

THE NEW ROMAN

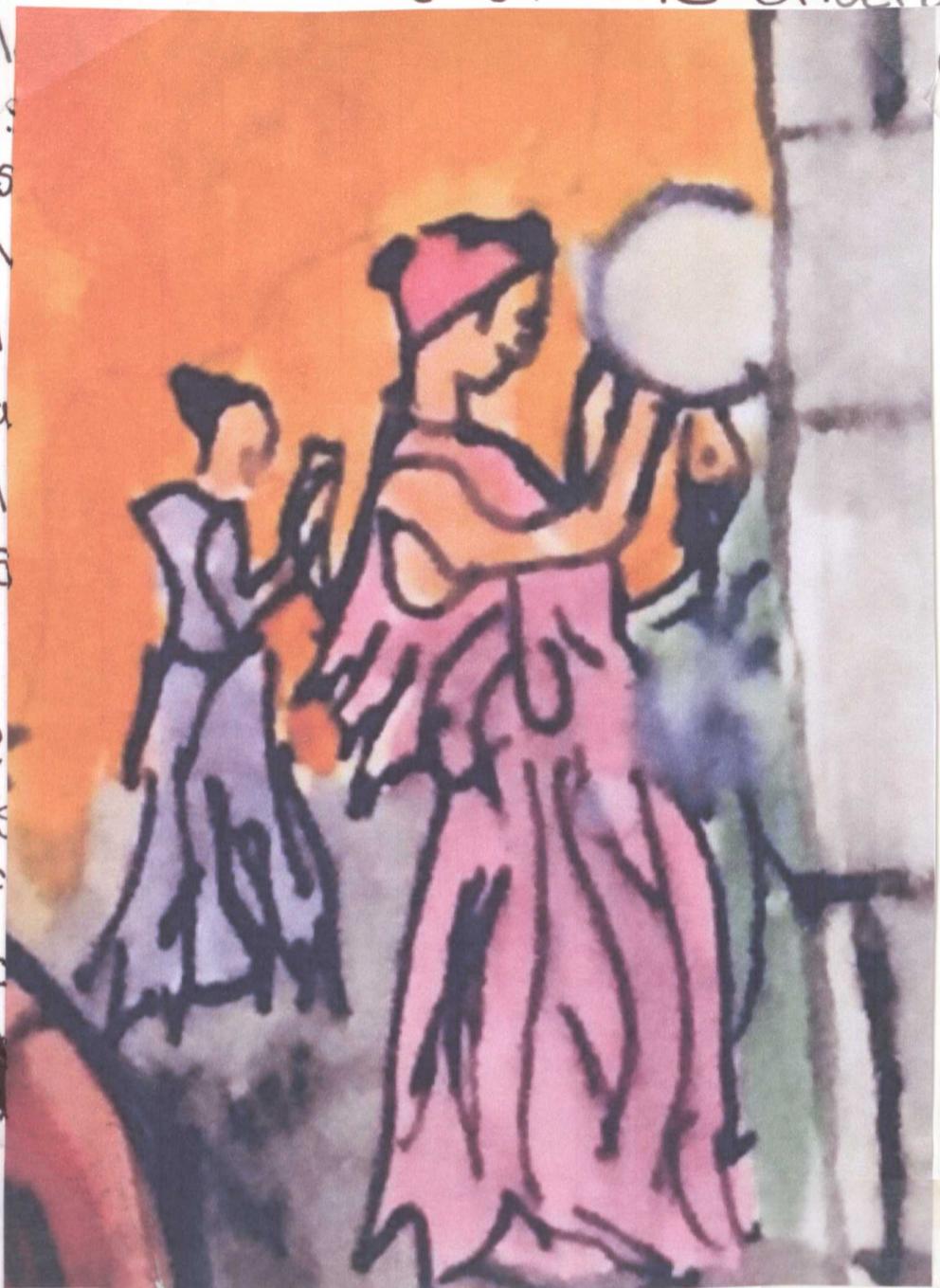


THE NEW ROMAN



That ghosts exist at all, or the realms of the underworld
Cocytus, and the whirl of black fog
Or all those thousands crossing the flood in one
Not even children believe, unless
But suppose it were true: what would
What of the shades of the Scipios,
What of the legion at Cremera,
The dead of all those wars, what
Descended from here? They'd desire
There, the sulphur, the flaming torches, and the moist laurel.
Down there, alas, we'd be paraded in shame. We may have
Sent troops beyond Ireland's shores, and recently captured
The Orkneys, beaten the Britons familiar with midnight suns.

