aliâ parte in trutinâ suspendit Homerum.

Cedunt grammatici, vincuntur rhetores, omnis

Turba tacet; nec causidicus, nec præco loquatur,

Altera neq; mulier: verborum tanta cadit vis;

Tot pariter pelves, tot tintinnabula dicas 440

Pulsari. Jam nemo tubas, nemo æra fatiget,

an eager desire, quod ab ὄρεσθαι, appeto, to desire earnestly.

It was usual for the Roman epicures to drink a sort of thin and sharp Falernan wine (Sat. xiii. l. 216.) to make them vomit, before meals, that the stomach, being cleared and empty, might be more sensibly affected with hunger, and thus the party enabled to eat the more. See Sat. iv. 67. This wine was called tropes, from τροπή, versio.

Bibit ergo tropen, ut vomat.

MART. Lib. xii. Ep. 83.

428. *Till it returns.*] Is brought up again.

— *With her washed inside.*] The washing of her stomach.

429. *Rivers, &c.*] The wine brought up from her stomach gushes on the marble pavement like a river—or she vomits into a basin, which smells of the wine vomited up from her stomach.

430—1. *As if a long serpent, &c.*] Pliny, Lib. x. c. lxxii. testifies, that serpents are very greedy of wine. His words are—Serpentes cùm occasio est, vinum præcipuè appetunt, cùm alioqui exiguo indigeant potu. But this one should suppose a mere notion, a sort of vulgar error, which, probably, Juvenal means to laugh at.

432. *Restrains his choler.*] The husband, finding himself grow sick at the sight, hides his eyes, that he may not any longer behold what he finds likely to raise his choler and resentment, which he dares not vent.—Or, perhaps, by bilem substringit, we may understand that he keeps himself from vomiting up the bile from his stomach, by no longer beholding his wife in so filthy a situation,



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Una laboranti poterit succurrere Lunæ.

Imponit finem sapiens & rebus honestis.

Nam quæ docta nimis cupit & facunda videri,

Crure tenus medio tunicas succingere debet, 445

Cædere Sylvano porcum, quadrante lavari.

Non habeat matrona, tibi quæ juncta recumbit,

Dicendi genus, aut curtum sermone rotato

Torqueat enthymema, nec historias sciat omnes :

Sed quædam ex libris, & non intelligat. odi 450

Hanc ego, quæ repetit, volvitque Palæmonis artem,

Servatâ semper lege & ratione loquendi,

Ignotosque mihi tenet antiquaria versus,

Nec curanda viris Opicæ castigat amicæ

443. *Imposes the end, &c.*] Draws the line, as it were, nicely distinguishing, after the manner of the philosophers, on the subject of ethics, defining the honestum, the utile, the pulcrum, and where each begins and ends.

445. *To bind her coats up, &c.*] A lady who affects so much learning, should, doubtless, imitate the philosophers, as well in dress as in discourse, that she may completely resemble them.—The Peripatetic philosophers wore a coat which came no lower than the mid-leg.

446. *An hog for Sylvanus.*] As the philosophers sought groves and retired places, in order to have more leisure for study and contemplation, they sacrificed an hog to Sylvanus, the god of the woods.

Women were not to be present at the solemnity. The poet humourously tells these philosophical ladies, that they ought undoubtedly to have the privilege of sacrificing, as they ranked with philosophers.

— *To wash for a farthing.*] The usual small fee which the poor philosophers paid for bathing.

447. *Let not the matron.*] The poet now satirizes another sort of learned ladies, who affect to be skilled in logic and grammar, so much that they are for ever finding fault with every little irregularity of speech in others.

448. *A method of haranguing.*] Genus dicendi—a particular kind of argumentation—i. e. the art of logic.

— *Twist, &c.*] Wind her argument into the small compass of an enthymeme.—Rotato—i. e. artfully turned.

449. *The short enthymeme.*] A short kind of syllogism, consisting

She alone could succour the labouring moon.

She, a wise woman, imposes the end to things honest.

Now she who desires to seem too learned and eloquent,

Ought to bind her coats up to the middle of her leg, 448

And slay an hog for Sylvanus, and wash for a farthing.

Let not the matron, that joined to you lies by you, have
A method of haranguing, nor let her twist, with turned
discourse,

The short enthymeme, nor let her know all histories:

But some things from books, and not understand them:

I hate 450

Her who repeats, and turns over, the art of Palæmon,

The law and manner of speaking being always preserved,

And, an antiquarian, holds forth to me unknown verses,

And corrects the words of her clownish friend

sisting only of two propositions, a third being retained in the mind—*εν θυμω*, whence the name.

449. *Know all histories.*] Aim or pretend to be a perfect historian.

450. *Some things from books.*] q. d. I allow her to have some taste for books, and to know a little about them.

— *Not understand them.*] i. e. Enter too deeply into them. She should not understand too much.

451. *The art of Palæmon.*] He was a conceited grammarian, who said that learning would live and die with him.

452. *The law and manner of speaking, &c.*] The poet means to say, that he hates a woman who is always conning and turning over her grammar-rules; like a pedant, and placing her words exactly in mood and tense.

453. *An antiquarian, &c.*] One who is studious of obsolete words and phrases, and so quoting old-fashioned verses, that nobody knows any thing of.

454. *Her clownish friend.*] *Opicus*—signifies rude, barbarous, clownish—it is derived from the most antient people of Italy, who were called *Opici*, from *ops*, the earth, from which they were said to spring. See Sat. iii. l. 207.

This learned lady is supposed to be so precise, as to chastize her neighbours, if they did not converse in the most elegant modern manner, and to find fault with any words which looked like barbarisms, such as men would not observe.

Verba. Solœcismum liceat fecisse marito. 455

Nil non permittit mulier sibi ; turpe putat nil,
Cum virides gemmas collo circumdedit, & cùm
Auribus extensis magnos commisit elenchos.

Intolerabilius nihil est quàm fœmina dives.

Intereà fœda aspectu, ridendaque multo 460

Pane tumet facies, aut pinguia Poppæana
Spirat, & hinc miserè viscantur labra mariti.

Ad mœchum veniet lotâ cute : quando videri

Vult formosa domi ? mœchis foliata parantur ;

His emitur, quicquid graciles huc mittitis Indi. 465

Tandem aperit vultum, & tectoria prima reponit :

Incipit agnosci, atque illo lacte fovetur,

455. *To have made a solecism.*] So called from the people of Solos or Sola, a city of Cilicia, who were famous for incongruity of speech against grammar.

Let her not quarrel with her husband for speaking a little false Latin.

The Soli were a people of Attica, who, being transplanted to Cilicia, lost the purity of their antient tongue, and became ridiculous to the Athenians for their improprieties therein.

CHAMBERS.

457. *Placed green gems.*] Put on an emerald necklace.

458. *Committed, &c.*] Has put ear-rings, made of large oblong pearls, in her ears, which are stretched and extended downwards with the weight of them. See AINSW. Elenchus, N° 2.

459. *Nothing is more intolerable, &c.*] The poet is here satirizing the pride, in dress and behaviour, of wives who have brought the husbands large fortunes ; which, by the laws of Rome, they having a power of devising away by will to whom they pleased, made them insufferably insolent. See l. 139—40.

461. *Swells with much paste.*] Appears beyond its natural bigness, by a quantity of paste stuck upon it, by way of preserving or improving her complexion. See Sat. ii. l. 107.

— *Fat Poppæan.*] Poppæa, the wife of Nero, invented a sort of pomatum to preserve her beauty, which invention bore her name.

462. *Are glued together.*] On kissing her—owing to the viscous quality of the pomatum with which she had daubed her face.

463. *To*



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Propter quod secum comites educit asellas,

Exul Hyperboreum si dimittatur ad axem.

Sed quæ mutatis inducitur, atque fovetur 470

Tot medicaminibus, coctæque filiginis offas

Accipit, & madidæ; facies dicetur, an ulcus?

Est operæ pretium penitus cognoscere toto

Quid faciant, agitentque die, si nocte maritus

Aversus jacuit, periit libraria, ponunt 475

Cosmetæ tunicas, tardè venisse Liburnus

Dicitur, & pœnas alieni pendere somni

Cogitur: hic frangit ferulas, rubet ille flagello,

Hic scuticâ: sunt quæ tortoribus annua præstant.

467. *With that milk, &c.*] The poet alludes here to Poppæa, the wife of Nero, above mentioned (l. 461.) who, when she was banished from Rome, had fifty she-asses along with her, for their milk to wash in, and to mix up her paste with.

469. *Hyperborean axis.*] The northern pole (from ὑπερ, supra, and βορρæας, the north) because from thence the north-wind was supposed to come.

470—1. *Changed medicaments.*] Such a variety of cosmetics, or medicines for the complexion, which are for ever changing with the fashions or humours of the ladies.

471. *Baked and wet flour.*] Siliginis.—Siligo signifies a kind of grain, the flour of which is whiter than that of wheat; this they made a kind of pultice or paste of, by wetting it with asses milk, and then applying it like a moist cake to the face. Offa denotes a pudding, or such like, or paste made with pulse. Also a cake, or any like composition.

472. *A face, or an ulcer?*] Because the look of it, when these cakes or pultices are upon it, is so like that of a sore, which is treated with pultices of bread and milk, in order to assuage and cleanse it, that it may as well be taken for the one as the other.

475. *Turned away.*] Turns his back towards her, and goes to sleep. See below, l. 477.

— *The housekeeper.*] Libraria—a weigher of wool or flax (from libra, a balance) a sort of housekeeper, whose office it was to weigh out and deliver the tasks of wool to the other servants for spinning.

— *Is undone.*] Ruined—turned out of doors—after being cruelly lashed.

— *The tire-women.*] Cosmetæ, from Gr. κοσμων, to adorn, were persons who helped to dress their mistresses, and who had the

On account of which she leads forth with her she-asses her attendants,

If an exile she be sent to the Hyperborean axis.

But that which is cover'd over, and cherish'd with so many changed 470

Medicaments, and receives cakes of baked and wet flour, Shall it be called a face, or an ulcer?

It is worth while, to know exactly, for a whole Day, what they do, and how they employ themselves. If at night

The husband hath lain turned away, the housekeeper is undone, the tire-women 475

Strip, the Liburnan is said to have come late,

And to be punish'd for another's sleep

Is compell'd: one breaks ferules, another reddens with the whip,

Another with the thong: there are some who pay tormentors by the year.

the care of their ornaments, clothes, &c.—something like our valets de chambre, or lady's women.

476. *Strip.*] Ponunt tunicas—put down their clothes from their backs to be flogged.

— *The Liburnan, &c.*] One of her slaves, who carried her litter. These chairmen, as we should call them, were usually from Liburnia, and were remarkably tall and stout. See Sat. iii. l. 240.—The lady, in her rage, don't spare her own chairmen—these she taxes with coming after their time, and punishes.

477. *For another's sleep.*] Because her husband turned his back to her, and fell asleep. See above, l. 475.

478. *Ferules.*] Rods, sticks, or ferules made of a flat piece of wood, wherewith children and slaves were corrected. One poor fellow has one of these broken over his shoulders.

— *Reddens with the whip.*] Is whipped till his back is bloody.

479. *The thong.*] Scuticâ—a terrible instrument of punishment, made of leathern thongs, though not (according to Hor. Sat. Lib. i. Sat. iii. 119.) so severe as the flagellum. Horace also mentions the ferula (l. 120.) as the mildest of the three.

Verberat, atque obiter faciem linit; audit amicas, 480
 Aut latum pictæ vestis considerat aurum;
 Et cædens longi repetit transacta diurni.
 Et cædit donec lassis cædentibus, "EXI,
 (Intonet horrendum) jam cognitione peractâ.
 Præfectura domûs Siculâ non mitior aulâ: 485
 Nam si constituit, solitoque decentiùs optat
 Ornari; & properat, jamque expectatur in hortis,
 Aut apud Isiacæ potiùs sacraria lenæ;
 Componit crinem laceratis ipsa capillis
 Nuda humeros Psecas infelix, nudisque mamillis. 490

479. *Tormentors.*] Hire people by the year, who, like executioners, put in execution the cruel orders of their employers.

480. *He beats, &c.*] One of these tormentors, hired for this purpose, lashes the poor slaves, while madam is employed in her usual course of adorning her person, or conversing with company, or looking at some fine clothes.

482. *And as he beats, &c.*] The fellow still lays on, while she, very unconcernedly, looks over the family accounts.

483. *He beats, &c.*] Still the beating goes forward, till the beaters are quite tired.

— "Go, &c.] Then she turns the poor sufferers out of doors, in the most haughty manner.—"Be gone, now," says she, "the examination is over—all accounts are now settled between us."—Cognitio signifies the examination of things, in order to a discovery, as accounts, and the like.

Cognitio also signifies trial, or hearing of a cause.—If we are to understand the word in this sense, then she may be supposed to say, in a taunting manner—"Be gone—you have had your trial—the cause is over."

485. *Than a Sicilian court.*] Where the most cruel tyrants presided; such as Phalaris, Dionysius, &c. See Hor. Lib. i. Epist. ii. l. 58—9.

486. *An assignation.*] Constituit—has appointed—i. e. to meet a gallant. See Sat. iii. 12, and note.

487. *In the gardens.*] Of Lucullus—a famous place for pleasant walks, and where assignations were made.

488. *At the temple.*] Sacraria—places where things sacred to the goddess were kept, which had been transferred from Egypt to Rome.

— *The bawd Isis.*] Or the Isiacan bawd—for her temple was



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Altior hic quare cincinnus ? taurea punit
 Continuò flexi crimen, facinusque capilli.
 Quid Psecas admisit ? quænam est hic culpa puellæ,
 Si tibi displicuit nasus tuus ? altera lævum
 Extendit, pectitque comas, & volvit in orbem. 495
 Est in consilio matrona, admotaque lanis
 Emeritâ quæ cessat acu : sententia prima
 Hujus erit ; post hanc ætate, atque arte minores
 Censebunt : tanquam famæ discrimen agatur
 Aut animæ : tanti est quærendi cura decoris. 500
 Tot premit ordinibus, tot adhuc compagibus altum
 Ædificat caput, Andromachen à fronte videbis ;
 Post minor est : aliam credas. cedo, si breve parvi

491. “ *Why is this curl higher ?* ”] i. e. Than it ought to be—says the lady, pcevishly, to poor Psecas.

— *The bull's hide.*] Taurea—a leather whip made of a bull's hide, with the strokes of which, on her bare shoulders (Comp. l. 490.) poor Psecas must atone for her mistake about the height of the curl.

492. *The crime, &c.*] The poet humourously satirizes the monstrous absurdity of punishing servants severely for such trifles as setting a curl either too high or too low, as if it were a serious crime—a foul deed (facinus) worthy stripes.

494. *If your nose, &c.*] If you happen to have a deformity in your features—for instance, a long and ugly nose—is the poor girl, who waits on you, to blame for this ? are you to vent your displeasure upon her ?

495. *The left side.*] Another maid-servant dresses a different side of the lady's head, combs out the locks, and turns them into rings. Extendit expresses the action of drawing or stretching out the hair with one hand, while the other passes the comb along it.

496. *A matron, &c.*] She then calls a council upon the subject of her dress—first, an old woman, who has been set to the wool (i. e. to spin) being too old for her former occupation of handling dexterously the crimping-pin, and of dressing her mistress's hair—she, as the most experienced, is to give her opinion first—then the younger maids, according to their age and experience. Emeritâ here is metaphorical ; it is the term used for soldiers, who are discharged from the service—such were called milites emeriti.

500. *Of so great importance, &c.*] One would think that her reputation,

“Why is this curl higher?”—The bull’s hide immediately punishes

The crime and fault of a curled lock.

What has Psecas committed? what is the fault of this girl,
If your nose has displeased you? Another extends
The left side, and combs the locks, and rolls them into a
circle. 495

A matron is in the council, and who, put to the wool,
Ceases from the discharged crimping-pin: her opinion
Shall be first; after her, those who are inferior in age and art
Shall judge: as if the hazard of her reputation, or of her life,
Were in question: of so great importance is the concern
of getting beauty. 500

She presses with so many rows, and still builds with so many
joinings,

Her high head, that you will see Andromache in front:
Behind she is less: you’d believe her another. Excuse
her if

reputation, or even her life itself, were at stake, so anxious is she
of appearing beautiful.

501. *She presses, &c.*] She crowds such a quantity of rows
and stories of curls upon her towering head.

502. *Andromache.*] Wife of Hector, who is described by
Ovid as very large and tall.

Omnibus Andromache visa est spatiosior æquo,
Unus, qui modicam diceret, Hector erat. De Art. ii.

503. *Another.*] There is so much difference in the appear-
ance of her stature, when viewed in front, and when viewed be-
hind, that you would not imagine her to be the same woman—
you would take her for another.

— *Excuse her.*] Cedo -da—veniam understood—q. d. To
be sure one should in some measure excuse her, if she happen to
be a little woman, short-waisted, and, when she has not high
shoes on, seeming, in point of stature, shorter than a pigmy, in-
somuch that she is forced to spring up on tip-toe for a kiss—I
say, if such be the case, one ought to excuse her dressing her head
so high, in order to make the most of her person.—Thus he ri-
dicules little women who meant to disguise their stature, either
by

Sortita est lateris spatium, breviorque videtur
 Virgine Pygmæâ, nullis adjuta cothurnis, 505.
 Et levis erectâ confurgit ad oscula plantâ?

Nulla viri cura intereâ, nec mentio fiet
 Damnorum: vivit tanquam vicina mariti:
 Hoc solo propior, quòd amicos conjugis odit,
 Et servos. gravis est rationibus. Ecce furentis 510
 Bellonæ, matrisque Deûm chorus intrat, & ingens
 Semivir, obscœno facies reverenda minori,
 Mollia qui ruptâ secuit genitalia testâ:
 Jampridem cui rauca cohors, cui tympana cedunt
 Plebeia, & Phrygiâ vestitur bucca tiarâ: 515
 Grande sonat, metuique jubet Septembris, & austri

by wearing high-heeled shoes, or by curling their hair, and setting it up as high as they could.

Cothurnus signifies a sort of buskin, worn by actors in tragedies, with a high heel to it, that they might seem the taller.

505. *Pygmean.*] See Sat. xiii. l. 168, and note.

507—8. *No mention—of damages.*] Never takes any notice of the expences she is putting her husband to, and the damage she is doing to his affairs by her extravagance, and to his comfort and reputation, by her conduct.

508. *As the neighbour, &c.*] Is upon no other footing with her husband, than if he were an ordinary acquaintance.

509. *In this only nearer, &c.*] The only difference she makes between her husband, and an ordinary neighbour, is, that she hates his friends, detests his servants, and ruins his fortune. Gravis rationibus may mean—grievous in her expences.

510. *Behold.*] The poet now ridicules the superstition of women, and the knavery of their priests; and introduces a procession of the priests of Bellona, and of Cybele.

511. *Bellona.*] The sister of Mars—she had a temple at Rome. Her priests were called Bellonarii; they cut their arms and legs with swords, and ran about as if they were mad, for which reason, perhaps, the people thought them inspired. Thus the priests of Baal, 1 Kings, xviii. 28.

— *The mother of the gods.*] Cybele, whose priests were the Corybantes; they also danced about the streets with drums, tabours, and the like, in a wild and frantic manner.

— *A chorus enters.*] A pack of these priests make their appearance, led on by their chief.



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Adventum, nisi se centum lustraverit ovis,
 Et xerampelinas veteres donaverit ipsi ;
 Ut quicquid subiti & magni discriminis instat,
 In tunicas eat, & totum semel expiet annum. 520
 Hybernum fractâ glacie descendet in amnem,
 Ter matutino Tiberi mergetur, & ipsis
 Vorticibus timidum caput abluet : indè Superbi
 Totum regis agrum, nuda ac tremebunda cruentis
 Erepet genibus. si candida jusserit Iö, 525
 Ibit ad Ægypti finem, calidâque petitas
 A Meroë portabit aquas, ut spargat in æde
 Isidis, antiquo quæ proxima surgit ovili.
 Credit enim ipsius dominæ se voce moneri.

517. *She purify herself, &c.]* Eggs were used in expiations, lustrations, &c. and particularly in the sacred rites of Isis. They were given to the high priest, who, it may be supposed, took care to bestow them chiefly upon himself, while he pretended to offer them to the goddess.

518. *Old murrey-colour'd garments.]* Xerampelinus -a -um, adj. (Gr. ξηραμπέλνος, from ξηρος, dry, and αμπελος, a vine) somewhat ruddy, like vine leaves in Autumn. These garments were worn by the priests of Cybele and Isis, and were presented to them by superstitious and foolish women, out of devotion, being made to believe that all their sins were transferred from the votary to the vestments, and thus taken away, so as to secure the party from the punishment of them for a whole year together ; insomuch that they should avoid impending dangers and judgments during that time. By veteres we may understand that this custom was very antient. Some read vestes.

521. *She will descend, &c.]* At the bidding of the priest, these women will even plunge into the river Tiber in the very depth of winter, when the ice must be broken for them.

522. *The early Tiber:]* i. e. The Tiber early in a cold morning. They thought that the water of the Tiber could wash away their sins.

523. *Whirlpools.]* Her superstition subdued all her fears, so that she would venture into the most dangerous parts of the river at the bidding of the priest. See Persius, Sat. ii. l. 15, 16.

524. *Field of the proud king.]* i. e. The Campus Martius, which once belonged to Tarquin the Proud ; when he was driven out, it was given to the people, and consecrated to Mars.

525. *She will crawl over, &c.]* If the priest impose this penance

South-wind, to be dreaded, unless she purify herself with an
hundred eggs,

And give to him old murrey-colour'd garments:

That whatever of sudden and great danger impends,

May go into the clothes, and may expiate the whole year at
once. 520

She will descend (the ice being broken) into the wintry river,

Three times be dipp'd in the early Tiber, and in the very

Whirlpools wash her fearful head: then, the whole

Field of the proud king, naked and trembling, with bloody

Knees she will crawl over.—If we white Iö should com-
mand, 525

She will go to the end of Ægypt, and will bring waters
fetch'd

From warm Meroë, that she may sprinkle them in the temple

Of Isis, which rises next to the old sheepfold.

For she thinks herself admonish'd by the voice of the mis-
tress herself.

penance on her, persuading her it is the command of the god-
dess Iö (the same as Isis) she will go naked on her bare knees:
all over the Campus Martius, till the blood comes, and trem-
bling with cold.

525. *White Iö.*] Iö was the daughter of the river Inachus,
and changed by Jupiter into a white cow; she afterwards reco-
vered her shape, married Osiris, and became the goddess of
Ægypt, under the name of Isis. She had priests, and a temple
at Rome, where she was worshipped after the Ægyptian manner.
See l. 488.

526. *The end, &c.*] The utmost borders.

527. *From warm Meroë.*] The Nile flows round many large
islands, the largest of which was called Meroë, and has, here,
the epithet warm, from its being nearest the torrid zone.

— *Sprinkle them, &c.*] By way of lustrations.

528. *Next to the old sheepfold.*] The temple of Isis stood near
that part of the Campus Martius, where the Tarquins, in their
days, had numbers of sheep, and which, from thence, was called
the Sheepfold.

529. *Of the mistress herself.*] i. e. Of the goddess herself.—
Such a power had these priests over the minds of these weak wo-
men, that they could make them believe and do what they
pleas'd.

En animam & mentem, cum quâ Dî nocte loquantur! 530

Ergo hic præcipuum, summumque meretur honorem,

Qui grege linigero circumdatus, & grege calvo

Plangentis populi, currit derisor Anubis.

Ille petit veniam, quoties non abstinet uxor

Concubitu, sacris observandisque diebus; 535

Magnaue debetur violato pœna cadurco:

Et movisse caput visa est argentea serpens.

Illius lachrymæ, meditataque murmura præstant,

Ut veniam culpæ non abnuat, ansero magno

Scilicet, & tenui popano corruptus Osiris. 540

Cùm dedit ille locum; cophino, fœnoque relicto,

Arcanam Judæa tremens mendicat in aurem,

530. *Lo! the soul, &c.*] This apostrophe of the poet carries a strong ironical reflection on these cunning and imposing priests. As if he had said—"Behold what these fellows are! with whom the gods are supposed to have nightly intercourse!" Lactantius says—Anima, quâ vivimus; mens, quâ cogitamus.

531. *Therefore, &c.*] Because these deluded women are persuaded, that this priest has a real intercourse with heaven, and that all he enjoins them comes from thence, therefore, &c.

532. *A linen-bearing flock.*] A company of inferior priests, having on linen vestments.

— *A bald tribe, &c.*] They shaved their heads, and went howling up and down the streets, in imitation of the Ægyptians, who did the same at certain periods in search of Osiris.

533. *Runs.*] Up and down in a frantic manner.

— *The derider of Anubis.*] At these fooleries the high priest carried an image of Anubis, the son of Osiris, whom they worshipped under the form of a dog, the priest all the while laughing (in his sleeve, as we say) at such a deity, and jeering at the folly of the people, who could join in such a senseless business.

The worship of Isis, Osiris, and Anubis, came from Ægypt.

534. *He seeks pardon, &c.*] Here the poet represents the priest as imploring pardon for a wife who had used the marriage-bed on some forbidden days. By which he still is lashing the priests for their imposition, and the people for their credulity.

536. *For a violated coverlid.*] i. e. For the bed which was supposed to be defiled.

537. *The silver serpent, &c.*] In the temple of Isis and Osiris



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Interpres legum Solymarum, & magna sacerdos
 Arboris, ac summi fida internuncia cœli;
 Implet & illa manum, sed parcius: ære minuto, 545
 Qualiacunque voles Judæi somnia vendunt.
 Spondet amatorem tenerum, vel divitis orbi
 Testamentum ingens, calidæ pulmone columbæ
 Tractato, Armenius, vel Commagenus aruspex:
 Pectora pullorum rimatur, & exta catelli, 550
 Interdum & pueri: faciet, quod deferat ipse.

Chaldæis sed major erit fiducia: quicquid
 Dixerit astrologus, credent à fonte relatum
 Hammonis; quoniam Delphis oracula cessant,

with cold, or trembling with old age, or for fear of being overheard and charged with contempt of the gods of Rome, or of the emperor's order.

— *Begs, &c.*] Asks something to tell the lady's fortune, whispering into her ear with a low voice.

543. *Laws of Solyma.*] The Jewish law. The Latins called Jerusalem, Solymæ-arum, its name having been Solyma at first.

543—4. *High priestesses of a tree.*] This is spoken in contempt of the Jews, who lived in woods, forests, &c. and, therefore, the poet probably hints, in a ludicrous manner, at the priestesses of the temple in the wood of Dodona, who pretended to ask and receive answers from oak-trees.

544. *A messenger.*] Internuntius is properly a messenger between parties—a go-between.

545. *She fills her hand, &c.*] The lady to whom she applies presents her with a small piece of money—she need not give much.—See the next note.

546. *Whatever dreams you chuse.*] They pretended to dreams, in which they received intelligence concerning people's fortunes—these they sold to the credulous at a very cheap rate, always accommodating their pretended dreams to the fancy or wishes of the parties. See Ezek. xiii. 17—23.

547. *An Armenian.*] Having exposed the superstition of the women, with respect to the Jewish fortune-tellers, he now attacks them on the score of consulting soothsayers, who travelled about to impose on the credulous.

Armenia and Syria (of which Commagena is a part) were famous for these.

348. *A large will, &c.*] Tells the lady who consults him, that

Interpreters of the laws of Solyma, high priests
 Of a tree, and a faithful messenger of high heaven.
 And she fills her hand, but very sparingly : for a small piece
 of money, 545

The Jews sell whatever dreams you may chuse.
 But an Armenian or Commagenian soothsayer promises
 A tender love, or a large will of a childless rich man,
 Having handled the lungs of a warm dove :
 He searches the breasts of chickens, and the bowels of a
 whelp, 550

And sometimes of a child : he will do what he himself
 would betray.

But her confidence in Chaldeans will be greater : whatever
 An astrologer shall say, they think brought from the fount
 Of Hammon ; because the Delphic oracles cease,

that she will be successful in love, or that some old rich fellow,
 who dies without heirs, will leave her a large legacy.

549—50. *Lungs of a warm dove—breasts of chickens—bowels
 of a whelp—*] The aruspices, or soothsayers, always pretended
 to know future events from the inspection of the insides of ani-
 mals, which they handled and examined for the purpose.

