HORATIAN INFLUENCE IN JUVENAL

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With Eastman
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INTRODUCTION.

It is the purpose of this thesis to compare the satires of Juvenal with the satires and epistles of Horace.

By such a comparison we have found that there is a marked resemblance in the writings of the two poets in their attitude toward life and conditions and in form and content. Many expressions and phrases are almost identical and the thought is often the same.

The material is divided into four headings as follows:

I. Attitude toward Life.
II. Word Resemblance.
III. Word and Thought Resemblance.
IV. Thought Resemblance.

BIBLIOGRAPHY.

Dill-------------------------------Roman Society
Nettleship-------------------------Lectures & Essays
Nettleship------------------------Life & Poems of Juvenal
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Mackail ----------------------Roman Literature.
Friedlander  -----------------------------Juvenal
Rolf  -----------------------------Satires & Epistles of Horace
Yahn  -----------------------------Saturnal - D. Juni Juvenalis
Macleane  -----------------------------Horace.
Wilson  -----------------------------Juvenal
Wright  -----------------------------Juvenal
I. ATTITUDE TOWARD LIFE.

After making a careful study of Horace and Juvenal and finding so many similarities in word and thought, we see that there is a close resemblance in their attitude toward life and its vices and customs. Yet their temperaments and characters were very different, for Juvenal was bitter, caustic and indignant, while Horace's attitude was characterized by a good-natured toleration. Thus their approach was often very different in spirit, Horace being usually sunny while Juvenal was always serious and often sarcastic. Nevertheless, they deal with the same subjects, criticise the same vices as they approve and condemn the same things. Underneath is the same attitude though seen through the coloring of opposite dispositions.

1. Purpose in writing satire.

It is interesting to note the difference in the spirit of the two poets in giving their purpose for writing satire. (Juv. I.22 and Hor. Sat II 1,28). Horace tells us that he simply has to write satire, that it is perfectly natural for him, that he can write nothing else if he should try, and that he must give expression to what is within him. Satire is his second nature because his father had taught
him as a boy to observe the conduct of others in order that he might be able to avoid their vices. Says he, "There are as many thousand inclinations in the world as there are thousands of people, and my delight is to combine words in meter, after the manner of Lucilius". Then as he proceeds in his satire he laughs at follies and ridicules vice, but seldom gnashes his teeth at wrong.

But Juvenal, quite to the contrary, says with simple frankness that there is such a "wonderfully great crop of vices", that it is hard not to write satire. He begins very abruptly, and we can almost see the flash in his eyes, and feel the spirit of ire when he says: "Must I always be a hearer only? Shall I never retaliate, though plagued so often with the Theseid of Codrus? Shall one man read to me his Comedus and another his Elegies, and I not pay him back? When at every turn you meet so many poetasters it would be a foolish clemency to spare paper that is sure to be wasted. When a soft eunuch marries a wife, when Mauvia not properly clad chases the wild boar, when one single man vies in wealth with the whole body of patricians; when Crispinus, a born slave and dreg of the Nile, airs his summer ring from his sweating fingers and shrugs his shoulders to show off his Tyrian cloak, then "difficile est saturam non scribere".

2. True Worth. *

Juv. VIII. 1 - 38
Hor. Sat. I. 6, 1 - 16.

True worth is the subject of these two passages and Juvenal follows the argument of Horace very closely. The attitude of these two poets toward family distinction and the
worth of a name is clearly shown here to be the same.

Juvenal begins very abruptly — What is the use of pedigrees? What boots it, Panticus, to be accounted of an ancient line and to display the painted faces of your ancestors and the Aemiliani standing in their cars? — What profit is it to boast in your capacious genealogy of Corvinus and to trace dictators and masters of the house in many a line if you live an evil life before the very faces of the Lepidi! To what purpose are the images of so many warriors if the dice box rattles all night long in the presence of the Numantini! Why does Fobius boast himself an allobrogicus if he is a coactatus man, empty-headed and more effiminate than the soft lamb of Eugenea?

Though your ample halls are decorated on every side with a long line of ancient statues, the sole and only nobility is virtus. Be a Paulus or a Coecess or a Drusus. Put these before the images of your ancestors. What I claim from you first of all is the noble qualities of mind.

* Note. Other references on True Worth.

1. Juv. X. 356
   Hor. Sat. II. 2, 135.

   Hor. Ep. 16, 53.

3. Juv. X. 140.
   Hor. Ep. 16, 52.
If you deserve to be called a man of blameless integrity, a supporter of justice both in word and in deed, then I recognize the real nobleman, no matter from what line descended. For who would call a man noble that is unworthy of his race and distinguished only for his illustrious name?

Horace is glad that Maecenas recognized his true worth regardless of family descent. Of all the Lydians whoever inhabited the Tuscan territories, no one was of nobler family on both sides of the house than Maecenas himself, and he can count many famous commanders among his ancestors. Yet, contrary to the usual custom, he does not toss up his nose at obscure people, such as Horace, whose father was a freedman. He contends that it makes no difference what a man's parentage is, so he is a man of merit. History shows that men of no rank have lived good lives. They have been distinguished with great honors, while Laevinus, on the other hand, a descendant of the famous Valerius was not a farthing more esteemed in the judgment of the people, who often foolishly bestow honors on the unworthy and in their stupidity are slaves to a name. —— Appius, the censor, would expel a man from the senate because family distinction was not up to par. —— If a man is placed over a city, the empire or Italy, every one is solicitous to know from what sire he is descended or whether he is base because of the lowly birth of his mother, for no matter how capable a man may be, the people will scorn a ruler of obscure birth.

The only difference of attitude here is the usual one, that Juvenal is bitter and indignant while Horace's spirit is milder, only reaching the point of bitter satire at a few points.
Hor. Ep. II 1, 351 ff. compares with this section of Juvenal in regard to images. He says that the features of illustrious men do not appear more lively in brass and bronze statues than their characters and minds expressed in their poetry, and he does not care to have his image sit out somewhere in wax, but he prefers a statue of the mind wrought out in good poetry:

* 3. Attitude Toward True Worth Compared With Pretensions.

Juv. I. 106 ff.

Hor. Sat. I. 6. 27 ff.

These lines have been given in another place, so are not repeated here. Juvenal follows Horace in strong satire upon those who lose sight of true worth and are clamoring and striving for pomp and show as the wearing of the Laticlave. Both poets see the folly of this and Juvenal curls his lip in bitter ire as he dismisses the subject thus. "Let the tribunes wait then! Let Riches carry the day, and let him not give place even to the sacred magistrate, who just came to the city the other day with chalked feet. If we have not yet reared any temples and alters for money, yet riches is our most reverend majesty." Every word has a sting, Juvenal gives no quarter. The lines in Horace have not the same ring, Horace is no cynic, though he thinks no more of the same vanities, for they are the object of the satire cited. Still

* Note. Vs. pretensions.

Juv. I. 105.

Hor. Sat. I. 6, 27 ff.

Juv. II. 3

Hor. Ep. I. 19, 13 f.
we note that as he proceeds he throws a laughing taunt to one, who like the distempered Barrus, labors under the ambition of being considered handsome, and tells him he might go where he will excite the curriosity of the girls. He is humurous, but Juvenal is stirred with indignation. Lines 171 and 172 in Juvenal, third satire, show his spirit in ghastly satire, "pars magna Italiae est, si verum admittimus, in qua nemo togam sumit nisi mortuus" "Juvenal is capable of sustaining his indignation. "He is constant. His poems are a continuous stream of satire, accompanied usually with bitter invective, often with wit, but it would be hard to find a glint of humor.

4 Toward Vice.

In the first part of this satire, we may see how his ire increases the longer he thinks about vice: Umbricius has decided to leave the city, since at Rome there is no place for honest arts, no profit to be gained by honest toil. "Let those remain who turn black to white," he says and there is no toleration in his voice. In another place he says even more indignately, "quid enim salvis infamia nummis?" This is sarcasm and irony intermingled and is stronger because not put from his own standpoint.

The following references show what some of these vices were.

a. Fortune Telling *

Note *

Juv. VI 552 - 590
Hor. Sat. I. 8, 23 - 29

Juv. VI. 573
Hor. Sat. I 6, 113
Juv. III. 44 ranarum viscera numquam inspexi.
Hor. Sat. I. 6, 113.

Fallacem Circum vespertinumque pererro
Sacpe forum, adsisto divinis.

Junenal classes fortune-telling in with all other vices, he places every sin on the same level. If a man poisons three uncles, he is considered no worse than the idle rich man who scribbles poor verses or one who is eager to have his fortune told by the soothsayers.

Horace seems to see things in a different light. He does not consider all vices alike, neither does he always consider the same vices in the same light. Professor Grant Showerman says there is duality in Horace. At one time he exhorted a lady friend of his not to consult any more the fortunetellers to learn of the future; that was not meant for us to know. And yet we see here he tells that he himself often wondered about the deceitful circus and consults the "divinis" for simple pastime!

b. * Will-hunting is especially objectionable to the satirists. They hate flattery and pretense and catering to the rich.

* Note, - Will Hunting. The poets often mention this vice.

Juv. IV. 19 f.
Hor. Sat. II. 5,51 - 54

Juv. IV. 115 ff & I. 144.
Hor. Sat. II. 5.

Juv. I. 144
Hor. Sat. II 5,57

Juv. XII 131
Hor. Sat. II 5,44

Juv. I. 37
a. Hor. Sat. I. 9,47 f.
b. Hor. Sat. II. 16,9
c. * Indulgence  

In Juv. VII. 97. Juvenal says that it used to pay to abstain from wine the whole month of December and write verses. This is bitter satire. In Hor. Sat. II 3, 4, there is something of the same thought and attitude where Damasippus reproaches Horace for being angry with himself, that indulging in wine and sleep he is able to write nothing worthy to be talked about. Horace's anger is of a milder form and lacks the strong passion that stirs Juvenal when he thinks how the poets are so lightly esteemed, and of course here he has not the same motive for anger.

