THE ORIGIN and DEVELOPMENT of SATIRE AMONG the ROMANS.

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The Origin and Development of Satire among the Romans.

Many of the forms of Roman literary development have been largely influenced by the literature of the Greeks, but Satire alone of all Latin poetry is of strictly Roman origin. Juvenal says: "Satirae quidem nullam ostrea Jesu." Among the Greeks a form of satire had been developed but it was employed by them for the purpose of ridicule or for the free expression of personal dislikes. Among the Romans, it took a different form. Lucilius, Horace, Persius and Juvenal, the great masters of Roman Satire, used it to express their ideas of the state of the times. In their writings vices and follies were

denounced, virtues were praised and all men were
expected to live up to a nobler standard.

The Roman mind was peculiarly filled with Satire
at the time of its origin, as it has been ever since.

The Romans were stern men, unemotional and
practical. Cicero says: "Inte erine tamen tua
gravitas, quae tanta cura tue, magnitudo animi,
probitas, fides, quae tunc excellentia in omni genere
virtutum in suisse psit, ut sit cum majoribus
nostri comparanda?" At this time they cared
little for literature but thought that if a man
were not either a warrior or a slave or a freedman,
their love for the beautiful was divested of its
beauty, yet they devoted vice in all its
gotform. Thus we can easily see how satire is the
1. Incautan Disputatinae Libri I. Capitul I. 2.
most original of all Roman literature, for it comes the closest to Roman life. At the time of its first appearance, the whole nation was in a restless condition. It was an age of discontent, socially, politically and morally. Their religion no longer seemed to satisfy them. The following passage shows how, in common Hâle, this respect for religion was prevalent: "Domine! postilla monstra evertuntur mihi! On troiit in aedie alter aliquus canis: Auguris per infernum decidit de tegulis: Gallina cecinit in terris caloris. Feras pex retuit santer te Romanis ab aliquid movi negoti incipere, quae causa est ineptissima! Haece fiant!"

Tesserimini versus were the earliest form of literature that we have any knowledge of, that contain any mark of the satiric character.

1. Terence Phormio — lines 784-710.
These were metrical verses or songs which were sung at religious ceremonies and village festivals among the rural population and were often accompanied by dancing.

"Te cenemia, per hunc Sineueri, licentia moro, versibus alternis oppositoria metica juditė, litterae que recurrentes accepta - per annos lugit amabilitatem, donec iam saevus afferat in saepe coepit vertijours et per honestas ire donos in ponere minax. Dolorre enim tœ devita fœcessiti; juit intelligere quique erat conditione super communi; quin etiam lex poenique fata, malo qual vollet carminie quemquam descripsit. Ver tœ modicum, formidine justis add tene dicendum de lectio dunque redacti."

At first they were merry but innocent, but later they contained coarse and nude jests and 1. Horace Epistle Liber II. Epistle I, line 145-153.
there at last became so intolerable that personalities were forbidden in them by the Laws of the Twelve Tables. The country people delighted in these verses and showed much skill in quick and witty repartee. After their adoption at Rome they became much more refined and lost almost entirely their rustic character. Gradually these verse-forms branched out into two different forms. First they assumed the form of dialogue and these gradually gave way to the Latin Comedy. The other form was Satire. By degrees the old verse-forms were dropped entirely and Satires seemed to take their place.

Ennius (239-169 B.C.) is called the "Father of Roman Literature." He first gave the name "Satirae" to certain of his writings, so we
may call him the inventor of the name Satire. This collection of writings was made by a number of
miscellaneous poets. For example,
Enni poeta salve, qui mortalis versus profiris
flam meos me de Eli tus.
Nunc quam poetar nisi si podagre.

.... nun de caeli vastiis consitit siten ti, et Nep-
utius saevius use asperia punam am dedit: Sol
eguisa iter se preseri mungulio volans tibus,
obstiterere audines perenni, arborea vento vacant.
Some of his Satires, however, were written in
prose and those written in verse were all
in different meters. They were not written for
the stage, although they retained somewhat the
dramatic form. Only a very few fragments of
his satires are still extant. That he seems to have
shown very clearly in them his literary position
and his personal characteristics ties.