550. *Sometimes of a child.*] Which one of these fellows would
 not scruple to murder on the occasion.

551. *He will do what, &c.*] He will commit a fact, which,
 if any body else did, he would be the first to inform against him,
 if he could get any thing by it.

Deferre, is to accuse or inform against—hence the Delatores,
 informers, mentioned so often by our poet as an infamous set of
 people. See Sat. i. 33. iii. 116. iv. 48. & al.

552. *Chaldeans, &c.*] The Chaldeans, living about Baby-
 lon, were looked upon as great masters in the knowledge of the
 stars, or, what has been usually called judicial astrology. Some
 of these, like other itinerant impostors, travelled about, and
 came to Rome, where they gained great credit with silly wo-
 men, such as the poet has been describing, as open to every im-
 posture of every kind.

554. *Of Hammon.*] From the oracle of Jupiter Ammon, of
 which there were several in Lybia, and were in very high re-
 pute.

— *Because the Delphic oracles cease.*] It is said, that the ora-
 cle of Apollo, at Delphos, ceased at the birth of Christ.

Et genus humanum damnat caligo futuri. 555
 Præcipuus tamen est horum, qui sæpiùs exul,
 Cujus amicitia, conducendâque tabellâ
 Magnus civis obit, & formidatus Othoni.
 Inde fides arti, sonuit si dextera ferro
 Lævaque, si longo castrorum in carcere mansit. 560
 Nemo mathematicus genium indemnatus habebit ;
 Sed qui penè perit : cui vix in Cyclada mitti
 Contigit, & parvâ tandem caruisse Seripho.
 Consulit ictericæ lento de funere matris,
 Antè tamen de te, Tanaquil tua ; quando sororem 565
 Efferat, & patruos : an sit victurus adulter
 Post ipsam : quid enim majus dare numina possunt ?

555. *A darkness, &c.*] Men were now condemned, or consigned over, to utter ignorance of things to come, since the ceasing of the Delphic oracle, and this gave so much reputation to the oracle of Jupiter Hammon.

556. *Been ofteneft, &c.*] The more wicked the astrologer, the greater credit he gained with these women.

557. *Hired tablet.*] These astrologers used to write down on parchment, or in tablets, the answers which they pretended to come from the stars ; in order to obtain a sight of which, people used to give them money.—Conducenda—lit. to be hired.

558. *A great citizen died, &c.*] By the astrologer, mentioned in these lines, is meant Seleucus, a famous astrologer, who had been several times banished from Rome, and by whose instigation and prediction, Otho (with whom he was intimate) failing to be adopted by Galba, caused Galba to be murdered.

559. *With iron, &c.*] If he has been manacled with fetters on both hands—i. e. hand-cuffed. Sonuit—alludes to the clinking of the fetters.

560. *Long confinement, &c.*] These predictors, who foretold things in time of war, were carried as prisoners with the army, and confined in the camp, in expectation of the event ; in which condition they had a soldier to guard them, and, for more safety, were tied together with a chain of some length (which, by the way, may be intimated by the longo carcere) for conveniency, the one end whereof was fastened to the soldier's left arm, the other to the prisoner's right. Carcer signifies any place of confinement.

561. *Uncondemned, &c.*] In short, no astrologer is supposed to have a true genius for his art, who has not been within an ace of hanging.

563. *Scarcely*



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Hæc tamen ignorat, quid sidus triste minetur
 Saturni; quo læta Venus se proferat astro;
 Qui mensis damno, quæ dentur tempora lucro. 570
 Illius occurfus etiam vitare memento,
 In cujus manibus, ceu pingua succina, tritas
 Cernis ephemeridas; quæ nullum consulit, & jam
 Consulitur; quæ castra viro, patriamque petente,
 Non ibit pariter, numeris revocata Thrasylli. 575
 Ad primum lapidem vectari cùm placet, hora
 Sumitur ex libro; si prurit frictus ocelli
 Angulus, inspectâ genesi collyria poscit.
 Ægra licet jaceat, capiendo nulla videtur
 Aptior hora cibo, nisi quam dederit Petosiris. 580
 Si mediocris erit, spatium lustrabit utrumque

568. *She is ignorant of, &c.*] She is so earnest about the fate of others, that she is content to be ignorant about her own.

569. *Saturn.*] Was reckoned an unlucky planet; and if he arose when a person was born, was supposed to portend misfortunes. Persius calls Saturn—gravem. Hor. impium.

— *Propitious Venus.*] Reckoned fortunate if she arose in conjunction with certain others.

570. *What month, &c.*] The Romans were very superstitious about lucky and unlucky times.

571. *Remember also, &c.*] The poet continues his raillery on the superstition of women; and now comes to those who calculate their fortunes out of books, which they carry about with them, and consult on all occasions.

572—3. *Like fat amber—worne diaries.*] Ephemeridas—signify, in this place, a sort of almanacs, in which were noted down the daily rising and setting of the several constellations; by the consulting which, these women pretended to know their own fortunes, and to tell those of other people.—The poet represents these as thumbed very often over, so as to be soiled, and to bear the colour and appearance of amber that had been chafed by rubbing.

574. *The camp, and his country, &c.*] Whether being at home he is going to the war, or being in the camp wants to return home, she refuses to go with him, if her favourite astrologer says the contrary.

575. *The numbers of Thrasyllus.*] Numeros may here either mean

These things, however, she is ignorant of—what the baleful star

Of Saturn may threaten, with what star propitious Venus may shew herself,

What month for loss, what times are given for gain. 570

Remember also to avoid the meeting her

In whose hands, like fat amber, you see worne

Diaries: who consults no one, and now is

Consulted: who, her husband going to the camp, and his country,

Will not go with him, called back by the numbers of Thrasyllus. 575

When she pleases to be carried to the first stone, the hour

Is taken from her book: if the rubb'd angle of her eye

Itches, she asks for eye-salve, her nativity being inspected:

Tho' she lie sick, no hour seems more apt

For taking food, than that which Petosiris has allotted. 580

If she be in a middle station, she will survey each space

mean numbers, or figures, in which some mystery was set down or delivered—or some mystical verses, which it was very usual for that sort of people to make use of. Thrasyllus was a Platonist, a great mathematician, once in high favour with Tiberius; afterwards, by his command, thrown into the sea at Rhodes.

576. *To the first stone.*] i. e. The first mile-stone from Rome; for there were mile-stones on the roads, as now on ours.—q. d. She can't stir a single mile without consulting her book.

577. *Of her eye, &c.*] The poet puts these ridiculous instances, to shew, in the strongest light, the absurdity of these people, who would not do the most errant trifles without consulting the ephemeris, to find what star presided at their nativity, that from thence they might gather a good or ill omen.

580. *Petosiris.*] A famous Ægyptian astrologer, from whose writings and calculations a great part of her ephemeris, probably, was collected.

581. *She will survey, &c.*] The woman in mean circumstances runs to the Circus, and looks from one end to the other, till she can find some of those itinerant astrologers, who made that place their haunt.

Metarum, & sortes ducet; frontemque manumque
Præbebit vati crebrum poppysma roganti.

Divitibus responsa dabit Phryx augur, & Indus
Conductus; dabit astrorum mundique peritus; 585

Atque aliquis senior, qui publica fulgura condit.
Plebeium in Circo positum est, & in aggere fatum:
Quæ nullis longum ostendit cervicibus aurum,
Consultit ante Phalas, Delphinorumque columnas,
An saga vendenti nubat, caupone relicto. 590

582. *Draw lots.*] For her fortune.—This was one instance of their superstition.

— *Her forehead and hand.*] That by the lines in these she may have her fortune told.

583. *To a prophet.*] A fortune-teller.

— *A frequent stroking.*] Viz. her hand. Poppysma signifies, here, a stroking with the hand, which the fortune-teller made use of, drawing his hand over the lines of her forehead and hand, as taking great pains to inform himself aright. Or, perhaps, we may understand that he did it wantonly. Poppysma signifies, also, a popping or smacking with the lips, and at the same time feeling, and handling, or patting the neck of an horse, to make him gentle: this word may therefore be used here metaphorically, to express the manner in which these chiromants felt and handled the hands of the women who consulted them, perhaps smacking them with their lips.

584. *A Phrygian.*] Tully, De Divinat, Lib. i. says, that these people, and the Cilicians and Arabs, were very assiduous in taking omens from the flight of birds.

585. *Indian, &c.*] The Brachmans were Indian philosophers, who remain to this day. They hold, with Pythagoras, the transmigration of the soul. These the richer sort applied to, as skilled in the science of the stars, and of the motions of the celestial globe, from whence they drew their auguries.

586. *Some elder.*] Some priest, whom the Latins called Senior, and the Greeks Presbyter—both which signify the same thing.

— *Who hides the public lightning.*] If a place were struck by lightning, it was expiated by a priest. They gathered what was scorched by lightning, and, praying with a low voice, hid or buried it in the earth.

These lightnings were reckoned either public or private, as where the mischief happened either to public buildings, or to private houses, and the like.

Private



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Hæ tamen & partûs fubeunt diferimen, & omnes
 Nutricis tolerant, fortunâ urgente, labores :
 Sed jacet aurato vix ulla puerpera lecto ;
 Tantum artes hujus, tantum medicamina possunt,
 Quæ steriles facit, atque homines in ventre necandos 595
 Conducit. gaude, infelix, atque ipse bibendum
 Porrige quicquid erit : nam si distendere vellet,
 Et vexare uterum pueris salientibus, esses
 Æthiopis fortasse pater : mox decolor hæres
 Impleret tabulas nunquam tibi manè videndus. 600

Transeo suppositos, & gaudia, vota que sæpe
 Ad spurcos decepta lacus, atque inde petitos
 Pontifices, Salios, Scaurorum nomina falso
 Corpore laturus. Stat fortuna improba noctu,
 Arridens nudis infantibus : hos fovet omnes, 605

answers from these wretches, which of her sweethearts she shall take, and which leave.

591. *These undergo, &c.*] The poet now lashes the vice of procuring abortion, so frequent among the ladies of Rome, and introduces it with saying, that, indeed, the poorer sort not only bring children, but nurse them too ; but then this is owing to their low circumstances, which will not afford them the means of abortion, or of putting out their children to nurse.

593. *Hardly any lying-in woman, &c.*] i. e. You'll scarce hear of a lying-in woman among the ladies of quality, such is the power of art, such the force of medicines, prepared by those who make it their business to cause barrenness and abortion !

596. *Rejoice, thou wretch.*] He calls the husband infelix, an unhappy wretch, i. e. in having such a wife as is capable of having children by others ; but yet he bids him rejoice in administering medicines to make her miscarry, for that, if she went her full time, she would produce a spurious child.

599. *Father of a blackmoor.*] Forced to be reputed the father of a child, begotten on your wife by some black slave.

600. *Fill your will, &c.*] A discoloured child, the real offspring of a Moor, will be your heir, and as such inherit your estate after your death (Tabulas here means the pages of the last will and testament). See Sat. i. l. 63 and 68.

— *Never, &c.*] To meet him in a morning would be construed into an ill omen. The Romans thought it ominous to see a blackmoor in a morning, if he was the first man they met.

Yet these undergo the peril of child-birth, and bear all
 The fatigues of a nurse, their fortune urging them :
 But hardly any lying-in woman lies in a gilded bed ;
 So much do the arts, so much the medicines of such a one
 prevail,

Who causes barrenness, and conduces to kill men in the 595
 Womb. Rejoice, thou wretch, and do thou thyself reach forth
 To be drunk whatever it may be : for if she is willing to
 distend,

And disturb her womb with leaping children, you may be,
 Perhaps, the father of a blackmoor : soon a discolour'd heir
 May fill your will, never to be seen by you in a morning. 600

I pass by supposititious children, and the joys, and vows,
 often

Deceived at the dirty lakes, and the Salian priests fetch'd

From thence, who are to bear the names of the Scauri

In a false body : waggish Fortune stands by night

Smiling on the naked infants : all these she cherishes, 605

601. *The joys, and vows, &c.*] Here he inveighs against the women who deceive their husbands by introducing supposititious children for their own.

602. *At the dirty lakes.*] Some usual place where children were exposed.

The poor husband looks on them as his joy, and as the fruit of his vows and wishes, which are thus deceived by bastards, who are exposed at some place in Rome (famous probably for such things) and taken from thence to the houses of the great, who bring them up, thinking them their own, till at length they pass for the offspring of noble families, and fill the chief offices in the city.

— *Salian priests.*] These were priests of Mars, and so made from among the nobility.

603. *The names of the Scauri, &c.*] Being supposed to be nobly born, they falsely bear the names of the nobility who bring them up as their own.

604. *Waggish Fortune.*] Fortune may here properly be styled waggish, as diverting herself with these frauds.

605. *Smiling on the naked infants, &c.*] By used as they were by night, she stands their friend, and, delighting to carry on the deceit, makes them, as it were, her favourites—makes their

Involvitque sinu; domibus tunc porrigit altis,
Secretumque sibi mimum parat: hos amat, his se
Ingerit, atque suos ridens producit alumnos.

Hic magicos affert cantus, hic Thessala vendit
Philtrā, quibus valeant mentem vexare mariti, 610

Et soleā pulsare nates. quòd desipis, indè est;
Inde animi caligo, & magna oblivio rerum,

Quas modò gessisti. Tamen hoc tolerabile, si non

Et furere incipias, ut avunculus ille Neronis,

Cui totam tremuli frontem Cæsonia pulli 615

Infudit. quæ non faciet, quod Principis uxor?

Ardebant cuncta, & fractâ compage ruebant,

Non aliter quàm si fecisset Juno maritum

their concerns her own, and laughs in secret at the farce they are to exhibit, when conveyed to the lofty palaces of the great, and educated there, till she produces them into the highest honours of the city. This reminds one of Hor. Lib. iii. Ode xxix. l. 49—52.

Fortuna, sævo læta negotio,
Ludum insolentem ludere pertinax—
&c.

608. *She charges herself.*] His se ingerit—i. e. she charges herself with the care of them. So the French say—S'ingerer dans des affaires des autres.

— *Her foster-children.*] Alumnus signifies a nurse-child, or foster-child, and may be well applied to these children, nursed, as it were, in the bosom and lap of Fortune, who has not only preserved them from perishing, but has contrived to make them pass for the children of nobles, and to be educated accordingly.

609. *One brings, &c.*] Now the poet inveighs against love-potions, and magical arts, which were used by the women towards their husbands.

609—10. *Thessalian philtres.*] Philtra denotes love-potions, or medicines causing love. For these Thessaly was famous, and the Roman women either procured, or learnt them from thence. See l. 132, and note the first.

610. *Vex the mind, &c.*] So deprive him of his reason and understanding as to use him as they please, even in the most disgraceful manner.

611. *From thence.*] i. e. From these philtres.

613. *This is tolerable.*] That you suffer in your understand-
ing



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Infantum. Minus ergo nocens erit Agrippinæ
Boletus: siquidem unius præcordia preffit 620
Ile senis, tremulumque caput descendere jussit
 In cœlum, & longâ manantia labra salivâ.
Hæc poscit ferrum, atque ignes, hæc potio torquet,
Hæc lacerat mistos equitum cum sanguine patres.
Tanti partus equæ, tanti una venefica constat. 625
 Oderunt natos de pellice: nemo repugnat,
Nemo vetat: jamjam privignum occidere fas est.
Vos ego, pupilli, moneo, quibus amplior est res,
 Custodite animas, & nulli credite mensæ:
Livida materno fervent adipata veneno. 630
Mordeat antè aliquis, quicquid porrexerit illa,
Quæ peperit: timidus prægustet pocula pappas.

driven into madness by his wife, was as destructive to Rome, as if Juno had made Jupiter mad enough to have done it himself. Perhaps the poet alludes to the outrageous fondness of Jupiter for Juno, effected by the cæstus, or girdle of Venus.

619. *The mushroom of Agrippina.*] The wife of the emperor Claudius, whom, that she might make her son Nero emperor, she poisoned with mushrooms, by contriving a subtle poison to be put among them. See Sat. v. l. 147—8, and note.

620. *One old man.*] The emperor Claudius, who was poisoned in the sixty-fourth year of his age, very much debilitated and infirm, from his excesses and debaucheries.

621—2. *To descend into heaven.*] Claudius had been canonized by Nero after his death, and ranked among the gods. The poet here humourously describes him as going downwards to heaven, i. e. to the heaven prepared for such a monster of folly and cowardice, which could be no other than the infernal regions. See Ant. Univ. Hist. vol. xiv. p. 370, note O.

623. *This potion, &c.*] For the explanation of this, and the following line, see before, note on l. 614.

624. *Senators mixed, &c.*] Mixes senators and knights in one undistinguished carnage.

625. *The offspring of a mare.*] The colt from which the hippomanes was taken. See note on l. 614, and l. 132, note.

— *One witch.*] i. e. One such woman as Cæsonia.

626. *Offspring of the husband's mistress.*] The husband's children by some woman he keeps. Pellex properly denotes the concubine of a married man.

627. *Now-a-days, &c.*] Nobody blames a wife for not liking

Mad. Less hurtful therefore was the mushroom of Agrippina :

For that oppressed the bowels of one old man, 629
And commanded his trembling head to descend into
Heaven, and his lips flowing with long slaver.

This potion calls for the sword, and fire, this torments,
This tears to pieces senators, mixed with the blood of
knights.

Of so great consequence is the offspring of a mare: of so
much importance is one witch. 625

They hate the offspring of the husband's mistress: no-
body opposes,

Nobody forbids it: now-a-days it is right to kill a son-in-
law.

Ye, O orphans, who have a large estate, I admonish ;

Take care of your lives, and trust no table,

The livid fat meats are warm with maternal poison. 630

Let some one bite before you whatever she who bore you

Shall offer you, let the timid tutor taste first the cups.

liking the husband's bastards ; but things are now come to such
a pass, that it is looked upon as no sort of crime to dispatch a
husband's children by a former wife, that their own children,
by those husbands, may inherit their estates. Comp. l. 132—3.

628. *Ye, O orphans.*] Ye that have lost your fathers.—The
poet here inveighs against those unnatural mothers, who would
poison their own children, that they might marry some gallant,
and their children by him inherit what they had. Pupillus de-
notes a fatherless man-child, within age, and under ward.

629. *Take care of your lives.*] Lest you be killed by poison.

— *Trust no table.*] Be cautious what you eat.

630. *The livid fat meats, &c.*] The dainties which are set
before you to invite your appetite, are, if you examine them,
black and blue with the venom of some poison, and this pre-
pared by your own mother.

631. *Let some one bite before you, &c.*] Have a taster for your
meat before you eat it yourself, if it be any thing which your
mother has prepared for you.

632. *The timid tutor.*] Pappas was a servant that brought
up and attended children, and, as such, very likely to be in the
mother's

Fingimus hæc, altum Satyrâ fumente cothurnum,
 Scilicet, & finem egressi legemque priorum,
 Grande Sophocleo carmen bacchamur hiatu, 635
 Montibus ignotum Rutulis, cœloque Latino.
 Nos utinam vani ! sed clamat Pontia, Feci,
 Confiteor, puerisque meis aconita paravi,
 Quæ deprênsa patent ; facinus tamen ipsa peregi.
 Tune duos unâ, sævissima vipera, cœnâ ? 640
 Tune duos ? septem, si septem fortè fuissent.
 Credamus tragicis, quicquid de Colchide sævâ
 Dicitur, & Progne. nil contrâ conor : & illæ
 Grandia monstra suis audebant temporibus ; sed
 Non propter nummos. Minor admiratio summis 645
 Debetur monstribus, quoties facit ira nocentem

mother's confidence ; if so, he might well fear and tremble if set to be the children's taster.

633—35. *But we feign these things, &c.*] q. d. What I have been saying must appear so monstrous, as to be regarded by some as a fiction ; and, instead of keeping within the bounds and laws of satire, I have taken flights into the fabulous rant of tragedy, like Sophocles, and other fabulous writers of the drama. Hiatus, lit. a gaping—an opening the mouth wide. Hence bawling. Metaph. like actors of high-flown tragedy.

636. *Unknown to the Rutulian mountains, &c.*] Such as no Roman satirist ever before attempted. The Rutuli were an ancient people of Italy—Latium also a country of Italy. Or perhaps the poet's allusion is to the subjects on which he writes ; which, for their enormity and horrid wickedness, were unknown to former ages.

637. *Pontia.*] The poet, to clear himself from suspicion of fiction, introduces the story of Pontia, the daughter of Tit. Pontius, who had done what is here mentioned of her. Holyday, in his illustrations, mentions an old inscription upon a stone, to the following purpose ; viz. “ Here I Pontia, the daughter of “ Titus Pontius, am laid, who, out of wretched covetousness, “ having poisoned my two sons, made away with myself.”

639. “ *Which discover'd, &c.*] q. d. The fact being discovered needs no question—but yet I avow it.

642. *Let us believe, &c.*] q. d. After such a fact as this we may believe any thing.



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Hunc sexum ; & rabie jecur incendente feruntur
Præcipites : ut saxa jugis abrupta, quibus mons
Subtrahitur, clivoque latus pendente recedit.

Illam ego non tulerim, quæ computat, & scelus ingens 650

Sana facit. spectant subeuntem fata mariti

Alcestim ; &, similis si permutatio detur,

Morte viri cuperent animam servare catellæ.

Occurrent multæ tibi Belides, atque Eriphylæ :

Manè Clytæmnestram nullus non vicus habebit. 655.

Hoc tantum refert, quòd Tyndaris illa bipennem

Infulsam, & fatuam dextrâ lævâque tenebat :

At nunc res agitur tenui pulmone rubetæ ;

648. *As stones, &c.*] Women as naturally præcipitate into mischief and cruelty, when in a passion, as stones fall down from the top of an eminence, when that which supports them is removed from under them.

The poet supposes large stones, or rocks, on the summit of a high cliff on the top of a mountain, and, by an earthquake, the mountain sinking, and the cliff receding from under the bases of the rocks : of course these must not only fall, but threaten ruin wherever they alight. This simile is very apt and beautiful to illustrate his description of women, who, when provoked, so that all reserve is taken away, their mischief will fall headlong (like the rock from the top of the cliff) and destroy those on whom it alights.

651. *While in her sound mind.*] In cold blood, as we say.

— *Alceste, &c.*] The wife of Admetus, king of Thessaly, who being sick, sent to the oracle, and was answered that he must needs die, unless one of his friends would die for him : they all refused, and then she voluntarily submitted to die for him.

The ladies of Rome saw a tragedy on this subject frequently represented at the theatres ; but, so far from imitating Alceste, they would sacrifice their husbands to save the life of a favourite puppy-dog.

654. *Belides.*] Alluding to the fifty daughters of Danaus, the son of Belus, who all, except one, slew their husbands on the wedding-night. See Hor. Lib. iii. Ode xi. l. 25—40.

— *Eriphylæ.*] i. e. Women like Eriphyla, the wife of Amphiarus, who for a bracelet of gold discovered her husband, when.

Mischievous; and, rage inflaming the liver, they are
Carried headlong: as stones broken off from hills; from
which the mountain

Is withdrawn, and the side recedes from the hanging cliff.

I could not bear her; who deliberates, and commits a
great crime 656

While in her sound mind. They behold Alceste undergo-
ing the fate

Of her husband, and, if a like exchange were allowed;
They would desire to preserve the life of a lap-dog by the
death of an husband.

Many Belides will meet you; and Eriphylæ :

No street but will have every morning a Clytemnestra: 655

This is the only difference, that that Tyndaris held a stupid
And foolish ax, with her right hand and her left :

But now the thing is done with the small lungs of a toad ;

when he hid himself to avoid going to the siege of Troy; where
he was sure he should die.

655. *Clytemnestra.*] The daughter of Tyndarus, and wife of
Agamemnon, who living in adultery with Ægysthus, during her
husband's absence at the siege of Troy, conspired with the adul-
terer to murder him at his return, and would have slain her son
Orestes also; but Electra, his sister, privately conveyed him to
king Strophius. After he was come to age, returning to Argos,
he slew both his mother and her gallant.

656. *That Tyndaris.*] i. e. That daughter of Tyndarus—
Clytemnestra. Juvenal, by the manner of expression—*illa*
Tyndaris—means to insinuate, that this name belonged to
others beside her—viz. to many of the Roman ladies of his
time.

656—7. *Held a foolish axe, &c.*] The only difference between
her and the modern murderers of their husbands, is, that Cly-
temnestra, without any subtle contrivance, but only with a
foolish, bungling axe, killed her husband. Comp. Hor. Lib. i.
Sat. i. l. 99—100. Whereas the Roman ladies, with great art
and subtlety, destroy theirs, by insinuating into their food some
latent poison, curiously extracted from some venomous animal.
See Sat. i. 70.

Sed tamen & ferro, si prægustârit Atrides

Pontica ter victi cautus medicamina regis.

660

659. *With a sword too, &c.*] Not but they will go to work as Clytemnestra did, rather than fail, if the wary husband, suspecting mischief, has prepared and taken an antidote to counteract the poison, so that it has no effect upon him.

— *Atrides.*] Agamemnon, the son of Atreus.—Juvenal uses this name, as descriptive of the situation of the husband, whom the modern Clytemnestra is determined to murder, for the sake of a gallant. Thus he carries on the severe, but humorous parallel, between the antient and modern scenes of female treachery, lust, and cruelty.

660. *The*



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S A T I R A VII.

A R G U M E N T.

This Satire is addressed to Telesinus, a poet. Juvenal laments the neglect of encouraging learning. That Cæsar only is the patron of the fine arts. As for the rest of the great and noble Romans, they gave no heed to the protec-

ET spes, & ratio studiorum in Cæsare tantum:

Solus enim tristes hâc tempestate camœnas

Respexit; cùm jam celebres, notique poëtæ

Balneolum Gabiis, Romæ conducere furnos

Tentarent: nec foedum alii, nec turpe putarent

Præcones fieri; cùm desertis Aganippes

Vallibus, esuriens migraret in atria Clio.

Nam si Pieriâ quadrans tibi nullus in umbrâ

Ostendatur, ames nomen, victumque Machæræ;

Line 1. The hope and reason, &c.] i. e. The single expectation of learned men, that they shall have a reward for their labours, and the only reason, therefore, for their employing themselves in liberal studies, are reposed in Cæsar only.—Domitian seems to be meant; for though he was a monster of wickedness, yet Quintilian, Martial, and other learned men, tasted of his bounty. Quintilian says of him—“ Quo nec præsentius ali-

quid, nec studiis magis propitium numen est.” See l. 20—1.

2. The mournful Muses.] Who may be supposed to lament the sad condition of their deserted and distressed votaries.

4. —bath at Gabii, &c.] To get a livelihood by. Gabii was a little city near Rome. Balneolum—a small bagnio.

—Ovens.] Public bakehouses, where people paid so much for baking their bread.

6. Criers.] Præcones—whose office at Rome was to proclaim public meetings, public sales, and the like—a very mean employment; but the poor starving poets disregarded this circumstance—“ any thing rather than starve”—and indeed, however

meanly

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tion of poets, historians, lawyers, rhetoricians, grammarians, &c. These last were not only ill paid, but even forced to go to law, for the poor pittance which they had earned, by the fatigue and labour of teaching school.

BOTH the hope, and reason of studies, is in Cæsar only:
 For he only, at this time, regards the mournful Muses,
 When now our famous and noted poets would try
 To hire a small bath at Gabii, or ovens at Rome:
 Nor would others think it mean, nor base, 5
 To become criers; when, the vallies of Aganippe
 Being deserted, hungry Clio would migrate to court-yards.
 For if not a farthing is shewn to you in the Pierian shade,
 You may love the name, and livelihood of Machæra;

meanly this occupation might be looked upon, it was very profitable. See Sat. iii. l. 157, note.

6. *Aganippe.*] A spring in the solitary part of Bœotia, consecrated to the Nine Muses.

7. *Hungry Clio.*] One of the Nine Muses—the patroness of heroic poetry: here, by meton. put for the starving poet, who is forced, by his poverty, to leave the regions of poetry, and would fain beg at great men's doors. Atrium signifies the court, or court-yard, before great men's houses, where these poor poets are supposed to stand, like other beggars, to ask alms.

8. *In the Pierian shade.*] See Sat. iv. l. 35, note.—q. d. If by passing your time, as it were, in the abodes of the Muses, no reward or recompense is likely to be obtained for all your poetical labours. Some read arcâ—but Pieria umbra seems best to carry on the humour of the metonymy in this and the preceding line.