Gluttony.  Juv. XI and Hor Sat. II. 2

The resemblance of subject and treatment in these satires is quite close, showing that the attitude of the two poets toward gluttony is the same and there is much keen satire used on the part of each. Yet, as we might expect, Juvenal surpasses in bitterness and is more disturbed than Horace who admonishes to frugal living and the avoiding of extremes. Note. Gluttony is a subject which Horace and Juvenal often criticise.

1 Juv. XI 40 f.  

2 Juv. I. 49  
Hor. Sat. II 8, 3.

3 Juv. IV. 28. ff  
Hor. Sat. II 2, 76 – 80

4 Juv. X. 16 -  
Hor. Sat. II 2, 19 f

* Indulgence.  

Juv. VI. 305  
Hor. II. 524

5 Juv. X. 39 ff 41  
Hor. Ep. I. 15, 31

6 Juv. I. 140. ffg.  
Hor. Sat. II. 2, 39 ff

7 Juv. XI 11 f  
Hor. Sat. I. 4, 126

8 Juv. XI 46  
Hor. Sat. I. 2, 9.

9 Juv. XI 64  
Hor. Sat. II. 2, 120 ff
Juvenal rages because the rich man can eat extravagantly and be considered a splendid fellow, while a poor man would be considered mad to do so. He says there are those whose inducement to live exists in their palate alone, and they ransack all the elements to find dainties, the price never standing in the way of their gratification. Those dainties which cost the more are the more pleasing. Horace speaks of the butler being abroad for fish. That it is not from the costly flavor that the highest pleasure comes, but from one's self. Bread and salt would appease a really hungry stomach. No foreign dainties can give any pleasure to one bloated and pale through intemperance. "Yet if a peacock were served up, I could hardly prevent your gratifying your palate with it rather than a pullet, since you are prejudiced by the vanities of things, and because the rare bird is bought with gold and displays quite a spectacle with its painted tail". And Juvenal expresses the same sentiment when he says, "Do not long for a mullet when you have only a gudgeon in your purse". Men borrow money and pawn their silver plate or their mother's broken image, that they might have highly seasoned dishes to tickle their palate. (Horace) "O, that I could catch sight of a great mullett; cries that gullet fit for rapacious Harpies themselves. — A temperate diet and good health go together; but do you not see how pale each guest rises from a perplexing variety of dishes at a banquet? Besides this, the body, overloaded with yesterday's debauch depresses the mind along with it.
Toward Foreigners.

a. Of Greeks. Again Juvenal surpasses Horace in his ire. He is positively angry when he thinks how the rich Romans welcome the Greeks (Juv. III 58 ff.) He says, "I cannot tolerate the fact that our city is become Greek." Quirinus must wear a Greek supper cloak and hang Greek prizes about his neck. Foreigners come from all parts of Greece and settle in Rome and they are destined to become the backbone of the empire and the future lords of great houses. They have a quick wit and are skilled in flattery, can furnish any character you want from a grammarian to a rope dancer. By their coming vices are the only thriving arts of the city. They gain all the favor above the natives and the poor are subject to scorn and insult.

Horace does not blame the Greek for the vices in Rome, but disapproves of the Greek-aping literature. He criticises Lucilius for mixing Greek and Latin words as one would mix two kinds of wine. He humorously says that once when he was about to make Greek verses, Romulus appeared to him after midnight when dreams come true and forbade him in some such words as these: You could not be guilty of more madness in carrying wood into the forest, than by desiring to throng in among the great crowds of Greek writers."

* Note—Foreigners.

1. Juv. III. 58 - 125
   Hor. Sat. I. 10, 20-35

2 Juv. XIV. 96. - 106
   Hor. Sat. I. 9, 69 f.

3 Juv. XI. 100
   Hor. EP. II 1, 156
b. Of Jews  Juv. III. 396. & Hor. Sat. I. 9, 69

Juvenal is indignant to be associated with the Jews. Horace seems indifferent. He probably has no sympathy with their teaching, as one might infer from a flippant remark about their Sabbath; but shows no malice toward them. J u n e v a l (XIV. 96) thinks the Jew slothful because he keeps the Sabbath.

6. Toward Reciters. *

Juv. I. 1 vexatus totiens.

Hor. Ep. I. 19, 19 -

O, imitatores, servum pecus, ut mihi saepe
Eilem, saepe jocum vestri movere tumultus.

Here Juvenal feels utter disgust and indignation, but nothing more. He is infused with a passion to pay back, to get vengence on their reciters. Horace too says, "How often have your 'tumultus' stirred my bile", but he adds, "and how often my mirth." The continual bursting forth of poetast eras vexes him, too, but he sees also the funny side. His jovial spirit does not allow him to be often angry and causes him to laugh at the ridiculous instead of spending his wrath on the vexing situation.

7. Expressions of Anger.

Juv. I. 45 quid referam quanta siccum iecur ardeat via.

* Note Toward Reciters.

Juv. XV. 15

Juv. III. 9.
2. Hor. Sat. I. 4, 73

Juv. VII 36 f
3 Hor. Sat. I. 10,38
Hor. Sat. I. 9, 66 - meum iecur urere bilis.

"Why shall I tell you", says Juvenal, "with what indignation my parched liver boils", and from the context it is very evident that "boils" expresses his feelings, precisely. Horace likewise declared "anger burned my liver", but we know from what follows that although he is tried to the uttermost by the bore, he sees the humorous side of the situation and he chuckles a bit at the fun which nevertheless is at his own expense. "Horace seldom writes this way except in fun ".

8. Toward Religion.

There is a tinge of fatalism in the religion of Juvenal. He favors the gods of Rome as literary creations but he is very hostile to foreign gods, especially those pouring in from Egypt and Asia. He cares most for an unspotted name. "His was a religion of the family - sin not that your children shall not inherit bad tendencies. He has no message of hope for the sinner for he believes a man will continue to be what he is. Integrity is the only path

*Note. The following are references to the religious and moral views of the satirists.

1. Juv. VII. 605
   Hor. Sat. II. 6,49
   Hor. Ep. II. 1,68 f
   Hor. Sat. II. 783 ff
4. Juv. XIV. 96
   Hor. Sat. I. 9,69 f.
5. Juv. XIII 100,113
   Hor. Sat. I. 7, 1 - 4
   Hor. Ep.II. 2,187 f
   a. Hor. Sat.II.2,135
   b. Hor. Ep. II.2,199
   Juv. XII. 3-6 89 f.
8 a.Hor. Sat.II.2,104 f.
   b.Hor. Sat.I.9,78
91 Juv.XIII. 193 f
   Hor. Ep. I. 2,58
10. Juv. XIII. 48 f
    Hor. Sat.I.18,104-112
to a peaceful life and the highest wisdom is to be true to ourselves. He has no use for the Jewish religion and ridicules their observance of the Sabbath.

Horace's attitude toward religion is much the same. He is a moralist, is highly interested in humanity, but says he has no religious scruples. His religion for the most part is the philosophy of the golden mean.


Juv. III. 34 - 37

Incipe, Calliope, licet et considere, non est
Cantandum, res vera agitur narrare, puellae
Pierides prosi minhi vos dixisse puellas.

Hor. Sat. I. 5, 53 - 54.

Musa, velim memores, et quo patre natus uterque
Contulerit litis.

Mock heroic beginnings to introduce descriptions of mere foolishness in the case of Juvenal and buffoonery in the case of Horace. But Juvenal was not in a good humor when he wrote this and he is in earnest, while Horace was most likely laughing and adds this lofty effect to heighten the humorous side of the situation.

Conclusion.— With these comparisons we can see that there is a real resemblance between Horace's attitude toward life and that of Juvenal. For they have both treated the same subjects and have dealt with them in much the same way, in spite of their different dispositions.
II. WORD RESEMBLANCE.

Part I. has shown a resemblance in the attitude toward life on the part of Horace and Juvenal.

If in addition a resemblance can be established in word and thought, this will go far toward substantiating the conclusion reached.

A comparison in word resemblance follows. Some of these resemblances seem quite certain and other separately inconclusive but admissible as cumulative evidence.

a. Fairly certain as imitations - conscious or unconscious.

1. Juv. XI. 38 - deficiете crumina.
   Wright says that Juvenal borrowed this phrase from Horace.

   Hor. Ep. I. 2,42 rusticus exspectat.

3. Juv. XV. 9 porrum et caepe

With reference to the sacredness of leeks and onions as regarded in the Egyptian religion.

Note almost exact resemblance in form and practically identical meaning as well as a rather unusual combination.

b. Less certain and individually inconclusive but tending in a cumulative way to prove Horatian influence.

   Hor. Ep. I. 3, 19 furtivis - stripped of his stolen colors.

2. Juv. I. 58 - qui bona donavit praesepibus
   Hor. Epist. II. 15, 82 Quicquid quaesierat, ventri donabat
avaro. Donavit is used in these verses in the sense of squandering or lavishing.


Hor. Ars. Poet 116. Matrona potens an sedula mitrix.

It is not possible to say whether Juvenal had this phrase of Horace in mind or not, as it may have been in common use. At least the resemblance is clear and the reference is to the Roman matron of prominence. Juvenal's matrona potens is a very wicked character, one proficient in poisoning husbands. Horace is just giving instruction to the poet to be consistent in fitting his character to suit their personality and position, making distinction between "matrona potens" and the "sedula mitrix".


Hor. Sat. II. 3, 293 ex praecipiti.

In the first verse, praecipiti is used in an extreme sense — go just as far into vice as you can. In the other, in the sense of a crisis.

5. Juv. III. 33 — portandum — cadaver

Hor. Sat. I. 8, 8 cadavera — portanda.

Sometimes the furnishing of a funeral was done by contract.

6. Juv. III 36 — verso pollice

Hor. Epist. I. 18, 66 utroque — pollice.