ROMES



DISGRACE

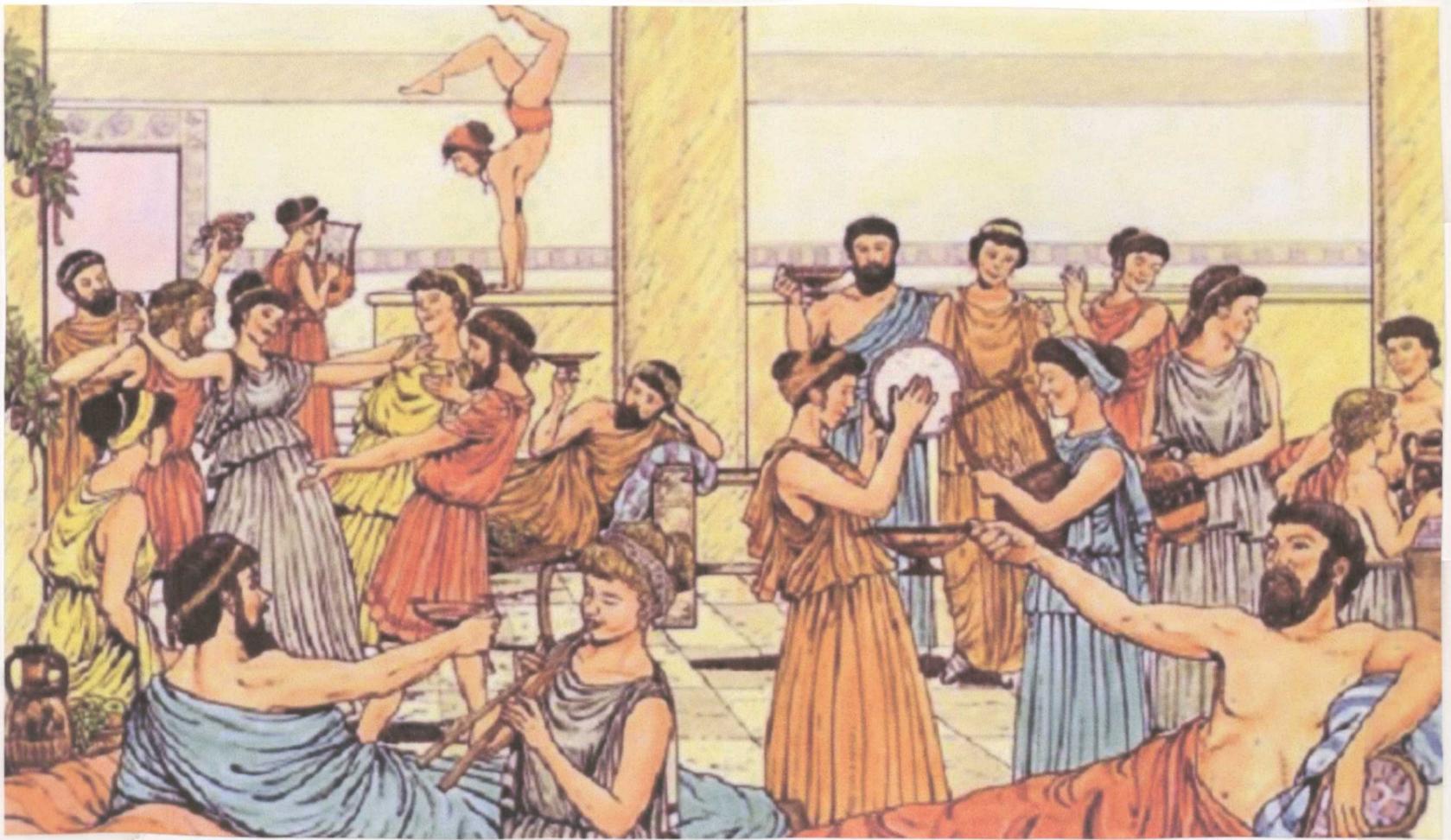
Look what foreign trade yields
We make them men of the world, if such boys stay longer
Adopting Roman ways, they'll never lack lovers, doffing
Their breeches, and little knives, their bridles and whips,
Those are the teenage ways they'll take home to
That ghosts exist at all, or the realms of the

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Cocytus, and the whirl of black fog
Or all those thousands crossing the flood in one
Not even children believe, unless
But suppose it were true: what would
What of the shades of the Scipios,
What of the legion at Cremera, the young men
The dead of all those wars, what would they feel when a ghost
Descended from here? They'd desire purification, if they had
There, the sulphur, the flaming torches, and the moist laurel.
Down there, alas, we'd be paraded in shame. We may have
Sent troops beyond Ireland's shores, and recently captured
The Orkneys, beaten the Britons familiar with midnight suns.