Caius Lucilius, the "Father of Roman Satire" was born at Suessa Aurunca, about the year 148 B.C.
He was the first Roman knight who was also a poet, and to him is given the honor of introducing into the world a new form of literature. He had two friends very influential in the Roman world at the time: Gaius Laelius and Scipio Africanus Minor. Laelius was a distinguished statesman, soldier, and patron of literature. He was also a noted philosopher and was often called "sapiens" by his admirers.

Scipio Africanus Minor, the leader of the famous Scipionic circle was especially noted for his bravery and his skillful generalship in the third Punic war. He is best described by his closest friend, Laelius: "ibi consulari turpet
Lucilius was a member of the Scipionic circle and under the protection of these friends he was enabled to satirize the wicked without restraint or fear. "Sed est: Lucilius ut tenui, te Iupe, te Mucii, el qui minimus fregit in illis." 2. By him Satire was given that form which has since characterized the works of all satirists: that of attacking and censoring all kinds of corruption, by poesy and ignorance.

1. De Anti-citvii. Capit. III.
His office and rank enabled him to criticise severely whatever did not meet with his approval. He even went so far as to make personal remarks about men of the times, something satirical of later times did not dare to do. "Quid enim est Lucilius ausus prius in hinc operis conponere carmina morem, de trahere et pellem, mitiibus qua quisque per ora cedere: in irosa rum turbis: minus thesae sunt qui duxit ab oppressa meritis Carthagine munere, ingenio offensae aut Phidio doluere Metello famosisque Luso. Cooperis veri tus? At qui primores populi arripit? Popularumque tributum, scilicet, aequas virtutes atque eum amicissi. Quis ut se a millo et sema in secreta renuere virtus Sulpicius et militis sapisque tua Laeli, me gani cum ills et disci cum te ludere, — avec decogisse tuis obiis,
solitum. Inde quid sum ego, quamvis in fra lucidam mini-
cerni sum in imaginem me, tamen mecum magnis
vixisse in Bacchici turbis nascere in vicem, et fragili
quae ros illi sub den terrae, offendit solidus, nisi
quid tu, docte Petali, dissenties?

The character of Lucullus can be traced in
his writings and the impression we get of
him is that of a man, independent and
self-restrained, hating wickedness of any
description and having a high standard of
virtue.

Virtue, Athens, est pro tum persolvere ventur quo
in versamur, quis vivimus Deus possese:
Virtue est homini aequo id qui quaeque habeat
rex, vir tue acer homini rectum, while, quid si-
bonis tuis: amae bona, quae mala alicuem, quid in-

Horace Satire I, Libri II, lineae 60-79.
while, tu jpe, in times tuin; vir tuis quae sem dae finem rei acire moderumque: virtutis, dixit tuis, pretium per- solvere posse: virtutis, id darse, quod se ipsa de te tur- honori; nostrum esse aliquae inimicium hominum monumque nea tramen. Contra defensorum hominum monumque barornum. Hoc magnum facere, hie tene velle, hie vivere amicum. Contra moles praeterea patriae prima fuitare. dein de parentem, tertia jam post emaque nostra.

Horace says of Lucullus: "Ille velut arcanum fidius sodaliter solitus crede tot libris, ne quae, si male cessaret, alium quam de currens alibi, ne quae si bene: quae fit, ut summis volvijs flectat veluti deis his tabella vias earn."

Nie air was to urge men to restore to the world, the mora alta of the ancien t.

1. Horace Liber II Satine I line 28 sq.
Lucullus lived in an age when many disturbing elements were at work. Socially and politically the Roman world was in a condition of discontent and excitement. Greek and Oriental manners and customs had been brought into the country and were imitated by the Romans. Extravagance and luxury were eagerly indulged in by them. But, good-naturedly citizens were not lacking to try to check these corrupting influences and under their protection Lucullus belittled his stinging but witty sarcasms. His age was also that of the Gracchi, of Marius and Sulla. The country was agitated by internal dissensions. He then fire-didactic satires against the leaders and nobles who so carelessly and unskilfully managed affairs both at home and abroad. Of his thirty books of Satires, numerous frag-
minds are extant, enough at least, to show the

general character of the whole. All topics which

interested him seem to have been discussed by

him in these satires, and illustrated where

possible by living examples. The private life, religion,

public and private morals, and the literature

of the Romans were all freely and frankly
discussed and criticized and often in many cases
ridiculed and denounced. "Euræ velut Stricto-

qua tonitrus Lucilius ardens in fremitu, sceleris atque

nubis et industriis premisit, tacite subducta

cordita culpa. Nulla irae et fœcinae."