The first instance refers to custom of the people of turning the thumbs up or down to show approval or disapproval. And the other reference is made to the patron's applauding the sports of the client in return for the client's careful attention.
7. Juv. III. 133 facilem stillavit in aurem.
   Hor. Ep. I. 8, 16 auriculis hoc instillare memento.
8. Juv. III. 144 iures licet et samothracum aras.
   Hor. Ep. II. 1, 16 Iurandasque tuum per numen ponimus aras.
9. Juv. IV. 1 Ecce — Crispinus
   Hor. Sat. 4, 13 Ecce, Crispinus.
   Not the same person but combination with ecce is the point of resemblance.
10. Juv. IV. 109 — 110 Saevior — aperire
11. Juv. V. 3, Sarmentus
    Hor. Sat. II. 8, 56 Sarmentus
    Both referring to a parasite. It is possible that Juvenal found this name in Horace, yet it may have been a stock name.
12. Juv. V. 81, furtur squilla
    Hor. Sat. II. 8, 42 Adfertur squillas.
    Hor. Sat. II. 4, 50 Perfundat piscis — olivo.
14. Juv. V. 122 dictata magistri
    Hor. Ep. I. 18, 13 dictata magistro.
15. Juv. V. 132 si quis deus
    Hor. Sat. I. 1, 15 si quis deus.
16. Juv. VI. 5 6 — Gabiiis — Fidenis
    Hor. Ep. I. 11, 7 Gabiiis Fidenis.
    Juv. X. 100 Fidenarum Gabrorumque.
    Hor. Ep. II. 2, 76 I nunc.
18. Juv. VIII. 4 — balneolum — furnos
    Hor. Ep. I. 11, 13 furnos et balnea
19. Juv. VIII. 68, privum aliquid da
   Hor. Sat. II. 5,11 aliud privum dabitur.

20. Juv. VIII 73 sensus communis
   Hor. Sat. I. 3, 66 communi sensu.

21. Juv. VIII 96 Natta
   Hor. Sat. I. 6, 134 Natta.

22. Juv. VIII 185 Damasippe
   Hor. Sat. II. 3, 16 Damasippe.

23. Juv. IX. 100 numquam cara est annona veneni-
   Hor. Ep. I. 12, 34 Vilis amicorum est annona.
   The combination of annona with cara and vilis resemble.

   Hor. Ep. I. 18,103 Semita vitae.

25. Juv. XI. 28 memori tractandum pectore
   Hor. Sat. II. 4, 90 memori referas mihi pectore.

   Hor. Sat. II. 1, 33 votiva pateat veluti descripta tabella.

27. Juv. XII. 60 reticulis et pane
   Hor. Sat. I. 1,47 Reticulum panis.

28. Juv. XIII 116 Charta pia tura soluta
   Hor. Ep. II. 1,269 tus - chartis amicitur ineptis

29. Juv. XIII. 191 sic collige
   Hor. Sat. II. 51 sic collige.
   Hor. Ep. II. 1, 119 sic collige.

30. Juv. XIV. 9 nebulone parente
   Hor. Ep. I. 2, 28 nebulones sponai.
III. WORD AND THOUGHT RESEMBLANCE.

The following instances are those in which either the word or thought resemblance alone might not be admissible evidence but in which the combination seems more or less clear.

a. Fairly certain as imitation conscious or unconscious.

1. Juv. I. 1 semper ego auditor tantum?

   The reference by both poets is to the hearing of the poetical recitations. Juvenal says "Shall I always be a hearer only?". Horace claims that he is not a hearer of noble writers, nor is he an avenging reciter.

2. Juv. I. 15 et nos ergo manum ferulae suduximus
   Hor. Ep. II. 1, 70 memini quae plagosum mihi parvo orbilium dictare. The poets refer to their school masters and the customary incentive of the rod when learning to recite their "suasoriae". The school master was very much feared as Horace tells in the Ars Poetica, line 415: "extimátique magistrum!"

3. Juv. I. 49 exil ab octava Marius bibit
   Hor. Sat. II. 8, 3 De medio potare die.

Ab octava and De medio die, bibit and potare resemble closely and refer to the customs of drinking long at the banquet.

Hor. Sat. II. 1, 34, 35 Sequor hunc, Lucanus an Apulus, auceps;

nam Venusinus erat finem

Juvenal refers to Horace who was born in Venusia and Horace was speaking of himself as writing satire after the manner of Lucilius, saying he was doubtful whether he himself is an Apuliam or a Lucaman, for Venusia borders on both provinces.

5. Juv. I. 86 nostri farrago libelli est

Hor Sat I. 10, 92. I, puer, atque meo situs haec subscribe libello.

Juvenal suggests the meaning of the satura when he says that the things he has enumerated from the hotchpotch of his little book. The whole satire of Horace from which the above verse is taken is on satire. The poet justifies himself for criticising Lucilius and explains the nature of his satire. Then at the close he commands his slave, "Go quickly and write these things down in my little book."

6. Juv. I. 112 inter nos sanctissima divitiarum majestas---

a. Hor. Sat. III 3, 94 omnis enim res. 

Virtus, fama, dacus, divina humanaque pulchris Divitiis.

b. Hor. Ep. I. 6, 37' - 38

Scilicet uxorum cum date fidemque et amicos Et genus et formam regina Pecunia donat. Ac bene nummatum decorat Suadela Venusque.

There is more or less personification in these lines, especially of divitiae and Pecunia, with the same thought in each case. Horace declares that everything, virtue, fame, glory, divine and human affairs are obliged to cater to riches. He who
accumulates wealth is considered illustrious, brave and just, yes, and even wise, as though this had been an acquisition of virtue, and in the epistle he says, "Why, sovereign money gives a wife with a dowery, and credit and friends and family and beauty; and Persuasion and Venus graced the well moneyed man"! Then Juvenal echoes "The majesty of riches is the most sacred of all things among us."

Hor. Ep. I. 6, 61 Crudi tumidique lavemur.
That is, with the last meal still undigested.

8. Juv. X. 100 - 103 praetextam sumere mavis,
An Fidenarum Gabiorumque esse potestas
et de mensura ius dicere, vasa monora
frangere pannotus vacuis aedilis Ulubris?

a. Hor. Ep. I. 11, 7-8. 30 -
Gabiis desertior atque Fidenis vicus.
Quod petis hic est. Est Ulubris.
b. Hor. Sat. I. 5, 34 - 36
Fundos Aufidio Lusco praetore libenter
Linquimus, insani ridenter praemia scribae
Praetextam et latum clavum prunaeque vatillum

Juvenal mentions the authority over such unimportant places as Fidenae or Babii, which matches "the village more unfrequented than Gabbi or Fidenae". The deserted Ulubris is the same Ulubris Horace has in mind. The subject of Juvenal's satire is the vanity of human wishes and here he speaks of the ambition for for the praetexta as unsatisfying and troublesome; while Horace in his account of the journey to Brundisium tells how they were glad to pass on from Fundi where Aufidius
Luscus was vainly trying to display all the pomp of a city magistrate in his praetexta and Laticlave.


The resemblance here in reference to the delightful Biae needs no explanation.

   Hor. Sat. II. 6, 34.
   Ne prior officio quisquam respondeat, urge.
   That no one shall be ahead of him in doing this service, is the thought.

   Hor. Sat. II 5, 18, 19.
   u. ut mane tegam spurco Damae latus? Hand ita Troiae
   Me gesai; certans semper melioribus.
   "Claudit latus" and tegam latus", according to Britannicus means not only to accompany, as a mark of respect, but to give the inner place; to become his "comes exterior". In the satire of Horace, Ulixes thinks such a service will be quite humiliating for he did do that at Troy. Juvenal says that the son of a free born man will walk by the side of a slave, if only he is rich.

12. Juv. III. 140 - 143
   protinus ad oeneum, de moribus ultima fiet quaestio. "quot pascit servos ? quot possidet agri ingera? quam multa magna que paropside cenat?" quantum quisque sua nummorum servat in arca, tantum habet et fidei.
   Hor. Sat. I. 1, 63
"nil satis est? inquit 'quia tanti quantum habeas sis'
"quot possidet" and "quantum servat, tantum habet" matches Horace's phrase "tanti quantum habeas". The thought in Juvenal is exactly parallel with that of Horace. Money counts everything, even in examining of witnesses. True worth is not considered first, for you are esteemed according to what you possess.


hic ultra vires nitor, hic aliquid plus quam satis est interdum aliena sumitur arca.

Hor. Ep. I. 18, 23

Gloria quam supra vires et vestit et unguit.

Ultra vires and supra vires convey the same meaning of "beyond one's means".


pinguia crura luto, planta mox undique magna calcora et in digito clavus mihi militia haeret.

Hor. Epist. II 2, 72 ff

Festinat calidus mulis gerulisque reedemptor,
Torquer munc lapidem, nunc ingens machina tignum,
Tristia robustis luctantur funera plaustris,
Hac robrosa fugit canis, has lutulenta ruit sus.

Two pictures of the narrow streets of Rome and the danger to one passing, from things carelessly thrown, and of men and animals crowding upon those in the way.

15. Juv. IV. 15 mullum sex milibus emit,
eaquantem sane paribus seestertia libris.

Hor. Sat. II. 2, 33 Landas, insane, trilibrem
Mullum, in singula quam minus plumenta necesses est.

The satire in each case is directed against extravagance of fashion and the costliness of viands.

16. Juv. IV. 128 129 Hor. defuit unum
Fabricio, patriam ut rhombi memoraret et annos.

Hor. Sat. II. 4, 45. 46.
Piscibus atque avibus quae natura et foret aetas,
Ante meum nulli patuit quaesita palatum.
Piscibus and rhombi; annos and aetas match.

In each instance satire is directed against those who could tell the age of a fish and where it was caught by its taste.

