simply to establish the implication that Proclus claims for it: "If One exists, number will exist, from which it follows that (infinite) plurality exists."[19] If it is true that unity, being, and difference exist if anything exists, the effect is still broader; Parmenides' argument provides an explanation of the Eleatic Stranger's remark in the *Sophist* (238A–B) that number must exist if anything exists; and it helps to explain why, in the *Theaetetus* (185D), numbers are listed along with unity, existence and nonexistence, likeness and unlikeness, and sameness and difference, as Common Terms which the mind is capable of contemplating through its own activity apart from the organs of sense.

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This interpretation is offered, presumably, in order to account for arithmetical operations: 2 + 2 = 4 uses two 2's, and Twoness itself is inaddible. This implies a distinction between mathematical number and Number Forms. But although Aristotle's testimony on this point is often accepted as primary evidence for Plato's views (most recently by A. Wedberg, *Plato's Philosophy of Mathematics* [Stockholm, 1955]), it is almost certainly mistaken. See Cherniss, *Riddle of the Early Academy*, pp. 33–37, and P. Shorey, *The Unity of Plato's Thought* (Chicago, 1903), pp. 82–85; see also *CP*, XXII (1927), 213–18, for Shorey's criticism of Adam's treatment of intermediates in *The "Republic" of Plato*, II (Cambridge, 1902; 2d ed., Rees, 1963), pp. 159–63.

19. *Schol. in Parm.* 1261. 18–21, Cousin.

THE UNITY AND SCOPE OF JUVENAL'S FOURTEENTH SATIRE

Recent interpretations of Juvenal's fourteenth Satire have dealt either with the substance of the poem, or with the structure, but have not considered substance and structure together.[1] Consequently the poem has been found difficult, and interpretation has been an exegesis on the stereotypes of satire. But Juvenal, it seems, intended more than a mere restatement of conventional topics. The poem is not a catalogue of Rome's vices, with particular emphasis on *auaritia*; rather it is a statement of Juvenal's traditionalism and comprehensive pessimism, suitably illustrated with examples of vice or virtue in its successive parts.

The Satire begins with the slashing accusation that it is the parents who corrupt their children. This is addressed to one Fuscinus, unknown to us and perhaps fictitious because his identity soon merges with that of the reader.[2] The accusation is shocking because it is a sweeping one and boldly phrased: "Plurima sunt, Fuscine, et fama digna sinistra / et nitidis maculam haesuram figentia rebus" (1–2), but its greatest impact comes from the *para prosdokian* ending of the sentence, with *parentes* (3) set emphatically at the end of the line: the guardians of the *mos maiorum* are the sources of corruption. Now the reader is prepared for an exposé of vice and decay at the core of Roman life. Still at a tender age, the scion of a good family,[3] perhaps a future consul, gambles at dice with his father (4–5). Another young man disappoints his family and relations; he withstands even the influence of his teachers; and under the instruction of a spendthrift parent devotes himself to gluttony (6–14). Moderation and humanity disappear because of the fanatic cruelty of a father (15–24). And chastity vanishes for want of a teacher (25–30). After a long philosophical digression about human weakness and proper aspirations intruded in the middle of the catalogue (31–85), we are introduced to a father, who, as if to disprove the possibility of righteousness, squanders his fortune in building villas, and who is followed by a yet more excessive son who destroys the material basis of his respectability in more extravagant architectural spending (86–95). And yet more seriously, the Judaizing tendencies of a father, followed by the conversion of his son,[4] undermine the Roman religious tradition (96–106).

1. Cf. J. A. Gylling, *De argumenti dispositione in satiris IX–XVI Iuvenalis* (Lund, 1889); V. D'Agostino, "La satira XIV di Giovenale," *Convivium*, IV (1932), 227–44; G. Highet, *Juvenal the Satirist* (Oxford, 1954), chap. xxiv and notes; E. N. O'Neil, "The Structure of Juvenal's Fourteenth Satire," *CP*, LV (1960), 251–53. The text quoted is taken from *A. Persi Flacci et D. Iuni Iuuenalis saturae*, ed. W. V. Clausen (Oxford, 1959).