His style is

acknowledged by all to be faulty, but this is

more than blamed for by picturesque and lively
descriptions, witty conversational and 

scatolic sarcasm. He inveighs the subjects in his books

1. Juvenal Satire I lines 165-29.
so that in one book there will be satires treating on entirely different topics. His language is often coarse and uncultivated, but clear and intelligible. His sentiments are also sometimes not much more refined than the language. He expressed all his ideas and thoughts, in this satire, no matter in what subject they are thoughts might be. Sometimes his satires take the form of dialogues, sometimes they are anecdotes or fables, and sometimes he represents himself as talking to himself.\n\nSine omniis pendet Lucilius, hoc se semper, unà tamen pedibus summumque sine pede quisque eumque novis, duarum componere versibus. Nunc qui hoc vitiatus: in hora saepe ducere to, ut magnum versum dictabit stans pede in unum. Cumque fluorebat tutfer ein tuum terrae, quum tollere velles: Gervinus algus piger scribendi ferre laborum, scribendi velis; non init mundum, nil moros.

Horace criticizes Lucilius severely in one of his satires. Nepo recounts "pauci: dixi pede orare versus Lucilii. Si unam Lucilii quam tuor inepté-est, ut-nam hoc fateátur? at idem, quod sale multo usum de frigidí, charta háudat tibi raddem. Fuerit Lucilius, in quárum, comis et nurtaurus, fuerit hinc atque ideo, quam muldis et Graccia intácti carminis auctórum, quamque post-tarum senionum tellus; sed ille, si met huc idem tráns fatís-riduitus in aevum, de téreset siti multa, recidet et omne, quod utra perfectíum tra here tibi, et in versus faciendo saepe captiv tacitum, vivere et moderat unques. Saepé at ilium veritás, iternum quae digna legisunt scripsit hüm.

eiusdem modi opusque excelsior, sed omnia hujus poëti
praefere non dubitantis. Nam eruditio in ea minu-
et libertatatem alique inda aequitatis et absurde satie.

No matter what his faults, Lucullus seemed to have been a great favorite; as one
an thesis expresses it, that "darling of the
Roman mind."

After the death of Lucullus, Varro Alèncius
attempted to write that this proved a failure,
although he was, according to Juvin lib. 12. vii.
Româicum eruditionem melius. He wrote about one
hundred and thirty-seven satires, including
almost every topic imaginable, but they were
humorous rather than sarcastic. After him no satirist
of any importance is noted until we come to Horace.

In his Horatian Hecceus was born in the year 65 B.C. and lived until he was fifty-seven years of age. It is from his writings that we obtain all our knowledge of this life. His father was a freedman and so Horace sprang from a very hume the origin. But of this lowly birth he was extremely famed. While he was twelve years old his father took him to Rome in order to give him a better education. Besides Greek and Latin, Horace was taught all the accomplishments men then known to Roman geniuses of the times. When he was twenty-five years old, he went to Athens to complete his education and while there made many lifelong friends. He served under Brutus until after the battle.

2. Satires Liber I 6 lines 76 29.
of Philippi and then returned to Rome and finding
himself penniless, turned his attention to literature.
Some years after his return he made the acquaintance
of Maceinas and from that time his reputation
was made. The Sabine farm so dear to Horace
was a gift from Maceinas and it is there that
many of his most beautiful odes were written.
The friendship between these two men lasted
through life. Maceinas died in the year 8 B.C.
and Horace survived him only a few weeks.
As we can read in his character in his writings,
Horace was a contented and good-natured man of
the world, cheerful and genial, loving ease.

but not am tions for wealth. His standard for everything was the "aureae mediocris\textsuperscript{a}... One noticeable fact in his character is his love for personal freedom. He prefers to be poor and live independent rather than to be in an influential position for which he is indebted to his friends. He in many ways seems to be particularly fitted for the period in which he lived and wrote. In his time, the Roman Republic had passed away and the Roman Empire had taken its Place. Many of the old forms of the Republic were swept away by Augustus, but they were only forms. Much wealth had come into the Roman world.

