

in that peculiar manner which has ever since been recognized as the satirical, was Lucilius. Few of his works are extant but from the remarks of Cicero and Horace it is evident that he was a remarkable poet.

After Lucilius the satire, with all other kinds of poetry, languished for a time, and not until the age of Horace was there any improvement or addition made to the former. Horace's satire sketches the manners and customs of the Augustan age in Rome. "Arch Horace strove to mend." His satire though occasionally bitter enough is generally genial, playful, and persuasive. The manner he chose is shown by his own words in which he inquires.

"—quamquam ridentem dicere verum
Quid vetat?"

He set before himself the task, and gloriously he accomplished it, of developing the old Roman satire. Under his hand it developed into a branch of composition peculiarly his own, and in the peculiar species of it in which he dealt, he has been unrivalled. The position he takes in criticising men is that of one of them, in his manner of treating follies and vices he has been happily likened to a picador playing around a mad bull. Always observant of prudent moderation, he still enforces his words with such sound sense and gay and lively wit that he exerted a very powerful influence not only upon the age for which he wrote, but upon all whom his satires have reached.

A century later than Horace, when Rome was the Rome of Nero and Domitian, and when Roman society had fallen into the last stage of decay, the satire became in the hands of Juvenal a "sæva indignatio" to scourge the monstrosities of that depraved city. His style differs from that of Horace in the attitude he himself assumes in meting out chastisement. He is not like Horace, a man of the world, to parry with vice, but a stern reformer. He does not make satire a branch of comedy, but a battering ram against tyranny, corruption of life and taste, and the crimes of a degenerate society. His humor is scornful and piercing.

Nearly at the same time, Martial, improving on the older Roman models, gave to the epigram that satirical turn which it

has ever since possessed. The brevity and polish of the Latin language was never better exemplified than by this gifted writer.

During the Middle Ages the satirical element was abundant in the literatures of England, France, and Germany, but it was not the satire of former times. It had deteriorated into a rude lampoon, directed not against general vice but against special objects, usually the clergy and religious. One really important composition however, should be noticed as the first product of its kind in Western Europe. "Reynard the Fox" is a genuine satire and a landmark in literature. It was a tint, unperceived by the ancients, and showed how cutting ridicule could be conveyed in a form difficult to resent. Most of the dramatists of the seventeenth century were more or less satirists, but the range of their works is too wide to be properly called such. In France the first formal modern imitation of the ancient classic satire appeared from the pen of Vauquelin, who is called the founder of the French satire.

During the seventeenth and eighteenth centuries both England and France produced their best satirists. Satire in the shape of political lampoons was very abundant during these times. "Butler's Hudibras," perhaps as true a representative of satiric aims and methods as can be found, was a lampoon against the Puritan party. Above these meager attempts at this time appear such magnificent monuments as "The Rape of the Lock," "The Dunciad," "Absalom and Achitophel."

The first great English satirist is Dryden, although his satires did not, like those of the Ancients, attack vice in general, as indeed little modern satire does. "Absalom and Achitophel" is a political satire in the style of scriptural narrative. Dryden ingeniously applies the incidents of the rebellion of Absalom against David to Charles II and his party. It is considered the most forcible, subtle and finely versified satire of the English tongue, shows the finest qualities of the language as a vehicle of reason and description, and is a masterpiece of vigorous character painting. He renewed the war against the same enemies in "The Medal," and in a third, "MacFlecnoe," brought confusion on literary rivals.