See also - Juv. IV. 139 143 Circeis nata forent an
Lucrinum at saxum Rulpignove edita funde ostrea callebat
primo deprendere morsu, et semel aspecti litus dicabat echini.
and Hor. Sat. II. IV. 32 36.
murice Baiano melior Lucurnia pelous,
Oostrea circeis, miseno orintur echini,
Pechtinibus patulis iactat se molle Tarentum
Nec sibi cenarum quivis temere arroget artem,
Non pruis exacta tenui ratione saporum.

The reference is again to the art of banqueting and nice tasting.

17. Juv. V. 104

ant glacie aspersus maculis Tiberimus

Hor. Sat. II. 2, 30

Unde satum sentis, lupus hic Tiberinus an alto,
captus hiet? Pontisne inter iactatus an amnis
Ostia sub Tusci?
The idea conveyed in these verses is along the same line as above.

18. Juv. III. 307
   sic. inde Huc Omnes tamquam ad vivaria currant.
   Hor. Ep. I. 1, 79 senes, quos in vivaria muttant.
These lines are closely connected and the phrases ad vivria and in vivaria are figuratively used.

19. Juv. IV 27 sed maiores apulia vendit.
   Hor. Sat. I. 5, 77 - 78 montis apulia notos
   O stentare mini, quis torret Atabulus.
Juvenal means that a larger estate could be bought for the same price, probably because of its barren mountains and poor air as Horace here indicates (although he makes a different statement in C III 16, 36 - 38.)

20. Juv. V. 135 vis, frater, ----
   Hor Ep. I. 6, 56 "Frater","pater" adde
These terms frater and pater are used in a flattering way.

31 Juv. VI 305 geminis exsurgit mensa lucernic
   Hor Sat. II; 1, 34 numerusque.lucernis.
Juvenal follows Horace in describing the effects of too much wine.

22. Juv. VIII 149 sed Luna videt, sed sidéra testes intendunt oculos.
   Hor Sat. I. 8, 35 Lunamque rubentem.
   Ne foret his testis, post magna latere sepulera.
These lines carry the same idea of the moon witnessing to evil deeds.

23. Juv. VIII 174
   permixtum nautis et furibus ac fugitivos.
Hor. Sat. I. 5, 4.

Differtum nautis, cauponibus atque malignēs

The similarity of these lines consists in classing sailors with low types of men.

34. Juv. VIII 217 ff sed nec

Electrae iūgulo se polluit aut Spartani sanguine coniugii, nullis aconita propinquīs miscuit, in scaena numquam cantavit Orestes Troica non scripsit.

Hor. Sat. II 3, 139 O restes Nil san fecit quod tu reprehendere poesis;

Non Pyladen fero violare aususve sororem Electram.

Juvenal speaks in the same way of the crimes of Orestes. In the same satire of Horace (201 - 204) a like reference is made to Ajax, who though he was mad and slew the sheep, restrained himself from any violence to his wife and child.

35. Juv. VI, 446 quadrante lavari.

Hor. Sat. I. 3, 138 quadrante lavatum

Satire is directed against those going to cheap baths.

26. Juv. VII. 105

sed genus ignavum, quod lecto gaudet et umbra.

Hor. EP. II. 2, 78

Eite cliens Bacchi somno gaudentis et umbra.

The resemblance is very close in the content and form, both verses referring to poets delighting in sleep and shade.

27. Juv. X. 50 in partia crassoque sub aere nasci

Hor. ep. II 1, 244 Boeotum in crasso inrases aere natum.

These expressions are almost identical, both poets making note of one being born in a foggy atmosphere.
28. Juv. X. 99 ff praetextam sumere mavis, an
Hor Sat I 5, 34 Aufudio Lusco praetore----
Praetextam et latum clavum.
The resemblance clearly refers to the proud magistrate of an insignificant town.

29. Juv. X. 115 ff. uno parcam asse Minervam
quem sequitur custos augustae vermulca capsaeh
Hor. Sat. I. 6, 74 f. loculos tabulamque, lacerto
Ibant octonos referentes Idibus aeras.
Reference is made to school boys paying their fees and carrying their satchels.

Hor Ep, I 13, 9 fabula fias.
These lines pertain to a popular man's becoming a common subject of thought.

31 Juv. X. 239 Steterat multis in carcere fornicis annis
Hor. Sat. I. 2,30 in fornice stantem.
The thought is the same here as well as the form.

32. Juv. X. 289 formam optat modico pueris, maiore puellis
Murmure, cum Veneris fanum videt, anxia mater
'Jane pater' clare clare cum dixit "Apollo".
labra movet metuens audiri 'pulchra Laverna,
da mihi fallere, da insto sanctoque videri,
noctem peccatis et fraudibus obice nubem'.
These lines indicate the abuse of prayer.

Hor Sat I. 2, 37 - 46 audire est.
The lines above refer to the perils of beauty in a wanton life.


Pernicies et tempertas barathrumque macelli Quicquid quaesierat ventri donabat avaro.

This is a picture of the glutton who squanders his estate and spends everything for his appetite.


Virtus est vitium fugere et sapientia prima Stultitia caruisse.

Philosophy is praised by the poets as being a guide in life.

36. *Juv. XIII* 239 Tamen ad mores natura recurit. damnatos fixa et mutari nescia. *Hor Ep. I. 10, 24*

Naturam espelles furca, tamen usque recurret. Et mala perrumpet furtim fastidia victrix.

Same thought that nature cannot be overcome.


Juvenal says the youth follow all vices willingly except
avarice which they think is a virtue and Horace mentions the
fact that we are deceived by something that looks right.

38 Juv. XIV. 116 quippe his crescent patrimonia
fabric, sed crescent quocumque modo.

Hor. Ep. I. 65 f qui rem facias rem,

Si possis, recte, si non, quocumque modo rem.

Those who increase their possessions by any means whatsoever
are the object of satire.


quo divitias haecon per tormenta coactas

Hor. Ep. I. 5, 12-

Quo mihi fortunam, si non conceditur uti?

Riches are not beneficial unless put into use.

40. Juv. XIV 88 curatoris eget qui

Hor. Ep. I. 1, 102 curatoris egere.

The "mad" man needs a keeper.

41. Juv. XV. 15 bilem ant risum ---- moverat

Hor. Ep. 19, 19 f. ut mihi saepe.

Bilem, saepe iocum vestri movere tumultus.

These references are closely connected although one refers to
the reciting of a story and the other to the rehearsal of
poetasters.

B. Referencers less certain and individually inconclusive but tending in a cummulative way to prove Horatian
influence.

1 Juv. I. 37' cum te summoveant qui
testamenta merentur noctibus.

Hor. I. 9, 47 dispeream, ni Summosea omnes.
The verb submoveo is used in the same sense in each case, that of persons supplanting others.

   Hor. Sat. I. 9, 66 meum iecur urere bilis.
These lines convey an expression of anger or indignation.
Iecur matches iequr; siccum and ardeat, urere.

3. Juv. III 3 et Augusto recitantes mense poetas?
   Hor. Sat. I. 4, 73 Nec recito cuiquam nisi amiciis.
Again Juvenal refers to the public recitings of the poetaster as one of the annoyances of the city. Horace shows the same regard for such a practice and says he never recites to anyone except to his friends and then only when compelled.

Compare also Hor. Ars. Poet 173 - 176 "recitator"
"Like a bear breaking through his den, this distressing rehearser chases the learned and the unlearned. And whomever he siezes, he fastens on and assassinates with recitation, a leach that will not quit the skin until full of blood

   Hor. Sat. I. 10, 38
   Quae neque in aede sonent certantia iudice Tarpa.
Neither Juvenal nor Horace recite their poems in the temple but it is the man who writes poor verses, that makes an exhibition of them.

5. Juv. I. 53 haec ego non agitem?
   Hor. Ars. Poet. 341 Centurial seniorum agitant expertia frugis.
These are combinations with agito and objects referring to poems. Juvenal is speaking of Horace when he says, "Shall
I not lash these vices also?" And Horace speaks of the tribes of seniors rejecting everything that is wouthout moral value.

Hor. Sat. I. 6, 27 ff.

Nam ut quisque insanns nigris medium impediit cruse.
Pellibus et latum demisit pectore olavum.
The thought in each case is true worth, true nobility does not consist in the wearing of the Laticlave. One poet asks what the Laticlave brings to a person, that ought to be desired since Corvinus wears his in the field where is hired to keep sheep. The other one says; "What did it profit you, Tullius, to put on the Laticlave that you were forced to put off again and become a tribune. You stirred up more envy, than you would arouse as a private citizen. Most any one can put on a purple robe; that counts for really nothing after all."

Hor. Sat. I. 9, 78 Sic. me servavit Apollo.

There was an ivory statue of Apollo in the court where pleas were made, and so he is spoken of as skillfull in law or justice and Horace may have had such an idea in mind when he spoke of Apollo saving him or he might have just referred in a jovial way to the protection of Apollo as a god.


Optima silvarum interea pelagique vorabit.
rex horum vacuisque toris tantum ipse iacebit.

Hor. Ep. I. 7, 37, 8

Saepe verucum dum laudasti, rexque paterque Audisti coram.
"Rex" is the worst name a Roman can think of yet many people were dependant upon the rich patron, so much so that they would undergo all sorts of slights and indignities for the little favor received. The sarirites would like to suggest a reform in this matter? Juvenal says the whole day is marked out with a fine routine of engagements. The client must first go for his sportula; then wait upon his patron in the forum and at the court, among the triumphal statues. He finally attends his patron home but the door is shut and he is not invited to dine. At length tired and hungry the old client leaves the vestibule and gives up all hope, although his expectations of a dinner has been a very long one; nevertheless the poor wretch must buy his own cabbage and fire. Meanwhile his patron lord (rex) will devour the best of the forests and of the sea and then will recline on his solitary couch alone. Such is the life of a client. Horace, being a client of Maecenas is under considerable obligation to his "rex", for all that he has was a gift from him. Nevertheless Horace exhibits his independence when Maecenas orders him to leave his own pursuits and go on a journey with him. Horace answers politely yet firmly that he prefers to follow his own inclinations even though it should mean the return of all he has received at the hand of his patron.

