

Summer Institute 2006

University of Florida

Roman Satire

LNW 3360; LNW 4905; LNW 6365; LNW 6905

July 5-15, 2005 (Turlington 2333)

Instructor: Dr. Tim Johnson; Dauer Hall 143 (tscott@ufl.edu)
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Office Hours: M-F (following class) and by appointment

Course Description: The goal of the seminar will be to read closely selections from the Roman satirists, Horace and Juvenal, and to explore the basic interpretative questions that their satire raises. When the student completes the Institute, it should be possible for s/he to frame a thoughtful answer to the question, "What role does satire play within Roman socio-historical and literary perspectives to influence thought for ancient and subsequent readers?". Of course, along the way we will pay close attention to meter and other essentials of the satiric form ancient and modern.

Course Approach: Criticism is not polemic. One does not lean over the text and beat meaning out of it with one critical approach and then another. The purpose of criticism is not to reduce the text to its lowest value and so strip it of any significant meaning. Instead, as Martin Buber argues, the text should be embraced as a living element with transforming powers. Sense comes when the world of the text contacts our own, which together produce an idea. Critical approaches do offer different vantage points for understanding and appreciating the multiple senses of the text, but they are tools and not the art. Further, there is no clear division between textual and literary criticism: nothing replaces a close reading of the text, and all methods/approaches support a rich dialogue between the text and the reader. To learn to think outside the boxes, you must know what the boxes are.

Satire is uniquely a Roman genre, and as such gives particular insight into the Roman mentality, a composite of the **serious and comic**. Satire is introspective: anyone who engages in satire must be willing to examine the foibles and shortcomings of their own society and humanity in general. Much of Roman literature is a quest into their own identity and destiny. The bluntness of Juvenal's invective remains startling, but other satirists likewise demand an inward eye. Satire is not completely didactic: pleasure and entertainment are at its heart. The Romans loved games and Satire is an inventive extension and recreation of Old Comedy. Satire is not high speech (Horace refers to his satires as *sermones*), but it is poetry. The Romans are not whimsical, but neither are they simple, flat figures -- directness does not preclude diversity and multiplicity. For example, The Horatian style is deceptive: common words, ideas, and rhythms often mask a sensitivity and depth of thought accomplished through word order and structure. Such subtleties, cleverness, and attention to nuance are Horace's strengths, and the entire tradition of Western Literature is in his debt. To read satire is to learn the art of poetry.

Books (may be ordered on line from bookstores like Amazon: *web sites for used books will often yield inexpensive copies*, e.g. <http://addall.com>):

Text Required:

- E. C. Wickham, *Horati Opera* (Oxford 1901)
- J. Ferguson, *Juvenal: The Satires* (New York 1979)
- J. C. Rolfe, *Horace: Sermones et Epistulae* (New York 1976) a reserve copy will be available. This text is out-of print, but you may well be able to locate a used copy.

Activities: The institute will meet for 10 days and each of these days will be divided into four sessions:

1st session: 9:30-10:35
 2nd session: 10:45-11:50
 3rd session: 12:00-1:05 pm
 4th session: 1:30 pm-3:15 pm

Words for all: Remember that your preparation for a seminar not only includes reading in both primary and secondary literature, but also your preparation to present for and participate in the discussions. You have not completed the assignment until you are prepared to present and participate. All of us are judged (graded) not only on research but presentation. You do have to spend some time thinking "what am I going to say in class about this."

Take the initiative for your research. Read the basic introduction to the commentaries when you are assigned a new work (**n.b. Rolfe**). Take a first step toward knowing the basics, such as when did an author write, his sources, his style. Keeping everything in your head will require that you review.

Words for the undergraduates: This course combines several types of students: undergraduates, beginning graduate students who need to read as much Latin as possible, and more advanced graduates who will be treating the institute as a full graduate seminar. Each of these approaches is appropriate depending on the needs of the individual student. I will do my best to balance the needs of all.

Words for the graduate students: Close attention to the text is essential. We will read and translate extensively. But graduate students must also think about the text. I will not be insisting on a single method of approaching Roman satire. My hope is that as we share discussions and our own interests that we will learn about satire, each other, and ourselves. I have set up a general, and I admit fairly standard, framework that will guide discussions, but I will not predict the outcomes of the discussions. Your contributions via your research are a formative part of the Institute. Roman satire will itself offer many different perspectives: religion; philosophy; language; art; mythology (to name only a few).