9. *Love the name, &c.*] Machæra seems to denote the name of some famous crier of the time, whose business it was to notify sales by auction, and, at the time of sale, to set a price on the goods.

Et vendas potiùs, commissa quod auctio vendit 10
 Stantibus, œnophorum, tripodes, armaria, cistas,
 Alcithoen Paccî, Thebas, & Terea Fausti.
 Hoc satius, quàm si dicas sub iudice, Vidi,
 Quod non vidisti: faciant equites Asiani,
 Quanquam & Cappadoces faciant, equitesque Bithyni, 15
 Altera quos nudo traducit Gallia talo.
 Nemo tamen studiis indignum ferre laborem
 Cogetur posthac, necit quicumque canoris

goods, on which the bidders were to increase—hence such a sale was called Auctio. See AINSW. Præco, N° 1.

q. d. If you find yourself penniless, and so likely to continue by the exercise of poetry, then, instead of thinking it below you to be called a crier, you may cordially embrace it, and be glad to get a livelihood by auctions, as Machæra does.

10. *Intrusted.*] So Holyday.—Commissus signifies any thing committed to one's charge, or in trust. Comp. Sat. ix. l. 93—96.

Goods committed to sale by public auction, are intrusted to the auctioneer in a twofold respect—first, that he sell them at the best price; and, secondly, that he faithfully account with the owner for the produce of the sales.

Commissa may also allude to the commission, or licence, of the magistrate, by which public sales in the Forum were appointed.

Some understand commissa auctio in a metaphorical sense—alluding to the contention among the bidders, who, like gladiators matched in fight—commissi, (see Sat i. 163, note) oppose and engage against each other in their several biddings.

11. *To the standers by.*] i. e. The people who attend the auction as buyers.

12. *The Alcithoë, the Thebes, &c.*] Some editions read Alcyonem Bacchi, &c. These were tragedies written by wretched poets, which Juvenal supposes to be sold, with other lumber, at an auction.

13. *Than if you said, &c.*] This, mean as it may appear, is still getting your bread honestly, and far better than hiring yourself out as a false witness, and forswearing yourself for a bribe, in open court.

14. *The Asiatic knights.*] This satirizes those of the Roman nobility, who had favoured some of their Asiatic slaves so much, as to enrich them sufficiently to be admitted into the equestrian order. These people were, notwithstanding, false, and not to be trusted.

Minoris Asiæ populis nullam fidem esse adhibendam.

Cic. pro Flacco,

15. *The*



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Eloquium vocale modis, laurumque momordit.

Hoc agite, ô Juvenes : circumspicit, & stimulat vos, 20

Materiamque sibi Ducis indulgentiâ quærit.

Si quâ aliundè putas rerum expectanda tuarum

Præsidia, atque ideò croceæ membrana tabellæ

Impletur ; lignorum aliquid posce ocyùs, & quæ

Componis, dona Veneris, Telefine, marito : 25

Aut claude, & positos tineâ pertunde libellos.

Frangere miser calamos, vigilataque prælia dele,

Qui facis in parvâ sublimia carmina cellâ,

Ut dignus venias hederis, & imagine macrâ.

Spes nulla ulterior : didicit jam dives avarus 30

Tantum admirari, tantum laudare disertos,

Ut pueri Junonis avem. sed defluit ætas,

19. *Bitten the laurel.*] Laurum momordit.—It was a notion, that, when young poets were initiated into the service of the Muses, it was a great help to their genius to chew a piece of laurel, in honour of Apollo. Some think that the expression is figurative, and means those who have tasted of glory and honour by their compositions ; but the first sense seems to agree best with what follows.

20. *Mind this.*] Hoc agite—lit. do this—i. e. diligently apply yourselves to poetry.

— *Of the emperor.*] Ducis is here applied to the emperor, as the great patron and chief over the liberal arts.

21. *Seeks matter for itself.*] Carefully endeavours to find out its own gratification by rewarding merit.

23. *Therefore the parchment, &c.*] They wrote on parchment, which sometimes was dyed of a saffron-colour ; sometimes it was white, and wrapped up in coloured parchment. The tabellæ were the books themselves—i. e. the pages on which their manuscripts were written.

If, says the poet, you take the pains to write volumes full, in hopes of finding any other than Cæsar to reward you, you had better prevent your disappointment, by burning them as fast as you can. Lignorum aliquid posce ocyùs—lose no time in procuring wood for the purpose.

25. *Telefinus.*] The poet to whom this Satire is addressed.

— *The husband of Venus.*] Vulcan, the fabled god of fire—here put for the fire itself. He was the husband of Venus.

q. d. Put all your writings into the fire.

Measures, melodious eloquence, and hath bitten the laurel.
Mind this, young men, the indulgence of the emperor 20
Has its eye upon, and encourages you, and seeks matter for
itself.

If you think protectors of your affairs are to be expected
From elsewhere, and therefore the parchment of your saf-
fron-colour'd tablet

Is filled, get some wood quickly, and what

You compose, Telestinus, give to the husband of Venus: 25

Or shut up, and bore thro' with the moth your books laid by.

Wretch, break your pens, and blot out your watched battles,

Who makest sublime verses in a small cell,

That you may become worthy of ivy, and a lean image.

There is no farther hope: a rich miser hath now learnt, 30

As much to admire, as much to praise witty men,

As boys the bird of Juno. But your age, patient of the sea,

26. *Or shut up, and bore, &c.]* Lay by your books, and let
the moths eat them.

27. *Your watched battles.]* Your writings upon battles, the
descriptions of which have cost you many a watchful, sleepless
night.

28. *A small cell.]* A wretched garret, as we say.

29. *Worthy of ivy, &c.]* That, after all the pains you have
taken, you may have an image, i. e. a representation of your
lean and starved person, with a little paltry ivy put round the
head of it, in the temple of Apollo.

30. *There is no farther hope.]* You can expect nothing bet-
ter—nothing beyond this.

32. *As boys the bird of Juno.]* As children admire, and are
delighted with the beauty of a peacock (see AINSW. Tit. Ar-
gus) which is of no service to the bird; so the patrons, which
you think of getting, however rich and able to afford it they
may be, will yet give you nothing but compliments on your
performances:—these will do you no more service, than the
children's admiration does the peacock.

32—33. *Your age passes away.]* You little think, that, while
you are employing yourself to no purpose, as to your present sub-
sistence, or provision for the future, by spending your time in
writing verses, your life is gliding away, and old age is stealing
upon you—your youth, which is able to endure the toils and
dangers

Et pelagi patiens, & cassidis, atque ligonis.

Tædia tunc subeunt animos, tunc seque suamque

Terpsichoren odit facunda & nuda senectus. 35

Accipe nunc artes, ne quid tibi conferat iste,

Quem colis : & Musarum & Apollinis æde relictâ,

Ipsè facit versus, atque uni cedit Homero,

Propter mille annos. at si dulcedine famæ

Succensus recites, Maculonus commodat ædes ; 40

Ac longè ferrata domus servire jubetur,

In quâ sollicitas imitatur janua portas.

Scit dare libertos extremâ in parte sedentes

Ordinis, & magnas comitum disponere voces.

dangers of the sea, the fatigues of war, or the labours of husbandry, is decaying.

34. *Then.*] When you grow old.

— *Weariness, &c.*] You'll be too feeble, in body and mind, to endure any labour, and become irksome even to yourself.

35. *Hates both itself and its Terpsichore.*] Your old age, however learned, clothed in rags, will curse itself, and the Muse that has been your undoing. Terpsichore was one of the Nine Muses, who presided over dancing and musick ; she is fabled to have invented the harp—here, by meton. lyric poetry may be understood.

36. *His arts, &c.*] The artifices which your supposed patron will use, to have a fair excuse for doing nothing for you.

37. *The temple, &c.*] There was a temple of the Muses at Rome, which was built by Martius Philippus, where poets used to recite their works. Augustus built a library, and a temple to Apollo, on Mount Palatine, where the poets used also to recite their verses, and where they were deposited. See Pers. Prol. l. 7. and Hor. Lib. i. Epist. iii. l. 17.

Among the tricks made use of by these rich patrons, to avoid giving any thing to their poor clients, the poets, they affected to make verses so well themselves, as not to stand in need of the poetry of others ; therefore they deserted the public recitals, and left the poor retainers on Apollo and the Muses to shift as they could.

38. *Yields to Homer alone.*] In his own conceit ; and this only upon account of Homer's antiquity, not as thinking himself Homer's inferior in any other respect.

39. *If with the desire of fame, &c.*] If you don't want to get



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Nemo dabit regum, quanti subsellia constant, 45
 Et quæ conducto pendent anabathra tigillo,
 Quæque reportandis posita est orchestra cathedris:
 Nos tamen hoc agimus, tenuique in pulvere sulcos
 Ducimus, & littus sterili versamus aratro.
 Nam si discedas, laqueo tenet ambitiosi 50
 Consuetudo mali: tenet insanabile multos
 Scribendi cacoëthes, & ægro in corde senescit.
 Sed vatem egregium, cui non sit publica vena,
 Qui nihil expositum soleat deducere, nec qui
 Communi feriat carmen triviale monetâ; 55
 Hunc, qualem nequeo monstrare, & sentio tantùm,
 Anxietate carens animus facit, omnis acerbi
 Impatiens, cupidus sylvarum, aptusque bibendis
 Fontibus Aonidum: neque enim cantare sub antro

46. *The stairs, &c.*] These were for the poet to ascend by into his rostrum, and were fastened to a little beam, or piece of wood, which was hired for the purpose.

47. *The orchestra, &c.*] The orchestra at the Greek theatres was the part where the chorus danced—the stage. Among the Romans it was the space between the stage and the common seats, where the senators and nobles sat to see plays acted. The poor poet is here supposed to make up such a place as this for the reception of the better sort, should any attend his recitals; but this was made up of hired chairs, by way of seats, but which were to be returned as soon as the business was over.

48. *Yet we still go on.*] Hoc agimus—lit. we do this—we still pursue our poetical studies.—Hoc agere is a phrase signifying to mind, attend to, what we are about. See Ter. And. Act i. Sc. ii. l. 12. So before, l. 20.—hoc agite, O Juvenes.

— *Draw furrows, &c.*] We take much pains to no purpose, like people who should plough in the dust, or on the sea-shore. Comp. Sat. i. 157, note.

50. *Would leave off.*] Discedas—if you would depart from the occupation of making verses.

— *Custom of ambitious evil.*] Evil ambition, which it is so customary for poets to be led away with.

51. *An incurable ill habit.*] Cacoëthes (from Gr. κακος, bad, and ἦθος, a custom or habit) an evil habit.—Many are got into such an itch of scribbling, that they cannot leave it off.—Cacoëthes also signifies a boil, an ulcer, and the like.

None of these great men will give as much as the benches
may cost, 45

And the stairs which hang from the hired beam,
And the orchestra, which is set with chairs, which are to
be carried back.

Yet we still go on, and draw furrows in the light
Dust, and turn the shore with a barren plough.
For if you would leave off: custom of ambitious evil 50
Holds you in a snare: many an incurable ill-habit of writing
Possesses, and grows inveterate in the distemper'd heart.
But the excellent poet, who has no common vein,
Who is wont to produce nothing trifling, nor who
Composes trivial verse in a common style, 55

Him (such a one I can't shew, and only conceive)
A mind free from anxiety makes; of every thing displeasing
Impatient, desirous of woods, and disposed for drinking the
Fountains of the Muses: for neither to sing in the

52. *Grows inveterate, &c.*] It grows old with the man, and
roots itself, as it were, by time, in his very frame.

53. *No common vein.*] Such talents as are not found among
the generality.

54. *Nothing trifling.*] *Expositum*—common, trifling, obvi-
ous—nothing in a common way.

55. *Trivial verse, &c.*] *Trivialis* comes from *trivium*, a
place where three ways meet, a place of common resort: there-
fore I conceive the meaning of this line to be, that such a poet
as Juvenal is describing writes nothing low or vulgar; such
verses as are usually sought after, and purchased by the com-
mon people in the street. The word *feriat* is here metaphorical.
Ferio literally signifies to strike, or hit; thus to coin or stamp
money—hence to compose or make (hit off, as we say) verses;
which, if done by a good poet, may be said to be of no common
stamp. *Moneta* is the stamp, or impression, on money—hence,
by metaph. a style in writing.

57. *A mind, &c.*] i. e. Such a poet is formed by a mind that
is void of care and anxiety.

58. *Impatient.*] That hates all trouble, can't bear vexation.
— *Desirous of woods.*] Of sylvan retirement.

59. *Fountains of the Muses.*] Called *Aönides*, from their
supposed habitation in *Aönia*, which was the hilly part of *Bœo-*
via,

Pierio, thyrsūve potest contingere sana 60

Paupertas, atque æris inops, quo nocte dieque
Corpus eget. satur est, cūm dicit Horatius, Euhoe!

Quis locus ingenio: nisi cūm se carmine solo
Vexant, & dominis Cirrhæ, Nisæque feruntur
Pectora nostra, duas non admittentia curas? 65

Magnæ mentis opus, nec de Iodice parandâ
Attonitæ, currus & equos, faciesque Deorum
Aspicere, & qualis Rutulum confundit Erinnyis.

Nam si Virgilio puer, & tolerabile desit
Hospitium, caderent omnes à crinibus hydri: 70
Surda nihil gemeret grave buccina. poscimus, ut sit

tia, and where there were many springs and fountains sacred to the Muses. Of these fountains good poets were, in a figurative sense, said to drink, and by this to be assisted in their compositions.

59—60. *In the Pierian cave, &c.*] Pieria was a district of Macedon, where was a cave, or den, sacred to the Muses.

60. *Thyrsus.*] A spear wrapt about with ivy, which they carried about in their hands at the wild feasts of Bacchus, in imitation of Bacchus, who bore a thyrsus in his hand. The meaning of this passage is, that, for a poet to write well, he should be easy in his situation, and in his circumstances: for those who are harrassed with poverty and want cannot write well, either in the more sober style of poetry, or in the more enthusiastic and flighty strains of composition. By sana paupertas, the poet would insinuate, that no poor poet, that had his senses, would ever attempt it.

62. *Horace is satisfied, &c.*] It might be objected, that Horace was poor when he wrote, therefore Juvenal's rule won't hold, that a poor poet can't write well. To this Juvenal would answer, "True, Horace was poor, considered as to himself; but then remember what a patron he had in Mecænas, and how he was enabled by him to avoid the cares of poverty. When he wrote his fine Ode to Bacchus, and uttered his sprightly—Euvæ or Euhœ—he, doubtless, was well sated with good cheer." See Lib. ii. Ode xix. l. 5—8.

64. *The lords of Cyrrha and Nyssa.*] Apollo and Bacchus, the tutelar gods of poets. Cyrrha was a town of Phocis, near Delphos, where Apollo had an oracle.

Nyssa, a den in Arabia, where Bacchus was educated by the nymphs,



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Afficit ille animos, tantâque libidine vulgi 85
 Auditur: sed cùm fregit subsellia versu,
 Esurit, intactam Paridi nisi vendat Agaven.
 Ille & militiæ multis largitur honorem,
 Semestri vatum digitos circumligat auro.
 Quod non dant proceres, dabit histrio. Tu Camerinos 90
 Et Bareas, tu nobilium magna atria curas?
 Præfectos Pelopea facit, Philomela tribunos.
 Haud tamen invidias vati, quem pulpita pascunt.
 Quis tibi Mecænas? quis nunc erit aut Proculeius,

86. *Broken the benches, &c.*] By the numbers of his hearers, who flocked to attend him when he recited his *Thebais*. Notwithstanding this he must starve, for any thing the nobles will do for him.

87. *His untouched Agave.*] His new play, called *Agave*, which has never been heard, or performed. This play was formed upon the story of *Agave*, the daughter of *Cadmus*, who was married to *Echion* king of *Thebes*, by whom she had *Pentheus*, whom she, and the rest of the *Menades*, in their mad revels, tore limb from limb, because he would drink no wine, and for this was supposed to slight the feasts of *Bacchus*. AINSW.— See *Hor. Sat. Lib. ii. Sat. iii. l. 303*; and *Ovid, Met. iii. 725—8*.

— *Paris.*] A stage-player, in high favour with *Domitian*; insomuch that *Domitian* fell in love with him, and repudiated his wife *Domitia* for his sake.

What *Juvenal* says here, and in the three following lines, in a seeming complimentary way, was no more than a sneer upon *Paris* the player, and, through him, upon the emperor, who so understood it, and turned our author's jest into his punishment; for, in his old age, he sent him into *Ægypt*, by way of an honorary service, with a military command. This shews that this *Satire* was written in the time of *Domitian*, and he is meant by *Cæsar*, l. 1.

However, it is very evident, that *Juvenal* meant to rebuke the nobles for their parsimony towards men of genius, by shewing how generous *Paris* was to them, insomuch that they ought to be ashamed to be outdone by a stage-player.

89. *Semestrian gold.*] *Semestris* not only means a space of six months (*sex mensium*), but the half or middle of a month. The moon is called *Semestris*, when she is arrived at the middle of her month, and is quite round in form.

The aurum semestre, here, means gold in a round form, i. e. a ring;

The captivated minds, and is heard with so much eager
 desire 85

Of the vulgar : but when he has broken the benches with
 his verse,

He hungers, unless he should sell his untouched Agave to
 Paris.

He also bestows military honour on many ;

He binds round the fingers of poets with Semestrian gold.

What nobles do not give, an actor will. Dost thou trouble
 thine 90

Head about the Camerini and Bareæ, and the great courts
 of nobles ?

Pelopæa makes prefects, Philomela tribunes.

Yet envy not the poet whom the stage maintains.

Who is your Mecænas ? who now will be either a Proculeius,

a ring ; such as was worn by knights, to which dignity some
 poets had been raised, through the interest of this stage-player
 with the emperor. But Qu.—If there be not here an allusion
 to the winter and summer rings ? See Sat. i. l. 28.

90. *Camerini and Bareæ, &c.*] Some rich nobles, whose
 levees the poor poets might attend in vain.

92. *Pelopæa makes prefects.*] The tragedy of Pelopæa, the
 daughter of Thyestes, who was slain with by her own father, and
 produced Ægysthus, who killed Agamemnon and Atreus.

— *Philomela tribunes.*] The tragedy of Philomela, the
 daughter of Pandion king of Athens, ravished by Tereus, who
 had married her sister Progne. See more, AINSW. tit. Phi-
 lomela.

The poet seems here to insinuate, that the performance of Pa-
 ris, in these tragedies, so charmed the emperor, and gave the
 actor such an ascendancy over him, as to enable Paris to have
 the great offices of state at his disposal, so that they were con-
 ferred on whomsoever he pleased.

93. *Envy not, &c.*] q. d. Though, in some instances, great
 things have been done for some individuals, through the influ-
 ence and interest of Paris, yet, in general, those who have no-
 thing else to depend on but writing for the stage, are left to
 starve, and therefore are hardly (haud) to be envied. *Pulpita*—
 see Sat. iii. l. 174, note.

94. *Mecænas.*] Who is the rich man that is such a patron to
 you, as Mecænas was to Horace ? who not only enriched him,

Aut Fabius? quis Cotta iterum? quis Lentulus alter? 95
Tunc par ingenio pretium: tunc utile multis
Pallere, & vinum toto nescire Decembri.

Vester porrò labor fœcundior, historiarum
Scriptores: petit hic plus temporis, atque olei plus:
Namque oblita modi millesima pagina surgit 100
Omnibus, & crescit multâ damnosa papyro.
Sic ingens rerum numerus jubet, atque operum lex.
Quæ tamen inde seges? terræ quis fructus apertæ?

but made him his friend and companion, and introduced him to the favour of the emperor Augustus.

94. *Proculeius.*] A Roman knight, intimate with Augustus. He was so liberal to his two brothers, Scipio and Murena, that he shared his whole patrimony with them, when they had been ruined by the civil wars. See Hor. Lib. ii. Ode ii. l. 5, 6.

95. *Fabius.*] That Fabius is, perhaps, here meant, to whom Ovid wrote four epistles in his banishment, as to a noble and generous patron of men of genius. Or it may relate to Fabius Maximus, who sold his estate, in order to redeem some Romans who had been taken captives by Hannibal.

— *Cotta.*] A great friend to Ovid, who wrote to him three times from Pontus, as to a constant patron. Ovid says to him—

Cumque labent alii, jactataque vela relinquunt,
Tu laceræ remanes anchora sola rati:
Grata tua est igitur pietas. ignoscimus illis,
Qui, cum fortunâ, terga dedere fugæ.

— *Lentulus.*] A man of great liberality, to whom Cic. Epist. vii. Lib. i. ad famil. thus writes—

Magna est hominum opinio de Te, magna
Commendatio liberalitatis.

96. *Reward was equal, &c.*] When there were such men as these to encourage genius, and to be the patrons of learning, then reward was equal to merit.

97. *To be pale.*] With constant study and application, which were then sure to be profitable. Comp. Hor. Epist. iii. l. 10. Perf. Sat. i. 124.

— *To know nothing of wine, &c.*] The feast of the Saturnalia was observed in the month of December, with great festivity and jollity, with plenty of wine and good cheer: all this it was worth a poet's while to give up entirely for his study; and rather than not finish what he was about, not taste so much as a single



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Quis dabit historico, quantum daret acta legenti?
 Sed genus ignavum, quod lecto gaudet & umbrâ. 105
 Dic igitur, quid Causidicis civilia præstent
 Officia, & magno comites in fasce libelli?
 Ipsi magna sonant; sed tunc cum creditor audit
 Præcipuè, vel si tetigit latus acrior illo,
 Qui venit ad dubium grandi cum codice noxæ, 110
 Tunc immensa cavi spirant mendacia folles,
 Conspuiturque sinus. verùm deprendere messem
 Si libet; hinc centum patrimonia causidicorum,
 Parte aliâ solùm ruffati pone Lacertæ.

ploughs, and digs, and labours, as it were, in the field of history, in hopes of reaping profit thereby.

104. *A collector of the registers?*] The acta were journals, registers, acts of the senate, or the like records. The clerk, who wrote or collected them, was called Actuarius. He was a sort of historian in his way.

105. *They are an idle race, &c.*] But perhaps it may be said, that, though they write much, yet that they write at their ease; that they, as well as the poets, are a lazy set of fellows, who write lolling upon their couches, or repose themselves in shady places. Hence Hor. Lib. i. Ode xxxii. l. 1.

Poscimus. Siquid vacui sub umbra,
 Lusimus tecum.

And again—

Somno gaudentis & umbrâ. Epist. ii. Lib. ii. l. 78.

106. *Civil offices, &c.*] What they get by their pleading for their clients in civil actions.

107. *The libels, &c.*] Their bundles of briefs which they carry with them into court.

108. *A great noise.*] Bawls aloud—magna, adverbially, for magnoperè. Græcism. See Sat. vi. 516. Grande sonat.

108—9. *Especially—when the creditor hears.*] Creditor signifies one that lends, or trusts, a creditor.

The lawyer, here spoken of, must be supposed to be of council with the plaintiff, or creditor, who makes a demand of money lent to another. If the lawyer observes him to be within hearing, he exerts himself the more.

109. *One more keen.*] If another, of a more eager disposition, and more earnest about the event of his cause, who sues for
 a book.

Who will give an historian as much as he would give to a collector of the registers?

But they are an idle race, which rejoices in a couch or a shade. 105

Tell me then, what civil offices afford to the lawyers,
And the libels their attendants in a great bundle?

They make a great noise, but especially then, when the creditor

Hears, or if one, more keen than he, has touched his side,
Who comes with a great book to a doubtful debt: 110

Then his hollow bellows breathe out prodigious lyes,
And his bosom is spit upon. But if you would discover the
Profit, put the patrimony of an hundred lawyers on one side,
And on the other that of the red-clad Lacerta only.

a book-debt of a doubtful nature, and brings his account-books to prove it, thinks that the lawyer does not exert himself sufficiently in his cause, and intimates this to the pleader, by a jog on the side with his elbow—then, &c. See AINSW. Codex, N^o 2; and Nomen, N^o 5.

111. *His hollow bellows.*] i. e. His lungs.

— *Breathe out prodigious lyes.*] In order to deceive the court, and to make the best of a bad cause.

112. *Is spit upon.*] Is flattered all over with his foaming at the mouth.

— *If you would discover, &c.*] Were it possible to compute the gains of lawyers, you might put all they get in one scale, and in the other those of Domitian's coachman, and there would be no comparison, the latter would so far exceed.

As some understand by the *Ruffati Lacertæ*, a charioteer belonging to Domitian, who was clad in a red livery, and was a great favourite of that emperor; so others understand some soldier to be meant, who, as the custom then was, wore a red or russet apparel: in this view the meaning is, that the profits of one hundred lawyers, by pleading, don't amount in value to the plunder gotten by one soldier. So Mr. C. DRYDEN—

Ask what he gains by all this lying prate,
A captain's plunder trebles his estate.

So Joh. Britannicus—*Ruffati Lacertæ.*] *Lacerta*, nomen militis, fictum a poetâ: nam milites Romani usi sunt in prælio vestibus ruffatis, &c.

Confedère duces : surgis tu pallidus Ajax, 115
 Dicturus dubiâ pro libertate, Bubulco
 Judice. rumpe miser tensum jecur, ut tibi lasso
 Figantur virides, scalarum gloria, palmæ.
 Quod vocis pretium? ficcus petasunculus, & vas
 Pelamidum, aut veteres, Afrorum Epimènia, bulbi; 120
 Aut vinum Tiberi devectum : quinque lagenæ,
 Si quater egisti. si contigit aureus unus,
 Inde cadunt partes, ex fœdere pragmaticorum.

115. *The chiefs, &c.*] Confedère duces.—The beginning of Ovid's account of the dispute, between Ulysses and Ajax, for the armour of Achilles. Ovid, Met. Lib. xiii. l. 1. Here humourously introduced to describe the sitting of the judges on the bench in a court of justice.

— *Thou risest a pale Ajax.*] Alluding to Ovid, Lib. xiii. l. 2.

Surgit ad hos clypei dominus septemplicis Ajax—

by way of ridicule on the eager and agitated lawyer, who is supposed to arise with as much fury and zeal in his client's cause, as Ajax did to assert his pretensions to the armour in dispute.

116. *Doubtful freedom.*] The question in the cause is supposed to be, whether such or such a one is entitled to the freedom of the city; there were many causes on this subject.

116—17. *Bubulcus being judge.*] This may either mean C. Attilius Bubulcus, who was consul. Or, by Bubulcus, the poet may mean some stupid, ignorant fellow, who was fitter to be an herdsman, than to fill a seat of justice. And thus the poet might satirize the advancement of persons to judicial offices, who were totally unqualified and unfit for them.

117. *Break your stretched liver.*] Which, with the other contents in the region of the diaphragm, must be distended by the violent exertions of the speaker: or it may mean the liver distended by anger. So Hor. on another occasion, fervens difficili bile tumet jecur. Hor. Ode xiii. Lib. i. l. 4.

118. *Green palms, &c.*] It was the custom for the client, if he succeeded in his cause, to fix such a garland at the lawyer's door.

— *The glory of your stairs.*] By which the poor lawyer ascended to his miserable habitation.

119. *Of your voice?*] Of all your bawling—What do you get by all the noise which you have been making?

120. *Of sprats.*] Pelamidum.—It is not very certain what these fish were; but some small and cheap fish seem to be here meant.



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Æmilio dabitur, quantum petet : & meliùs nos
 Egimus : hujus enim stat currus aheneus, alti 125
 Quadrijuges in vestibulis, atque ipse feroci
 Bellatore sedens curvatum hastile minatur
 Eminùs, & statuâ meditatur prælia luscâ.
 Sic Pedo conturbat, Matho deficit : exitus hic est
 Tongilli, magno cum rhinocerote lavari 130
 Qui solet, & vexat lutulentâ balnea turbâ,
 Perque forum juvenes longo premit assere Medos,
 Empturus pueros, argentum, myrrhina, villas :
 Spondet enim Tyrio Stalaria purpura filo.

may be supposed, that the Pragmatici agreed with the lawyers, whom they thus served, to share in the fees. We use the word pragmatical, to denote busily meddling and intruding into others concerns—hence foolishly talkative, impertinent, saucy. PHILLIPS.—Gr. πραγμᾶτικός—solers in negotiis agendis.