Another instance in which the two poets used the term rex as pertaining to the patron is in Juv. V. 14 imputat hunc rex.

Hor. Ep. I. 37 Saepe verecundum laudasti, rexque paterque audisti coram.
   Hor. Ep. II.1, 211 qui pectus maniter angit inritat.
The resemblance is close in the verba as well as in the thought.
10. Juv. II - 3 qui curios simmulant et Bacchanalia viyunt.
    inducti.
   Hor. Ep. I. 19, 13 f.
   Si quis voltu tprvo et pede nudo.
    Exiguaeque togae sinnulet textore catonem
    Simmulant matelm sinnulet and inducti, ferns,
    and the thought matches well. Satire is directed in each
    case toward imitators, these who pretend to be Curii but
    live like Bacchanals, and presume to read lectures on morals.
    They are, first of all, unlearned, although, you will find
    all their quarters full of busts of Chrysipus. For the
    one who is most learned among them is the one who bought an
    image of Aristotle or Pittacus or keeps the originals of
    Cleanthes on his shelf. Exterior appearances are not to
    be trusted. This follows very closely Horace's description
    of pretending poets: Some uncouth fellow pretends to imitate
    Cato because he has a stern countenance and bare feet and the
    texture of a scanty gown. Will he represent also, the virtues
    and morals of Cato?
11. Juv. II. 86 bonam tenerae placent abdomine porcae et
    magno craterae deam.
   Hor. Ep. I. 16, 58
   Quandocumque deos vel porco bove placat.
The connection is very clear - bonam deam with deos,
    placent with placat; abdomine porcae teneral et magno
    craterae with porco vel bove.
12. Juv. II. 132 officium cras primo sole mihi peragendum in valle Quirini.
Hor. Ep. II. 68
Hic sponsum vocat hic auditum scripta, relictis Onnibus officiis; cubat hic in colle Quirini. — —
The connection seems clear enough here, the various calls of duty and business (officium), one in the valley of the Quirinal and the other on the Quirinal hill.

Hor. Ep. I. 7, 45 Mihi iam non regia Roma Sed vacuum Tibur placet.

Umbritius has decided to make his abode at the unfrequented Cumae because of the vices and dangers of city life at Rome. Horace tells Maecenas that the unfrequented Tibur pleases him, not imperial Rome.

Hor. Ep. I. 1, 77 conducere publica.

Conducere is used in the sense of farming the harbor-dues in one place, and of farming the public revenues in the other. Some scholars take the former in a different sense, however.


Money counts all in marriage, in the making of wills, in office of aedilship. In fact Rome is no place for a man without money.

Hor. Ep. I. 1, 53 ff
O cives, cives quaerenda pecunia primum est; 
Virtus post nummos; haec fanus summus ab imo 
Prodocet, haec recinunt invenes dictata senesque, 
Laevus suspensi loculos tabulamque lacerto. 
Est animus tibi, sunt mores, est lingua fidesque, 
Sed quadregentis sex septem milia desunt; 
Plebs eris.

In this passage the phrase "queerenda pecunia primum est" matches "protimus ad censum — quaestis" in the first reference to Juvenal above; and sentiment matches also: Money must be sought first; virtue after riches — everyone believes this. You may have a soul, be of good family, have eloquence and honor, yet if you have six or seven thousand sesterces less than four hundred thousand —— you shall be a plebian.

16. Juv. III 239 horti

Unde epulum possis centum dare Pythagoreis

Hor. Sat. II 6, 63 faba Pythagorae cognata

referring to the vegetarian diet of the Pythagoreans who even decline to eat beans, the tradition being that they believed that beans contained the souls of men.


qui sequitur.

Hor. Sat. II: 6,30 "Tu pulses omne quod obstat? 
The lines convey the idea of the crowded streets at Rome and the people jostling into one another on the way.

18. Juv. III 319 et quotiens te

Roma tuo refici properantem reddat Aquimo.
Me quotiens reficit gelidus Digentia rivus.
These lines refer to the refreshing country life.
Juv. IV. 19 si numere tanto
praecipuam in tabulis ceram senis abstulit orbi
Hor. Sat. II. 5, 51 - 54
Qui testamentum tradet tibi cumque legendum,
Aēnuere et tabulas a te removere menento,
Sic tamen, ut limis rapias quid prima secundo
Cera velit versu; solus multisque coheres.
The above references resemble in words closely and they treat
on will hunting, trying to get one's self named as first heir.
Juv. IV. 56 letifero cedente priunis
autumno, iam quartanam sperantibus. aegris
Hor. Ep. I. 7, 4-9 aegrotare timenti-----
These verses refer to the fevers and ague and such diseases
induced by the climate.
Juv. V. 30 ipse capillato diffusum consule potat.
Hor. Ep. I. 5, 4 Vina bibes iterum Tauro diffusa
palustris

The poets are speaking of serving old wine at
banquets. Juvenal mentions the patron himself drinking
wine that was made under some consul with long hair; and
Horace inviting a friend to a banquet promises him wine that
was poured into the vessel during the second consulship of
Taurus.
Juv. V. 37 ipse capaces
Heliadum crustas et inequales berullo
Virro tenet phialas.
Hor. Sat. II 6, 68 Prout cuique libido est,
Siccat inaequales calices conviva solutus
Clients were even given different sized cups to drink from,
than those that the patron used. At Horace's banquet the
guests used glasses of different sizes to their own liking.
33. Juv. 86, 87 at hic qui
pallidus adfertur misero tibi caulis omebit
lanternam.

Hor Sat. I. 6, 123–124 unquor olivo
Non quo frandatis immundus Natta lucernis.

These references tell of the use of dirty lamp oil on
the food.

34. Juv. V. 97
quod captator emat Laenas, Aurelia vendat.

Hor. Ep. I., 1, 78 viduas venentur avaras.

35. Juv. II. 358 nec se metitur ad illum
quem dedit haes posuitque modum.

Hor Ep. I. 7, 98 Metiri se quemque suo modulo
ac pede verum est.
The above verses contain the principle of keeping within
one's own bounds and living within one's means, and in his
own station.

Also Hor Sat. I. 1, 35 "Quem struit " matches in form
and thought line in Juvenal above. Here the ant is a good
example of drawing from his own store-house.

36. Juv. VI. 364 e pleno tollative semper acervo.

Hor Sat. I. 1, 51 " At suave est ex magno tollere acervo.
Juvenal has used the same figure found in the much quoted line
of Horace. Compare another line in Horace where he says he
shall draw from a moderate heap.

Hor. Ep. II 2, 190

Utar et ex modico quantum res posset acervo
Tollam.

27. Juv. VI. 435

laudat Vergilium, perituras ignoscit Elisa committat vates et comparat unde maronem
atque alia parte in trutina suspendit Homerum.

Hor. Ep. V. 1, 28

Si quia Graecorum sunt antiquissima quaeque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina.

These lines resemble in thought and somewhat in form;
in each case some one passes judgment upon Greek and Roman writers.

38. Juv. VI. 479 hic, fraugit ferulas rubet ille
hic scutica; sunt quae tortoribus annua praetent
verberat.

Hor. Sat. I. 3, 119.

Ne scutica dignum horribili sectare flagello
Nam ut ferula caedas meritum maiora subire
Verbera.

The resemblance in the form is close.

29 Juv. VI 523 523

Hiberum fratta glacie descendet in amnem,
ter matutino Tiberi mergitur et ipsis
verticibus timidum caput ablueit.

Hor Sat. II. 3, 290

Frigida si puerum quartana reliquerit, illo
Mane die, quo ru indicis ieiunia, nudus
In Tiberi stabit.

Juvenal tells how a woman, if bidden, will break the ice and bathe in the Tiber early in the morning. Horace tells of the woman who superstitiously vows to plunge her son into the Tiber in the winter morning.

30 Juv. VII 102 operum lex
   Juv. VI 635 legemque priorum
   Hor. Ep. II III 135 operis lex
   Hor Sat. II 1, 2 ultra legem tendere opus.

These verses refer to the established rules for writing.

31 Juv. VII 36 ant clude et positos tinea pertunde libellos
   Hor. Ep. I. 20, 12 ant tineas pasces tacifurnea inertia

The same idea is contained in the two lines, vis., of books lying on the shelf, eaten by book-worms.

32 Juv. VII 111

Tunc immensa cavi spirant mendacia folles
conspurit turque sinus.

a. Hor. Sat. I. 4,19

At tu conclusas hirquinias follibus auras
Usque laborantis, dum ferrum molliat ignis.

b. Juv. X. 178 et madidis cantat quae Sastratus alis.

Here the satirists use the same figure of the bellows and refer to exaggerations of writers.

33 Juv. VII 135 purpura vendit causidicum.
   Hor Ep. II I, 74-75

Inter quae verbum imicuit------
Inimicat totum ducit venditque poema.

Juvenal says the lawyers purple brings his pay and Horace tells how a good line or two sells the whole poem.
34. Juv. VII 183 algentem rapiat cenatio solen
Hor. EP. I. 16, 6- ut venienc dextrem latus adspiciat sol.

These lines refer to the arrangement of the Roman houses to catch the sun from different directions in different seasons of the year.
See Wright 183 note.

35. Juv. VII 190 f. felix et pulcer it acer
felix et sapiens et mobiles et generous
a. Hor. EP. I. 1, 106 sapiens uno minor est Jove, dives
Liber, honoratus, pulcher, res denique regum.
These lines are quite similar in form and content though Horace is serious and has a different idea while Juvenal is sarcastic.
See also Hor Sat. I. 3, 124
b. Si dives qui sapiens est
Et auctor bonus et solus formosus et est rex.

36. Juv. VII 199 quid Tullins?
Hor Sat. I. 6, 9.
Ante potestatem Tulli atque ignobile regnum.
The low birth of Servius Tullins is noted.