Rare is the union of beauty and purity



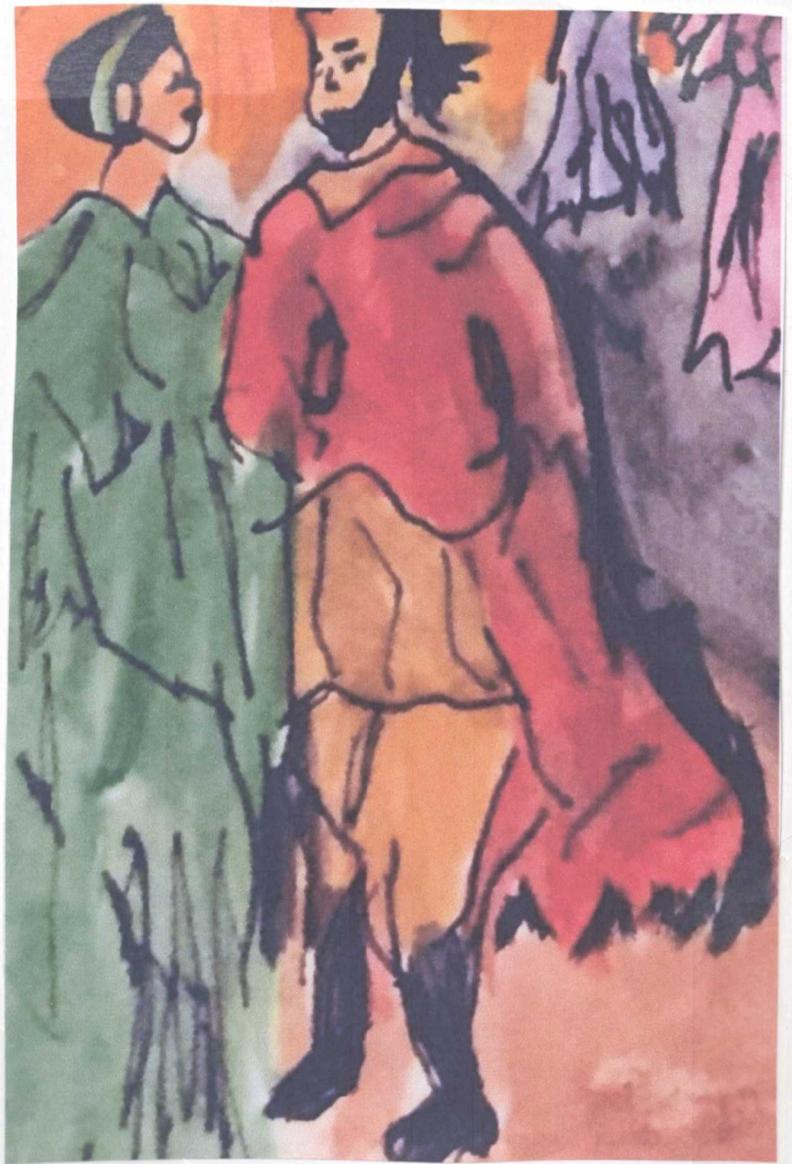
Jovial Celebrators

A great deal of Juvenal's satires address the sexual desires that plague society and grow ever more revolting day by day. I thought about including a scene with some sort of sexual nature but my ideas didn't seem to fit with the outdoor aspect of the scene. In keeping with the free and open nature of sexual discovery though, I incorporated the musicians and dancers. I borrowed the women from a painting done depicting a 'Roman orgy'. I chose to face the women towards a scene that is hidden from the viewer's eye, with the hope that the mystery will lead an onlooker to imagine a forbidden encounter taking place.

An additional taboo aspect of this scene is the fact that these two musicians and the man dancing, are inappropriately celebrating at a time when the city is burning all around them.