124. *To Æmilius will be given, &c.]* We may suppose that this Æmilius was a rich lawyer, who, though of inferior abilities to many poor pleaders, yet got a vast deal of money by the noble and splendid appearance which he made.

124—5. *We have pleaded better.]* Though there be some among us who are abler lawyers.

125. *A brazen chariot, &c.]* He had a large brazen statue, a fine bronze, as we should call it, of a chariot, drawn by four horses, placed in his vestibule, or entrance to his house, which made a magnificent appearance. Quadrijugis signifies four horses harnessed together, and drawing in a chariot.

126—7. *Himself sitting, &c.]* There was also an equestrian statue of Æmilius himself, mounted on a war-horse, in the very action of bending back his arm, as if ready to throw a javelin.

128. *A blinking statue.]* The statue represents Æmilius as meditating some great stroke against an enemy, and having one eye shut, in order to take aim with the other. Or perhaps Æmilius had but one eye, which the statue represented. All these things, which can add no real worth or ability to the owner of them, yet strike the vulgar with high veneration for Æmilius, and engage them to employ him in preference to others, inso-much that he may have what fees he pleases. See l. 124.

129. *Thus Pedo breaks.]* Conturbat—ruins himself—by wanting to appear rich, in order to draw clients.

— *Matho fails.]* Becomes bankrupt, as it were, by the expence he puts himself to on the same account.

To Æmilius will be given as much as he will ask; and we
have

Pleaded better: for a brazen chariot stands, and four
stately 125

Horses in his vestibules, and himself on a fierce
War-horse sitting, brandishes a bent spear
Aloft, and meditates battles with a blinking statue.

Thus Pedo breaks—Matho fails: this is the end
Of Tongillus, who to bathe with large rhinoceros 130

Is wont, and vexes the baths with a dirty crowd;
And thro' the forum presses the young Medes with a long
pole,

Going to buy boys, silver, vessels of myrrh, and villas;
For his foreign purple with Tyrian thread promises for him:

130. *Of Tongillus.*] This was some other lawyer, who ruined himself by wanting to seem rich and considerable.

— *With large rhinoceros.*] The richer sort used to go to the baths, with their oil in a vessel made of the horn of a rhinoceros, which was very expensive. Tongillus did this in order to be thought rich. So ivory is called elephant. Geor. iii. 26. Meton.

131. *With a dirty crowd.*] Who followed him through the dirty streets, as his attendants, and therefore were themselves muddy and dirty, and, of course, very offensive to the gentry who resorted to the public baths.

132. *Presses the young Medes, &c.*] He rides through the forum in a litter, set upon poles which rested on the shoulders of the bearers.

— *Young Medes.*] The Romans were furnished with slaves from Media and Persia, who were very tall and robust—these were chiefly employed in carrying the lecticæ, or litters, in which the richer people were carried through the streets of Rome.

133. *Going to buy, &c.*] Appearing thus, as some great man who was going to lay out money in various articles of luxury. Pueros, here, means young slaves.

134. *His foreign purple, &c.*] His dress was also very expensive, and was such as the nobles wore.

— *Promises for him.*] i. e. Gains him credit. Spondeo properly signifies to undertake, to be surety for another, and it is here used in a metaphorical sense; as if the expensive dress of
Tongillus

Et tamen hoc ipsis est utile : purpura vendit 135
 Caufidicum, vendunt amethystina : convenit illis
 Et strepitu, & facie majoris vivere censûs.
 Sed finem impensæ non servat prodiga Roma.
 Ut redeant veteres, Ciceroni nemo ducentos
 Nunc dederit nummos, nisi fulserit annulus ingens. 140
 Respicit hoc primùm qui litigat, an tibi servi
 Octo, decem comites, an post te sella, togati
 Ante pedes. ideò conductâ Paulus agebat

Tongillus was a surety for him as being rich, because by this he appeared to be so.

134. *Foreign purple.*] Stlatarius (from stlata, a ship or boat) signifies outlandish, foreign, as imported by sea from a foreign country.

— *Tyrian thread.*] The thread, of which the garment of Tongillus was made, was dyed in the liquor of the murex, a shell-fish, of which came the finest purple dye, and the best of which were found near Tyre ; therefore we often read of the Tyrian purple. See *Æneid* iv. 262. *Hor. Epod.* xii. l. 21.

135. *This is useful, &c.*] All this parade of appearance is a mean of recommending the lawyers to observation, and sometimes to employment, therefore may be said to have its use where it succeeds.

135—6. *Purple sells the lawyer.*] His fine appearance is often the cause of his getting employment, in which, for the price of his fee, he may be said to sell himself to his client.

136. *Violet-coloured robes.*] Amethystina.—The amethyst is a precious stone of a violet-colour. This colour also the gentry among the Romans were fond of wearing ; and this, therefore, also recommended the lawyers to observation, and sometimes to employment.

137. *With the bustle, &c.*] They find it suitable to their views of recommending themselves, to live above their fortunes, and, of course, to be surrounded with numbers of attendants, &c.—and, from this, and the appearance of their dress, to seem richer than they were : this, as the next line imports, because nobody was looked upon that was not supposed able to afford to be extravagant ; such was the monstrous prodigality of the times, that the expences of people were boundless.

139. *Nobody would give Cicero, &c.*] Such is the importance of fashionable and expensive appearance, that even Tully himself (if he could return from the dead) though the greatest orator that Rome ever saw, as well as the ablest advocate, nobody would
 give



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Sardonyce, atque ideò pluris, quàm Cossus agebat,
 Quàm Basilus. rara in tenui facundia panno. 145
 Quando licet flentem Basilo producere matrem?
 Quis benè dicentem Basilum ferat? accipiat te
 Gallia, vel potiùs nutricula caufidicorum
 Africa, si placuit mercedem imponere linguæ.
 Declamare doces? ô ferrea pectora Vecti! 150
 Cùm perimit sævos classis numerosa tyrannos:
 Nam quæcunque sedens modò legerat, hæc eadem stans
 Proferet, atque eadem cantabit versibus îdem:

l. 127, note. Numbers of these were seen walking before the great, on whom they were dependent.

143. *Therefore Paulus, &c.*] Some poor lawyer, who, though he could not afford to buy a ring set with a sardonyx, yet hired one to make his appearance with at the bar; and by this mean got greater fees than those who appeared without some such ornament.

145. *Cossus or Basilus.*] Two poor, but, probably, learned lawyers of the time.

— *Eloquence is rare, &c.*] Nobody will give a man credit for being eloquent, if he appears in rags, at least very rarely.

146. *When can Basilus produce, &c.*] When will Basilus, or any man with a mean appearance, be employed in a cause of great consequence, as Cicero for Fonteius, where a mother was produced in court, weeping, and supplicating for the life of her son.

147. *Who will bear Basilus, &c.*] i. e. Let a lawyer be ever so able, or speak ever so well, nobody will pay him the least attention, if his appearance be poor and shabby.

147—8. *Let Gallia, &c.*] France and Africa were remarkable, at that time, for encouraging eloquence, and had great lawyers, who got large fees. See Mr. C. Dryden's note.

Comp. Sat. xv. l. 111. AINSW. explains nutricula—a breeder, a bringer-up.

149. *If it has pleased you, &c.*] i. e. If you make a point of getting money by your eloquence at the bar.

150. *Do you teach, &c.*] Having shewn how badly the lawyers were off, in this dearth of encouragement given to liberal sciences, and of rewarding real merit and abilities, he now proceeds to shew, that the teachers of rhetoric, who opened schools for the laborious employment of instructing youth in the knowledge and art of declamation, were, if possible, still worse off.

— *O the iron heart, &c.*] q. d. O the patience of Vectius!
 One

Sardonix, and therefore pleaded at a higher fee than
Coffus or than Basilus. Eloquence is rare in a thin cloath-
ing.

145

When can Basilus producè a weeping mother?

Who will bear Basilus (tho') speaking well? let Gallia

Receive you, or rather, that nurse of lawyers;

Africa, if it has pleased you to set a reward upon your tongue.

Do you teach to declaim? O the iron heart of Vectius! 150

When a numerous class hath destroy'd cruel tyrants:

For whatever, sitting it has just red, these same things
standing,

It will utter, and rehearse the same, over and over, in the
same verses.

One would think that his mind were insensible of fatigue, quite
steeled, as it were, against the assaults of impatience or weariness.
See Sat. i. l. 31.

150. *Vectius.*] The name of some teacher of rhetoric, or
perhaps put here for any person of that profession.

151. *When a numerous class, &c.*] *Classis*, here, signifies a
number of boys in the same form, or class, every one of which
was to repeat over a long declamation to the master, on some
particular subject which was given out to them as a thesis.

— *Destroyed tyrants.*] Alluding to the subject of the de-
clamation, as—“Whether tyrants should not be destroyed by
“their subjects?”—The declaimers are supposed to hold the af-
firmative. Comp. Sat. i. 15—17, and note on l. 15.

Some refer this to Dionysius, the tyrant of Sicily, who, after
he was deposed, went to Corinth and set up a school; where Ju-
venal humourously supposes him to be killed by the fatigue of his
employment; but the first sense, which is given above, seems to
be the most natural.

152. *For whatever sitting, &c.*] It is probable, that the
rhetoricians first taught their scholars the manner of pronuncia-
tion and utterance, which they might do, when their scholars
red over their declamations sitting; but when they instructed
them in gesture and action, then they were made to stand up, still
repeating the same things over and over again, and the master
exerting himself, to shew them the best method of speaking and
action.

153. *Rehearse over, &c.*] *Canto*—lit. signifies to sing or
chant. Perhaps the antients, in their declamation, used a kind
of singing, or chanting, to mark the cadences of their periods.

Occidit miseris crambe repetita magistros.

Quis color, & quod sit causæ genus, atque ubi summa 155

Quæstio, quæ veniant diversâ parte sagittæ,

Scire volunt omnes, mercedem solvere nemo.

Mercedem appellas? quid enim scio? culpa docentis

Scilicet arguitur, quòd lævâ in parte mamillæ

Nil salit Arcadico juveni, cujus mihi sextâ 160

Quaque die miserum dirus caput Hannibal implet.

Quicquid id est, de quo deliberat; an petat urbem

A Cannis; an post nimbos & fulmina cautus

Canto also signifies to repeat the same thing over and over again, in the same letters and syllables—nothing more than this seems to be meant here. Versus, as well as a verse, signifies a line, even in prose. ANSW. Versus, N° 5.

154. *The cabbage, &c.*] Crambe—a kind of colewort, or cabbage. The poet means (in allusion to the Greek saying—*Δις κραιβὴ θανάτος*) that the hearing the same things for ever (like cabbage warmed up, and served at table many times to the same persons) must be nauseous and surfeiting, enough to tire and wear the masters to death.

Others read Cambre, a town near Mount Gaurus, in Campania, where a battle had been fought between the Campanians and the people of Cumæ. This had been made the subject of a declamation, which the scholars repeated so often in the schools, for their exercises, as to tire their masters almost to death.

155. *What the colour.*] That which the ancients called the colour, was that part of the declamation, which was introduced by way of cause, or reason, for the thing supposed to be done, and by way of plea or excuse for the action. As Orestes, when he confessed killing his mother, “I did it (says he) because she killed my father.”

155. *What the kind of cause.*] Deliberative, demonstrative, or judicial—or whether defensible or not.

156. *The chief question.*] That on which the whole cause must turn.

— *What arrows, &c.*] What arguments may come from the other side. Metaph. from shooting arrows at a mark.

157. *All would know, &c.*] Every body is willing enough to be taught these things, but very few chuse to pay the master for his pains in teaching them.

158. *Do you call for your reward?*] i. e. What do you mean by asking for payment? (says the scholar.)—What do I know.



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Circumagat madidas à tempestate cohortes.

Quantum vis stipulare, & protinus accipe quod do, 165

Ut toties illum pater audiat. ast alii sex

Et plures uno conclamant ore sophistæ,

Et veras agitant lites, raptore relicto:

Fusa venena silent, malus ingratusque maritus,

Et quæ jam veteres sanant mortaria cæcos. 170

Ergo sibi dabit ipse rudem, si nostra movebunt

Consilia, & vitæ diversum iter ingredietur,

Ad pugnam qui rhetoricâ descendit ab umbrâ,

164. *Wheel his troops wet, &c.*] Hannibal, when within about three miles from Rome, was assaulted by a dreadful tempest. Maharbal, his general of horse, persuaded him to go on, and promised him that he should, that night, sup in the capitol; but Hannibal deliberated, whether he should not lead his troops back into Apulia, as they were so assaulted and dismayed by the violence of the tempest.

These circumstances are supposed to be the constant subjects of declamations in the schools.

165. *Bargain for, &c.*] Ask what you please, I will give it you, if you can get this stupid boy's father to hear him as often as I do: then I think he would be persuaded of his son's dullness, and think also that I deserve to be handsomely paid for what I have gone through in hearing him. See AINSW. Stipulor.

166—7. *Six other sophists, &c.*] Sophistæ meant at first learned men (from Gr. σοφος, wise); afterwards, it meant pretenders to learning, prating cavillers. It also signifies orators: in this last sense it seems used here, where the poet means to say, that many of these teachers of rhetoric had left the schools, where fictitious matters were only declaimed upon, for the bar, where real causes were agitated.

167. *Cry together with one mouth.*] i. e. All agree with one consent to take this step—viz. to have done with teaching school, and to go to the bar.

168. *The ravisher being left.*] i. e. Leaving the fictitious subjects of declamation, such as some supposed ravisher, or perhaps the rape of Helen, Proserpine, &c.

169. *The mixed poisons are silent.*] Nothing more is said about the poisons of Medea. Fusa—poured and mixed together.

— *Ungrateful husband.*] Jason, who having married Medea, left her, and married another.

170. *What medicines now heal, &c.*] Mortaria—mortars.

He should wheel about his troops wet with the tempest.
 Bargain for as much as you please, and immediately take
 what I give, 165
 That his father should hear him as often. But six other
 Sophists, and more, cry together with one mouth,
 And agitate real causes, the ravisher being left:
 The mixed poisons are silent, the bad and ungrateful husband,
 And what medicines now heal old blind men. 170
 Therefore he will discharge himself, if my counsels will
 Move; and he will enter upon a different walk in life,
 Who has descended from the rhetorical shadow to real en-
 gagement,

Per met. medicines bray'd in a mortar.—What medicines recovered old Æson to his youth, and sight, again. Ov. Met. Lib. vii. l. 287—93.

Grangius thinks that this alludes to a story of a son, who made up some medicines to cure his father's eyes, and who was accused by his mother-in-law of having mixed up poison, which the father believing, disinherited him. So Farnaby.

171. *Therefore.*] Ergo.—q. d. As the profession of teaching school is so miserable, and without profit, I would therefore advise those, who have left the shadowy declamation of the school for the real contention of the bar, to follow a new course of life, and never think of returning to teaching rhetoric again, lest they should have nothing left to buy bread with—this seems to be the sense of the passage.

— *Discharge himself.*] Sibi dabit ipse rudem—literally, he will give himself the wand.

The rudis was a rod, or wand, given to sword-players, in token of a discharge, or release, from that exercise. Hence the phrase—Dare rudem, to give a discharge—to dismiss.

See Hor. Ep. i. l. 2. donatum jam rude—dismiss'd. Francis. Juv. Sat. vi. l. 113, and note.

He will discharge himself from keeping school.

173. *The rhetorical shadow, &c.*] From the poor empty declamations in the schools, which at best are but a shadow of reality, and are but shadows in point of profit.

— *Real engagement.*] To engage in pleading causes at the bar, which have reality for their subject, and which, he hopes, will produce real profit. Descendit ad pugnam—a military phrase.

Summula ne pereat, quâ vilis tessera venit
Frumenti : quippe hæc merces lautissima. tenta 175

Chrysgonus quanti doceat, vel Pollio quanti
Lautorum pueros, artem scindens Theodori.

Balnea sexcentis, & pluris porticus, in quâ
Gestetur dominus quoties pluit : anne serenum
Expectet, spargatve luto jumenta recenti ? 180

Hic potiùs : namque hic mundæ nitet ungula mulæ.

Parte aliâ longis Numidarum fulta columnis
Surgat, & argentem rapiat cœnatio solem.

Quanticunque domus, veniet qui fercula doctè
Componit, veniet qui pulmentaria condit. 185

Hos inter sumptus sestertia Quintiliano,

Ut multum, duo sufficient ; res nulla minoris

174—5. *A vile wheat-ticket.*] In any dole made by the emperor, or by one of the city-magistrates, for distributing corn, the poor citizens had each a tally, or ticket, given them, which they first shewed, and then received their proportion, according to the money they brought, to buy wheat from the public magazines, at a lower than the market price. This tally, or ticket, was called tessera, it being four-square : it was made of a piece of wood, or of lead—hence Juvenal calls it vilis.

175. *A most splendid reward.*] Though they should get only a wheat-ticket for a fee, yet this is noble, in comparison of what they get by teaching rhetoric.

176. *Chrysgonus—Pollio.*] Rhetoric-masters, who read to their pupils the works of Theodorus Gadareus, an excellent orator, born at Gadara, a city of Syria, not far from Ascalon.

177. *Dividing.*] Scindens—dividing, taking to pieces, and thus opening and explaining the several parts.

178. *They.*] The nobility, the rich fathers of the poor rhetorician's pupils.

— *Baths at six hundred sestertia.*] Which they built for themselves, and maintained at a great expence. See Sat. i, l. 106, note.

— *Their portico at more.*] They were still more expensive in their porticos, or covered ways, where they used to ride in rainy or dirty weather.

179. *Can he wait, &c.*] Should these great people be forced to stay at home till fine weather came, or else go out and splash themselves, and their fine horses, with dirt ?



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Constabit patri, quàm filius. Unde igitur tot
 Quintilianus habet saltus? exempla novorum
 Fatorum transi: felix & pulcher & acer, 190
 Felix & sapiens & nobilis & generosus,
 Appositam nigræ lunam subtexit alutæ:
 Felix, orator quoque maximus, & jaculator,
 Et si perfrixit, cantat benè. distat enim, quæ
 Sidera te excipiant, modò primos incipientem 195
 Edere vagitus, & adhuc à matre rubentem.
 Si Fortuna volet, fies de rhetoré consul:
 Si volet hæc eadem, fies de consule rhetor.
 Ventidius quid enim? quid Tullius? anne aliud quàm
 Sidus, & occulti miranda potentia fati? 200
 Servis regna dabunt, captivis fata triumphos.
 Felix ille tamen, corvo quoque rarior albo.
 Poenituit multos vanæ sterilisque cathedræ,

ever so little expence for the education of their children: therefore nothing costs them so little.

188—9. *Hadst Quintilian, &c.*] If these things be so, how comes Quintilian to have so large an estate, and to be the owner of such a tract of country?

189. *Examples of new fates, &c.*] There is nothing to be said of men, whose fortunes are so new and singular as this: they must not be mentioned as examples for others. As if he had said—Who but Quintilian ever grew rich by the cultivation of the liberal arts? It is quite a novelty. The Romans called an unusual good fortune—*nova fata*.

190. *The fortunate is handsome, &c.*] In these lines the poet is saying, that “Luck is all;”—let a man be but fortunate, and he will be reckoned every thing else.

— *Witty.*] Acer—sharp, as we say—acer ingenio.

192. *The moon, &c.*] The hundred patricians, first established by Romulus, were distinguished by the numeral letter C fixed on their shoes, which, from its resemblance to an half-moon, was called Luna. This was continued down to later times, as a mark of distinction among the patricians: they wore a sort of buskin made of black leather. Hor. Lib. i. Sat. vi. l. 27. By this line the poet means to say, that the fortunate may become senators and nobles. Aluta—lit. tanned leather: by meton. any thing made thereof—hence a leather shoe, or buskin.

Less than a son. Whence, therefore, hath
 Quintilian so many forests?—The examples of new fates
 Pass over: the fortunate is handsome, and witty, 190
 The fortunate is wise, and noble, and generous,
 And subjoins the moon set upon his black shoe.
 The fortunate is also a great orator, a dart-thrower,
 And, if he be hoarse, sings well: for there is a difference what
 Stars receive you, when you first begin 195
 To send forth crying, and are yet red from your mother.
 If Fortune please, you will from a rhetorician become a
 consul:

If this same please, you will from a consul become a rhetorician.
 For what was Ventidius? what Tullius? was it other than
 A star, and the wonderful power of hidden fate? 200
 The fates will give kingdoms to slaves, triumphs to captives,
 Yet that fortunate person is also more rare than a white crow.
 Many have repented the vain and barren chair,

193. *A dart-thrower.*] This is the literal sense of *jaculator*:
 but we must here suppose it to mean, one skilful in throwing
 out, or darting, arguments—i. e. a great disputant—l. 156.

194. *There is a difference, &c.*] The Romans were very su-
 perstitious, and thought that the fortune of their future life
 mainly depended on the stars, or constellations, which presided
 over their natal hour. See Sat. ix. l. 32—4, & al.

196. *Red from your mother.*] i. e. Just born. Before the
 blood contracted from the birth is washed away.

198. *This same.*] Fortune.

199. *Ventidius*] Bassus, son of a bondswoman at Ascalon.
 He was first a carman, then a muleteer; afterwards, in one
 year, he was created prætor and consul.

——— *Tullius.*] The sixth king of Rome, born of a captive.

199—200. *Other than a star.*] i. e. To what did these men
 owe their greatness, but to the stars which presided at their
 birth, and to the mysterious power of destiny?

202. *More rare, &c.*] However, that same fortunate and
 happy man is rare to be met with. Comp. Sat. vi. 164.

203. *Many have repented, &c.*] Of the barren and beggarly
 employment of teaching rhetoric—which they did, sitting in a
 chair, desk, or pulpit.

204. *Thra-*

Sicut Thrasymachi probat exitus, atque Secundi
Carrinatis; & hunc inopem vidistis, Athenæ, 205
Nil præter gelidas aufæ conferre cicutas.

Dî majorum umbris tenuem, & sinè pondere terram,
Spirantesque crocos, & in urnâ perpetuum ver,
Qui præceptorem sancti voluere parentis
Esse loco. metuens virgæ jam grandis Achilles 210
Cantabat patriis in montibus: & cui non tunc
Eliceret risum citharædi cauda magistri?
Sed Ruffum, atque alios cædit sua quæque juvenus:
Ruffum, qui toties Ciceronem Allobroga dixit.
Quis gremio Enceladi, doctique Palæmonis affert 215

204. *Thrasymachus.*] Who hanged himself. He was a rhetorician of Athens, born at Carthage.

204—5. *Secundus Carrinas.*] He came from Athens to Rome, and, declaiming against tyrants, was banished by Caligula.

205. *Him you saw, &c.*] Socrates, whom ye saw, ungrateful Athenians! almost starving, and paid him nothing for his lectures, but the barbarous reward of cold hemlock, with which he was poisoned by the sentence of his judges. Hemlock has such a refrigerating quality over the blood and juices, as to cause them to stagnate, and thus occasion death; it is therefore reckoned among the cold poisons. The word *aufæ*, here, is very significant, to intimate the daring insolence and cruelty of the Athenians, who, to their own eternal infamy, could reward such a man in such a manner.

207. *Grant, &c.*] This sentence is elliptical, and must be supplied with some verb to precede *umbris*, as give, grant, or the like.

— *This earth, &c.*] It was usual with the Romans to express their good wishes for the dead, in the manner here mentioned, that the earth might lie light upon them. So Martial—

Sis tibi terra levis, mollique tegaris arenâ.

208. *Breathing crocuses.*] Breathing forth sweets.—Crocus, lit. saffron; also the yellow chives in the midst of flowers. What we call a crocus blows early in the spring.

— *Perpetual spring, &c.*] May flowers be perpetually growing and blooming, as in the spring of the year. They were fond of depositing the urns of their deceased friends among banks of flowers,



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Quantum grammaticus meruit labor? & tamen ex hôc,
 Quodcunque est (minus est autem, quàm rhetoris æra)
 Discipuli custos præmordet Acœnitus ipse,
 Et qui dispensat, frangit sibi. cede, Palæmon,
 Et patere inde aliquid decrefcere, non aliter, quàm 220
 Institor hybernæ tegetis, niveique cadurci:
 Dummodò non pereat, mediæ quòd noctis ab horâ
 Sedisti, quâ nemo faber, quâ nemo sederet,
 Qui docet obliquo lanam deducere ferro:
 Dummodò non pereat totidem olfecisse lucernas, 225
 Quot stabant pueri, cùm totus decolor esset
 Flaccus, & hæreret nigro fuligo Maroni.
 Rara tamen merces, quæ cognitiõne Tribuni

to his labours? He was a famous grammarian. Gremio here denotes a loose cavity, or hollow, formed by the doubling of the robe or garment.—q. d. A lap, into which things were put. Gr. κολπος. Comp. Luke vi. 38.

215. *The learned Palæmon.*] Rhemnius Palæmon, a very learned and distinguished grammarian, but who was so conceited, as to say, that learning would live and die with him. See Suet. de Gramm. 23. See Sat. vi. l. 451.

217. *Whatever it be, &c.*] After all, small as the pay of a grammarian may be (which at the most is even smaller than that of a rhetorician) there are sad defalcations from it.

218. *Acœnitus—the keeper, &c.*] This Acœnitus is a feigned name for some pædagogus (Gr. παις, a boy, and αγω, to lead) who was a sort of servant, that followed his young master, took care of his behaviour, and particularly attended him to his exercise, and to school.

He is properly called, here, Discipuli custos.—He insisted on having part of the poor grammarian's pay, as a perquisite. The word præmordet is here peculiarly happy, and intimates that the pædagogus, who, perhaps, carried the pay, took a part of it before he delivered it to the master: like a person who is to give a piece of bread to another, and bites a piece off first for himself.

219. *He who manages, &c.*] Qui dispensat, i. e. dispensator, the steward, or housekeeper; either that belonging to the grammarian, into whose hands the money is paid, retains some part of it for his wages, or the steward of the gentleman who pays it, retains a part of it by way of poundage, or perquisite, to himself.

As much as grammatical labour has deserved? and yet from
this

Whatever it be (but it is less than the money of the rhetorician)

Acœnitus himself, the keeper of the scholar, snips,

And he who manages, breaks off some for himself. Yield,

Palæmon,

And suffer something to decrease from thence, not other-

wise than

220

A dealer in winter-rug, and white blanket.

Only let it not be lost, that from the midnight hour

You have sat, in which no smith, in which nobody would sit,

Who teaches to draw out wool with the crooked iron :

Only let it not be lost to have smelt as many lamps 225

As boys were standing, when all discolour'd was

Horace, and soot stuck to black Virgil.

Yet pay is rare which may not want the cognizance

himself. *Frangit.*—metaph. from breaking something that was entire.

219. *Yield, Palæmon, &c.*] Submit to these abatements, and be glad to have something, though less than your due, as it fares with tradesmen who are willing to abate something in their price, rather than not sell their goods. See *AINSW.* *Institor.*

222. *Let it not be lost, &c.*] Only take care to have something for your trouble; let not all your pains, which you have taken, be thrown away, in rising at midnight to teach your boys—a fatigue that no common mechanic would undergo.

224. *To draw out wool, &c.*] To comb wool, which they did, as we find by this passage, with a card having crooked teeth made of iron—like those now in use.

225. *To have smelt, &c.*] Let it not be for nothing that you have been half poisoned, with the stink of as many lamps as you have boys standing round you to say their lessons before it is light, and therefore are each of them with a lamp in his hand to read by.

226—7. *Horace all discolour'd—*] With the oil of the lamps, which the boys, through carelessness, let drop on their books.

227. *Black Virgil.*] Made black with the smoke of the lamps, which the boys held close to their books, when they were reading and construing their lessons.

228. *Yet pay is rare which, &c.*] Though little is left of
the

Non egeat. sed vos sævas imponite legēs,
 Ut præceptori verborum regula constet, 230
 Ut legat historiās, auctōres nōverit omnes,
 Tanquam unguēs digitosque suos ; ut fortè rogatus
 Dum petit aut thermās, aut Phœbi balnea, dicat
 Nutricem Anchisæ, nomen, patriamque nōvercæ
 Archemori : dicat quot Acēstes vixerit annos, 235
 Quot Siculus Phrygibus vini donaverit urnas.
 Exigite, ut mores teneros ceu pollice ducat,
 Ut si quis cerā vultum facit : exigite, ut sit
 Et pater ipsius cœtūs, ne tūrpia ludant,
 Ne faciant vicibus. non est leve tot puerorum 240

the pay to the grammarian, after all the deductions above mentioned, yet it is very rare that they get any thing at all, unless they go to law for it. The tribune here means the judge who tried civil causes.