37. Juv. VII. 227 non pereat totidem olfedisse lucernas
quot atabant pueri, cum totus decolor esset
Flaccus et haeret nigro fuligo Maroni
Hor. Ep. I. 20 - 17 ut pulros elementa senectus
Juvenal speaks of Horace and Virgil's being used in the schools as text books.
38. Juv. VII 237 ut mores teneros ceu pollice ducat
   Hor. Ep. II 2,8 argilla quidvis imitaberis uda.
   Hor. A. P. 163 Cereus in citium flecti.
The same idea is brought out in each of the above verses -
of molding character like wax or clay.
39. Juv. VIII 88 pone irae frena modumque
   pone et avaritae.
   Hor. Ep. I. 2. 63
   Ira furor brevis est animum rage; qui nisi paret,
   Imperat; hunc frenis, hunc tu compescere catena.
The idea of controlling by means of frena is contained in
each of the references.
40. Juv. VIII 134
de quocumque voles proavum tibi sumits libro
   Hor. Sat. I 2,126
   Ilia et Egeria est; do nomen quodlibet illi.
41. Juv. X. 3 vera bona atque illis multum divirs.
a. Hor. Sat. I. 3 114 Dividit ut bona diversis
 ò. Hor. Ep. I. 18, 5 diversum vitio vitium
There is a similarity in thought in the discernment between
vices and virtues.
42. Juv. X. 29 ff alter
   ridebat , quotiens de limine moverat unum
   protuleratque pedem —— solebat Democritus.
   Horace Ep. II 1, 194
   Si foret in terris rideret Democritus seu.
These lines refer to the laughing philosopher, Democritus.
43. Juv. X. 140 tanto maior famae sitis est quam
   virtutis.
   Hor. Ep. 16, 53 Oderunt peccare boni virtutis
The good love virtus but the ambitious love fame more. Hor. Sat. II 5, 8 contains the same thought; virtus, nisi cum re, vilior alga est.

44. Juv. X. 143 laudis titulique cupido.

Hor. Sat. I. 6, 17 qui stupet in titulis et imaginibus. Again the satirists attack those ambitious for praise, titles and images.

45. a. Juv. X. 201 gravis uxori natisque

Hor. Sat. I. 1, 84 non uxor salvum te volt non filius

b. Juv. XI. 130 nec amet quem quam nec ametur ab ullo.

46. Juv. X. 128 circumsilit agmine facto morborum omne genus.

Hor. A. P. 169 Mutta senem circumveniunt incommoda. Afflictions of old age is the thought.

47. Juv. XIII 19 magna quidem, sacris quae dat praecepta libellis. victrix fortunal sapientia.

Hor. Ep. I. 1, 68 An qui Fortunae te responsare superbae Liberum et erectum praesas hortatur et aptat? Alike the poets uphold that wisdom which overcomes the superstition of fortune.

48 Juv. X. 365 366

Nullum numen habes, si sit prudentia: nos te nos facimus, Fortuna deam caeloque locamus.

Hor. Sat. II. 7, 83 ff Saprens ---- fortuna. The poets do not believe in Fortuna, but teach that a man has dominion over himself. Fortune or misfortune do not effect
the wise man. Horace says in his satires (II 2) "Let fortune rage and stir up new tumults. What can she do to impair my estate?"

49. Juv. XI. 46 conducta pecunia

Hor. Sat. I. 3, 9 conductia ---- nummis

Reference is made again to the glutton who now borrows money to buy dainties.

50. Juv. XI. 100

Tunc rudis et Graias mirari nescius artes.

Hor. Ep. II 1, 156

Graecia capta ferum virtorem cepit, et artis

Intutit agresti Latio

This is a reference to the Roman uncivilized appreciation of Greek art and the introduction of art into Rome by the captured Greeks.

51. Juv. XIII 97 si non eget Anticyra

a. Hor. A. P. 300

Si tribus Anticyris caput insanible commiserit.

b. Hor. Sat. II. 3, 83, 166

Danda est ellebori mucho pars maxima avaris;

Nescio an Anticyram ratio illia destinet omnem

Naviget Anticyram.

Allusions are made in these lines to Anticyra where hellebore was obtained for any kind of madness.

52. Juv. XIV. 13

barbatps licet admoveas mille inde magistros

Hor. Sat. II. 3, 35

Solatus iussit sapientem pascere barbam.

The philosopher's beard and the influence of philosophy is the thought contained in these lines and their context.
53. Juv. XIV. 86 aedificator - - -
Hor. Sat. II. 3, 308 aedificas - - -
Reference is made to the passion for building.

54. Juv. XIV. 96 - Metuentum sabbata
Hor. Sat. I. 9, 69 - hordii tricesima sabbata.
Reference to the Jewish Sabbath. The following line of Horace refers to the circumcised Jews and following ten lines of Juvenal tell of these Jews who believe in the law of Moses instead of the Roman law and keep every seventh day as a day of sloth, not participating in the daily duties of life.

55. Juv. IV. 59 - Taurens sic properat, velut urgeat auster.
Hor. Sat. II. 2, 41 - Austri; coquite horum obsomia.
This refers to the hot south wind that could even spoil fish if exposed.

56. Juv. XIV. 301 - mersa rate naufragus assem dum rogat et picta se tempestate tuetur;
Hor. A. P. 21 - et fortisse cupressum.
Scis simulare quid hoc, si fractis enatat expes Navibus, dato aere qui pingitur.

57. Juv. XIV. 318 -
in quantum sitis atque famae et figora poscunt,
Hor. Sat. I. 1, 73f.-
Panis ematur, hólus, vine septarius, adde
Quis humana sibi doleat natura negatis.
Just the frugal life without sordidness.

58. Juv. II. 152 - qui nondum aere lavantur.
Hor. Sat. I. 3, 137 - dum tu quadrante lavatum.
The latter referring to the cheap bath and the former to boys too young to be charged for the bath.
IV. THOUGHT RESEMBLANCE.

There are a number of references in Horace and Juvenal that have resemblance in thought content but not in form and that will help to establish the ground for Horatian influence.

A. Fairly certain as imitations in thought - conscious or unconscious.

   Hor. Ep. I. 19, 19- 0 invitatores, servum pecus, ut mihi saepe.

Bilem.

Both poets are vexed because of the continual recitals of inferior poets.

2. Juv. I. 3 - inpune ergo mihi recitaverit ille.
   Hor. Sat. I. 10, 38 - haec ego ludo,
   quae neque in aede sonent.

In each case reference is made to the custom of writers of poetry holding recitals in the temple or elsewhere, to read their poetry. Juvenal is tired of having these poor poets recite to him and Horace determines to write satire which will not be sounded forth in the temple.

   a. Also in Juv. I. 12 & 13 - is the same thought, "the plane-groves of Fronto, and the statues shaken and the columns split by the eternal reciter, are forever re-echoing. The same reference is made in Juv. VII. 40 - et si dulcedine famae succensus recites.

   b. Horace again in Epict. II. 2, 103 - says, "Much do I endure in order to pacify this passionate race of poets, when I am writing; and submissively court the applause of the people; after I have finished my studies and recovered
my senses, I, the same man, can now boldly stop my open ears against reciters.

c. Also Hor. Ars Poetica, 474, 88.

"And whosoever he seizes, he fastens on and kills with his recitings!"

b. and c. in connection with Juv. I. 3, show the disagreeable persistence of poets reciting.

3. Juv. I. 19 - 21 -

Cur tam serio hoc potius libeat decurrere campo, per quem magnus equos Auruncae flexit alumnus, si vocat ac placidi rationen admittitis, edam.

Hor. Sat. II. 1, 28 - 34 -

Me pedibus delectat claudere verba
Lucili ritu, nostrum melioris utroque.
Ille velut fidis arcana sodalibus olim
Credebat libris, neque si male cesserat usquam
Decurrens alio, neque si bene; quo fit, ut omnis
Votiva patiat veluti descripta tabella
Vita senis. Sequor hunc.

Each poet shows his intention of writing satire after the example of Lucilius. The one remarks that he will tell us why he has chosen to follow in the track of Lucilius and the other says it delights him to form verses in meter, after the manner of Lucilius. For Lucilius committed his secrets to his books, as to faithful friends, nor did he have recourse elsewhere, whether things went ill or well.

A little farther on in each of these satires the poets describe the manner in which Lucilius wrote:

4. Juv. I. 165 -

ense velut stricto quotiens Lucilius ardens infremuit,
rubet auditor cui frigida meris est criminibus, tacita cudant praecordia culpa.
As often as Lucilius rages with anger as though with a drawn sword, his hearer, whose conscience is chilled because of crime grows red, his heart sweats with the pressure of concealed guilt.

Hor. Sat. II. 62 - 73 - cum est Lucilius ausus
Primus in hunc operis componere carmina morem
Detrahere et pellem, nitidus qua quisque per ora cederet, introsum turpis - -
atqui
Primores populi arripuit populumque tributim,
Scilicet uni æquis virtuti atque eius amicis.

Lucilius was the first one who had the courage to write satire and to pull off that mask, by means of which each one appeared well, though foul within. But Lucilius took to task the leaders of the people and the people themselves, class by class.


haec ego non credam Venusina digna lucerus
Hor. Sat. II. 1, 44-46 - at ille,
Qui me commovit - melius non tangore! clamo -
Flebit et insignis tota cantabitur urbe.

When Juvenal was turning his attention to the writing of Satire he thought the vices and vexations of his day were worthy of the pen of Horace, and he probably has in mind this passage of Horace. The Venusian poet had assured his readers in the preceding lines that his pen should not willfully attack any man breathing but it should be as a sword in its sheath to defend him. He was a peaceful man
and preferred to have his weapon rust from disuse rather than make any hostile attack. But, in these lines he gave a warning, "That man who shall provoke me better look out", if he touch me, he shall weep because of his folly and shall be sung through all the streets of Rome as a notorious character.