1. Odes, Liber II - Ode 2.
2. Liber II - Ode 10 - line 5.
from conquests and confiscations and with this increase of wealth had come a corresponding increase of folly and corruption. Many of the best citizens of the Republic had lost their lives in the late proscriptions and civil wars. The people were tired of strife and bloodshed and were willing to give up their liberty for the sake of peace. Patriotism and boast of the glorious Republic were things of the past and men were content to quietly live. The Augustan Age was one of luxury and extravagance but it could not be called a vicious age, as that of Juvenal; it was rather one of folly and absurdity. We can easily see what effect this state of affairs would have on the literature of the period, especially satire. Since wickedness had not-
yet became so inveterate, till his censure of it would necessarily be proportionately less. Since folly ruled in the land, satire must take that form of ridicule and with descriptions and this is first the tale which Horace adopted. "\[\text{Quaeque sine tein diceere verum quid vetat?}\]

"\[\text{Ridiculorum acri fortius et melius videas plurimum secut-rx.}\]

As a satirist in the true sense of the word, he is a failure. He does not denounce with withering sarcasm the vices of the Augustan Age, and they were many. Although as yet the general fall of Rome was not so great but I laugh at their absurd and their proceed to describe some amusing a teat-scene or some

In treating phase of Roman life.

"Et ego profectus aquam, quoddam erat de terminis, veni
indie bello, coenod te hand animo aequo exspectans
comites, jam nee inducere tenea nun trans et coelo diffundere
aqua parabat. Turm prenium man tie, puere convicia valetas
exgenerem. Hunc appellis! Recet loco miseria! Ohe jam salix est!
Thum aer vigitur, dune multa ligatur, tota ab illo hora!"

One reason for the most part of his writing is
his cheerful disposition and the like. For
everything but pleasant or tasteful. But if Horace
is not a writer of fine sadness, never the less
he has been and will continue to be, a favorite
with all students of literature in account:
of the wisdom and truth of his thoughts and
his easy yet vigorous mode of expressing them.

To hint we are much of our knowledge of Roman
Liber I Satire I lines 7-14.
customs and life at the time. He himself says that he imitated Lucilius in his satire, while Lucilius wrote for the public, Horace wrote for his friends.

After Horace there was no Roman satirist for the next fifty years and in this period many changes had come over the empire. The reign of Augustus had been one of peace and prosperity, but his successors preserved the last traces of the Republic and set up despotic reigns. Each new emperor seemed to be worse than the last one. Tiberius, Caligula and Claudius were all cruel tyrants who squandered the revenues of the state in luxurious feasts, banquets and extravagances of every kind. Nero, the successor of Claudius was the last emperor of the house of Augustus. His career was
one of cruelty, crime and bloodshed. He obtained money for this enormous expenditure by extorting 
mutilation and confiscation. The city of Rome 
was full of disgrace and vice of the blackest 
kind. It was in the midst of this state of 
affairs that the next satirist of any note 
appears.

Aushe Persius Flaccus was born at Volatium 
in Etruria A.D. 34 and died when he was 
twenty-eight years old. He belonged to a wealthy 
family of the nobility and of course was well 
educated. The first fifteen years of his life 
were spent at home but after that he went 
to Rome to obtain a broader education. His 
principal teacher was Corvinus and to him 
Persius is indebted for much of his success. 
He was accustomed to read and revise the Satires
of the young poet, before their publication — and to
suppress anything which might call down upon
the head the wrath of the emperor Nero. His circle of
friends was not large but it was composed of some
of the foremost men of the times, men whose lives
and deeds were praised the youthful Persius with
high resolves and aims. His life was as pure as the
air and he taught and he could not laugh at the
wickedness he despised. Fear kept him from
openly attacking the corruption about him as Lucilius
did and so he tried to content himself with
assailing imaginary characters. Whatever obscurity
there is in this writing is doubtless due to this
fact. He protests against the extravagance and luxury,
some the empty pride of birth and the folly
of avarice and especially holds up the stark
philosophy as the only true philosophy.
Persius seems to have been a favorite—in his time. His satires were eagerly read and discussed as soon as they appeared. Martial praises him, he says: "Saepeque in libro memoratur Persium quo, quædnam libri in tota Maraum Annazonide."