There are likely many paper topics along such lines. For those inclined to write an additional paper for 3 credits, I ask that your research topic be presented to the class on the last day of the Institute. You will also be asked to submit by the end of the institute a one-page abstract of your paper suitable for submission to the program committee of the Classical Association of the Middle West and South *vel sim*.

Primary Reading: Not all of the material assigned reading will be covered word for word in class, and therefore you are encouraged to come prepared with questions. If you do not pose questions, one can assume that there are no difficulties remaining. I will assume that students will read in translation any specific poems from Juvenal and Persius that are not assigned.

Secondary Reading:

The secondary reading is designed to provide a basic introduction to Roman satire. These books will be available on reserve in the seminar room for the Institute, but you are free to also purchase these from whatever sources you find available.

- Kirk Freudenburg, ed. *Cambridge Companion to Satire* (Cambridge 2005). **Consult this work especially for its bibliography.
- Kirk Freudenburg, *Satires of Rome: Threatening Poses from Lucilius to Juvenal* (Cambridge 2001).
- Kirk Freudenburg, *The Walking Muse: Horace on the Theory of Satire* (Princeton 1993).
- Daniel Hooley, *The Knotted Thong: Structures of Mimesis in Persius* (Michigan 1997).
- Amy Richlin, *The Garden of Priapus: Sexuality and Aggression in Roman Humor* (Oxford 1992).
- David, Wray, *Catullus and the Poetics of Roman Manhood* (Cambridge 2001).

The following supplemental secondary works will also be available on reserve. These books are checked out in my name. You may borrow them overnight if no one else needs them, only if you return them **early** the next day. Any abuse of this system will not be tolerated and will probably result in very angry friends.

William Anderson. *Essays on Roman Satire* (Princeton 1982).

S. Bartsch. *Actors in the audience: Theatricality and Doublespeak from Nero to Hadrian* (Cambridge MA: 1994).

S. Braund. *The Roman Satirists and Their Masks* (London 1996).

M. Coffey. *Roman Satire* (Bristol 1989).

C. Damon. *The Mask of the Parasite: A Pathology of Roman Patronage* (Ann Arbor: 1997).

J. Henderson. *Figuring out Roman Nobility: Juvenal's Eighth Satire* (Exeter 1997).

J. Henderson. *Writing Down Rome: Satire, Comedy, and Other Offences in Latin Poetry* (Oxford 1999).

C. Keane. *Figuring Genre in Roman Satire* (Oxford 2006).

J. C. Relihan. *Ancient Menippean Satire* (Baltimore 1993).

Niall Rudd. *The "Satires" of Horace: A Study* (London 1966).

Niall Rudd. *Themes in Roman Satire* (Norman, OK: 1986).

Niall Rudd and Edward Courtney (edd.). *Juvenal: Satires I, III, X* (Bristol 1977).

J. P. Sullivan (ed.). *Critical Essays on Roman Literature: Satire* (Bloomington, IN: 1963).

Institute Discussions and Reports: After the first two days of the Institute and after we have had a brief time to read our way into satire, I will specify discussion topics. All graduate students will be expected to come prepared to lead and discuss the topic for the session. Everyone should have read widely enough on the topic to prepare a well organized and thoughtful discussion outline that would provide enough depth for an approximately 15 minute extemporaneous talk (if called upon). **I will ask that you turn in to me a copy of your outline.** Although you are required to prepare for the discussions only a “talking outline” and not a paper, I would suggest that the outline contain the following: (1) a statement of the question that you are investigating; (2) an overview and introduction to the major bibliography on the question and the works that you read. (3) detailed talking points on the prominent issues the question raises. These talking points should contain exact references to texts both primary and secondary and not be just a hodge-podge of disconnected ideas. Your talking points should add up to some form of argument. **When we all come prepared on the same topic, the discussion is livelier and more meaningful. I would also suggest that we make our outlines available to our peers for future reference.**

Optional Credit (Paper): Your topic will more than likely be defined by your participation in the discussions. All topics must be approved. I am not impressed by length nearly as much as precision of the argument.