This same reference in Juvenal connects well with a few verses in Horace's Epistles (II. b, i, 112ff.) where Horace says that everywhere, except in the literary world, a man does what he best knows how to do, but the learned and the unlearned write poetry.

Hor. Ep. I. 7, 5-6 - dum ficus prima calorque dissignatorem decorat lictoribus atris.
The same thought in these verses in regard to autumn heat and fear of fever.

Hor. Ep. II. 2, 77.
Scriptorum chorus omnis amat nemus et fugit urbem.
The woods are more enticing to the poet than the city.

8. Juv. VIII. 81 - Phalaris licet imperet ut sis falsus et admoto dictet periuria tauro.
These lines refer to the tyrant's torture and no doubt to the same ruler of Sicily, Phalaris.

Hor. Sat. I. 3, 38-66.
These two sections are very similar in thought and treat of
the habit of calling persons and qualities by wrong names in
flattery or under false standards of society. Juvenal says:
Who would call a man noble who is unworthy of his race and
distinguished only for his illustrious name? We call some
one's dwarf, Atlas; a negro we call a swan; a small de-
formed girl we call Europa. Lazy scabby dogs that like
the edges of the lamp already dry, will get the name of
Leopard, Tiger, Lion or whatever other animal there is any-
where that roars more violently. Therefore be careful that
you are not called a Creticus or Camerinus on the same prin-
ciple.

Horace wishes that friends would be as tolerant with
each others' faults as lovers are of each others' defects.
And as a father does not contemn his son if he has any defect,
in like manner ought we not our friend. The father calls
his cross-eyed boy "paetus". And if anyone has a small son
badly deformed such as Sisyphys was, he calls him "pullus";
this one with distorted legs he calls one of the Vari and
another with deformed ankles he fondly calls "seaurus".
Therefore if a friend of yours lives more sparingly than
most men, let him be called frugal. If another is imperti-
nent and a little too slow, he wants to be styled entertaining
to his friends. Is one too rude and wont to take more
liberties than he ought, let him be considered frank and brave.
Is he fiery? Number him among the spirited. This method,
I think, both unites friends and keeps them united. But we
invert these very virtues themselves and are desirous of,
tainting the clean vase. Does a man live approved among
us, a man much reserved? We term him slow and dull. If this man avoids every snare and exposes himself to no evil. He is a designing villâán. Since we live among such a race where bitter envy and accusations flourish, we call him disguised and crafty, instead of sensible and wary. And is anyone more open than usual? We say he lacks common sense.


In the tenth satire of Juvenal the same subject, ambition, is treated as is found in the sixth satire of the first book of Horace. The man of Juvenal's standard is not led off by vain desires and ambitions and greed. "The too easy gods have overthrown whole families by granting their owners' prayers. They grant wondrous strength and muscle to the athlete and by them he meets death. Others waste away from the overwhelming care of money heaped up and large revenues. Look at Hannibal! Nothing short of the whole world would satisfy him; nay, one world was not enough. Yet when he shall have come to the city fortified by the brick-layers, he will be content with a tomb. Death alone reveals how very small are the puny bodies of men.

Cicero and Demosthenes sought fame in eloquence and it caused the downfall of both. A man's heart is set on silver plate and he is in constant dread of robbers. The traveler who has nothing will sing even in the face of the robber.

"We are always praying that riches and wealth increase and that our chest may be the largest in the whole forum. But poison is not drunk from earthenware; it is taken from jeweled cups. The consuls gain their friendships by the sportula. Democritus paid no attention to these things, he even laughed at Fortune when she frowned."
"Power, exposed to great envy, hurls some headlong down, to ruin. There was Sejanus, who coveted excessive honors and prayed for excessive wealth; but he was only multiplying the stories of a tower raised on high, so that the fall was the greater and his descent to ruin quickened.

"What overthrew the Crassi and Pompey and his sons? It was indeed the seeking of highest advancement, reached by every possible device and prayers for greatness heard by gods who showed their malignity in granting them.

"The spoils and trophies of war, triumphs, are considered to be goods exceeding all human blessings. The Roman, Greek and Barbarian strive for these as a prize. He thinks these a reward for his toils and dangers. So much greater is the thirst after fame than virtue. For no one will follow virtue without rewards, such as renown, and inscriptions that are to live on the marble that guards their ashes; and yet the barren fig tree has power to burst this asunder.

Some are ambitious for length of life, but old age is full of grievous ills so that an old man is so loathsome to his wife and children and even to himself that he would excite the disgust of the legacy-hunter Cosius. Had Priam not been so ambitious he might not have seen the fall of Troy.

Some are ambitious to be beautiful, while beauty and chastity seldom go together. Horace speaks of Barrus who is ambitious of being reckoned handsome:

Juvenal closes by saying that one ought to pray for a sound mind in a sound body; for a bold spirit free from the fear of death, that can endure all labors and toils and that prefers the gnawing cares of Hercules to the joys of
Venus, rich banquets and downy couches. The only sure path to a peaceful life is through virtue and that Fortune is no true divinity.

It was not the instrument of the sportula that brought Horace and Maecenas together, but it was the virtue of real worth that attracted the patron's attention to the writer of satire.

Tullius would have been a happier man had he remained a private citizen, but he was driven on by envy and ambition of fame.

Horace admits that he has a few faults but no one can justly charge him with avarice or sordidness or impure haunts. He lives a pure, innocent life, dear to his friends. And this he owes to his father who was a poor man but a man who cherished virtue above everything else. He would not consider it a reproach if his son should follow an occupation which brought him only small profit. And Horace is altogether content with his frugal life which is free from wretched and burdensome ambition; for he lives more delightfully than if his ancestors and he himself had held high positions.

11. Juv. XI. 8 - Scripturus leges et regia verba lanistae.
   Hor. Ep. I. 18, 36 - Thraex erit aut holitoris aget mercede caballum.

These lines tell of one of the results of extravagance, viz., a lower plane of service.

12. Juv. XI. 64 ff. - ferculi --
    Hor. Sat. II. 2, 120 ff. - bene --

In these lines the poets describe the bill of fare of the frugal man as a contrast to that of the glutton; Juvenal
would serve to his guest a kid from his Tibur farm, some asparagus from the mountains, some eggs from the hay; grapes, pears and apples - nothing from the public market. Horace likewise did not feed his friend on fishes brought from the city, but a pullet and a kid. The second course consisted of a dried grape and a nut, with a large fig. Wine without excess was taken for the last course.

13. Juv. XII. 121 -

Laudo meum civem, nec comparo testamento
Mille rates; nam si Libitinam evaserit aeger,
debit tabulas - - - -

Hor. Sat. II. 5, 44 - 'Nonne vides - - - ut patiens,
ut amicis aptus, ut acer? - - - -
Plures aderabunt thunni et cetaria crescent;
Pretend friendship and flattery of the will-
hunter is the thought here.

14. Juv. XIII. 14 f. and Hor. Sat. I. 3, 94 f, contain the same line of thought regarding the way one should tolerate the faults of others along with other misfortunes. Juv.; - You can scarcely bear the least bit of misfortune. You rage with anger because your friend does not restore to you the deposit he swore to return." Horace thinks he should consider his friend none the less agreeable if he should break one of his valuable vases, or if hungry he should take a chicken from Horace's plate. If not, what could he do if his friend should be guilty of theft or had betrayed secrets, or broken his word.

et Caedicius gravis invenit et Rhadamanthus
nocte dieque suum gestare in pectore testem.

Hor. Ep. I. 2, 57 f. -

Invidus alterius macriscit regus opionis;

Invidia Sāculi non invenere tyranni
Maius tormentum.

The thought here is that mental is worse than bodily torture.


Hor. Sat. I. 3, 82 ff. - In cruce suffigat -

Horace would consider a man mad who would torture his
slave on the cross for tasting victuals that were left on
the table after a feast. And Juvenal pictures a man who
delights in the harsh clang of whips, who is happy whenever
the torturer is summoned and some poor slave is branded with
glowing iron for stealing a couple of towels.

17. Juv. XIV. 142 -

et proferre libet fines maicrque videtur
et melior vicina seges.

Hor. Sat. I. 1, 110 -

* Quodque aliena capilla geratendentius uber.

The man of avarice covets his neighbors' possessions.


To translate - (Juv.): You will then, of course, be
free from disease and all infirmity; and escape grief and
care; and it will be your lot to live a longer time with
better destiny if you alone possess as much land to be cul-
tivated as the whole Roman people used to plow under King
Tatius.

(Hor.): Neither house nor farm, nor heaps of brass and
gold, can remove fevers from the body of their sick master, or cares from his mind. The possessor must be well to enjoy what he has laid up.

   Hor. Sat. II. 3, 50 - Ille sinistrorum, hic dextrorum abit.

Some are afflicted with one kind of madness and some with another.

   Hor. Sat. II. 6, 63 - faba - cognata -
   This refers to Pythagoras abstaining from some kinds of vegetables.

21. Juv. XVI. 54 - 56 - Coranum -
   Hor. Sat. II. 5, 57 - 69 - Corano -
   In these lines Juvenal tells of the practice of allowing soldiers to make their wills while the father was still living; and Coranus, being a soldier, his father paid court to him that he might become his heir. Horace tells a similar story of Coranus, but the father, when he had read the will was disappointed to find his name not on it.

B. References not separately conclusive but collectively admissible.

   Hor. Sat. I. 1, 120 - Ne me Crispini scrinia lippi Compilasse putes.
   Juvenal compares himself to Cluvienus, an unlearned poet and Horace declares that he will not write another word for fear one will think he had plundered the letter-box of the blear-eyed Crispinus.