Livy lib., the old Roman rhetorician says: "multum et verae gloriae quamvis ino Tibi Persium meruit."

All the noble men of the empire at the time up held the Stoic doctrine that virtue is the highest good and God is the supreme ruler of all. Their philosophy was their religion. Persius was a thorough Stoic and this had a decided influence on his writings. His satires are full of the principles that slavery to

1. Martial IV. 9-17.
2. Liv. lib. VIII. Caput I.
vice is the worst form of slavery, that perfection
is the end men should strive after and that all
men belong to one brotherhood.
It is often said that Persius imitated Horace to
some extent. One reason for this is that by the
time Persius appeared, Horace was counted as one
of the classics, and as such was read and
studied by all the Roman youth. So it is
only natural that Persius should follow in his
footsteps. The same subjects, however, were treated
by the two men in entirely different ways be-
cause of the difference in their characters
and because Persius wrote satires with a purpose
in view, in tiny different from that of
Horace. While Horace wrote to amuse his
readers, Persius wrote for their instruction.
Decimus Junius Jun侯al, the last and
greatest Roman satirist began his career when the

Sotheus finished. He was born about 54 B.C. and
tived until he was eighty years old. Very little
is known about his life. He very seldom refers
to himself in his satires. He was the son of a
rich freedman and attended school at Rome
where he studied, among other things, rhetoric
and practical declamation. He lived for some time
at Rome and served in the army as tribune of
the cohort. It is said that at one time he
was banished to Egypt. Among his friends,
Martial holds a very prominent place.

Juvenal was a man of grave and earnest
character, having a high moral standard and
living up to it. HeUp holds the Stoic doctrine
that virtue alone is the highest good, and

1 Sal. VIII 20 Sal. X 263-266.
that money is the root of all evil." But he is
inclined to look upon the gloomy side of things
to a great extent, he sees gold and in anything
all men are wicked. He does not seem to have
taken into consideration the fact that refined
men like Pliny lived at the same time and
that among the lower classes there was much
simplicity and purity of domestic life. This
pessimistic view of things is due to the character
of the age in which he lived. The evils of the
times of Horace and Persius had increased with
each succeeding year and by the time Juvenal
appeared, the Roman world was steeped in crime.
Public offices were held, not by Romans but
by wealthy but low born foreigners. "Pamene et-
fic censor!" seemed to be the only thought of the city mob.

Domitian was emperor, and under his reckless and extravagant reign Rome reached the depths of its degradation. Juvenal was of a much more decided character than Horace. He saw clearly the evil about him and poured forth his indignant verses against it, when he did not dare to fall back the frics of the present day, he denounced those of the past generations. One fault of Juvenal is that he is too sweeping in his statements; because some rich men are avaricious and treat their clients in a shameful way, as a matter of course, all rich men do the same.

1. Satire III lines 60-61.
2. Satire I.
Many of his satires were written during the reign of Tiberius and reflect the state of the times. They are bitter invectives against the treatment of poor men, clients and parasites by the wealthy class; the false pride of ancestry, power and wealth. In all of these Juvenal gives us a graphic picture of the scene he describes.

Descendunt statuae res quinque sequuntur, ipsae deinde rotas ligarumim pacta decurtis caedibus et in meretricia sub triginta turm cura caballia, jam ad tridentes ignes, jam follisbus aetque caminibus ardore teneat populus cafent et et pat ingenua Dejanus, deinque ex facie tota eae secunda frigus insteoli, pelvem, sacriigo matellae.'

That he can be witty as well as severe is shown in one satire where he pictures the 1st Satire I lines 5-8 sq.
mighty Roman Senate discussing the important
question as to what shall be done with an
immense fish, a present to the emperor.

"Sed deserit piscis gratiam mensura. Vocum tur-
ergo in consilium processer, quos oedere at ille
in quorum facie miserae vindictae se debeat
fallor amicitiae."