229. *But impose ye, &c.*] Though the poor grammarian labours under all these difficulties, be sure, you that send your sons to them, to impose all the task upon them that ye can : make no abatement in his qualifications : expect that he knows every rule of grammar.

231. *Read histories, &c.*] That he should be a good historian : that he should know all authors at his fingers ends—Ad unguem—as the saying is.

233. *The hot baths.*] There were thermæ, hot baths, in Rome, as well as cold baths, balnea ; to the former they went to sweat, in the other they washed. Now this poor grammarian was expected to be ready to answer any questions which were asked him, by people whom he met with, when he went either to the one or the other.

— *Phœbus.*] The name of some bath-keeper.

234. *The nurse of Anchises.*] The poet here, perhaps, means to ridicule the absurd curiosity of Tiberius, who used to be often teasing the grammarians with silly and unedifying questions ; as, Who was Hecuba's mother ? What was the name of Achilles when dressed in woman's clothes ? What the sirens sung ?—and the like. See Suet. in Tiberio, cap. lxx.

Such foolish questions might be asked the grammarian, when he met with people at the baths ; and he was bound to answer them, under peril of being accounted an ignoramus.

Caieta, the nurse of Æneas, is mentioned, Æn. vii. 1. 2 ; but there is no mention of the nurse of Anchises : perhaps Ju-
 venal



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Observare manus, oculosque in fine trementes.

Hæc, inquit, cures ; sed cùm se verterit annus,

Accipe, victori populus quod postulat, aurum.

242. *When the year, &c.]* When the year comes round—at the end of the year.

243. *Accept a piece of gold.]* Aurum.—The Roman aureus (according to AINSW. Val. and Proportion of Roman Coins) was about 1 l. 9 d. of our money :—but, whatever the precise value of the aurum mentioned here might be, the poet evidently means to say, that the grammarian does not get more for a whole year's labour in teaching, and watching over a boy's morals, than a victorious fencer, or sword-player, gets by a single battle won upon the stage—viz. about 4 l. (or rather about 5 l.) of our money, which Marshal, after Vet. Schol. says, was the stated sum, and which was not to be exceeded.

243. *Which the people require.]* When a fencer, or gladiator, came off victorious, the Roman people required the quinque aurei to be given to him by the prætor, tribune, or other person, who gave and presided at the show. This passage is, by some, referred

The conduct of so many boys, and their wanton looks.
 These things, says he, take care of—but when the year
 turns itself,
 Accept à piece of gold, which the people require for a con-
 queror.

referred to Mart. Lib. x. Epigr. 74. where he mentions one Scopus, a famous charioteer, who, by being victor in a chariot-race, carried off, in one hour's time, fifteen sacks full of gold. But this does not seem to agree with what Juvenal says of the gains of the poor grammarian, which the poet evidently supposes to be no more than the perquisite of a common gladiator that had come off conqueror: even this was five times as much as a lawyer got by a cause. Comp. l. 122.

Thus Juvenal concludes this Satire, having fully accomplished his purpose; which was to shew, by many instances, the shameful neglect of learning and science, as well as of the professors of them, which then prevailed among the nobility of Rome.

END OF THE SEVENTH SATIRE.

S A T I R A VIII.

A R G U M E N T.

In this Satire the Poet proves, that true nobility does not consist in statues and pedigrees, but in honourable and good actions. And, in opposition to persons nobly born, who are a

STEMMATA quid faciunt? quid prodest, Pontice,
 longo
 Sanguine censeri, pictosque ostendere vultus
 Majorum, & stantes in curribus Æmilianos;
 Et Curios jam dimidios, humeroque minorem
 Corvinum, & Galbam auriculis nasoque carentem? 5
 Quis fructus generis tabulâ jactare capaci
 Corvinum, & post hunc multâ deducere virgâ
 Fumosos equitum cum Dictatore Magistros,

Line 1. What do pedigrees?] i. e. Of what use or service are they, merely considered in themselves?

— Ponticus.] There was a famous heroic poet of this name, much acquainted with Propertius and Ovid: but the person here mentioned, to whom this Satire is addressed, was probably some man of quality, highly elevated by family-pride, but whose manners disgraced his birth.

2. By a long descent.] Longo sanguine—a descent through a long train of ancestors of noble blood.

— Painted countenances, &c.] It was customary among the Romans to have their houses furnished with family-pictures, images, &c.; and it was no small part of the pride of the nobility.

3, 4, 5. The Æmilii—Curii—Corvinus—] Were noble Romans, the founders of illustrious families, and an honour to their country.

3. Standing in chariots.] Triumphal cars, as expressed in the triumphal statues.

4. Now half.] i. e. Half demolished by length of time.

4—5. Less



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Si coram Lepidis malè vivitur? effigies quò
 Tot bellatorum, si luditur alea pernox 10
 Ante Numantinos? si dormire incipis ortu
 Luciferi, quo signa Duces & castra movebant?
 Cur Allobrogicis, & magnâ gaudeat arâ,
 Natus in Herculeo Fabius lare; si cupidus, si
 Vanus, & Euganeâ quantumvis mollior agnâ? 15
 Si tenerum attritus Catinensi pumice lumbum
 Squallentes traducit avos: emptorque veneni
 Frangendâ miseram funestat imagine gentem?
 Tota licèt veteres exornent undique ceræ
 Atria, NOBILITAS SOLA EST ATQUE UNICA VIRTUS. 20
 Paulus, vel Cossus, vel Drusus moribus esto:

9. *If before the Lepidi, &c.]* i. e. If before the images of those great men you exhibit scenes of vileness and infamy?

10. *The nightly die, &c.]* Pernox signifies that which lasts through the night. What avails it, that your room is furnished with busts, pictures, &c. of your noble ancestors, if, in that very room, before their faces, as it were, you are gambling and playing all night at dice?

11. *If you begin to sleep, &c.]* If you, after a night's debauch, are going to bed at day break, the very time when those great generals were setting forth on their march to attack an enemy.

13. *Fabius, &c.]* Why should Fabius, the son of Qu. Fab. Maximus, who overcame the Allobroges, boast in his father's achievements, and in the origin of his family's descent from Hercules, the care of whose altar was hereditary in that family, if he be covetous and vain, and unworthy of the honour which he claims?

15. *Softer than an Euganean lamb.]* The sheep bred upon the Euganean downs had the finest and softest fleeces in all Italy. To have a very soft and delicate skin was a mark of great effeminacy; but more especially if, as the following line supposes, it was made so by art:

16. *Catinensian pumice.]* The best pumice-stones were gathered in Sicily, at the foot of Mount Ætna; with these the effeminate Italians used to smooth their skins. Catina (now Catania) was a city near Mount Ætna, almost ruined by an earthquake, 1693. Here were the finest pumice-stones.

17. *He shames, &c.]* He dishonours the old and venerable pictures, or images, of his rough and hardy ancestors, now dirty with

with

If before the Lepidi you live ill? whither (tend) the effigies
 Of so many warriors, if the nightly die be played with 10
 Before the Numantii? if you begin to sleep at the rising of
 Lucifer, at which those generals were moving their stand-
 ards and camps?

Why should Fabius, born in a Herculean family, rejoice
 In the Allobroges, and the great altar, if covetous, if
 Vain, and never so much softer than an Euganean lamb? 15
 If, having rubb'd his tender loins with a Catinensian pumice,
 He shames his dirty ancestors—and, a buyer of poison,
 He saddens the miserable family with an image to be broken?
 Tho' the old waxen figures should adorn the courts on all
 sides,

VIRTUE IS THE ONLY AND SINGLE NOBILITY. 20
 Be thou in morals Paulus, or Cossus, or Drusus:

with the rust of time, and thus disgraces the memory of those
 great men. *Traduco* signifies to expose to public shame.
 ANSW. N^o 5.

18. *An image to be broken*] If he should cast a sadness over
 the whole family, as it were, by having his own image placed
 among those of his ancestors, when he does such things as to de-
 serve to have his image broken.—If any one, who had an image
 of himself, were convicted of a grievous crime, his image was
 to be broken to pieces, and his name erased from the kalendar,
 either by the sentence of the judge, or by the fury of the peo-
 ple. *Comp. Sat. x. l. 58.* Such must, most likely, be the case
 of a man who dealt in poisons to destroy people.

19. *Old waxen figures.*] Images and likenesses of ancestors,
 made in wax, and set up as ornaments and memorials of the
 great persons from which they were taken.

20. *Virtue, &c.*] All the ensigns of grandeur and nobility
 are nothing without this—it is this alone which stamps a real
 greatness upon all who possess it.

21. *Paulus*] *Æmilius*, who conquered *Perfes* king of Ma-
 cedonia, and led him and his children in triumph:—he was a
 man of great frugality and modesty.

— *Cossus.*] He conquered the *Getulians*, under *Augustus*
Cæsar—hence was called *Getulicus*. See l. 26.

— *Drusus.*] There were three of this name, all of which
 deserved well of the republic.

Hos ante effigies majorum pōne tuorum ;

Præcedant ipsas illi, te consule, virgas.

Prima mihi debes animi bona. sanctus haberi,

Justitiæque tenax factis dictisque mereris ?

25

Agnosco procerem: salve, Getulice, seu tu

Silanus, quocunque alio de sanguine rarus

Civis, & egregius patriæ contingis ovanti.

Exclamare libet, populus quod clamat Osiri

Invento: quis enim generosum dixerit hunc, qui

30

Indignus genere, & præclaro nomine tantum

Insignis? nanum cujusdam Atlanta vocamus;

Æthiopem cygnum: parvam extortamque puellam,

Europen: canibus pigris, scabieque vetustâ

Lævibus, & siccæ lambentibus ora lucernæ,

35

22. *Put these before, &c.*] Prefer the examples of those good men before the statues of your family.

23. *Let them, &c.*] If ever you should be consul, esteem them before the fasces, and all the ensigns of your high office.

24. *You owe me, &c.*] The ornaments—bona, the good qualities—of the mind, are what I first insist upon; these I expect to find in you, before I allow you to be indeed noble.

25. *Honest.*] Sanctus is an extensive word, and here may include piety to the gods, as well as justice, honesty, and truth towards men. See Sat. iii. 137.

26. *I acknowledge, &c.*] I then acknowledge you as a man of quality.

— *Hail, Getulian!*] I salute you as if you were Cossus, the conqueror of Getulia—hence called Getulicus, l. 21, note.

— *Or thou, &c.*] Silanus was a noble Roman, who conquered Magon the Carthaginian general, took Hannon, another commander, prisoner, and did other great services to his country.

q. d. If, besides your personal private virtues (l. 24—5.) you shew yourself a rare and choice citizen, eminently serviceable and useful to your country, like Silanus of old, from whatever blood you may derive your pedigree, however mean it may be, yet your country will rejoice that such a man has fallen to its lot—and exclaim, as the Ægyptians did, when they found Osiris.

29. *Osiris, &c.*] The chief deity of Ægypt, which the Ægyptians



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Nomen erit pardus, tigris, leo ; si quid adhuc est,
 Quod fremat in terris violentiùs. ergo cavebis,
 Et metues, ne tu sic Creticus, aut Camerinus.

His ego quem monui ? tecum est mihi sermo, Rubelli
 Plaute : tumes alto Drusorum sanguine, tanquam 40
 Feceris ipse aliquid, propter quod nobilis esses ;
 Ut te conciperet, quæ sanguine fulget Iuli,
 Non quæ ventosò conductà sub aggere textit.
 Vos humiles, inquis, vulgi pars ultima nostri,
 Quorum nemo queat patriam monstrare parentis : 45
 Ast ego Cecropides. vivas, & originis hujus
 Gaudia longa feras : tamen imâ ex plebe Quiritem
 Facundum invenies : solet hic defendere causas

35. *Licking the mouths, &c.*] So hungry and starved as to lick the stinking oil off the edges of lamps. Giving the titles of nobility, and calling those noble who are, by their evil manners, and bad actions, a disgrace to their families, is calling a dwarf—a giant ;—a blackmoor—a fine white swan ;—a crooked deformed wench—Europa :—we may as well call a pack of mangy, worthless hounds—tigers, leopards, and lions ; or by the name of nobler beasts, if nobler can be found.

37. *Beware, &c.*] Cavebis—metues—lit. you will be cautious, and will fear, lest the world flatter you with the mock titles of Creticus and Camerinus in the same way. See Sat. ii. l. 67.

Publ. Sulpitius Camerinus was an illustrious and virtuous Roman, who was sent by the senate, with Posthumius and Manlius, to Athens, to copy the laws of Solon, as well as those of other cities.

39. *By these things.*] By what I have been saying.

40. *Rubellius Plautus.*] Some read Plancus, others Blandus ; but Plautus seems to be right. Rubellius Blandus was his father, who married Julia the daughter of Drusus, son of Livia, wife of Augustus.

— *Of the Drusi.*] You are very proud of your descent on your mother's side. Compare the preceding note.

41. *Done something, &c.*] As if you yourself had done something to make you illustrious, and deserving the honour of a mother of the Julian line.

43. *Not she, &c.*] Instead of being the son of some poor creature who knitted stockings for her bread under the town-wall. The agger, here mentioned, is the mount raised by Tarquin,

The name of lion, leopard, tiger shall belong ; and if there
be yet

Any thing on earth that rages more violently. Therefore
beware,

And dread, lest thou shouldst thus be Creticus, or Camerinus.

Whom have I admonished by these things ? with thee is
my discourse,

Rubellius Plautus : you swell with the high blood of the
Drusi, as if 40

You yourself had done something, for which you should be
noble ;

That she should have conceived you who shines with the
blood of Iulus,

Not she who, being hired, has woven under the windy mount.

“ Ye are low (say you) the last part of our common people ;

“ Of whom none can shew the country of his parent : 45

“ But I am a Cecropian ” — “ May you live — and long en-
joy the happiness

“ Of this origin : ” yet, from the lowest of the people, an
eloquent Roman

You will find : this is used to defend the causes of an

quin, for the defence of the city, a place much resorted to by
low people. See Sat. vi. 587. It was much exposed to the wea-
ther.

Some read *sub aëre*, i. e. *sub dio* — in the open air.

44. *The last part, &c.*] The very dregs of our plebeians.

45. *Of whom none, &c.*] Of such obscure parentage, as to
be unable to trace out the birth-place of your parents.

46. *I am a Cecropian.*] Descended from Cecrops, the first
king of Athens.

This is an insolent speech, which some proud noble is sup-
posed to make, in scorn and derision of those whom he thought
his inferiors.

— “ *May you live ! &c.*] Sir, I wish you much joy of
your noble descent. Ironically spoken. — *Viva !* as the Italians
say.

47. *Yet from the lowest, &c.*] Much as you despise them,
there have been men of the highest talents and abilities from
among

Nobilis indocti: veniet de plebe togatâ,
 Qui juris nodos, & legum ænigmata, solvat. 50

Hic petit Euphraten juvenis, domitique Batavi
 Custodes aquilas, armis industrius: at tu
 Nil nisi Cecropides, truncoque simillimus Hermæ:
 Nullo quippe alio vincis discrimine, quàm quòd
 Illi marmoreum caput est, tua vivit imago, 55

Dic mihi, Teucrorum proles, animalia muta
 Quis generosa putat, nisi fortia? nempe volucrem
 Sic laudamus equum, facilis cui plurima palma
 Fervet, & exultat rauco victoria circo.

among them—some who have defended the causes of ignorant nobles, when they themselves could not have defended them.

49. *The gowned people.*] i. e. The common people, called Togati, from the gowns which they wore. See Sat. i. l. 3, and note.

50. *Who can untie, &c.*] Some great and eminent lawyer, able to solve all the difficulties, and unfold all the perplexities of jurisprudence.

51. *Seeks the Euphrates, &c.*] Another goes into the East, and distinguishes himself as a soldier.

— *Conquer'd Batavus.*] The Batavi, or Hollanders, conquered by Domitian when a youth.

52. *The guardian eagles*] The eagles mean the Roman troops, which had the figures of eagles on their standards, and were set to keep the newly conquered Batavi from revolting.

Another of the common people distinguishes himself as a useful person to his country, by joining the troops that were sent on this occasion.

53. *But a Cecropian.*] As for you, when you have called yourself a Cecropian, you have no more to say—and this most properly belongs to you, from your resemblance to one of the Hermæ at Athens, that is made of marble; so, in point of insensibility, are you:—that has neither hands or feet; no more have you, in point of usefulness, to your country, yourself, or to any body else.

— *A mutilated Herma.*] Herma -æ—signifies a statue of Hermes, or Mercury.—Mercury was called Hermes, from Gr. ἑρμηνεύω, to interpret; because he was the supposed inventor of speech, by which men interpret their thoughts to each other. So Hor. Lib. i. Ode x. l. 1—2.

It was a piece of religion at Athens, to have a figure of Mercury fixed up against their houses, of a cubic form, without hands



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Nobilis hic, quocunque venit de gramine, cujus 60

Clara fuga ante alios, & primus in æquore pulvis.

Sed venale pecus Corythæ, posteritas &

Hirpini, si rara jugo victoria sedit;

Nil ibi majorum respectus, gratia nulla

Umbrarum: Dominos prætiis mutare jubentur 65

Exiguus, tritoque trahunt epirhediam collo

Segnipedes, dignique molam versare Nepotis.

Ergo ut miremur te, non tua, primùm aliquid da,

Quod possim titulis incidere præter honores,

Quos illis damus, & dedimus, quibus omnia debes. 70

Hæc satis ad juvenem, quem nobis fama superbum

Tradit, & inflatum, plenumque Nerone propinquo.

Rarus enim fermè sensus communis in illâ

Fortunâ. sed te censeris laude tuorum,

Pontice, noluerim, sic ut nihil ipse futuræ 75

60. *From whatever pasture.*] Lit. grass—q. d. wherever bred.

61. *Whose dust is first, &c.*] Who keeps before the others, so that the first dust must be raised by him.

62. *The cattle of Corythæ.*] The breed, or stock, of a famous mare, so called, are sold.

63. *Hirpinus.*] A famous horse, so called from the place where he was bred, being a hill in the country of the Sabines.

— *If rare victory, &c.*] If they seldom win in the chariot race.

65. *Of shades.*] No regard to the ghosts of their departed ancestors.

— *To change their masters, &c.*] Their present master disposes of them very cheaply to others.

66. *With a worne neck.*] They are put into teams, and the hair is all worne off their necks, which are galled with the harness with which they are fastened to the carriage. See Epirhedium. AINSW.

67. *Of Nepos.*] The name of some miller, who ground corn in horse-mills.

68. *Admire you, not yours, &c.*] That we may admire you personally for your own sake, and not merely for your family, or fortune, or title.

— *Shew something, &c.*] Give us some proof, by some noble

He is noble, from whatever pasture he comes, whose
flight 60

Is famous before the others, and whose dust is first on the
plain.

But the cattle of Corytha are set to sale, and the posterity of
Hirpinus, if rare victory sits on their yoke.

There is no respect of ancestors, no favour
Of shades; they are commanded to change their masters 65
For small prices, and draw waggons with a worne neck,
Slow of foot, and worthy to turn the mill of Nepos.

Therefore that we may admire you, not yours, first shew
something,

Which I may inscribe among your titles besides your honours,
Which we give, and have given, to them to whom you owe
all. 70

These things are enough to the youth, whom fame delivers
to us

Proud, and puffed up, and full of his kinsman Nero.
For common sense is, for the most part, rare in that
Condition. But to have thee esteem'd from the praise of
your ancestors,

Ponticus, I should be unwilling, so as that yourself should
do 75

noble and worthy actions, of true nobility, which, besides your
high titles, may be recorded with honour to yourself.

70. *Which we give, &c.*] i. e. To your ancestors, to whom,
as things are at present, you stand solely indebted for every mark
of respect that is bestowed upon you.

71. *To the youth, &c.*] q. d. So much for Rubellius Plautus,
a youth (as fame represents him, &c.)

72. *His kinsman Nero.*] His relationship to Nero. Comp.
note on l. 40.

73. *Rare, &c.*] Very seldom found in such a situation of
life.

75. *Ponticus, &c.*] See l. 1. of this Sat. and note.

The poet tells the person to whom he addresses this Satire,
that he should be sorry to have him esteemed merely on account
of his ancestors.

Laudis agas: MISERUM EST ALIENÆ INCUMBERE FAMÆ,
Ne collapsa ruant subductis tecta columnis.

Stratus humi palmes viduas desiderat ulmos.

Esto bonus miles, tutor bonus, arbiter idem

Integer: ambiguae si quando citabere testis 86

Incertaeque rei, Phalaris licet imperet, ut sis

Falsus, & admoto dictet perjuriam tauro,

SUMMUM CREDE NEFAS ANIMAM PRÆFERRE PUDORI,

Et propter vitam vivendi perdere causas.

Dignus morte perit, coenet licet ostrea centum 87

Gaurana, & Cosmi toto mergatur aheno.

76. *Nothing of future praise.*] That he should do nothing himself, in order to raise his own character, in times to come.

77. *Left the house fallen, &c.*] Metaph. i. e. left, like a building which tumbles into ruins, when the pillars which support it are removed, so you, if you have no other support to your character, than what your ancestors have done, if this be once put out of the question, you must fall into contempt.

78. *The vine, &c.*] If you owe the support of your fame entirely to that of others, let that be removed, and you will be like a vine which wants the support of an elm to keep it from crawling along the ground.

They used to fasten up their vines, by tying them to the trunks of elm-trees.—See Sat. vi. 149. Virg. Geor. i. l. 2.

If by any accident the vines broke from the trees, and lay upon the ground, they called the trees viduas ulmos, alluding to their having lost the embraces of the vine, as a widow those of her husband when he dies.

79. *A good soldier.*] Serve your country in the army.

— *A faithful tutor.*] Quasi tutor—a guardian to some minor, having the charge of his person and affairs, till he comes of age to manage for himself.

79—80. *An uncorrupted umpire.*] When called upon to decide a cause by your arbitration, distinguish yourself by the utmost impartiality.

80. *A witness, &c.*] If called upon as a witness in some dark and difficult matter, let your testimony be true, fair, and unbiassed.

81. *Phalaris, &c.*] One of the most cruel of all the Sicilian tyrants; he had a brazen bull, in which he inclosed people, and burnt them to death.

Though this tyrant were to bring his bull, and threaten to
put



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Expectata diu tandem provincia cùm te
 Rectorem accipiet, pone iræ frœna modumque
 Pone & avaritiæ: miserere inopum sociorum.
 Ossa vides regum vacuis exhausta medullis. 90
 Respice, quid moneant leges, quid curia mandet;
 Præmia quanta bonos maneant; quàm fulmine justo
 Et Capito & Tutor ruerint, damnante senatu,
 Piratæ Cilicum: sed quid damnatio confert,
 Cùm Pansa eripiat quicquid tibi Natta reliquit? 95
 Præconem, Chærippe, tuis circumspice pannis,
 Jamque tace: furor est post omnia perdere naulum.
 Non idem gemitus olim, nec vulnus erat par

duced his famous ointment. The poet here means, that, if the person spoken of were not only to anoint himself, as others, but could afford to purchase, and dip himself in a whole kettle full at once of this rare perfume, yet his name would deservedly rot with his carcase. It is not living sumptuously, but living well, that gives reputation after death.

87. *The province, &c.*] He now advises Ponticus as to his behaviour towards the people he is to govern, when in possession of the government of one of the conquered provinces, which he had long expected.

88: *Put checks, &c.*] Frœna—literally, bridles.—q. d. Bridle your anger, keep your passion within proper bounds.

89. *Put to covetousness.*] Restrain your avarice, set bounds to your desires.

— *The poor associates.*] The poor people who have been reduced by conquest, and now become the allies of the Romans.

90. *The bones of kings, &c.*] i. e. You see some of the kings, which we conquered, unmercifully squeezed, and the very marrow, as it were, sucked out of their bones. Ossa vacuis medullis—i. e. ossa vacua a medullis. Hypallage.

91. *The state.*] Curia, literally signifies a court, more especially where the senate or council assembled: here (by metonym.) it may stand for the senate itself—Curia pro senatu—Campus pro Comitibus—Toga pro pace, &c. appellatur. Cic. de Orat. iii. 42. It was usual for the senate to give a charge to new governors, on their departure to the provinces over which they were appointed.

92. *How just a stroke.*] How justly they were punished by a decree of the senate, which fell on them like a thunder-bolt.

94. *Robbers of the Cilicians.*] Cossutianos Capito, and Julius Tutor, had been successively præfects, or governors, of Cilicia, and

When at length the province, long expected, shall receive
you

Governor, put checks to anger, and measure also

Put to covetousness : pity the poor associates.

You see the bones of kings exhausted, with empty mar-
row. 90

Regard what the laws may admonish, what the state com-
mand ;

How great rewards may await the good ; with how just a
stroke

Both Capito and Tutor fell, the senate condemning,

The robbers of the Cilicians : but what does condemna-
tion avail,

When Panfa can seize whatever Natta left you ? 95

Look about for a crier, Chærippus, for your rags,

And now be silent : it is madness, after all, to lose your freight.

There were not the same complaints formerly, nor was the
wound of

and both recalled and condemned by the senate for speculation
and extortion.

95. *Pansa can seize, &c.*] Where is the use of making ex-
amples of wicked governors, when, if you punish one, his suc-
cessor will still seize on all he left behind him, and thus complete
the ruin which he began.

96. *Chærippus.*] He introduces Chærippus, a subject of this
plundered province, whom he advises to make a sale of his
clothes, and the rest of his poor rags, which he had left, before
the successor comes with a fresh appetite, and devours all, sup-
posing that if he turned what he had into money, it might be
the better concealed. See Sat. vii. 6, note.

97. *Be silent.*] Say nothing of the money, for fear the new
governor should seize it.

— *Your freight.*] *Naulum* signifies the freight, or fare,
paid for a passage over the sea in a ship. The poet seems here
to mean, that it would be no better than madness, to let the go-
vernor know of the money which the goods sold for ; for, by
these means, even this would be seized, and the poor sufferer not
have enough left to pay his passage to Rome, in order to lodge
his complaint, before the senate, against the oppressor.

98—9. *The wound of losses, &c.*] The hurt or damage re-
ceived

Damnorum, sociis florentibus, & modò victis.

Plena domus tunc omnis, & ingens stabat acervus 100

Nummorum, Spartana chlamys, conchyliæ Coa;

Et cum Parrhasii tabulis, signisque Myronis,

Phidiacum vivebat ebur, nec non Polycleti

Multus ubique labor: raræ finè Mentore mensæ.

Inde Dolabella est, atque hinc Antonius, indè 105

Sacrilegus Verres. referebant navibus altis

Occulta spolia, & plures de pace triumphos.

Nunc sociis juga pauca boum, & grex parvus equarum;

Et pater armenti capto eripietur agello:

ceived by the rapine of governors, with respect to the property of individuals.

99. *Associates.*] Sociis.—The conquered provinces were allied with the Romans, and called Socii.

100. *Every house was full.*] i. e. Of valuable things, as well as of large sums of money, which the conquerors left untouched.

101. *A Spartan cloak.*] A garment richly dyed with the purple of the murex taken on the shore of Laconia; a country of Peloponnesus, the chief city of which was Sparta.

— *Purples of Cos.*] Cos, or Coos, was an island in the Ægean Sea, near which the fish, from whence the purple dye was taken, was also found. Sat. iii. l. 81, note.

102. *Parrhasius.*] A famous painter of Greece, who contended with Zeuxis, and gained the prize. See Hor. Ode viii. Lib. iv. l. 6.

— *Myron.*] An excellent statuary, whose works were in high esteem, especially his brazen cow, which exercised the pens both of the Greek and Roman poets. Ut similis veræ vacca Myronis opus. Ov. è Pont. iv. l. 34.

103. *Phidias.*] A famous painter and statuary: he is here said to have wrought so curiously in ivory, that his figures seemed to be alive. See also AINSW. Phidias.

104. *Polycletus.*] A Sicyonian, a famous statuary and sculptor. There were many of his works among this collection.

— *Mentor.*] A noble artist in chasing and embossing plate. We are to understand here, that there werè few tables, i. e. entertainments, where, in the courses and services of the table, there were not some cups, dishes, plates, &c. of Mentor's workmanship.