   Hor. Sat. II. 5 -
These passages show how people cater to riches and the rich. Juvenal can hardly contain himself when talking on this subject. He hates flattery and pretense. Here in this satire the senate has to be called to hold a council as to what shall be done with an over-grown fish which has been presented to some rich lord. And such senators - "men whom he hated! Men on whose faces sat the paleness which was a result of the wretched friendship with the great! At the loud summons of the Liburnian slave, 'Run! the emperor is already seated!' Pegasus was the first to snatch up his cloak and hurry to the place. Pegasus who was just recently set over the amazed city as bailiff - - - - Crispus came also, a man with high character equal to his eloquence and mild disposition. Who could have been a more serviceable minister to one who ruled the sea, and lands, and peoples, if, under that ruin and pest, he had been allowed to reprobate his savage nature and give honest advice? But what is more ticklish than a tyrant's ear, with whom the life even of a favorite was at stake, though he might be talking of showers or heat, or a rainy spring? He therefore never tried to push against the torrent, nor was he a citizen who dared give vent to the free sentiments of his soul, and devote his life to the truth. - - - - And the shrewd Veiento with the deadly Catullus, a monster and prodigy of guilt even in our own days, the blind flatterer, a common bridge-beggar invested with this hateful power, whose worthiest fate would be to run on the Aeician way begging by the carriages, and to blow fawning kisses to the chariot as it descends the hill." The blind flatterer praises the fish as
he turns to the left, but the fish is on his right. Then each senator takes his turn in offering flattering suggestions, even divining future fortune for the rich man because of this omen of the fish. But little thanks do these flatterers obtain from the rich emperor, who dismisses their assembly, and bids them depart.

In the fifth satire of his second book, Horace pictures the situation of the will hunter, showing how ridiculous the poor man must make himself to gain the favor of the rich:

Ulysses has lost his fortune and must seek to regain it in the will-hunting profession. So he asks advice of his friend Tiresias, for "birth and virtue, unless one has substance, is viler than sea-weed". Then Tiresias who is skilled in deceits gives the needed advice: "If a thrush or any delicacy shall be given you for yourself, it must wing its way where shines a great fortune whose owner is an old man: sweet apples and whatever dainties your ground brings forth, let the rich man, as more to be reverenced than your household gods, taste first. And though he be perjured, of no family, stained with his brother's blood, a runaway, if he desire it, do not refuse to accompany him as his companion on the outer side."

Ulysses does not like the thought of such humiliation and objects, saying that he did not do that in Troy. "Then you must always be poor", says his advisor. But Ulysses must have wealth so declares that he will command his soul to bear this evil and bids the prophet continue:

"If there is a law suit," says Tiresias, "of little or great importance, you be the advocate of the man who is
wealthy and has no heirs, even though he be a rogue. Despise the citizen who is his superior in reputation and who has the better cause if he has an heir at home. Call him by his first name, tell him his virtue has made you his friend, that you understand the complications of the law and will see that he is not defrauded. Be his solicitor. Persevere, be steadfast.

"There may be a man with an invalid son who may soon die. Try to make yourself his heir. If a man offers his will to you to read, remember to decline it, push the parchment from you, being careful to run over the page with a quick eye to see if you are an only heir or a co-heir with many.

Suppose an old dotard scribbles poor verses, you praise them. Do anything, no matter how dishonorable, to please him. Be careful what you say, be not too sparing in your praise nor too exuberant. Flatter your benefactor, be zealous to administer to him every comfort.

3. Juv. III. 184, 185 -

quid das, ut Cossum aliquando solutes,
ut te respiciat clauso Veiento labello?

Hor. Sat. I. 9, 56 - 58 - 'Haud mihi dero.
Muneribus servos corrumpam; non, hodie si
Exclusus fuero, desistam; tempora quaeram,
Occurram in triviis, deducam. Nil sine magno
Vita labore dedit mortalibus'.

This shows how the common people bowed to the rich and with what persistency they tried to gain even the favor of notice.

4. Juv. III. 30 - 34 - maneant qui -
Hor. Sat. II. 7 - 109 - An hic peccat, sub nostem --

Satire is directed against the evil conditions among mankind, especially in the city, against those who are slaves to their own inclinations and appetites. Umbricius in departing says: Let those remain who turn black to white, those, who through evil means, can easily get contracts for building temples, clearing rivers, farming harbor-dues, cleansing the sewers, the furnishing of funerals, and the selling of slaves at auction. In Horace Davus: rates his master because not even he is free from servitude to his appetite, saying: Does that boy do wrong, who by might pawns a stolen scraper for some grapes? Has he nothing servile about him, who in indulgence to his appetite sells his estates and has nothing? Add to this that you yourself can not be an hour by yourself, nor dispose of your leisure in a right manner.

5. Juv. III. 261 - domus interea secura patellas
   iam lavat et bucca foculum excitat et sonat unctis
   striglibus et pleno componit lintea guto.

Hor. Sat. I. 6, 116 -
Cena ministratur pureris tribus, et lapis albus
   Pocula cum cyatho duo sustinet, astat echinus
   Vilis, cum patera gutibus, Campana supellex.

Each passage is a little picture of domestic life - busy preparations about meals, etc.

6. Juv. IV. 121 - sic pugnas Cilicis laudabat et ictus
   et pegma et pueros inde ad velaria raptos.

Hor. Sat. II. 6, 44 -
Hoc genus: 'Hora quota est? Thraex est Gallina Syro par?
Also

a. Hor. Epict. I. 18, 19 f.-

Ambigitur quid enim? Castor sciat an Docilis plus.
Brundisium Menuci melius via ducat an Appi.

These verses all refer to trivial subjects of conversation.

7. Juv. VII. 59 ff. Neque enim cantare sub antro
Pierio thyrumque potest contingere maesta
paupertas atque aeris inops.

Hor. Ep. II. 2, 51 - et laris et fundi paupertas
inpulit audax ut versus facerem.

Juvenal is averse to the poverty extreme for the poet
because his mind must be free from such cares if he is to
write poetry of any worth. Horace tells us that after the
battle of Philippi, daring poverty urged him on to the writing
of poetry. In line 69 of Juvenal's satire he says that if
Virgil had lacked a servant and comfortable lodging, all the
serpents would have vanished from Alecto's hair; his trumpet
starved to silence, would have blazed no note of terror.

Horace in a letter to Augustus (Ep. II. 1, 246) says he is
not able, though he would like to do so, to write in the
lofty plane of Virgil.

8. Juv. VII. 233 ff. and Hor. Ep. V. 2, 8 ff. compare
in thought and arrangement. Juvenal says that the tutor
must know everything - he is to be perfect in the rules of
grammar for each word, read all histories, know all authors
as well as his own fingers. If questioned, he must be able
to give anything off hand.

Horace gives a similar picture of a slave who is for
sale; a domestic slave, ready to attend at his master's nod,
with a smattering of the Greek language, of a capacity for any art. You may make anything you wish out of such moist clay.

9. *Juvenal VIII.* 185 -

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consumptis opibus vocem, Damasippe, locasti
sipario clamorosum ageres ut Phasma Catulli.
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*Horace Ep.* I. 18, 34 -

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Dormiet in lucem, scorto postponet honestum
Officium, nummos alienos pascet ad imum
Thraex erit aut holitoris aget mercede caballum.
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Juvenal follows the description of a man who has squandered his fortune and then seeks a livelihood in a lower occupation. Horace tells the same story.


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Prima fere vota et cunetis notissima templis
divitiae, crescant ut opes, ut maxima toto
nostro sit arca foro.
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*Horace Ep.* I, 16, 60 ff. - 'Pulchra Laverna,
Da Mihi fallere, da iustlo sanctoque videri,
Noctem peccatis et fraudibus obice nubem.'

Here is the same thought expressed in regard to vain prayers and ambitions.

11. *Juvenal XIII.* 120 ff. -

*Horace Ep.* I. 17, 23 ff. -

Speaking of philosophers, especially the Stoics and Cynics, Juvenal says that the Stoics differ from the Cynics only by a tunic and pays no veneration to Epicurus. Horace grants that Aristippus aspires generally to great things but his 'obstinacy clothes with a double rag. Diogenes would
shun a robe made at Miletus more than a dog or viper. He will die with the cold, unless you restore him his ragged garment." (The resemblance lies in the reference to the names and characteristics of the philosophers.


Nempe hoc indocti quorum praecordia nullis interdum aut levibus videas flagrantia causis.
Hor. Sat. I. 3, 84 f - paullum deliquit amicus,
Quod nisi concedas, habeare insuavis, acerbus.

This satire is directed against those who are intolerant with small faults in a friend.

Hor. Sat. I. 3, 49 - Parcius hic vivit.
Juv. XIV. 361 - res non potuit servare suas.
Hor. A.P. 329 - Rem poteris servare tuam.
Juv. XIV. 111 - frugi laudetur avarus
Hor. Ep. II. 2, 194 - discordet parcus avaro.
Juv. XIV. 136 -
cum furor haut dubius cum sit manifesta phrenesis, ut locuples moriaris, egentis vivere fato?
Hor. Sat. II. 3, 82 -
Danda est ellebori multo pars maxima avaris.

These couplets refer to frugal living and caring for one's estate. The last two show a distinction between the frugal and the avaricious, for the latter is mad.


iam nunc obstas et vota moraris
iam torquet invenem longa et cervina
senectus - - medicamen habendum est.
Hor. Sat. II. 1, 53 ff - Scaevae vivacem crede nepoti matrem - - - -

Sed mala tollet anum vitiato mella cicuta.

The old person seems to be in the way and the well known drug is the remedy.

15. Juv. XVI. 14 - grandes - - - surae.

Hor. Sat. I. 6, 73 - magnis e centurionibus.

This may be slightly satirical in regard to the stature of certain people.

CONCLUSION.

After making a careful study of Horace and Juvenal and finding so many parallel expressions and thoughts, their similar attitude toward so many vices and customs, notwithstanding the fact that their dispositions were quite the opposite, we find a very close resemblance. Of course both poets may have drawn from some other author whose writings are not known, but we have no knowledge of such, and can only conclude that Juvenal was dependent largely upon Horace, in as much as we know that he was familiar with his writings. The number of cross-references likewise are too many to be accidental and many of them so far removed from the common use and property of language that we feel more sure of a direct dependence of the one upon the other.