The following translations show how
differently Horace and Juvenal treat two
topics similar in many respects. The satire from Horace is a description
of a dinner given by a rich man from
the lower classes of the people. Juvenal's satire is also a description of
a dinner given by a wealthy Roman citizen
and the indignities to which a parable
1. Satire IV. lines 91-75.
is suspected.

Judicial Satire v. Client and Patron.

If you are not yet ashamed and are still of the same mind that the highest good is to live at the cost of another.

If you can endure what neither Sarmenius int Gallia could stand; I should be afraid to trust you as a witness though you were on oath. I know nothing more easily satisfied than a stomach yet suppose even this is lacking, which is insufficient for a hungry person, is there no path vacant, is there not Bridge and no smaller part of a beggar’s meal? Do the insult of the dinner worth so much? Is hunger so eager, when there are far more taxes that bring the and eat beggar’s food? Consider, in the first place, when your Lord invites you to dinner
he pays off all his obligations to you. A dinner is the reward of your great friendship. And your lord credits himself with this, however scanty it may be. Therefore if after two months it pleases him to suborn some neglected client, that there should be a vacant seat. "Let us be together," he says. Supreme desire! What more do you want? And what a banquet! Wine which work would refuse to absorb, you will be charged by it from a guest to a friend of Lycab. The great man himself drinks wine of great age, pressed in the social war, but never will the send any to cheer a friend, though sick at heart. Your patron, Nero, has wide cupful formed of the tears of the Heliodaeus and shivered with jewels. A gold one is not entrusted to you, or if perchance one, a slave watchet hue. Heal the jewels.
"Paxe me, there is a price less Jasper." For wons, like many, transfers the jewels from his rings to his
and face. If the veins of the master burn with wine
and food, water colder than Stythian snow is
bought him. Did I not say that a different
wine was given thee? You shall drink a
different water. A Gaetilian slave or long-handed
Morn shall give thee cup to thee. The flower of
Asia serves him, bright with a greater price than
the estates of Tullus and Ancus, and, lest I
weary you, all the wealth of Roman kings.
Self too, with what insolence another thrusts
at you tread which can scarcely be broken, black
monthly pieces which do not partake a tender.
while Bread made from the finest flour is served
to the patron. Remember to restrain your right
hand. Let there be reverence for the Alpä.
Imagine that you have been too forward, there is someone close by who forces you to replace it.

"Will you never learn, indolent, gross guest? To know the color, be satisfied with the head in your own basket?" See with how large a body the fish is which is served to your patron adorns the dish, and in what fine asparagus it is enveloped, and with what a tail it rests down upon the guest, when it comes time in the hands of a tall slave. But a common crab, hedged in by half an egg is placed before you, a funereal dinner in a very small dish. A hamper of the largest size from the Sicilian whirlpool is given to rins, for while this rests restrained himself, while he seats himself and dries his wet pinions in prison, the bold meta scorn the dangers of the middle of Charybdis. An eel similar to a flung in the remains of fish, or a coarse foot-tiller.
from the Tiber, a native of the banks, fallen from
the rushing sewer and accustomed to penetrate
the drain of the middle of Subura. When does vine
pass the cup to you, or take one that your lips
have touched? Who, if you would ever be so rash, so
complacent, that he would say to his lord "Drink, Sir."
There are many things which men with these bare
coals dare not say.

Doubtful traducers are placed before his common
friends, the master had a mushroom, but such
as Claudius ate before that furnished by his wife,
after which he ate nothing more.

Perhaps you think vine does this from stinginess.
He does it to vex you, for what comedy, what play is
tetter than disappointed glutting?

"See, now surely he will give me that half-eaten hare
or a slice of the haunch of that wild boar, and
Now that captain will come to me. So you will sit with head in hand in silent expectation. He is wise who thus uses you. If you can bear all these you might. Some day you will offer your head with Phoebus crown to be beaten and you will not fear to submit to the harsh task, worthy of such a banquet and such a friend.

Horace: Libellus II: Satira VIII.