Grading:

- The undergraduate grade for 3 credits will be based on daily participation in sessions 1-3 (30%), midterm (35%) and a final examination (35 %).
- The graduate grade for three credits will be based on daily participation in sessions 1-2 and 4 (20%), discussions and outlines (30%), midterm (25%) and a final exam (25%).
- Additional credits (up to 3) may be earned by writing a paper (either a word study or a topic approved by the instructor).

Absences and Late Work: All work missed due to excused or pr-approved absences may be made up without penalty at the discretion of the instructor according to university policy. Unexcused work will be penalized with a one letter grade reduction.

Institute Schedule

1st session: 9:30-10:35

2nd session: 10:45-11:50

3rd session: 12:00-1:05 pm

4th session: 1:30 pm-3:15 pm

Day 1: Wednesday, July 5 (Getting Started)

Prepare for Recitation: Horace, *Satire* 1.1

Read in Latin: Horace, *Satire* 1.2

1. Introductions and Organization
2. Recitation
3. LUNCH
4. Scanning and Translation

Day 2: Thursday, July 6

Prepare for Recitation: Horace, *Satire* 1.3

Read in Latin: Horace, *Satire* 1.4-5

1. Translation
2. Translation and Sight Reading

3. LUNCH or Undergraduate Translation Option
4. Summaries of 635-920 and 921-1117

Day 3: Friday, July 7

Prepare for Recitation: Horace, *Satire* 1. 6-7

Read in Latin: Horace, *Satire* 1.8-9

1. Translation
2. Translation and Sight Reading
3. LUNCH or Undergraduate Translation Option
4. Assigned Discussion: Who are the Roman Satirists and how are they different?

Day 4: Saturday, July 8

9:00-12:00: Optional advising appointments for distance graduate students
 6 PM: Cookout and Pool Party (*apud magistrum*: 1216 NW 39th Drive [maps provided])

Day 5: Monday, July 10

Prepare for Recitation: Horace, *Satire* 1.10; 2.1

Read in Latin: Horace, *Satire* 2..2

1. Translation
2. Translation and Impromptu Discussion on the *Ars Poetica*
3. LUNCH or Undergraduate Translation Option
4. Assigned Discussion: What is Satire? The Ancestry of Roman Satire: What are Its Roots?

Day 6: Tuesday, July 11

Prepare for Recitation: Horace, *Satire* 2.3.1-165

Read in Latin: Horace, *Satire* 2.3.166-325

1. Translation
- 2-3. **Midterm:** There will be two selections to translate from the passages prepared for recitation (you may not use a dictionary on these). There will be one selection from the passages assigned “to be read in Latin” (you may use a dictionary on this).

Day 7: Wednesday, July 12

Prepare for Recitation: Horace, *Satire* 2.4

Read in Latin: Horace, *Satire* 2.5

1. Translation
2. Translation and Sight Reading
3. LUNCH or Undergraduate Translation Option
4. Assigned Discussions: Lucilius and Horace; The Circle of Maecenas (Patronage and Satire)

Day 7: Thursday, July 13

Prepare for Recitation: Horace, *Satire* 2.6

Read in Latin: Horace, *Satire* 2.7-8

1. Translation

2. Translation and Sight Reading
3. LUNCH or Undergraduate Translation Option
4. Assigned Discussions: The Banquet Imagery of Horace's *Satires*; The Style of Horace and Juvenal: Point-Counterpoint.

Day 8: Friday, July 14

Prepare for Recitation: Juvenal 1

Read in Latin: Juvenal 3 (read in Latin as much as you can and finish reading in translation)

1. Translation
2. Translation and Sight Reading
3. LUNCH or Undergraduate Translation Option
4. Assigned Discussions: The Structure and Unity of Horace's *Satires*; Juvenal: Is There a Programmatic Structure?

Day 9: Saturday, July 15

Prepare for Recitation: Juvenal 10

Read in Latin: Juvenal 6 (read in Latin as much as you can and finish reading in translation)

1. Translation
2. Special Session: Presentation of Graduate Student Paper Topics
3. Final Exam

Take-Home Final: If necessary to accommodate your travel plans, you can pre-arrange a take-home final exam.