The Couple

I wanted to include a scene that would allow me to mention a romantic relationship. I based the forms of these two characters on costumes depicted in an image I found online. Juvenal makes a great deal about the masculinity of men and what he feels is deplorable: men marrying men. On several occasions, he lambasts the effeminate wardrobes of dignitaries and scholars alike, as well as the immoral tendencies of men and women. Here, I have taken the liberty of making the man's hair longer than his wife's and his cape is comparable to his wife's dress. Though the specific details of the couple's exchange are unknown, it is obvious that the husband is looking to his wife for comfort and strength; reversing the typical gender roles and emasculating the man.



The Thieving-Guard

Juvenal wrote at length about deceit and the unrighteous men who were now gaining fortunes without earning respect. Juvenal also once wrote of the guards watching the cell of a "loose" lady, and wondered "but who will guard the guards?". The satire of a guard's moral allegiance being to himself led me to include this character of the thieving-guard. He has packed his cape with so many treasures that he is barely able to move, for fear that a single coin might come loose. Despite his many weapons and armor, he is forced to look on as his domain is vandalized, and furthermore, he isn't motivated to stop his comrades from killing each other, just inches from where he currently stands.



The Idea Behind this Assignment:

*Learning about Juvenal's political commentaries on the state of Rome prompted me to propose that for my Module 5 I would create a cover for "The New Yorker" that I imagine Juvenal would have created in his day. At the wonderful suggestion of Professor Machado, I then changed the title of my publication to "The New Roman." Professor Machado had actually offered that I call it "The Old Roman", but I ultimately settled on keeping *New* because the commentary would focus on Juvenal's discontent with his *new* Rome that he no longer recognized, and his longing for the days of old.*



MODULE 5



Erasing What's Carved in Stone

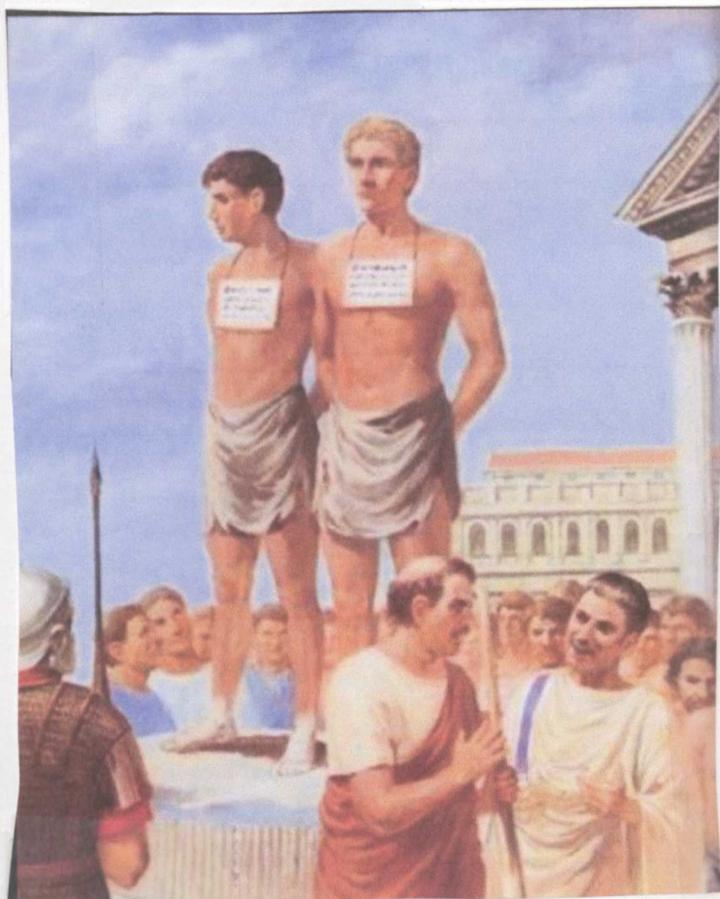
Juvenal, as well as Quintilian and several other figures of this time, wrote about the decline of oratory. Juvenal even mentions that Quintilian is the exception, but that all other professionals of rhetoric will never find adequate pay for their work and ultimately risk being killed. When I saw these two slaves, I immediately imagined a similar scene but that instead of the two boys it would be great writers, and instead of being auctioned off, they would be awaiting execution.

When I saw the first image (page 1) which showed a statue being pushed over I adapted my idea of the execution to this. This is a statue of Cicero, who Juvenal would strongly feel is deserving of a statue in his honor. As you can see though, a strong Roman soldier is attempting to topple the literary hero, believing that his strength and ego are greater than any artist's abilities.