2. Fuscinus is addressed by name only once in the first line of the poem. Elsewhere, more than sixty times, Juvenal uses the second person singular of verbs and pronouns instead. Fuscinus is quickly forgotten, and the reader feels addressed himself.

3. Cf. Mau in *RE*, III (1899), 1048 ff., *s.v.* "Bulla" (2).

4. Cf. G. Highet (above, n. 1), p. 283.

The first part of the poem, then, illustrates the failure of Roman conventions and values because of the indifference and careless indulgence of parents. Although Juvenal understands this as human weakness and can even sympathize with it, he will not tolerate it. As a first step in reform, self-restraint is demanded of the parents: *abstineas igitur damnandis* (38), and the education of Rome's new generation is drawn as an alternative between rearing a Catiline or a Brutus. In a prayer whose vocabulary conjures up the dissolute and vicious life of Roman comedy to symbolize evil,[5] all corruption is wished away: "nil dictu foedum uisuque haec limina tangat / intra quae pater est; procul, a procul inde puellae / lenonum et cantus pernoctantis parasiti" (44–46). The father again becomes the center and symbol of a family, purified by his concern for the innocence of its children, the *puero reuerentia* (47). Admission of guilt and the self-reproach of a negligent parent have no place in this scheme; nor does the occasional pretense of virtue, brilliantly evoked in the metaphor of cleaning a house for company. A new and earnest, conscious attempt at morality must be made: "ut sanctam filius omni / aspiciat sine labe domum uitioque carentem" (68–69). A parent has not met all responsibility by begetting children for the state. That sufficed when Rome was morally intact: the children grew of their own accord into useful citizens. Now reform is to set a good example; for children, like animals, naturally imitate their parents.

Yet the full depth of decadence has not been plumbed until the involuntary failing of *auaritia*, which complements the laxity and ineptitude of the parents, has been considered. In the second part of the Satire (107–209), Juvenal discusses various facets of this cardinal vice. *Auaritia* is here not only miserliness and greed;[6] it stretches to encompass all the host of vices and crimes inspired by it. First comes miserliness, parading as virtuous parsimony (110–14), and then greed, exemplified by the respected but insatiable *adquirendi artifex* (114–18). After a glance toward the source of contamination—again the *paterfamilias*, but here, though fiendishly intent, he is quite ignorant of doing wrong (119–25)—the derivative sins are enumerated. *Auaritia* breeds inhumanity and self-punishment, as in the man who deprives his slaves and himself of the necessary food (126–34). In the neurotic intoxication, the *furor*, that it inspires, men violate their neighbor's right to property, a fundamental Roman right, and have only contempt for the opinion of their community (135–55). So *auaritia* becomes a vice of social importance. It is not merely reprehensible in the individual; it is so disruptive it threatens the unity of society. That Juvenal feared such disintegration is evident from the flash-back to early Roman history that he produces as the opposite ideal (156–88): the Roman citizen was once satisfied with a small domain, in sharp contrast with the present large estates, sharing with a large household the labor and fruits of his two *iugera* granted by the state for loyal military service. Such a man was not obsessed with *auaritia*, which since has overcome *reuerentia legum* (177), *metus*, and *pudor* (178). He was ignorant of, and unexposed to, the temptations of luxuries from abroad and could live as he should, "contenti casulis et collibus istis" (179). But again, as in the first division of the poem, the good example cannot constrain the present depravity. The catalogue of the consequences of *auaritia* is resumed. It encourages unbounded ambition, which is no longer typical of the *auarus* alone, but is practiced on the widest scale by the highest and lowest of Rome: lawyers, soldiers, businessmen, contractors (189–207); *auaritia* is the spring of Roman life.