All these fine ornaments were permitted to remain in the houses of the owners by their first conquerors; but the avarice
and



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Ipsi deinde Lares, si quod spectabile signum, 110
 Si quis in ædiculâ Deus unicus : hæc etenim sunt
 Pro summis : nam sunt hæc maxima. despicias tu
 Forsitan imbelles Rhodios, unctamque Corinthum :
 Despicias meritò : quid resinata juventus,
 Cruraque totius facient tibi lævia gentis ? 115
 Horrida vitanda est Hispania, Gallicus axis,
 Illyricumque latus. parce & messoribus illis,
 Qui saturant urbem, circo, scenæque vacantem.
 Quanta autem inde feres tam diræ præmia culpæ,
 Cùm tenues nuper Marius discinxerit Afros ? 120

Or some few mares reserv'd alone for breed ;
 Yet, lest this provident design succeed,
 They drive the father of the herd away,
 Making both stallion and his pasture prey.

110. *The very household gods, &c.*] These plunderers of the provinces are so merciless and rapacious, that they refrain not even from the lares, or little images, of those tutelar deities which were placed in people's houses ; and, particularly, if any of these struck their fancy, as a handsome, well-wrought image—spectabile signum. Nay, though there were but one single image, they would take even that. See AINSW. Lar.

112. *For chiefs.*] Pro summis, i. e. viris.—q. d. 'These sacrilegious depredations are for Roman chiefs to commit, because they are the most enormous (maxima, the greatest) crimes of all—(seclera understood)—such as no others would be guilty of.

Other senses are given to this passage ; but the above seems best to agree with the poet's satire on the Roman chiefs, who plundered the conquered provinces after their alliance with Rome.

113. *The weak Rhodians.*] A people infected with sloth and effeminacy. See Sat. vi. 295.

— *Anointed Corinth.*] So called from its luxury and use of perfumed ointments—a sure sign of great effeminacy.

You may safely, and indeed with good reason, despise such people as these ; for you have nothing to fear, either from their resistance, or from their revenge.

114. *An effeminated youth.*] A race of youth, or young men, wholly sunk into effeminacy. Resinata juventus—literally, the youth (of Corinth) who are resin'd—i. e. bedaubed all over

Then the very household gods, if any remarkable image, 110
 If any one single god be in the small shrine. But these
 (crimes) are

For chiefs, for these are greatest.—You may despise,
 Perhaps, the weak Rhodians, and anointed Corinth:
 You may deservedly despise them: what can an effeminated
 youth,

And the smooth legs of a whole nation do to you? 115

Rough Spain is to be avoided, the Gallic axis,
 And the coast of Illyria: spare also those reapers
 Who supply the city, intent upon the circus, and the theatre.
 But what rewards of so dire a crime will you bring from
 thence,

Since Marius has lately stripp'd the slender Africans? 120

with perfumes and essences of aromatic resins or gums. See
 AINSW. Resinatus.

115. *Smooth legs, &c.*] It was customary for the delicate young men to remove, as much as possible, the hair which grew on their limbs, and indeed from every part of the body, to make them lovely in the eyes of their beastly paramours. The poet here means, that an oppressive governor could have nothing to fear from such people as these, who could not have spirit, or courage enough, to attempt any resistance.

116. *Rough Spain.*] Then a hardy and brave people, who would not tamely submit to injuries done them by the Roman præfects.

— *Gallic axis.*] The Gauls fought from chariots.

117. *The coast of Illyria.*] Latus—lit. the side.—The Illyrians inhabited the right side of the Adriatic gulph, including Dalmatia and Sclavonia; a hardy race of people. Their country was over against Italy.

— *Those reapers, &c.*] Meaning the people of Afric, who supplied Rome with corn.

118. *The city.*] Rome.

— *Intent, &c.*] Vacantem—empty of all other employment, and minding nothing else but the public diversions of the circus, and of the theatres.

119. *What rewards, &c.*] But suppose you oppress the poor Africans, what can you get by it?

120. *Marius*] Priscus, who being proconsul of Africa, pil-
 laged

Curandum imprimis, ne magna injuria fiat
 Fortibus & miseris, tollas licet omne quod usquam est
 Auri atque argenti; scutum gladiumque relinques,
 Et jacula, & galeam: spoliatis arma supersunt.
 Quod modò proposui, non est sententia; verùm 125
 Credite me vobis folium recitare Sibyllæ.

Si tibi sancta cohors comitum; si nemo tribunal
 Vendit acerfcomes; si nullum in conjuge crimen;
 Nec per conventus, & cuncta per oppida curvis
 Unguibus ire parat nummos raptura Celæno; 130
 Tunc licet à Pico numeres genus; altaque si te
 Nomina delectent, omnem Titanida pugnam

laged the people of the province, for which he was condemned and banished. See Sat. i. l. 49.

120. *Stripp'd.*] Discinxerit—lit. ungirded—a metaphorical expression, alluding to the act of those who take away the garments of others, and who begin by loosening the girdle by which they are fastened.

122. *The brave and miserable, &c.*] Beware of provoking such by any unwarrantable oppression; they will certainly find some way to revenge themselves. Though you pillage them of all their money and goods, yet remember they have arms left, with which they can revenge their wrong.

— *Entirely.*] Omne quod usquam—lit. every thing which (is) any where.

126. *Leaf of a Sibyl.*] The Sibyls were supposed to be inspired with the knowledge of future events, which came to pass as they foretold. See Sat. iii. l. 3, and note.

Don't think, says Juvenal, that I am here giving you a mere random opinion of my own—No; what I say is as true as an oracle, as fixed as fate itself, and will certainly come to pass; therefore regard it accordingly.

127. *A virtuous set, &c.*] Cohors, here, signifies cohors prætoria—those that accompanied the magistrate who went into a province. See AINSW. Cohors, N^o 5.—q. d. If the persons of your retinue, who attend you as your officers and ministers within your province, are virtuous and good.

— *If no favourite, &c.*] Acerfcomes was an epithet of Apollo (Gr. ἀκέρσεκος, intonsus) and was transferred to the smooth-faced boys, which great men kept for their unnatural purposes.

These favourites had great interest and influence with their masters,



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Inter majores, ipsumque Promethea ponas :
 De quocunque voles proavum tibi sumito libro.
 Quòd si præcipitem rapit ambitus atque libido, 135
 Si frangis virgas fociorum in sanguine, si te
 Delectant hebetes lasso lictore secures :
 Incipit ipsorum contra te stare parentum
 Nobilitas, claramque facem præferre pudendis.
 OMNE ANIMI VITIUM TANTÒ CONSPECTIUS IN SE 140
 CRIMEN HABET, QUANTÒ MAJOR, QUI PECCAT, HA-
 BETUR.

Quò mihi te solitum falsas signare tabellas
 In templis, quæ fecit avus ; statuatque parentis
 Ante triumphalem ? quò, si nocturnus adulter
 Tempora Santonico velas adoperta cucullo ? 145

133. *Prometheus himself.*] The son of Iapetus, one of the Titans, and Clymene, whom the poets feigned to have been the first former of men out of clay, and then to have animated them by fire stolen from heaven. See Sat. iv. 133.

134. *Whatever book, &c.*] i. e. From whatever history of great and famous men you please.—q. d. You are welcome to this if you are yourself a worthy man and a good magistrate.

136. *Break rods, &c.*] If you break the rods, which you prepare for the allies over which you preside, on their bloody backs—i. e. if you cruelly torment them with scourges.

137. *The lictor, &c.*] If you delight in putting the poor people to death, till the very axes are blunted by frequent use, and the executioner himself be tired out with the number of executions.

138. *The nobility, &c.*] So far from the nobility of your family's reflecting any honour upon you, it rises, and stands in judgment, as it were, against you, and condemns you for your degeneracy.

139. *A clear torch, &c.*] Makes your foul deeds the more conspicuous, and exposes your shame in a clearer light.

140. *Every vice.*] Such as cruelty, avarice, and the like. Pravitates animi, vitia rectè dicuntur. Cic.

— *More conspicuous, &c.*] So far from deriving any sanction from high and noble birth, the vices of the great are the more blameable, and more evidently inexcusable, in proportion to the greatness of their quality—their crimes are the more notorious, their examples the more malignant.

And Prometheus himself, among your ancestors,
Take to yourself a great grandfather from whatever book
you please.

But if ambition, and lust, hurry you headlong, 135
If you break rods in the blood of the allies, if thee
Blunt axes delight, the lictor being tired,
The nobility of your ancestors themselves begins to stand
Against you, and to carry a clear torch before your shame-
ful deeds.

EVERY VICE OF THE MIND, HAS, BY SO MUCH, MORE
CONSPICUOUS 140
BLAME, BY HOW MUCH HE THAT OFFENDS IS AC-
COUNTED GREATER.

What is it to me, when you are accustom'd to sign false
wills

In the temples, which your great grandfather built, and before
The triumphal statue of your father? what, if a nightly
adulterer,

You veil your cover'd temples with a Santonic hood? 145

142. *What is it to me, &c.*] To what purpose is it that you
boast to me of your quality?

143. *In the temples.*] It was usual to sign, as a witness to a
will, in the temples of the gods, to put men in mind that they
were obliged by religion to be true and faithful. See Sat. i.
l. 67—8.

— *Your great grandfather built.*] Fecit—lit. made. The
piety of your ancestors reflects no honour upon you.

144. *The triumphal statue, &c.*] Which being set up in the
temple, is, as it were, a witness of your villainy.

— *A nightly adulterer.*] Taking advantage of the night to
conceal your deeds of darkness. See Job xxiv. 15—17.

145. *Your temples.*] Your head and face, of which the tem-
ples are a part. Synec.

— *A Santonic hood.*] The Santones were a people of Ac-
quitain, a part of France, from whom the Romans derived the
use of hoods, or cowls, which covered the head and face. Comp.
Sat. vi. l. 328—9.

Præter majorum cineres, atque ossa volucris
 Carpentō rapitur pinguis Damasippus; & ipse,
 Ipse rotam stringit multo sufflamine Consul:
 Nocte quidem; sed luna videt, sed sidera testes
 Intendunt oculos. finitum tempus honoris 150
 Cùm fuerit, clarâ Damasippus luce flagellum
 Sumet, & occursum nusquam trepidabit amici
 Jam senis, at virgâ prior innuet, atque manipulos
 Solvet, & infundet jumentis hordea lassis.
 Intereâ dum lanatas, torvumque juvencum 155
 More Numæ cædit Jovis ante altaria, jurat
 Hipponam, & facies olida ad præsepia pictas.
 Sed cùm pervigiles placet instaurare popinas,
 Obvius assiduo Syrophœnix udus amomo

146. *By the ashes, &c.*] The poet here inveighs against the low and depraved taste of the noblemen in Rome, whose passion it was to become charioteers. The name Damasippus (from Gr. *Δαμαω*, to tame, and *ἵππος*, an horse) signifies an horse-tamer, and is applicable, not merely to any single person, but to all of the same taste. Damasippus, says he, drives furiously by the ashes and bones of his great progenitors; so totally uninfluenced by their examples of true greatness, as to sink into the mean character of a coachman, or charioteer. The emperor Nero affected this, and was followed in it by many, by way of paying court to him; and indeed the poet here must be understood to glance at this.

148. *Binds the wheel, &c.*] The sufflamen was what they put on the wheel of a carriage to stop or stay it, that it should not go too fast down hill, or run back when going up hill. The person who attended to put this on was some slave; but Damasippus, though consul, submits to this office himself.—*Multo sufflamine* implies his often doing this.

149. *By night, &c.*] This indeed he does in the night, when he thinks nobody sees him; but the moon and stars are witnesses of the fact, which is so degrading to a man in his situation, and which would not happen had he a due regard to his own dignity. *Testis* signifies, lit. a witness. Hence, met. that is privy to a thing—conscious. Sat. iii. 49; and Sat. xiii. 75.

150. *The time of honour is finished.*] When he goes out of office at the end of the year.



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Currit, Idumææ Syrophœnix incola portæ, . 160

Hospitis affectu Dominum, Regemque salutat,

Et cum venali Cyane, succincta lagenâ.

Defensor culpæ dicet mihi : fecimus & nos

Hæc juvenes. esto ; desisti nempè, nec ultrà

Fovisti errorem. breve sit, quod turpitur audes. 165

Quædam cum primâ resecentur crimina barbâ,

Indulge veniam pueris : Damasippus ad illos

Thermarum calices, inscriptaque lintea vadit,

Maturus bello Armeniæ, Syriæque tuendis

Annibus, & Rheno, atque Istro. præstare Neronem 170

Phœnicia, from whence the finest perfumed ointments came, as did also those who prepared them best.

159. *Wet, &c.*] Greasy by continually busying himself in his trade.

160. *Inhabitant of the Idumæan gate.*] The Idumæan gate at Rome was so called, from Vespasian and Titus's entry through it, when they triumphed over the Jews.—Idumæa is a part of Syria, bordering on Judæa. This part of Rome, which was called the Idumæan gate, was probably much inhabited by these Syrian perfumers.

161. *With the affectation, &c.*] The innkeepers at Rome were very lavish of their flatteries and civil speeches to people who came to their houses, in order to engage their custom. This perfumer affects the same, in order to bespeak the custom of Damasippus, and flatters him with the highest titles that he can think of.

162. *Nimble Cyane, &c.*] The woman of the house loses no time in setting a bottle of liquor before him. Succinctus cur-sitat hospes. Hor. Lib. ii. Sat. vi. l. 107.—Succinctus—lit. girt, trussed, tucked up, for the greater expedition.

— *A venal flagon.*] Of wine, which was sold at the tavern.

163. *A defender, &c.*] Some person may perhaps say, by way of excuse.

165. *Let that be short, &c.*] i. e. Stop short, and never persist in doing ill.

166. *Should be cut off, &c.*] Left off when we come to manhood.

167. *Indulge favour, &c.*] Make all proper allowance for the errors of youth.

— *Damasippus, &c.*] True, one would make every allowance for the follies of young men ; but Damasippus is of an age to know, and to do, better. See l. 169—71.

Meet him, a Syrophœnician inhabitant of the Idumæan
gate ; 160

With the affectation of an host, he salutes him lord and king ;
And nimble Cyane with a venal flagon.

A defender of his fault will say to me, " We also have
" done these things

" When young men." " Be it so—but you left off, nor
" farther

" Cherish'd your error.—Let that be short which you
" shamefully adventure." 165

Some crimes should be cut off with the first beard.

Indulge favour to boys. Damasippus goes to those

Cups of the hot baths, and to the inscribed linen,

Mature for the war of Armenia, and for defending the rivers

Of Syria, and for the Rhine and Ister. To make Nero 170

168. *Cups of the hot baths.*] The Thermæ, or hot baths at Rome, were places, where some, after bathing, drank very hard. Hence Epigrammatogr. Lib. xii. Epigr. 71. cited by Grangius, in his note on this passage.

Frangendos calices, effundendumque Falernum,
Clamabat, biberet, qui modo lotus eques.
A sene sed postquam nummi venêre trecenti,
Sobrius a Thermis nescit abire domum.

They also drank hot wine, while bathing, to make them sweat.

— *The inscribed linen.*] Alluding to the brothels, over the doors of which the entertainment which the guests might expect was set forth on painted linen. See Sat. vi. l. 123, and note.

169. *Mature for the war, &c.*] Damasippus is now grown up to manhood, and ripe for entering upon the service of his country.

— *Armenia.*] In the reign of Nero, Armenia excited new and dangerous tumults.

169—70. *Rivers of Syria, &c.*] As the Euphrates, Tigris, and Orontes, which were to be well defended, to prevent the incursions of enemies into Syria.

170. *The Rhine and Ister.*] The former antiently divided Germany and France : the latter means the Danube, the largest river in Europe ; as it passeth by Illyricum, it is called the Ister. On the banks of both these rivers the Romans had many conquered nations to keep in subjection, and many others to fear.

Securum valet hæc ætas. mitte Ostia, Cæsar;
 Mitte; sed in magnâ legatum quære popinâ.
 Invenies aliquo cum percuffore jacentem,
 Permistum nautis, aut furibus aut fugitivis,
 Inter carnifices, & fabros sandapilarum, 175.
 Et resupinati cessantia tympana Galli:
 Æqua ibi libertas; communia pocula, lectus
 Non alius cuiquam, nec mensa remotior ulh.
 Quid facias, talem fortitus, Pontice, servum?
 Nempe in Lucanos, aut Thurca ergastula mittas. 180
 At vos, Trojugenæ, vobis ignoscitis, & quæ
 Turpia cerdoni, Voleros Brutosque decebunt:

171. *This age is able.*] Persons, at the time of life to which Damasippus is arrived, are capable of entering into the armies; which are to protect both the emperor and the empire. By Neronem any emperor may be meant—perhaps Domitian. Sat. iv. 38.

— *Send, Cæsar, &c.*] q. d. Have you occasion, O Cæsar, for an ambassador to dispatch on business of state to Ostia, or to the coasts of the Roman provinces? Ostia was a city built by Ancus Martius, at the mouth of the river Tiber. Ostia -æ, sing. or Ostia -orum, plur.

172. *Seek your legate, &c.*] If you should chuse to employ Damasippus, you must look for him in some tavern, and among the lowest and most profligate company.

175. *Makers of coffins.*] Sandapila was a bier, or coffin, for the poorer sort, especially for those who were executed.

176. *The ceasing drums, &c.*] The priests of Cybele, in their frantic processions, used to beat drums. Here is an account of one asleep on his back, perhaps dead drunk, with his drums by him quite silent. They were called Galli, from Gallus, a river in Phrygia, in which country Cybele was peculiarly worshipped. For a description of these, see Sat. vi. l. 511—16.

177. *There is equal liberty, &c.*] All are here upon one footing—they drink out of the same cup.

— *Another couch, &c.*] The Romans, at their entertainments, lay upon couches, or beds; and people of distinction had their couches ornamented, and some were raised higher than others—but here all were accommodated alike.

178. *Table more remote, &c.*] No table set in a more or less honourable place—no sort of distinction made, or respect shewn, to one more than another. They were all “Hail fellow! well met!” as we say.



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Quid, si nunquam adeò fœdis, adeoque pudendis
 Utimur exemplis, ut non pejora supersint?
 Consumptis opibus vocem, Damasippe, locasti 185
 Sipario, clamosum ageres ut Phasma Catulli.
 Laureolum Velox etiam benè Lentulus egit,
 Judice me, dignus verâ cruce. nec tamen ipsi
 Ignoscas populo: populi frons durior hujus,
 Qui sedet, & spectat triscurria patriciorum: 190
 Planipedes audit Fabios, ridere potest qui
 Mamercorum alapas. quanti sua funera vendant,
 Quid refert? vendunt nullo cogente Nerone,
 Nec dubitant celsi Prætoris vendere ludis.
 Finge tamen gladios inde, atque hinc pulpita pone: 195

183. *If never, &c.*] q. d. What will you say, if, after the examples which I have produced, so infamous and shameful; there should remain yet worse?

185. *Damasippus.*] See his character, l. 147—180. At last he is supposed to have ruined himself, and to go upon the stage.

186. *The stage.*] Siparium, properly, is the curtain of a theatre: here, by synec. it denotes the theatre itself.

— *Phasma.*] Catullus wrote a play, intitled Phasma, or the Vision; so called from Gr. φαίνομαι, appareo. Probably the work of some scribbler of that name, full of noise and rant.

187. *Velox Lentulus.*] Another of these profligate noble-men.

— *Laureolus.*] The name of a tragedy, in which the hero Laureolus, for some horrid crime, is crucified.

188. *I being judge.*] In my opinion—in my judgment.

— *Worthy, &c.*] Richly deserving to be crucified in earnest, for condescending to so mean a thing as to turn actor upon a public stage.

189. *The very people.*] Even the commonalty who attend at these exhibitions.

— *The front of this people, &c.*] The spectators are still, if possible, more inexcusable, who can impudently sit and divert themselves with such a prostitution of nobility.

190. *Buffooneries.*] Triscurria, from tris (Gr. τρεις) three times, and icurra, a buffoon—the threefold buffooneries of persons acting so out of character.

— *Patricians.*] Noblemen of the highest rank.

191. *Barefooted Fabii.*] Planipes—an actor, or mimic, that acted without shoes, or on the plain ground.

What, if we never use so foul, and so shameful
Examples, that worse can not remain?

Thy riches consumed, thy voice, Damasippus, thou hast
hired to 185

The stage, that thou mightest act the noisy Phasma of Ca-
tullus.

Velox Lentulus also acted well Laureolus,

Worthy, I being judge, a real cross. Nor yet can you

Excuse the very people: the front of this people is still harder

Who sits, and beholds the buffooneries of patricians: 190

Hears barefooted Fabii—who can laugh at the slaps

Of the Mamerci. At what price they may sell their deaths

What does it signify? they sell them, no Nero compelling,

Nor doubt to sell them to the shews of the haughty prætor.

But imagine the swords there, and put the stage here: 195

A fine piece of diversion, for the spectators to behold a man,
descended from one of the first families, acting so low a part!

192. *Of the Mamerci.*] A great family in Rome, descended
from Mamercus Æmilius, who, when dictator, subdued the re-
bels at Fidenæ.

A curious entertainment, truly, to see a descendent of this
family, suffering kicks, and slaps on the face, like a merry-an-
drew, on a public stage, for the diversion of the people!

— *Sell their deaths, &c.*] i. e. Expose their persons to be
put to death.—q. d. No matter for what price these nobles run
the hazard of their lives; they do it voluntarily, therefore no-
body will pity them if they be killed.—He now proceeds to sa-
tirize the noble gladiators.

193. *No Nero compelling, &c.*] Alluding to the cruelty of
Nero, who commanded four hundred senators, and six hundred
knights, to fight in the amphitheatre: these were excusable,
for they could not help it; but this was not the case with those
the poet is here writing of, who, of their own accord, exposed
their lives upon the stage for hire, like common gladiators;
which we may understand by vendunt.

194. *Nor doubt, &c.*] They make no scruple to engage in
the shews of gladiators given by the prætor, who sat on high,
exalted in a car, to direct and superintend the whole. See
Sat x. l. 36.—They hire themselves, and therefore may be said
to sell themselves, as it were, for this purpose.

195. *Imagine the swords, &c.*] Suppose you were to chuse,
D d out

Quid fatius? mortem sic quisquam exhorruit, ut sit
 Zelotypus Thymeles; stupidi collega Corinthi?
 Res haud mira tamen, citharædo principe, mimus
 Nobilis: hæc ultra, quid erit nisi ludus? & illic
 Dedecus urbis habes: nec mirmillonis in armis, 200
 Nec clypeo Gracchum pugnantem, aut falce supinâ,
 (Damnât enim tales habitus, sed damnât & odit,)
 Nec galeâ frontem abscondit; movet ecce tridentem,
 Postquam libratâ pendentia retrâ dextrâ
 Nequicquam effudit, nudum ad spectacula vultum 205

put the lists for sword-playing on one hand, the stage on the other, which should you think best—which would you chuse?

196. *Has any one, &c.*] Has any one known the fear of death so much, as not to risque his life in a combat, rather than to play the fool as an actor.

We are to understand the poet here to say, that it is more shameful to act upon the stage, than to fight as a gladiator, though at the hazard of life; for who would not detest to play the part of the cuckold Latinus, the jealous husband of Thymele, or be a fellow-actor with that stupid fellow Corinthus—a low mimic and buffoon.

197. *Thymele.*] See Sat. i. l. 36, and note.

198. *Prince a harper.*] No wonder a nobleman, born under the reign of Nero, who turned actor and harper himself, should be influenced by, and follow the example of, the emperor.

The poet is here shewing the mischief which accrues from the evil example of princes. So before, Sat. vi. 616.

199. *After these things, &c.*] After this, what can you expect, but that it should become a general fashion, and that nothing should be found, in the polite world, but acting plays and prize-fighting. Ludus signifies both.

— *There.*] i. e. In that manner of employment, so unworthy the nobility of Rome, you have Gracchus, &c.—Some read illud, agreeing with dedecus—q. d. You have Gracchus, that disgrace, &c.

200. *The disgrace, &c.*] A severe rebuke of Gracchus, a nobleman of one of the greatest families in Rome, who debased himself, to the scandal of even the city itself, in fighting upon the stage. Juvenal censures him for three enormities at once.

1. For his baseness, in such a condescension.

2. For his impudence, in not chusing an habit which might have disguised him.

3. For his cowardice in running away, and meanly shewing himself to the people to obtain their favour.



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Erigit, & totâ fugit agnoscendus arenâ.

Credamus tunicæ, de faucibus aurea cùm se

Porrigat, & longo jactetur spira galero.

Ergo ignominiam graviolem pertulit omni

Vulnere, cum Graccho jussus pugnare secutor. 210

Libera si dentur populo suffragia, quis tam

Perditus, ut dubitet Senecam præferre Neroni?

Cujus supplicio non debuit una parari

Simia, nec serpens unus, nec culeus unus.

Par Agamemnonidæ crimen; sed causa facit rem 215

Dissimilem: quippe ille Deis auctoribus ultor

spectators sat to behold the shews. Spectaculum sometimes signifies a beholder. AINSW. N° 4.

206. *Acknowledged, &c.*] Be known by the spectators, that, seeing who he was, they might not make the signal for his being put to death, as a bad and cowardly gladiator. See Sat. iii. l. 36, note 2.

— *Arena*] literally, signifies sand; but, by metonymy, the part of the amphitheatre where the gladiators fought, because strewed with sand, to keep them from slipping, and to drink up the blood. See Sat. ii. l. 144.

207. *Trust to his tunic.*] The Retiarius wore a sort of coat without sleeves, called tunica—hence Gracchus is called tunicatus. Sat. ii. 143.—his was so rich and magnificent, as plainly to shew what he was. Some, instead of credamus read cedamus, let us yield—i. e. to the evidence of his habit, to prove his rank.

— *Since, &c.*] Cùm—here used as quandoquidem—forasmuch as—seeing that.

— *A golden wreath.*] The spira was a band, or twisted lace, which was fastened to the hat, and tied under the chin, to keep it upon the head. This band, or lace, also, being of gold, plainly shewed that he was no common gladiator.

—————“ See,

“ His coat and hat-band shew his quality.” STEPNEY.

208. *Stretches itself, &c.*] Being untied, hangs down on each side of his face—porrigat de faucibus—loosely from the hat, or cap, which, having an high crown, appeared of a considerable length from the base to the top—longo galero.

— *Is tossed.*] Blown to and fro by the air, in his running from the Mirmillo.

209. *The Secutor.*] Or follower.—The Mirmillo was so called, from his following the Retiarius to kill him, after the latter had missed with his net, unless his life were begged.

He erects, and flies to be acknowledged over the whole arena.
Let us trust to his tunic, since a golden wreath from his jaws
Stretches itself, and is tossed from his long cap.

Therefore the Secutor bore an heavier ignominy than any
Wound, being commanded to fight with Gracchus. 210

If free suffrages were allowed the people, who is so
Lost, as that he should doubt to prefer Seneca to Nero?
For whose punishment there ought not to be prepared,
One ape, nor one serpent, nor one sack.

The crime of Orestes was equal; but the cause makes the
thing 215

Unlike, for he, the gods being commanders, was the avenger

209. *An heavier ignominy, &c.*] The gladiator who fought
with so inexperienced and cowardly a fugitive, got more disho-
nour in fighting with him, though he overcame him, than if he
had himself received a wound from a brave and experienced an-
tagonist.

211. *If free suffrages, &c.*] If the people were allowed to
give their votes freely. See Sat. x. 77—81.

212. *Seneca to Nero?*] Lucius Seneca, uncle to Lucan the
poet, and appointed tutor to Nero by Agrippina, who recalled
him from banishment. He was an orator, poet, philosopher,
and historian. He was put to death by Nero.—q. d. Who is
so lost to all sense of virtue—who so abandoned, as even to
doubt whether he should prefer Seneca to Nero?

213. *For whose punishment.*] i. e. For Nero's.

213—14. *Not one ape, &c.*] A parricide, by the Roman law,
was sewn up in a sack, with a cock, a serpent, an ape, and a dog,
and thrown into the sea.

The poet means, that Nero's many parricides deserved more
than one death.

215. *Of Orestes.*] Agamemnonidæ, the son of Agamemnon
and Clytemnestra.

— *Crime equal.*] He slew his mother, and therefore was a
parricide as well as Nero, who slew his mother Agrippina, by
whose means he got the empire.

