



Roman Satire

**William J. Dominik, William Thomas
Wehrle**



Roman Satire:

Roman Satire Daniel Hooley, 2008-04-15 This compact and critically up to date introduction to Roman satire examines the development of the genre focusing particularly on the literary and social functionality of satire It considers why it was important to the Romans and why it still matters Provides a compact and critically up to date introduction to Roman satire Focuses on the development and function of satire in literary and social contexts Takes account of recent critical approaches Keeps the uninitiated reader in mind presuming no prior knowledge of the subject Introduces each satirist in his own historical time and place including the masters of Roman satire Lucilius Horace Persius and Juvenal Facilitates comparative and intertextual discussion of different satirists

Figuring Genre in Roman Satire Catherine Keane, 2006-01-12 In these roles the satirist conducts penetrating analyses of Rome's definitive social practices from the inside Satire's reputation as the quintessential Roman genre is thus even more justified than previously recognized **BOOK JACKET**

The Function of Humour in Roman Verse Satire Maria Plaza, 2006-01-26 Maria Plaza sets out to analyse the function of humour in the Roman satirists Horace Persius and Juvenal Her starting point is that satire is driven by two motives which are to a certain extent opposed to display humour and to promote a serious moral message She argues that while the Roman satirist needs humour for his work's aesthetic merit his proposed message suffers from the ambivalence that humour brings with it Her analysis shows that this paradox is not only socio ideological but also aesthetic forming the ground for the curious hybrid nature of Roman satire

Roman Satire Michael Coffey, 1976 **English Versions of Roman Satire in the Earlier Eighteenth Century** William Kupersmith, 2007 This book discusses Imitations of the ancient Roman verse satirists Horace Juvenal and Perseus published in Britain in the first half of the eighteenth century It endeavors to put major writers such as Alexander Pope and Samuel Johnson in the context of lesser writers of the period It also devotes attention to other canonical writers such as Jonathan Swift Henry Fielding and Christopher Smart

Roman Satire Jennifer Ferriss-Hill, 2022-06-13 How do you insert yourself into an artistic canon How do you establish yourself as a worthy successor to your predecessors while making your own mark on a genre How do you police a genre's boundaries to keep out the unwanted With particular attention to authorial and national identity artistic self definition and literary reception this volume shows how four ancient Latin poets Lucilius Horace Persius and Juvenal asked and answered these questions between the second century BCE and the second century CE as they invented and reinvented the genre of Roman verse Satire

Essays on Roman Satire William S. Anderson, 2014-07-14 The fifteen essays collected here argue that Roman verse satire should be viewed primarily as an art form rather than as a social document or a direct expression of social protest Originally published between 1956 and 1974 they constitute an impressive attempt to free Roman satire from misinterpretations that arose during the romantic era and that continue to plague scholars in the field The author rejects the proposition that Juvenal and other satirists expressed spontaneous unadorned anger and that the critic's best approach is the study of the historical social economic and personal

circumstances that led to their statement of that anger This work develops his thesis that Roman satire was designed as a literary form and that the proper stance of the critic is to elucidate its art Focusing on the dramatic character of the first person speaker in the satires of Horace Persius and Juvenal the author shows both how the speaker's role was shaped to suit the purposes of the individual poems and how that role changed over successive collections of satires Several essays also discuss the ways in which the satirists employed metaphors and similes and used contemporary ethical and rhetorical themes Originally published in 1982 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 *Themes in Roman Satire* Niall Rudd, 1986 **Roman Satire and the Old Comic Tradition** Jennifer L. Ferriss-Hill, 2015-02-26 This volume demonstrates that distinctive features of Roman satire found in the writings of Lucilius Horace and Persius derived from Greek Old Comedy **The Cambridge Companion to Roman Satire** Kirk Freudenburg, 2005-05-12 Satire as a distinct genre of writing was first developed by the Romans in the second century BCE Regarded by them as uniquely their own satire held a special place in the Roman imagination as the one genre that could address the problems of city life from the perspective of a real Roman In this Cambridge Companion an international team of scholars provides a stimulating introduction to Roman satire's core practitioners and practices placing them within the contexts of Greco-Roman literary and political history Besides addressing basic questions of authors content and form the volume looks to the question of what satire does within the world of Greco-Roman social exchanges and goes on to treat the genre's further development reception and translation in Elizabethan England and beyond Included are studies of the prosimetric Menippean satires that would become the models of Rabelais Erasmus More and narrative satire's crowning jewel Swift *Satire and Society in Ancient Rome* S. H. Braund, Susanna Morton Braund, 1989 In this book the author explores the idea of satire as an accurate depiction of Roman life and discusses some advantages and limitations to such a view **Roman Verse Satire** William J. Dominik, William Thomas Wehrle, 1999 Introduction Latin text with facing English translation Notes keyed to English translations Index of names *Satura quidem tota nostra est* Satire is altogether ours was the claim of the Roman Quintilian the first century C E commentator on rhetorical and literary matters for the literary world had not previously seen the likes of satire This edition provides introduction to Roman verse satire for the English reader and aid to the Latin student in understanding these challenging sometimes obscure texts Lucilius Horace Persius and Juvenal are equally represented in an attempt to redress a tendency in other anthologies to favor Horace and Juvenal Roman Satire John Wight Duff, 1936 **Juvenal: Satires Book I** Juvenal, 1996-03-07 A new commentary on the first book of satires of the Roman satirist Juvenal The essays on each of the

poems together with the overview of Book I in the Introduction present the first integrated reading of the Satires as an organic structure