In the first two sections of the fourteenth Satire, Juvenal accuses and reprimands Rome, using the stock charges of Roman satire: gluttony, lack of moderation, adultery, avarice, etc. But these vices were earlier castigated because they were evil in themselves; now they fit into an alarming, wider

5. *Leno* and *parasitus* are stock characters of Roman comedy. Cf. G. E. Duckworth, *The Nature of Roman Comedy* (Princeton, 1952), pp. 262–64 and 265–67. As in the rest of the poem, Juvenal here conveys his meaning in terms of literary convention.

6. Cf. E. N. O'Neil (above, n. 1), p. 252.

pattern of corruption. Indeed the sources of Rome's vitality are threatened. Juvenal pictures the Roman family as decadent and complacent, and he attacks the once respected virtues of parsimony and hard work as self-interest that opposes public spirit, as manifestations of *auaritia*. He sees the old order failing and bankruptcy impending.

In a plea to halt this decline toward selfishness, in which the next generation will outstrip his own, Juvenal next imagines that he is addressing the parents (210–55). He prophesies with apocalyptic vision what chaos their abdication of responsibility will bring. Of the virtues that may perhaps remain, honesty and religion will go when the young man, barely mature but already venal, perjures himself before the gods for a small reward (216–19). Marital trust and love will be worthless when the bride is not only married, but also murdered, for her dowry (220–22). Ultimately not even the bond of blood will afford protection because the murderous son will be a menace to his father (244–55). Such crimes, Juvenal insists, spring from Rome's present failure: "mentis causa malae tamen est et origo penes te" (226). *Auaritia*, by now the symbol of parental indifference and public corruption, has been encouraged, while the impulses to friendship and familial solidarity have been disparaged and discredited (222–43). The outcome must be anarchy.

Mindful of the fearsome prospects, Juvenal, in the concluding passage of his poem (256–31), appraises the existing situation and finds it hopeless. Rome's malady seems incurable. No force or place can contain it. *Auaritia* transforms life into a giant, unending spectacle stripped of all meaning. Even the traditional games had more of reality. The familiar and in itself useless act of tight-rope-walking might earn a man his food and shelter. By contrast, the enterprise of the seafaring *mercator* does not relate to any need and is entirely frivolous (265–302). His untiring efforts symbolize the full range of irrelevance and destruction that *auaritia* imposes on one's life. To import raisin wine from Crete in jars of local pottery, to travel far, to risk one's life and one's property, all with the hope of gain, is the height of folly. His *spes lucri* (278) will ultimately leave the *mercator* destitute in a shipwreck or lead to paranoia if he becomes wealthy.

Escape from this dilemma, it is proposed, may lie in sensible simplicity. A *mensura census* (316–17) might provide it. But Juvenal, a few lines before in the metaphorical anecdote about Alexander the Great and Diogenes (308–14), has already doubted that Rome is willing to accept such a restriction. Like Alexander, Rome is inexorably driven to continue her material expansion although she can perceive its futility. A life whose terms are dictated by basic needs, or philosophy, or sound Roman tradition (316–21), is alien to her. Even a moderate measure of wealth, as a concession (322–26), will not please. And so after a feeble plea for moderation and reason, Juvenal closes the poem, seemingly resigned to Rome's failure. The boundless riches of Croesus, of Persia, even the enormous wealth of the villainous Narcissus are all inadequate to sate this generation's aspirations. Before the many and varied forces marshaled by *auaritia* Rome goes down to defeat.

The fourteenth Satire then is a complete and coherent statement about the condition of Rome. The commonplace topics of satire are unified and vitalized under the headings of parental indulgence and *auaritia* and in this array afford a broad target for attack and reason for Juvenal's despondency.

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CAEPIO, TACITUS, AND LUCAN'S SACRED GROVE

In "Lucan's Grove" (*CP*, LXIII (1968), 296–300), Professor O. C. Phillips gives a learned and interesting discussion of the literary background and possible intent of the incident of the cutting of the Gallic sacred grove in Book 3 of the *Bellum civile* (394–452).[1]

1. I wish to thank Professors J. David Konstan and Archibald Allen of the Wesleyan Classics Department for useful comments.