— *The cause makes, &c.*] The occasion, and the motive
from which Orestes acted, were very different from that of
Nero, and therefore makes a great difference as to the act itself.

216. *Was the avenger, &c.*] Orestes killed his mother Cly-
temnestra, because she, with her paramour Ægythus, had mur-
dered his father Agamemnon; therefore Orestes might be

Patris erat cæsi media inter pocula : sed nec
 Electræ jugulo se polluit, aut Spartani
 Sanguine conjugii : nullis aconita propinquis
 Miscuit : in scena nunquam cantavit Orestes : 220
 Troïca non scripsit. quid enim Virginius armis
 Debuit ulcisci magis, aut cum Vindice Galba ?
 Quid Nero tam sævâ, crudâque tyrannide fecit ?
 Hæc opera, atque hæc sunt generosi principis artes,
 Gaudentis foedo peregrina ad pulpita cantu 225
 Prostitui, Graiæque apium meruisse coronæ.
 Majorum effigies habeant insignia vocis,

looked upon as a minister of divine justice, to execute the vengeance of the gods, and to act, as it were, by their command.

217. *In the midst of his cups.*] Homer—*Odyss.* Δ and Λ—is of Juvenal's opinion, that Agamemnon was slain at a banquet, when he little expected such treatment.

Homer, as well as Juvenal, justifies this revenge, as being undertaken by the advice of the gods.

218. *Throat of Electra.*] Orestes did not kill his sister Electra, as Nero did his brother Britannicus. *Hor. Lib. ii. Sat. iii. l. 137—40.*

219. *Spartan wedlock.*] He did not kill his wife Hermione, the daughter of Menelaüs king of Sparta, as Nero murdered his wives Octavia, Antonia, and Poppæa.

— *Poison for none, &c.*] As Nero did for his brother Britannicus, and for his aunt Domitia.

220. *Never sang, &c.*] Orestes (see *Sat. i. l. 5*, note) mad as he was, never sang upon a stage, as Nero did, who not only sang upon the theatre among the ordinary comedians, but took a journey to Greece, on purpose to try his skill among the most famous artists, from whom he bore away the garland, and returned to Rome in triumph, as if he had conquered a province.

221. *Never wrote Troïcs.*] Nero had also the vanity of being thought a good poet, and made verses on the destruction of Troy, called *Troïca*; and, it is reported, that he set Rome on fire, in order to realize the scene better. It is also said, that he placed himself, dressed in a theatrical habit, on an eminence in Rome, and sang a part of his *Troïca* to his harp, during the conflagration.

— *What ought Virginius, &c.*] Nero's monstrous frolics and cruelties could not but make the people weary of his government. Virginius Rufus, his lieutenant-general in Gaul, by the assistance of Junius Vindex (a nobleman of that country)



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Ante pedes Domitî longum tu pone Thyestæ
 Syrma, vel Antigones, seu personam Menalippes,
 Et de marmoreo citharam suspende colosso. 230

Quis, Catilina, tuis natalibus, atque Cethegi
 Inveniet quicquam sublimius? arma tamen vos
 Nocturna, & flammæ domibus templisque parâstis,
 Ut Braccatorum pueri, Senonumque minores,
 Ausi, quod liceat tunicâ punire molestâ : 235
 Sed vigilat Consul, vexillaque vestra coërcet.

O Nero, and you have no other trophies wherewith to ornament the statues of your ancestors, let the parsley-crown, which you won by singing, be placed before them. Insigne—plur. insignia—signifies all marks and tokens of honour, such as crowns, robes, &c.

228. “*Of Domitius.*] Thy grandfather and father, both of which were named Domitius. His father was Caius Domitius Ahenobarbus, consul, and afterwards governor of Transalpine Gaul; he was slain in the war with Pompey.

229. “*Of Thyestes, or of Antigone.*] i. e. The dress which you wore when you played in the tragedies so called. Syrma, a long garment which tragic players used.

— “*The mask of Menalippe.*] The mask which you wore, when you acted the part of Menalippe, the sister of Antiope, queen of the Amazons, in the comedy of Euripides, written on her story. She was taken captive by Hercules, and given Theseus to wife.

230. “*Suspend an harp, &c.*] Nero, according to Pliny, erected a colossal statue of Augustus, one hundred and ten feet high (according to Suetonius, one hundred and twenty). Suetonius, De Ner. ii. 10. says, that Nero honoured highly a harp that was given him by the judges (in his contest with the Grecian musicians) and commanded it to be carried to the statue of Augustus. This the poet alludes to in this place.

The apostrophe to Nero, in the above four lines, is conceived with much humour, and at the same time with due severity—these are greatly heightened by the ironical use of the word insignia, l. 227.

231. *Catiline.*] The conspirator, whose plots and contrivances were found out and defeated by Cicero. He was so debauched and profligate, that his name is frequently used to denote the vilest of men.—So Juvenal, Sat. xiv. 41—2.

—Catilinam

Quocunque in populo videas, quocunque sub axe.

Yet he was well born.

“ Before the feet of Domitius do thou place the long garment
 “ Of Thyestes; or of Antigone; or the mask of Menalippe,
 “ And suspend an harp from a marble colossus.” 230

Who, Catiline, will find out any thing more noble than
 your birth,

Or than that of Cethegus? but yet, nocturnal
 Arms, and flames, for the houses and temples ye prepared,
 As sons of the Gauls, or the posterity of the Senones,
 Attempting, what it would be right to punish with a pitched
 coat: 235

But the consul is vigilant, and restrains your banners,

232. *Cethegus*] Caius, one of the conspirators with Catiline, a man of senatorial dignity.

232—3. *Nocturnal arms.*] Meditated the destruction of the people of Rome by night, and armed yourselves accordingly, with torches and other instruments of mischief.

234. *Sons of the Gauls.*] Braccatorum.—The Gauls were called Braccati, from the breeches, or trowsers, which the people of Narbonne and Provence used to wear. See Sat. ii. 169, note.

— *Senones.*] A people of the antient race of the Celts, inhabiting the Lionnois in Gaul.

These people, under Brennus their general, sacked and burnt Rome, and besieged the capitol, but, by the conduct and valour of the dictator Camillus, were defeated.

235. *A pitched coat.*] *Tunicâ molestâ.* This was a coat, or garment, bedaubed and interwoven with pitch and other combustibles, and put on criminals, who were chained to a post, and thus burnt alive. See AINSW. *Molestus.* This instrument of torture was expressed by the phrase—*tunica molestâ.*

The emperor Nero, after charging the Christians with setting Rome on fire, publicly tortured and slew them on stages in the day-time, and at night put *tunicæ molestæ* on their bodies, and lighted them up, by way of torches, in the night-time. Comp. Sat. i. l. 155, note 2.

236. *The consul.*] Cicero was then consul.

— *Restrains your banners.*] Under which many wicked and desperate men had enlisted: but the fury of their arms was restrained by the vigilance of the consul, who watched all their motions.

Hic novus Arpinas, ignobilis, & modò Romæ

Municipalis eques galeatum ponit ubique

Præsidium attonitis, & in omni gente laborat.

Tantum igitur muros intra toga contulit illi 240

Nominis, & tituli; quantum non Leucade, quantum

Theſſaliæ campis Octavius abſtulit udo

Cædibus affiduis gladio. ſed Roma parentem,

Roma patrem patriæ Ciceronem libera dixit.

Arpinas alius Volſcorum in monte ſolebat 245

Poſcere mercedes alieno laſſus aratro;

Nodoſam poſt hæc frangebat vertice vitem,

Si lentus pigrâ muniret caſtra dolabrâ;

237. *New man.*] The Romans gave this name to thoſe who were the firſt dignified perſons of their family, and who themſelves were of obſcure birth. Catiline, in deriſion, urged this name in contempt againſt Cicero.

— *Arpinum.*] An antient town of the Volſci in Italy, famous for being the birth-place of Tully.

Arpinas ſignifies one of Arpinum.

— *Ignoble.*] Of mean extraction.

238. *A municipal knight.*] Municipalis ſignified one who belonged to a town free of the city of Rome; this was the caſe with Tully, who was born at Arpinum, and had been, ſoon after his coming to Rome, admitted into the equeſtrian order. Catiline called him therefore Municipalis Eques, in contempt.

— *Helmeted.*] Armed.—Synec. like galeatus, Sat. i. 169; and caligatus, Sat. iii. 322.

239. *Aſtoniſhed people.*] Who were dreadfully terrified by the deſigns and attempts of the conſpirators.

— *Labours every where.*] Beſtirs himſelf in all quarters, for the ſecurity of the city.

I take—in omni gente—in this place, to mean ſomething like ubique gentium, which ſignifies every where, in what part of the world ſoever.

And indeed, Tully not only ſhewed his activity within the city, but he diſpoſed guards and ſpies throughout all Italy, as well as among every tribe of the Roman people—finding out, by the Allobroges, and others, the deſigns of the traitors.

240. *The gown.*] His robe of office; but here, by metonymy, his prudence and wiſe counſels. Toga here is oppoſed to gladio, l. 243.



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Hic tamen & Cimbros, & summa pericula rerum
Excipit, & solus trepidantem protegit urbem. 250

Atque ideo postquam ad Cimbros, stragemque volabant,
Qui nunquam attigerant majora cadavera, corvi,
Nobilis ornatur lauro collega secundâ.

Plebeia Deciorum animæ, plebeia fuerunt
Nomina: pro totis legionibus hi tamen, & pro 255

Omnibus auxiliis, atque omni plebe Latinâ

Sufficiunt Dîs inferiis, Terræque parenti:

Pluris enim Decii, quàm qui servantur ab illis.

Ancillâ natus trabeam & diadema Quitini,

249. *The Cimbri.*] The Teutones and Cimbri, neighbouring nations, joined their forces, and marched towards Rome, by which they struck a terror throughout Italy: but C. Marius, with Q. Catullus the proconsul, marched out against them, sustained their attack, and totally defeated them.

— *Dangers of affairs.*] When the affairs of Italy, of Rome especially, seemed to be in the utmost danger from these powerful enemies.

250. *And alone, &c.*] Though Q. Catullus was with Marius in this victory, yet Marius was the commander in chief in the Cimbrian war, therefore the whole honour of the victory was ascribed to him. Comp. l. 253. . . .

251. *After the crows, &c.*] And other birds of prey, which, after the battle, came to feed upon the slain. See Hom. Il. i. 5. ii. 393, & al. — q. d. After the battle was ended. See Sat. iv. l. 111.

252. *Greater carcasses.*] The Cimbri were, in general, men of large stature.

253. *His noble colleague.*] Q. Catullus, who had been second in command, and was of noble birth.

— *Is adorned with the second laurel.*] Received only the second honours of the day.

254. *The Decii, &c.*] These, though originally of low extraction, yet gained immortal honours, by sacrificing their lives for their country—the father in the Latin war, the son in the Hetruscan, and the grandson in the war against Pyrrhus.

255. *Whole legions, &c.*] The Romans had a superstition, that if their general would consent to be devoted to death, or sacrificed to Jupiter, Mars, the Earth, and the infernal Gods, all the misfortunes of his party would be transferred on their enemies.

Yet he both the Cimbri, and the greatest dangers of
affairs,

Sustains, and alone protects the trembling city. 250

And so, after to the Cimbri, and to the slaughter, the crows

Flew, who had never touched greater carcases,

His noble colleague is adorned with the second laurel.

The souls of the Decii were plebeian, their names

Plebeian: yet these, for whole legions, and for all 255

Our auxiliaries, and for all the Latin common people,

Suffice for the infernal Gods, and parent Earth:

For the Decii were of more value than those who were

saved by them.

Born from a servant maid, the robe and diadem of Romulus,

mies. This opinion was confirmed by several successful instances, particularly two, in the persons of the Decii, father and son. The first being consul with Manlius in the wars against the Latins, and perceiving the left wing, which he commanded, give back, called out to Valerius the high priest to perform on him the ceremony of consecration (Livy, Lib. viii.) and immediately spurred his horse into the thickest of the enemies, where he was killed, and the Romans gained the battle. His son afterwards died in the same manner in the war against the Gauls, with the like success.

257. *Suffice.*] i. e. To appease, and render them propitious to the Roman arms.

258. *More value, &c.*] Such men as these are to be more highly prized than all the army and people for whom they thus nobly sacrificed their lives.

259. *Born from a servant maid, &c.*] Servius Tullius, born of the captive Oriculana. But Livy supposes her to have been wife to a prince of Corniculum (a town of the Sabines in Italy) who was killed at the taking of the town, and his wife carried away captive by Tarquinius Priscus, and presented as a slave to his wife Tanquil, in whose service she was delivered of this Tullius.

— *The robe, &c.*] The ensigns of royalty are here put for the kingdom, or royalty itself—so the fasces, for the highest offices in the state. See Sat. iii. 128, note.

— *Romulus.*] Called Quirinus. See Sat. iii. l. 67, note on “O Quirinus.”

Et fasces meruit, Regum ultimus ille bonorum. 260

Prodita laxabant portarum claustra tyrannis

Exulibus juvenes ipsius consulis, & quos

Magnum aliquid dubiâ pro libertate deceret,

Quod miraretur cum Coclite Mutius, & quæ

Imperii fines Tiberinum virgo natavit. 265

Occulta ad patres produxit crimina servus

Matronis lugendus: at illos verbera justis

Afficiunt pœnis, & legum prima securis.

Malo pater tibi sit Thersites, dummodò tu sis

Æacidæ similis, Vulcaniaque arma capeffas, 270

260. *Last of good kings.*] Livy says, that, with him, *justa ac legitima regna cecidērunt.*

261. *Youths of the consul, &c.*] The two sons of L. Junius Brutus, Titus and Tiberius, who, after their father had driven Tarquin, and his whole race, out of Rome, and taken an oath of the Romans never more to suffer a king, entered into a conspiracy to restore the Tarquins; the sum of which was, that the gates of the city should be left open in the night-time for the Tarquins to enter: to this purpose they sent letters, under their own hands, with promises to this effect.

261. *The fastenings, &c.*] The bars of the city gates, which were to be betrayed to the Tarquins.

262. *Exiled tyrants.*] The Tarquins.

263. *Some great thing, &c.*] It would have been becoming these sons of the patriot Brutus to have stricken some great stroke, that might have tended to secure the public liberty; which, under the new government, after the expulsion of the kings, must have been in a doubtful and uncertain state—not as yet established.

264. *Mutius*] Scaevola, who, when Porfenna, king of Tuscany, had entered into an alliance with the Tarquins, to restore them by force, went into the enemy's camp with a resolution to kill their king Porfenna, but, instead of him, killed one of his guards; and, being brought before the king, and finding his error, burnt off his right hand, as a penalty for his mistake.

— *Cocles*] Horatius, being to guard a bridge, which he perceived the enemy would soon be master of, he stood and resolutely opposed part of their army, while his own party repassed the bridge, and broke it down after them. He then threw himself, armed as he was, into the Tiber, and escaped to the city.

265. *Who swam, &c.*] Clelia, a Roman virgin, who was given



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Quàm te Therfitæ similem producat Achilles,
 Et tamen, ut longè repetas, longéque revolvas
 Nomen, ab infami gentem deducis asylo.
 Majorum primus quisquis fuit ille tuorum,
 Aut pastor fuit, aut illud, quod dicere nolo.

275

271. *Than that Achilles, &c.*] The poet here still maintains his argument, viz. that a virtuous person, of low and mean birth, may be great and respectable: whereas a vicious and profligate person, though of the noblest extraction, is detestable and contemptible.

272. *However far, &c.*] Juvenal here strikes at the root of all family-pride among the Romans, by carrying them up to their original.—Revolve, roll or trace back, for however many generations.

273. *An infamous asylum.*] Romulus, in order to promote the peopling of the city, in its first infancy, established an asylum, or sanctuary, where all outlaws, vagabonds, and criminals of all kinds, who could make their escape thither, were sure to be safe.

275. *Either was a shepherd.*] As were Romulus and Remus, and, their bringer up, Faustulus.

— *Unwilling to say.*] As the poet does not speak his own meaning,

Than that Achilles should produce thee like Therfites.
 And yet, however far you may fetch, and far revolve
 Your name, you deduce your race from an infamous asylum.
 Whoever he, the first of your ancestors, was,
 Either he was a shepherd, or that which I am unwilling to
 say.

275

meaning, it may not be very easy to determine it: but it is likely that he would insinuate, that none of the Romans had much to brag of in point of family grandeur, and that none of them could tell but that they might have come from some robber, or cut-throat, among the first fugitives to Rome, or even from something worse than that, if worse could be: and indeed Romulus himself, their founder, was a parricide, for he is said to have killed his brother Remus.

Thus Juvenal concludes this fine Satire on family-pride, which he takes every occasion to mortify, by shewing, that what a man is in himself, not what his ancestors were, is the great matter to be considered.

“Worth makes the man, the want of it the fellow;
 “The rest is all but leather or prunello.” POPE.

END OF THE EIGHTH SATIRE.

S A T I R A IX.

A R G U M E N T.

Juvenal, in this Satire, exposes and censures the detestable vice then practised at Rome. Some have thought that this is done too openly. So Farnaby—Obscœnam cinædorum & pathicorum turpitudinem acriter, at nimis apertè insectatur. Marshall says, that on account of certain expressions in this Satire, Ful. C. Scaliger advised every man of probity to abstain from the whole work of Juvenal. But, surely, this is greatly mistaking the matter, and not adverting duly to the difference between such writers as exert their genius in the cause of vice, and so write upon it, as if they wished to recommend it to the imagination, and thus to the practice of mankind (as Horace among the Romans, and Lord Rochester among us) and such a writer as Juvenal, who exerted a fine

SCIRE velim, quare toties mihi, Nævole, tristis
 Occurras fronte obductâ, ceu Marsya victus.
 Quid tibi cum vultu, qualem deprênsus habebat
 Ravola, dum Rhodopes udâ terit inguina barbâ?
 Nos colaphum incutimus lambenti crustula servo. 5

Line 1. Nævulus.] The poet, as an introduction to this Satire, in which he exposes and condemns the monstrous impurities then reigning in Rome, brings to view, as an example of their evil consequences, one Nævulus, a monster of vice, who appears in a most shabby and forlorn condition, more like an outcast than a member of civil society; ruined by those very vices by which he had thought to have enriched himself. Juvenal is supposed to have met him often, lately, in a state of the utmost dejection and misery, and now he asks him the reason of it.

2. Marsyas.] A Phrygian musician, who challenged Apollo, but was overcome by him, and flayed alive.



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Non erat hæc facie miserabilior Crepereius
 Pollio, qui triplicem usuram præstare paratus
 Circuit, & fatuos non invenit. unde repente
 Tot rugæ? certè modico contentus agebas
 Vernam equitem, conviva joco mordente facetus, 10
 Et salibus vehemens intra pomœria natis.
 Omnia nunc contrà: vultus gravis, horrida siccæ
 Sylva comæ; nullus totâ nitor in cute, qualem
 Præstabat calidi circumlita fascia visci;
 Sed fruticante pilo neglecta & squallida crura. 15
 Quid macies ægri veteris, quem tempore longo
 Torret quarta dies, olimque domestica febris?
 Deprêndas animi tormenta latentis in ægro
 Corpore, deprêndas & gaudia: sumit utrumque

Crustula may here be understood of sweetmeats in general.

The thought seems to be—If a slave be beaten because he so far indulges his liquorish appetite, as to lick the cakes, or sweetmeats, as he brings them to table, how much more worthy of punishment are such wretches as Ravola, who indulge, without restraint, in the most shameful impurities?

6—7. *Crepereius Pollio.*] A noted spendthrift, who could not borrow any more money, though he offered triple interest for it.

8. *Went about.*] Hunting after money-lenders.

— *Found not fools.*] Could not meet with any who would be fools enough to trust him with their money.

10. *The knight-like slave.*] i. e. Though an home-born slave, yet thou didst live as jolly and happy as if thou hadst been a knight.

Verna eques was a jocular phrase among the Romans, to denote slaves who appeared in a style and manner above their condition; these they ludicrously called Vernæ equites, gentlemen-slaves, as we should say.—The phrase seems to be something like the French bourgeois gentilhomme—the cit-gentleman.

In Falstaff's humorous account of Justice Shallow and his servants, he says, "they, by observing him, do bear themselves like foolish justices; he, by conversing with them, is turned into a justice-like serving man."

11. *Witticisms, &c.*] Pomœrium (quasi post murum) was a space about the walls of a city, or town, as well within as without, where it was not lawful to plough or build, for fear of hindering

Not more miserable than this face, was Crepereius Pollio, who, ready to pay triple interest,

Went about, and found not fools.—Whence on a sudden
 So many wrinkles? certainly, content with a little, you acted
 The knight-like slave, a facetious guest with biting jest, 10
 And quick with witticisms born within the limits of the city.
 All is now contrary: a heavy countenance, a rough wood
 Of dry hair: no neatness in all your skin, such as
 A bandage of warm glue dawbed about you procured.
 But your legs are neglected, and filthy with hair growing. 15
 What means the leanness of an old sick man, whom for a
 long time

A fourth day parches, and a fever, long since familiar?
 You may discover the torments of a mind lurking in a sick
 Body, and you may discover joys: each habit the face

dering the defence of the city—hence, meton. a limit, or bound.

By witticisms born, or brought forth, within the pomeria, or limits of the city, Juvenal means those of a polite kind, in contradistinction to the provincial, coarse, low-born jests of the common slaves. Hence urbanitas, from urbs, a city, means courtesy, civility, good manners, or what we call politeness.

13. *Of dry hair.*] Instead of your hair being dressed, and moistened with perfumed ointments, it now stands up, without form or order, like trees in a wood.

14. *Warm glue.*] This viscus was a composition of pitch, wax, rosin, and the like adhesive ingredients, which, being melted together and spread on a cloth, were applied warm to those parts of the body where the hair grew. After remaining some time, the cloth, which had been rolled round the part in form of a bandage, was taken off, bringing away the hair with it, and leaving the skin smooth. This practice was common among the wretches whom the poet is here satirizing.

16. *The leanness, &c.*] What is the meaning of that lean and sick appearance which thou dost exhibit? like that of an old invalid, who has long been afflicted, and consumed with a quartan ague and fever; so long, that it may be looked upon as domesticated, and as become a part of the family.

18. *You may discover, &c.*] The body is an index to the mind—a sickly, pale, languid countenance, bespeaks vexation and unhappiness within.

Inde habitum facies : igitur flexisse videris 20

Propositum, & vitæ contrarius ire priori.

Nuper enim (ut repeto) fanum Isidis, & Ganymedem

Pacis, & advectæ secreta palatia matris,

Et Cererem (nam quo non prostat foemina templo?)

Notior Aufidio mœchus celebrare solebas, 25

(Quod taceo) atque ipsos etiam inclinare maritos.

NÆV. Utile & hoc multis vitæ genus : at mihi nullum

Inde operæ pretium : pingues aliquando lagernas

Munimenta togæ, duri crassique coloris,

Et malè percussas textoris pectine Galli, 30

Accipimus. Tenue argentum, venæque secundæ,

A cheerful, gay, and healthy look, bespeaks joy and peace,

Sorrow nor joy can be disguis'd by art ;

Our foreheads blab the secrets of our heart. HARVEY.

20. *From thence.*] From the mind.—q. d. The countenance assumes the appearance of sorrow or joy, from the state of the mind.

— *Turned, &c.*] By thy sad and miserable appearance, I do suppose that some turn or change has happened, and that your former way of life is quite altered.

22. *The temple of Isis.*] See Sat. vi. l. 488, and note.

— *The Ganymede, &c.*] The statue of Ganymede, in the temple of Peace, was also a place of rendezvous for all manner of lewd and debauched persons.

23. *Cybele*] Is described in the text by the phrase *advectæ matris*, because the image of this mother of the gods, as she was called, was brought to Rome from Phrygia. See Sat. iii. l. 138, and note.

24. *Ceres.*] In former times the temple of Ceres was not to be approached but by chaste and modest women ; but as vice and lewdness increased, all reverence for sacred places decreased, and now even the temple of Ceres (see Sat. vi. l. 50, and note) was the resort of the impure of all denominations.

25. *Aufidius.*] Some most notorious debauchee.

It is but lately, says Juvenal, that you used to haunt all these famous abodes of lewdness and prostitution, and so to play your part, as to render yourself more noted than any body else—how comes it, Nævulus, that I perceive such a wonderful change in your looks and behaviour ?

27. *This kind of life, &c.*] Here Nævulus begins his answer



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Fata regunt homines. Fatum est in partibus illis
 Quas sinus abscondit : nam si tibi sidera cessant,
 Nil faciet longi mensura incognita nervi :
 Quamvis te nudum spumanti Virro labello 35
 Viderit, & blandæ, assiduæ, densæque tabellæ
 Sollicitent : *Αἰτὸς γὰρ ἐφέρεται ἄνδρα νίψαι*.
 Quod tamen ulterius monstrum, quàm mollis avarus ?
 Hæc tribui, deinde illa dedi, mox plura tulisti.
 Computat, & cevet. ponatur calculus, adsint 40
 Cum tabulâ pueri : numerata sestertia quinque
 Omnibus in rebus ; numerentur deinde labores.
 An facile & pronum est agere intrâ viscera penem
 Legitimum, atque illic hesternæ occurrere cœnæ ?
 Servus erit minùs ille miser, qui foderit agrum, 45
 Quàm dominum. sed tu sanè tener, & puerum te,
 Et pulchrum, & dignum cyatho cœloque putabas.

latter, more : hence this is called silver—venæ secundæ, or of the second vein, being less pure, and, of course, less valuable than the other : of this the smaller and less valuable coins were made.

32. *The fates, &c.*] By putting this dogma of the Stoics into the mouth of Nævulus, the poet artfully insinuates, that many professors of stoicism, with all its austerities, practised the vice which, in this Satire, is so stigmatized. See Sat. ii. l. 8—15, and notes ; also Sat. ii. l. 65, and note.

35. *Virro.*] We often meet with this name in Sat. v. and if the same person be here meant, he was not only a very rich man, but a sensualist of the basest and most unnatural sort. I should think it most probable, that here, as in many other places, Juvenal, though he makes use of a particular name, yet means to express the whole tribe of delinquents in the same way.

— *Tho' Virro should, &c.*] The poet proceeds in his ridicule of the vicious Stoicidæ (as he calls them, Sat. ii. l. 65.) supposing them to make their doctrine of fatalism subservient even to their enormous vices.

36. *Numerous letters.*] Densæ tabellæ.—See Sat. i. 120, note on densissima ; and Sat. ii. 50, note on tabulas.

39. *These things, &c.*] Here Nævulus represents Virro as upbraiding him for demanding a recompence, and computing what Nævulus had received of him from time to time.

The fates govern men. Fate attends even our
 Bodily accomplishments, for, if your stars fail you,
 The greatness of these are of no service:
 Tho' Virro himself should view you with the utmost 35
 Desire, and kind, assiduous, and numerous letters should
 Solicit:—for such a man entices others.

But what monster can be beyond an effeminate miser?—
 “ These things I bestowed, then those I gave, soon you re-
 ceived more,”

He computes, and sins on—“ Let a reckoning be made, let
 the slaves 40

“ Come with the ledger:—number five sestertiums
 “ In every thing”—“ then let my labours be reckon'd—
 “ Is it an easy and ready matter to engage in so much filth,
 “ And to rake into the recesses of the most horrid abomi-
 nation?—

“ The slave that digs the field will be less miserable.— 45
 “ But truly you are delicate, and thought yourself young,
 “ And beautiful, and worthy heaven and the cup.

40. “ *Let a reckoning, &c.*] “ Let an account be stated between us, says Virro—let one of the slaves come with my account-book, *tabulâ*—i. e. *accepti & expensi*, my ledger-book, or journal, where my daily accounts are kept, and you'll find that you have had of me, reckoning every thing (*omnibus in rebus*, *comp. l. 39.*) five sestertia (about 40l. 7s. 1d.) surely I owe you nothing!” See AINSW. *Tabula*, N° 5.

42. “ *My labours.*] *Labores*—pains, drudgery—“ now, reckon these, says Nævius, on the other side of the account.”

43. “ *Is it an easy, &c.*] Here the poet, in language too gross for literal translation, but well suited to his purpose, exposes the unnatural and horrid filthiness of that detestable vice, which it is the business of this Satire to lash, and to condemn, in the severest and most indignant terms.