Satire Dustin Griffin, 2014-07-11 Here is the ideal introduction to satire for the student and for the experienced scholar an occasion to reconsider the uses problems and pleasures of satire in light of contemporary theory Satire is a staple of the literary classroom Dustin Griffin moves away from the prevailing moral didactic approach established thirty some years ago to a more open view and reintegrates the Menippean tradition with the tradition of formal verse satire Exploring texts from Aristophanes to the moderns with special emphasis on the eighteenth century Griffin uses a dozen figures Horace Juvenal Persius Lucian More Rabelais Donne Dryden Pope Swift Blake and Byron as primary examples Because satire often operates as a mode or procedure rather than as a genre Griffin offers not a comprehensive theory but a set of critical perspectives Some of his topics are traditional in satire criticism the role of satire as moralist the nature of satiric rhetoric the impact of satire on the political order Others are new the problems of satire and closure the pleasure it affords readers and writers and the socioeconomic status of the satirist Griffin concludes that satire is problematic open ended essayistic and ambiguous in its relationship to history uncertain in its political effect resistant to formal closure more inclined to ask questions than provide answers and ambivalent about the pleasures it offers *Juvenal and the Satiric Emotions* Catherine Keane, 2015-02-23 In his sixteen verse Satires Juvenal explores the emotional provocations and pleasures associated with social criticism and mockery He makes use of traditional generic elements such as the first person speaker moral diatribe narrative and literary allusion to create this new satiric preoccupation and theme Juvenal defines the satirist figure as an emotional agent who dramatizes his own response to human vices and faults and he in turn aims to engage other people s feelings Over the course of his career he adopts a series of rhetorical personae that represent a spectrum of satiric emotions encouraging his audience to ponder satire s proper emotional mode and function Juvenal first offers his signature indignatio with its associated pleasures and discomforts then tries on subtler personae that suggest dry detachment callous amusement anxiety and other affective states As Keane shows the satiric emotions are not only found in the author s rhetorical performances but they are also a major part of the human farrago that the Satires purport to treat Juvenal s poems explore the dynamic operation of emotions in society drawing on diverse ancient literary rhetorical and philosophical sources Each poem uniquely engages with different texts and ideas to reveal the unsettling powers of its emotional mode Keane also analyzes the emotional plot of each book of Satires and the structural logic of the entire series with its wide range of subjects and settings From his famous angry tirades to his more puzzling later meditations Juvenal demonstrates an enduring interest in the relationship between feelings and moral judgment

Satires of Rome Kirk Freudenburg, 2001-10-25 The first complete study of Roman verse satire to appear since 1976 provides a fresh and exciting survey of the field Rather than describing satire s history as a series of discrete achievements it relates those achievements to one another in such a way that in the movement from Lucilius to Horace to Persius to Juvenal we are made to sense and see performed the increasing

pressure of imperial oversight in ancient Rome **Juvenal and the Satiric Genre** Frederick Jones, 2007-09-13 While claiming to stand outside literature altogether Roman verse satire was the most aggressively literary of Roman genres Juvenal's particularly so In the opening lines of the corpus his performance creates an arena in which the various genres of his Graeco Roman cultural inheritance jostle to be heard and are suppressed by his own generic identity Juvenal and the Satiric Genre considers the fluid nature of the generic field and how Juvenal comes out of and fits into it Specifically it measures his use of names his ambiguous and sometimes hostile relations with other genres especially the queen of genres epic against his inherited and stated aim of criticizing malefactors by name and considers how the aspect of performance impinges on his multi faceted satiric voice This challenging series considers Greek and Roman literature primarily in relation to genre and theme It also aims to place writer and original addressee in their social context The series will appeal to both scholar and student and to anyone interested in our classical inheritance **Roman Satire** Alexander G. McKay, 1976

Essays on Roman Satire William Scovil Anderson, 1982 The fifteen essays collected here argue that Roman verse satire should be viewed primarily as an art form rather than as a social document or a direct expression of social protest Originally published between 1956 and 1974 they constitute an impressive attempt to free Roman satire from misinterpretations that arose during the romantic era and that continue to plague scholars in the field

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