How did the gust of the happy Nasidienne please you, for yesterday when I was seeing you, I was bold what you had been there since the middle of the day. Oh I never had anything better in my life. Tell me, please, what good first pleased you. First a Lucanian pear, it was captured when the wind was mild, as the father of the feast said, and it were turnips, lettuce, radishes, such as sharpen a weak stomach with wine and Core type.
When these had been taken away a slave, girl high, wiped off the maple table with a purple cloth, and another removed the fragments so that nothing might offend those dining; while dusky Hydaspes took and allotted maid with great basse dance in with Caesar and also Alais bearing bearing Chian, we mixed with wine. Then said she, 'Headle, do you prefer Alban or Tulemian, Macenas, we have Probius: we talk'd riches! but I desire to know who else was present at such an excellent repast;_ Mundanes._

I was at the top and next to me Biscus and below was Varina, after me came Servilius Balbus and Vibicius who were uninvited guests. Nomentan was next to the host himself and then came Persius, making fun for all by swallowing whole cakes. Nomen taurus was present left the portico of pointing out with his index finger anything that...
might escape our notice. For all the things we eat, birds and fish, the rest of us found had a flavour we like that known to us.

Vividius said to Balabo, unless we drink to our host’s loss, we will die unwarned. And he called for larger cups. Then the face of our host began to turn white, fearing nothing more than flippers, either because they slander more freely of their drink so much that their palates are dulled, or because Balabos turn whole flippers into cups made at Althaf, all the guests like wise except the host’s two friends.

A lam prep in no time brought in among swimming Shawn into the dish. Mean time the curtain spread above the table fell and made great havoc and mire, dragging down the black dust more than bread raises on the companions.
fields. We, after we see that there is no danger are
encouraged. Ruben dropped his head and kept as if
an invisible mule on the head died. What would have been
the end if Nomen Tämm had not been consol'd his
friend. Ruben, Therefore, what god is more cruel than
you. How always you rejoice to ridicule humane affairs
Narine could hardly stifle his laughter in the
handkerchief. Basta to, covening, relented; "This is
the condition of living, yest still reward will never
be equal to your labor. Gifts of a host, as of a
leader are esteemed, adverse things are taught
to listen." Nomen Tämm said "May the gods give
you whatever you ask, such a good thing and
friendly guest!" And he calls for his stippers.
Then Ruben could see in each church, the guests
while flower together. I would rather I have
seen Christ attain a play. But go on, what-
next occurred to laugh at. Vividius then inquired from the slaves whether they had told the flash because the cup for coffee were not given, and while they laughed at this, Balatro started some pretense to laugh all. You return, Nasidius, will changed true, resolved to mend by art what chance has broken. They sent slaves follow bearing a huge dish upon which were hints of crab salami and floated, a grove's liver crammed full, with figs and truffles of hazes, eaten separately because they are better so than eaten with the back. Thin black birds with their breasts bent to coal, their pigeons without hangover, dam by morsels, if the master had not relied the nature and causes of these, we avenged ourselves by not taking a particle of any thing, as if Vividia had realized to poison upon the whole affair.
Latin Satire, originating with Lucilius in the early days of the Roman world, when the love of literature was as yet undeveloped, reached the height of its perfection in Juvenal and the ill seems to have ceased altogether. We have traced it through the three periods of Roman history; it made its first appearance under the free air of the Republic, when men were not afraid to speak openly, and it played an important part in politics, taking the place of the newspaper of the present day.

In the Augustan Age, with its character altered to suit the change in the times, satire flourished under the care and protection of the wealthy patrons of literature, Maecenas and the Emperors Augustus and
and it burst forth with renewed vigor and energy amid the decline of literature and the general corruption of the Empire. The vivid pictures of Roman life and manners which are so skillfully drawn by the different satirists during these three periods will make their writings of incalculable value as long as the world lasts. They all might well have said with Horace: Effigiem monumentum tibi cresce persueas.

Regalique sibi pyramidum altius.

Hoc deum in filis edax, uno Aquilo in jocunda
Possit dixerem, aut innumerabilis

Annorum series et fuga timorum.

Nam omnis moriar nihil tae gude fars mei

vitæhil Libitinam.

Sume super te Iam.
Lucesitam meritis, et mihi Delphica
lurro cinge volente, Melpomene, contam.