In Cicero's right hand is his pen. This detail is juxtaposed to the many weapons held by the soldiers in this scene. The irony is that the strength of these nameless warriors did not triumph and their names go unknown today. In contrast, Cicero's works and legacy have survived for thousands of years.

- No one is willing to pay teachers of rhetoric appropriately
 - Quintilian is the only exception to this rule

My Process



It should also be noted that I borrowed the basic idea for many of these characters from the works of others, though I did draw and paint free-hand everything in my piece.

To create the cover, I researched many concepts, poems and quotes put forth by Juvenal and brainstormed the various ways that I could combine these different characters into one congruent piece. (A list of some of the characters I thought about incorporating are included below.)

Originally, my concept was quite extravagant and I would have pursued it if I had an artistic bone in my body. But alas, I am not artistically inclined and instead, wanted to use this as an opportunity to do a little art, but also get my main ideas across. So once I had settled on the types of characters I wanted to involve from Juvenal's works, I began to search relevant pictures on Google. My intention was to see how artists, cartoonists, painters, and sculptors had depicted Romans, and I also wanted to better understand the clothes and uniforms worn around 100 CE.

POSSIBLE CHARACTERS

- Castrated eunuchs getting married
- No hope for an honest man in court if he is poor
- The ghosts of great Romans of the past would feel themselves contaminated when such Romans descend to the underworld.
- This moral plague (contagious) spreads like disease passes through an entire heard of livestock or a bunch of grapes
- Master of a single lizard is meaningful (picture of a master of endless lizards)
- Nobles make excuses for behavior that would not be tolerated in slaves
- Patriotic men that pretend to be moral exemplars are much worse than those who are open about their proclivities
- Racehorses are valued for their speed, not their ancestors
- Being a great orator like Demosthenes or Cicero may get one killed
- "Justice is fairness" on execution block
- Lust for military glory has ruined countries, and time will destroy even the graves of famous generals
- Theme of corruption and incompetence of sycophantic courtiers and the inability or unwillingness to speak truth to power.
- What is the value of pedigree, if you are inferior to your ancestors?
- Lawyers get only as much respect as the quality of their dress can buy
- Lock the loose girl up. but who is going to guard the guards?
- Fish so prodigious that it was fit for emperor Domitian alone
- The dregs of society suddenly becoming wealthy by gross acts of sycophancy
- People are more concerned to present a clean atrium to outsiders than to keep their house free of vice for their children
- Traditional Roman values, such as fides and virtue, have disappeared from society to the extent that "Rome was no longer Roman"
- Effeminate dress is the gateway to complete gender inversion
- Greed and fiscal corruption have never been worse
- Probity is praised—and it shivers in the street
- One should be noble even in the face of danger
- Since there are so many poets wasting paper and everyone's time—why not write?
- Travel at night in Roma as a poor man and you are in danger of falling tiles, thugs, and robbers.
- City; at Roma everything is expensive, pretentious, and bought on credit.
- Poor clients and their self-indulgent patrons
- Men who pretend to be old-time paragons of virtue and live an orgy—spout something about morals

Civil War

The final scene that I have included is a civil war playing out between brothers. What should be noted at this point, is that every soldier on the cover has either a red cape or a red shield, meaning that they are all on the same side. In this brother on brother onslaught you can see that the dominating man is posed to slash his defenseless adversary. Not only is the latter without a shield and in a position of vulnerability, but his sword is also too far from his reach. Yet, his brother still guards his own life with his shield, despite the defeated brother have nothing to attack with.

REVENGE IS ALWAYS THE WEAK AND NARROW MIND. PLEASURE OF A LITTLE



Don't Forget Revenge



'Is the perjurer to suffer no punishment then for his irreligious Fraud?' Well imagine he'd been dragged away in the heaviest of chains, and executed at once based on your judgement (wh

More could you want Money of yours will Been shed from the 'Yet vengeance is fine so the uneducated The slightest reason

The Roman society has become overridden with this narrative that nothing is sacred—not even blood—and military glory is attained at the expense of everything moral. Lastly, this sub-scene is places at the bottom of the steps to show just how far the Roman has fallen.

less your loss re never be returned will grant indivic more gratifying Whose tempers Sometimes for no oth

not what Chrysippus the Stoic says, nor the gentle mind of Thales, or old Socrates who lived below sweet Hymettus. He who would never have inhaled on his accusers one drop of the hemlock he was obliged to drink in his cruel prison. Indeed vengeance is always a delight to the weak and petty And small-minded. You can see that straight away, since

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MODULE 5