46. “ *Delicate, &c.*] q. d. Perhaps you will represent yourself as so engaging, that I ought not to have expected any thing for ministering to your pleasures.

47. “ *Heaven and the cup.*] Alluding to the story of Gany-
 mede, the fabled minion of Jupiter, snatched up by Jupiter
 from Mount Ida, and carried to heaven, where he was made cup-
 bearer to the gods instead of Hebe. See Sat. xiii. 43, 44. All
 this

Vos humili affeclæ, vos indulgebitis unquam
Cultori, jam nec morbo donare parati?

En cui tu viridem umbellam, cui succina mittas 50

Grandia, natalis quoties redit, aut madidum ver

Incipit; & stratâ positus longâque cathedrâ

Munera fœmineis tractat secreta calendis.

Dic, passer, cui tot montes, tot prædia servas

Appula, tot milvos intrâ tua pascua lassos? 55

Te Trifolinus ager fœcundis vitibus implet,

Suspectumque jugum Cumis, & Gaurus inanis;

this is ironical, and contains a most bitter sarcasm on Virro, now old and infirm, and almost worne out in vice.

48. “ *An attendant.*] A follower, an hanger-on, as the poor clients were, to rich men.—A like character is to be understood of the other word, cultori, which signifies a worshipper, one that makes court to, or waits upon another; such as cultivate, by attention and assiduity, the favour of great men. The Italians, at this day, use the phrase padron colendissimo—colendissimo padrone.

If you are so sparing of your liberality towards those who minister to your pleasures, you (vos, i. e. such as you) will hardly be generous to those who want your charity.

49. “ *On your disease.*] Morbus, in a mental sense, denotes any odd humour, unreasonable passion, or vice, which may well be styled a disease of the mind. See Sat. ii. l. 17, and l. 50.

50. *Behold him, &c.*] The sarcasm on Virro still continues. See this beautiful Ganymede, to whom you are expected to make presents on his birth-day, such as a green umbrella to keep off the sun from spoiling his complexion, and amber toys and gewgaws, which women are so fond of.—It was usual, among the Romans, to make presents on birth-days.

51. *Moist spring.*] The birth of Venus was celebrated on the calends of March (our March 1.) They then celebrated the Matronalia, when the Roman ladies, dressed up, sat in chairs, or reclined on couches, and received presents from their admirers. This was imitated by the effeminate Virro.

52. *Placed.*] Seated, or reclined, like the women.

— *Strowed and long.*] Longa cathedra, from its form, seems to denote a couch, on which a person can recline at length—these, among the fine ladies, were usually strowed, or spread, with carpets and other ornaments, such as fine-wrought and easy pillows, &c.

53. *Handles.*] Fingers them, as we say.—I read tractat—not tractas—



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Nam quis plura linit victuro dolia musto ?

Quantum erat exhausti lumbos donare clientis

Jugeribus paucis ? meliùsne hic rusticus infans 60

Cum matre, & casulis, & cum lusore catello,

Cymbala pulsantis legatum fiet amici ?

Improbus es, cùm poscis, ait ; sed pensio clamat,

Posce : sed appellat puer unicus, ut Polyphemi

Lata acies, per quam solers evasit Ulysses : 65

Alter emendus erit ; namque hic non sufficit ; ambo

Pascendi, quid agam brumâ spirante ? quid, oro,

Quid dicam scapulis puerorum mense Decembri,

Et pedibus ? durate, atque expectate cicadas ?

Verùm ut diffimules, ut mittas cætera, quanto 70

58. *Stops up, &c.*] Lino signifies, literally, to besmear, or dawb, and is applied to the manner of stopping up the bungs or mouths of their wine vessels with pitch or plaster, in order to keep the air from the liquor. See Hor. Od. xx. Lib. i. l. 1—3.

— *Likely to live.*] i. e. To be very sparingly bestowed, and so to endure to a great age. Mustum signifies new wine, as it comes from the press to the cask.

59. *How much, &c.*] After mentioning the large estate of Virro, Nævulus represents it as no great matter for him to bestow a few acres on an old slave, worn out in his service.

— *The loins.*] This insinuates the horrid services which Nævulus had performed.

60. *Is it better, &c.*] The little sketch of rustic simplicity, in these two lines, is very pretty.

62. *A friend beating the cymbals.*] By this periphrasis is meant one of the Galli, or priests of Cybele. See Sat. vi. l. 510—15. Sat. viii. l. 176, and Persius, Sat. v. l. 186. They were eunuchs, and most impure in their practices. Nævulus uses the word amici here, in order to denote the infamous and intimate connection which Virro had with one of these. Would it be better, says he, to leave a small farm, and its little appurtenances, to one of those lewd priests, that are living in sloth and plenty, than to me, your poor drudge, who have been worn out in your service ?

63. “ *You are impudent, &c.*] In vain does Nævulus plead his services, in vain does he argue the case, that he may get some reward for them.—Instead of this, Virro abuses him, and calls him an impudent fellow, for asking any thing more than he has already had.

— “ *But rent, &c.*] q. d. You may call me what you please for

For who stops up more casks with wine likely to live?
How much had it been to present the loins of an exhausted
client

With a few acres? Is it better that this rustic infant, 60
With its mother and their cottage, and with the cur their
playfellow,

Should become the legacy of a friend beating the cymbals?

“You are impudent when you ask,” says he. “But rent
“ calls out,

“Ask:—but my only slave calls, as Polypheme’s

“Broad eye, by which crafty Ulysses escaped: 65

“Another will be to be bought, for this does not suffice—both

“Are to be fed. What shall I do when winter blows?

“what, I pray,

“What shall I say to the shoulders of my slaves in the

“month of December,

“And to their feet?—Stay, and expect the grasshoppers?”

But however you may dissemble, however omit the rest, at
how great a 70

for asking, but my necessities force me to be thus importunate.—
I have rent to pay—a slave to maintain—and soon must have
another—these things bid me beg on.

64—5. “*Polypheme’s eye.*] A giant of Sicily, and one of the
Cyclops, who had but one eye, and that in his forehead, which
Ulysses, by craft, put out, and escaped from him. See *Æn.* iii.
l. 635—7.

q. d. As the anguish of Polypheme’s wounded eye made him
roar out for revenge against Ulysses, so the wants of my poor ser-
vant make him call out upon me for a supply. Appello some-
times signifies to call upon for a thing—to dun. AINSW.

Harvey has rendered this passage—

My single boy (like Polyphemus’ eye)
Mourns his harsh fate, and weeps for a supply.

66. “*Another, &c.*] I must purchase another slave, then I
shall have two to keep; and when the cold winter pinches them,
what shall I say to their naked shoulders, or to their shoeless feet,
if I get nothing for myself? Shall I bid them wait the return
of spring? Expectate cicadas. Meton.—Grasshoppers, here,
stand for the time of year when they chirp, i. e. spring.

70. *Dissemble, &c.*] q. d. Dissemble as you please your sense

Jura parentis habes; propter me scriberis hæres;
 Legatum omne capis, nec non & dulce caducum.
 Commoda præterea junguntur multa caducis,
 Si numerum, si tres implevero.—

————— P. Justa doloris 90

Nævole, causa tui: contra tamen ille quid affert?

N. Negligit, atque alium bipedem sibi quærit asellum.

Hæc soli commissa tibi celare memento,

Et tacitus nostras intrà te fige querelas;

Nam res mortifera est inimicus pumice lævis. 95

Qui modò secretum commiserat, ardet, & odit;

reputed a father, I have conferred that upon you which will stop the mouth of all scandalous reports concerning your impotency. Deditus (synec.) for dedi; or deditus may be meant to apply to the wife as well as Nævulus, who together had brought all this to pass.

87. *Written heir, &c.*] If a legacy were left to a single man, it was void by the Papian law; and if to a married man having no children, he could take but a part of it, the rest fell to the public treasury; but if the legatee had children, he took the whole.

88. *Windfall.*] Caducum was a legacy left upon condition, as of a man's having children, or the like; on failure of which it fell to some person whom the testator had substituted heir—i. e. the person appointed heir, in case of the failure of the condition, in the room of the first legatee.—This was something like what we call a windfall. Metaph. from fruit blown off a tree by the wind—figuratively, a lucky chance, some estate, or profit, unexpectedly come to one. PHILLIPS.

89. *Many conveniences, &c.*] Added to this, you will be entitled to many convenient privileges if I should have three children by your wife, for they will all pass for yours.—The jus trium liberorum exempted a man from being a guardian, a situation of much trouble (see Kennet, Antiq. Rom. Book iii. c. 133.) a priority in offices, and a treble proportion of corn (see Ib. c. 30.) on its monthly distribution. These, and other conveniences, are joined—junguntur—i. e. are to be reckoned, as annexed to the contingencies which accrue to the man who has three children.

This was where the parents lived in Rome: if they lived elsewhere in Italy, they were to have five children—if in any of the Roman provinces, seven; otherwise they could not claim the advantages of the jus trium liberorum.

In all this seemingly serious remonstrance of Nævulus with Virro,

Virro,



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Tanquam prodiderim quicquid scio : sumere ferrum,
 Fuste aperire caput, candelam apponere valvis
 Non dubitat. nec contempnas, aut despicias, quòd
 His opibus nunquam cara est annona veneni. 100
 Ergo occulta teges, ut curia Martis Athenis.

P. O Corydon, Corydon, secretum divitis ullum
 Esse putas? servi ut taceant, jumenta loquentur,
 Et canis, & postes, & marmora : claude fenestras,
 Vela tegant rimas, junge ostia, tollito lumen 105
 E medio, taceant omnes, propè nemo recumbat :
 Quod tamen ad cantum galli facit ille secundi,
 Proximus ante diem caupo sciet, audiet & quæ
 Finxerunt pariter librarius, archimagiri,

99. *Neither contemn, &c.*] Don't make light of what I am going to say; but such rich men as Virro, if offended, never think they buy poison too dear to gratify their revenge.

101. *Conceal secrets, &c.*] q. d. Therefore one is forced to be as secret as the Areopagus. The judges of this court gave their suffrages by night, and in silence, by characters and alphabetical letters; and it was a capital crime to divulge the votes by which their sentence was past. See Areopagus. AINSW.

102. *O Corydon, &c.*] Juvenal humourously styles Nævolus, this paramour of old Virro, Corydon, in allusion to Virg. Ecl. ii. 1, 2.

— *Think you, &c.*] Do you think that any thing which a man does, who is rich enough to have a number of servants, can be kept secret? If it can't be proved that the servants have been blabbing, yet everything will be known by some means or other, however unlikely or remote from our apprehension.

103. *The cattle, &c.*] By this, and the following hyperbolic expressions, is held forth the nature of guilt, which, however secretly incurred, will yet, some how or other, especially in persons of high stations, come to be known. So the prophet Habakkuk, speaking of those who build fine houses for themselves, by rapine and destruction, says, "The stone shall cry out of the wall, and the beam out of the timber shall answer it." Ch. ii. 9—11.

A like sentiment occurs, Eccl. x. 20.

105. *Take the light, &c.*] That nobody may see what is doing.

106. *Let all be silent.*] Every thing hushed into midnight silence.

As if I had betray'd whatever I know : to take the sword,
 To open my head with a club, to put a candle to my doors,
 He doubts not. Neither contemn nor despise, that,
 To these riches, the provision of poison is never dear. 100
 Therefore you conceal secrets, as the court of Mars at
 Athens.

Juv. O Corydon, Corydon, think you there is any secret
 Of a rich man? if the servants should be silent, the cattle
 will speak,
 And the dog, and the posts, and the marbles : shut the
 windows,

Let curtains cover the chinks, close the doors, take the
 light 105

Out of the way, let all be silent, let nobody lie near :
 Yet what he does at the crowing of the second cock,
 The next vintner will know before day, and will hear what
 The steward, the master-cooks, and carvers, have together

silence. Some read clament here, but surely taceant best agrees
 with the rest of the passage.

107. *What he does, &c.*] What the rich man does in secret,
 under the darkness and covert of the night, will yet be known
 before it is quite day. Holyday has a long note on the crow-
 ing of the cock, to which I refer the reader.—Juvenal seems to
 be the best commentator on this cantum galli secundi, and di-
 rects us to understand it of the season just before the day
 breaks—ante diem, l. 108 ; intimating the small space of time
 between the act and the knowledge of it. We often meet with
 mention of the different times of cock-crowing, to mark dif-
 ferent periods between midnight and day-break. Comp.
 Mark xiv. 30. 72, with Mark xv. 1.

Shakespear marks an early season, after midnight, by “ the
 “ first cock.” 1 Hen. iv. Act ii. Scene i. It is certain, how-
 ever, that cocks crow, earlier or later, at different times of the
 year.—See Hor. Lib. i. Sat. i. l. 10.

108. *The next vintner.*] The taverns at Rome were not only
 places of public resort, but, like our coffee-houses, the marts for
 news of all kinds. These were opened very early, and, proba-
 bly, were the resort of servants in great families, before their
 lords were stirring.

109. *The steward.*] Librarius signifies a book-writer, a
 F f 2 transcriber—

Carptores : quod enim dubitant componere crimen · 110

In dominos ? quoties rumoribus ulciscuntur

Baltea ? nec deerit, qui te per compita quærat

Nolentem, & miseram vinosus inebriet aurem.

Illos ergo roges, quicquid paulò antè petebas

A nobis. taceant illi, sed prodere malunt 115

Arcanum, quàm subrepti potare Falerni,

Pro populo faciens quantum Laufella bibebat.

Vivendum rectè, cùm propter plurima, tùm his

Præcipuè causis, ut linguas mancipiorum

Contemnas : nam lingua mali pars pessima fervi. 120

transcriber—also a keeper of books of accounts.—As this is the occupation of the steward in a great family, I have therefore so rendered it.

109. *Master-cooks.*] Or head-cooks, from Gr. ἀρχῶν, the principal or chief, and Μάγειρος, a cook.

— *Carvers.*] Carptores—these were also servants in great families, whose occupation it was to help to set the dishes on the table, and then to carve for the company. See Sat. v. 120—4.

We are to suppose these head servants of a rich family getting together at the tavern to take a morning whet, and there inventing lies against their master.

111. *Straps.*] Baltea—belts, or straps made of leather, with which the masters corrected their slaves—in revenge for which, there was nothing which the slaves would not invent against their masters.

112. *The streets.*] Compitum denotes a cross-way, or street where several ways met ; here the country people met together to keep their wakes after they had finished their husbandry. See Sat. xv. l. 42, and note. The greatest concourse of people being in such places, the fellow, here mentioned, was most likely to find somebody to tell his tale to.

113. *Unwilling.*] i. e. However unwilling you may be to listen to him.

— *Smelling of wine.*] Vinosus.—Some drunken fellow will think it a good frolic to find you out, and attack you in the street. Comp. Sat. iii. 278.

— *Will inebriate, &c.*] The ear is metaphorically said to drink the sounds which are poured into it. Propert. Eleg. vi. Lib. iii.

—Suspendis auribus ista bibam.

And Hor. Ode xiii. Lib. ii.

Densum humeris bibit aure vulgus:

When



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Deterior tamen hic, qui liber non erit, illis
Quorum animas & farre suo custodit, & ære.

N. Idcirco, ut possim linguam contemnere fervi,
Utile consilium modò, sed commune, dedisti :
Nunc mihi quid suades post damnum temporis, & spes 125
Deceptas? FESTINAT ENIM DECURRERE VELOX
FLOSCULUS ANGUSTÆ, MISERÆQUE BREVISSIMA VITÆ
PORTIO : dum bibimus, dum ferta, unguenta, puellas
Poscimus, obrepit non intellecta senectus.

P. Ne trepida : nunquam pathicus tibi deerit ami-
cus, 130
Stantibus & salvis his collibus, undique ad illos
Conveniunt, & carpentis & navibus, omnes
Qui digito scalpunt uno caput : altera major
Spes superest, tu tantum erucis imprime dentem.

N. Hæc exempla para felicibus : at mea Clotho, 135

121. *He is worse, &c.*] The tattling of servants about their master's secrets is bad enough ; but worse still is that master, who, by delivering himself up to the practice of secret vices, puts himself into the power of his servants, and lives under a perpetual bondage, for fear they should discover what they know of him.

122. *Whose lives, &c.*] i. e. Whom he maintains and nourishes.

— *Corn.*] Far—signifies all manner of corn, meal, or flour ; and, here, may stand for the food in general which the slaves ate, and for which the master paid, as for their clothes and other necessaries.

123. *Næv. Therefore, &c.*] The poet represents Nævulus as confessing the goodness of his advice in general, but wants to know what is to be done in his particular case, who is growing old under loss of time and disappointment.

126. *The hasty little flower, &c.*] See Is. xl. 6, 7. James i. 10, 11. 1 Pet. i. 24.

128. *Chaplets, ointments, &c.*] In the midst of all our festal mirth. See Hor. Lib. ii. Ode vii. l. 6—8. Wisd. ii. 1—9.

130. *Fear not, &c.*] The poet, in his answer to what Nævulus had said, aggravates, if possible, his satire on the lascivious Romans, by representing Rome as the common rendezvous of the lewd and effeminate from all parts ; not only of Italy, but of regions beyond the seas : the former are represented as coming in vehicles by land ; the latter, in ships by sea.

Yet he is worse, who shall not be free, than those
Whose lives he preserves, both with his corn and money.

NÆV. Therefore, that I may despise the tongue of a
servant,

You have just now given useful, but common, counsel :
Now what do you persuade me to, after loss of time, and
hopes 125

Deceived ? for THE HASTY LITTLE FLOWER, AND VERY
SHORT PORTION

OF A MISERABLE LIFE, HASTENS TO PASS AWAY :

While we drink, and chaplets, ointments, girls,
We call for, old age, unperceived, creeps upon us.

JUV. Fear not: you will never want a pathic friend, 130
These hills standing and safe : from every where to them
There come together, in chariots and ships, all
Who scratch the head with one finger : another greater
Hope remains, do thou only impress thy tooth on rockets.

NÆV. Prepare these examples for the fortunate ; but
my Clotho 135

131. *These hills.*] Rome was built on seven hills, which here
are put for Rome itself.

132. *There come.*] Conveniunt—come together, convene,
meet.

133. *Who scratch, &c.*] By this periphrasis are described
those unnatural wretches, who dressed their heads like women ;
and who, if they wanted to scratch them, gently introduced one
finger only, for fear of discomposing their hair. This phrase
was proverbial, to denote such characters.

133—4. *Greater hope, &c.*] Fear not, Nævolus, of meeting
with a pathic friend, more generous than Virro, among these
strangers—only qualify thyself for their pleasures by stimulating
food.

134. *Rockets.*] Eruca signifies the herb rocket. Ovid,
Rem. Am. 799. calls them erucas falaces—by which we are to
suppose it an herb which had a quality of invigorating and pro-
moting the powers of lust.—“ Only eat rockets,” says Juvenal,
“ and fear not success :”—a most bitter sarcasm on the visi-
tants of Rome above mentioned, l. 132—3.

135. *Prepare, &c.*] i. e. Tell these things to happier men
than

Et Lachesis gaudent, si pascitur inguine venter.

O parvi, nostrique Lares, quos thure minuto,

Aut farre, & tenui soleo exornare coronâ ;

Quando ego figam aliquid, quo sit mihi tuta senectus

A tegete & baculo? viginti millia fœnus, 140

Pignoribus positis? argenti vascula puri,

Sed quæ Fabricius censor notet, & duo fortes

De grege Mœsorum, qui me cervice locatâ

Securum jubeant clamoso insistere circo?

Sit mihi prætereà curvus cælator, & alter, 145

than I am—for my part, my destinies would have me contented with a very little, glad if I can pick up enough to keep me from starving.

135—6. *Clotho—Lachesis.*] These, with Atropos, are the names of the three fates, or destinies, which the poets feigned to preside over the lives and deaths of mankind.

137. *Little Lares, &c.*] The Lares, or household gods, were small images, placed on the hearth near the fire-side, and were supposed to be the protectors of the house and family; they were crowned with small chaplets, and cakes made of pounded frankincense, meal, and the like, were offered to them. See Hor. Lib. iii. Ode xxiii. ad fin. It was the custom to fix with wax their vows to the knees of these images, in order to have them granted. See Sat. x. 55, and note. Therefore Nævulus is supposed to say—When shall I fix any thing—that is, present a petition, from a favourable answer to which I may be secured, in my old age, from rags, and begging with a crutch? Tegetes is literally a coarse rug—and baculum, a stick or walking staff.

140. *Twenty thousand interest.*] When shall I be so rich as to receive annually twenty thousand sesterces, that is, twenty sestertiums (about 1561, 5 s.) for interest on money lent? The numeral nouns viginti millia must be understood to apply to sestertii, here; for applying them to sestertia, would make a sum too enormous to agree with the rest of what Nævulus is wishing for.

141. *Pledges set down.*] i. e. With good and sufficient sureties, set or written down in the bond, to secure the principal.

142. *Fabricius.*] It is said of C. Fabricius, that, when he was censor, he accused Corn. Ruffinus of prodigality, and removed him from the senate, because he found, in his house, silver vessels of ten pounds weight, esteeming it as a notorious example of luxury. Nævulus is wishing for vascula, small vessels of pure silver, but not so small as to be below the notice of Fabricius.



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Qui multas facies pingat citò :—sufficient hæc.

Quando ego pauper ero, votum miserabile, nec spes

His saltem ; nam cùm pro me Fortuna rogatur,

Affigit ceras illâ de nave petitas,

Quæ Siculos cantus effugit remige furdo.

150

146. *Quickly paint, &c.*] An artist, who can soon paint a number of portraits, which I may hang about my house, as pictures of some great men who were my ancestors. Comp. Sat. viii. l. 2, and note.

— *These will suffice, &c.*] All this would just serve to make me as rich and happy as I could wish. Here I think this part of the subject comes to a period. Nævulus then recollects himself—his evil destiny occurs to his mind, and he breaks out in an exclamation on the vanity and misery of his wishes, since poverty and want are the only lot which he can expect.—This seems to unite the four last lines, with the utmost consistency and propriety.

147. *A wretched wish, &c.*] Since (quando) I am doomed to poverty by my destinies (comp. l. 135, and note) my wretched wishes, and all my hopes, are vain, and I can not expect even what I have now been wishing for, much less any thing farther.

149. *She affixes wax, &c.*] i. e. Fortune is deaf to all petitions on my behalf. This is expressed by an allusion to the story of Ulysses, who, when sailing by Sicily, and being forewarned of the danger of listening to the Sirens on the coast, stopped his mariners ears with wax, and so sailed by them securely. He commanded that he himself should be tied to the main-mast. Homer, Odyss. xii.

Thus

SAT. IX. JUVENAL'S SATIRES. 443

Who can quickly paint many faces:—these things will suffice.

Since I shall be poor, a wretched wish!—Nor is there hope
Only for these; for when Fortune is petitioned for me,
She affixes wax, fetched from that ship,
Which escaped the Sicilian songs, with a deaf rower. 150

Thus end the complaints of this miserable wretch! The poet has, under the character of Nævulus, strongly marked the odiousness of vice, and has set forth the bitter consequences which attend those who look for happiness and prosperity in the ways of wickedness, that they will fail in their expectations, and, at last, be consigned to the sad refuge of unavailing petitions for deliverance from that state of irremediable want and misery, into which they have plunged themselves, and which they find, too late, to be the sad, but just recompense of their obstinate perseverance in evil-doing.

We may see this alarming and awful subject adequately treated in the sublime words of heavenly wisdom, Prov. i. 24—31.

END OF THE NINTH SATIRE.

END OF THE FIRST VOLUME.

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CORRECTIONS and ADDITIONS to VOL. I.

L. 9. n. *add*—or than follow the method which I propose? Comp. l. 10, 11.—I should observe, that some are for interpreting *injuria cœnæ* by *injuriōsa cœnā*: so Grangius, who refers to Virg. *Æn.* iii. 256, *injuria cœdis*—*pro-cœde injuriōsa*; but I cannot think that this comes up to the point, as the reader may see by consulting the passage, which the Delphin interpreter expounds by *injuria cœdis nobis illatæ*—and so I conceive it ought to be; and if so, it is no precedent for changing *injuria cœnæ* into *injuriōsa cœna*. However, it is certain that this is adopted in the *Variorum* edition of Schrevelius—*Tantine tibi est injuriōsa & contumeliōsa cœnā; ut propter eam turpissimum adulatorem velis agere, & tot mala, tot opprobria & contumelias potius perferre velis, quam mendicare.* LUBIN. To this purpose Marshall, Prateus, and others. Doubtless this gives an excellent sense to the passage; but then this is come at, by supposing that Juvenal says one thing and means another: for he says, *injuria cœnæ*—literally, the injury of a supper—i. e. the injury sustained by Nævolus, the indignity and affronts which he met with when he went to Virro's table. The poet asks—*tantine injuria*, not *tantine cœna*, meaning, as I conceive, a sarcasm on the parasite for his attendance where he was sure to undergo all manner of contempt and ill treatment, as though he were so abject as to prefer this, and hold it in high estimation, in comparison with the way of life which Juvenal recommends as more honourable. Hence the explanation of the passage which I have above given, appears to me to be most like the poet's meaning, as it exactly coincides with his manner of expression. I would lastly observe, that Prateus, Delph. edit. interprets—*tantine injuria cœnæ?* by—*an tanti est contumelia convivii?*

L. 50, *add* the following note—

— *Getic, &c.*] The Getes were neighbours to the Scythians; their country was very cold, and their frosts exceedingly severe.

L. 61, n. l. 4, *for* 109, *r.* 108.

SAT. VI.

L. 71, *r.* Urbicus excites laughter in an interlude, by the gestures

Of Atellan *Autonoë*; &c.

L. 71. *Excites laughter.*] i. e. While he represents, in a ridiculous manner, the part of *Autonoë*, in some interlude written on the subject of her story, in the Atellan style; the drift of which was to turn serious matters into jest, in order to make the spectators laugh.—Something like what we call burlesque.

L. 72. *Atellan.*] *r.* This species of interlude was called Atellan, from Atella, a city of the Osci, where it was first invented. It was a kind of Latin drama, full of jokes, ban-

ters,

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ters, and merriments (see AINSW.) the origin whereof may be seen in Liv. Lib. vii. c. 2. See also Ant. Univ. Hist. vol. xii. p. 34, note L.

L. 72, n. l. 3, *for* a play, *r.* an exodium, or farce.

L. 132, *for* or, *r.* and.

L. 230, *for* step-mother, *r.* mother-in-law.

Ib. n. l. 1, ditto.

L. 263, *for* she takes the woman's attire, *r.* a female head-dress is taken.

— *Female head-dress.*] Scaphium.—From this seems derived the Fr. escoffion, which BOYER explains by coiffure de tête pour des femmes—hence, perhaps, Engl. coif. See AINSW. Scaphium—and Marshall in loc.

— *Is taken.*] Sumitur.—i. e. When the lady puts off her heavy helmet (l. 261) and takes, i. e. puts on, her coif, or female head-dress, thus changing from the appearance of a fierce gladiator to that of a delicate female, the fight must be highly ridiculous;—ride, laugh—q. d. aspice & ride.—Comp. l. 260.

L. 277, *for* retigantur, *r.* retegantur.

L. 345, n. l. 9, *for* who, *r.* whom.

L. 347, *for* will begin, *r.* begins.

L. 355, n. l. 2, *for* is, *r.* are.

L. 482, *for* repetit, *r.* relegit.

L. 493, *r.* what is here the fault of the girl.

L. 513, *add* note. *A broken shell.*] Which he made use of by way of knife.

L. 525, *for* we, *r.* the.

SAT. VII.

L. 2, *read* hath regarded.

L. 15, n. 2, *r.* Bithynia.

L. 49, *r.* turn up.

L. 145, *for* thin, *r.* mean.

L. 150, *r.* Vectî.

L. 213, n. l. 1, *for* master's, *r.* masters.

SAT. VIII.

L. 77, n. l. 5, *for* you must, *read* should.

L. 79, n. l. 1, *r.* a trusty guardian.

L. 94, n. l. 1, *r.* Cossutianus.

L. 119, *for* what, *r.* how great.

L. 142, *r.* Wherefore to me boast yourself accustomed to sign, &c.

Ib. n. *dele* the note, and *r.*—*Wherefore, &c.*] Jactas is here understood—Quò mihi jactas te solitum, &c.—q. d. “ It is
“ of very little consequence, that you, who are in the habit
“ of forging wills, should be boasting to me your nobility—