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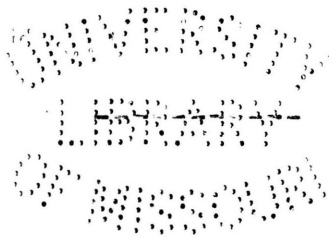
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THE USE OF THE FABLE
IN ROMAN SATIRE

by



Martha McKenzie Reid, A. B.



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It is the purpose of this paper to collect, discuss, and as far as possible to trace to their origin the fables which are used in Latin Satire.

The term Satire has been used throughout the discussion to designate those writings which may strictly be classed as poetical satire, excluding such writers as Varro, Petronius, and the author of the Ἀποκρολόκύντωσις, also Tacitus, whose annals, though satirical in tone, may more fittingly be classed under another form of literary composition.

Just where to begin to search for the earliest use of the fable in connection with Latin satire is difficult to determine, by reason of the fact that the derivation of the term saturae has become of recent years a much mooted question.*

*Livy (Bk. VII, 2) traces the development of Roman Satire back to the early Italian drama which had its origin in pious chants and prayers to the gods. These were followed by the Fescennine verses, which gradually developed into a rude sort of dialogue in which the actors assailed and ridiculed their audience and each other. In 364 B.C., during the ravages of a pestilence, in order to propitiate the gods, the senate called in a troop of actors from Etruria, and from them the Romans learned their art and put upon the stage rude exhibitions which from their miscellaneous character took the name of Saturae.

Livius Andronicus was the first to give up these Saturae and to introduce a plot after the Greek type. The ancient Saturae, thus driven off the stage, developed into Satire, which

Whatever we may accept as the origin of the term, the style of writing which it came to designate was regarded by the Romans as distinctly their own. Quintilian's "Satura quidem tota nostra est" Bk. X. 1, 93 and Horace's "Groecis intacti carminis" Bk. I. Sat. X, 66 indicate a Roman's pride in a form of literature which he believed originated with himself. It is also true that the tone is sufficiently familiar to permit the introduction of fables for illustration as freely as in conversation.

has always continued to bear the marks of its early miscellaneous and dramatic character. The question as to the truthfulness of this account of Livy has given rise to much discussion by later classical scholars, among them;

Jahn; Hermes II, p. 225

Kiesling; Horace II, Introduction pp. IX, X

Leo; Hermes XXIV p. 67 ff.

Leo; Hermes XXXIX p. 63.

Hendrickson; A. J. P. XV p. 1, ff.

A. J. P. XIX, p. 285, ff.

Cl. Ph. VI, p. 334, ff.

While not agreeing as to the origin of Roman Satire, the above writers do unite in refusing to accept the account of Livy as based upon genuine data either of history or tradition. An attempt to answer their objections has been made recently by the following scholars:

Taking into consideration the limitations before referred to, this paper will confine itself to a discussion of Ennius, Lucilius, Horace, Persius, and Juvenal with reference to their use of the fable. I have used the term fable in a limited sense, referring strictly to the beast fable, not including myths or folk tales as Bulfinch and other writers on mythological subjects have done. The Encyclopedia Britannica distinguishes myth from fable in that the former

Knapp, A. J. P. XXXIII, p. 125

Ingersoll: Cl. Ph. VII, p. 59

Webb: Cl. Ph. VII, p. 177

The latter go back to the dramatic origin of Roman satire, arguing that those who reject this source have involved themselves in difficulties which they have been unable to solve by any facts thus far adduced.

In the last number of *Classical Philology* (April, 1913, p. 172) B. T. Ullman of the University of Pittsburg, discusses the meaning of the word *satira*, tracing its use back to an independent noun meaning 'filling', from which all other meanings seem to be derived. His conclusion is that as a literary term it did not lose its early meaning of medley and take on the meaning of satire until the time of Horace and that its application to a single poem began after the time of Persius, perhaps in Juvenal's day. He promises a discussion of the so-called dramatic satire based on Livy VII 2 at a later date.

grows and is not made, is the spontaneous and unconscious product of primitive fancy as it plays around some phenomenon of nature or historical fact. Samuel Johnson in his life of John Gay (p. XXI) says, "A fable or an apologue seems to be in its genuine state a narrative in which beings irrational and sometimes inanimate are for the purpose of moral instruction feigned to act and speak with human interests and passions." And Phædrus in his introduction to his collection of fables (ed. Mueller, pp. 1, ff.) writes:

"Aesopus auctor quam materiam repperit,
 Hanc ego polivi versibus senariis.
 Duplex libelli dos est: quod risum movet
 Et quod prudenti vitam consilio monet.
 Calumniari siquis autem voluerit,
 Quod arbores loquantur, non tantum ferae,
 Fictis iocari nos meminerit fabulis."

Avianus in his introduction to his collection of fables writes to Theodosius (P. L. M. ed. Baehrens Vol. V, pp. 38, ff.):

"Huius ergo materiae ducem nobis Aesopum noueris, qui responso delphici Apollinis monitus ridicula orsus est, ut sequenda firmaret. uerum has pro exemplo fabulas et Socrates diuinis operibus indidit et poemati suo Flaccus aptauit, quod in se sub iocorum communium specie uitae argumenta contineant. quas graecis iambis Babrius repetens in duo uolumina coartauit. Phaedrus etiam partem aliquam quinque in libellos resoluit. de his ergo ad quadraginta et duas in unum redactas fabulas dedi, quas rudi latinitate compositas elegis sum explicare conatus. habes ergo opus, quo animum oblectes, ingenium exerceas, sollicitudinem leues totumque uiuendi ordinem cautus agnoscas. loqui uero arbores, feras cum hominibus gemere, uerbis certare uolucres, animalia ridere fecimus, ut pro singulorum necessitatibus uel ab ipsis inanimis sententia proferatur."

The purpose then of the writer of fables seems to be two-fold: first, to arouse interest; and second, to convey instruction.

The structure of the fable includes: first, the story itself; second, the maintenance of the individual characteristics of the personages introduced; and third, the deduction of the moral.

The Greeks had four expressions for fable: *αἰνῶδες*, corresponding to the Latin *exemplum* and including the allegory, from which the beast fable, the riddle, and a certain kind of proverb developed.

With special significance as a beast fable αἶνος was first used by Hesiod (*Works and Days*, 202-211) . From this application grammarians later used αἶνος as the *terminus technicus* for the fable, "indicating a story which veils an admonition or reproof by the means of a fiction of some event which has occurred among beasts." (K. O. Mueller, *History of Literature of Ancient Greece*, Vol. I, p. 191).

The most wide spread expression for fable among the Greeks is μῦθος . Its meaning is shown for the first time in Aeschylus' *Myrmidones*, (frg. 129, p. 274, ed. Dindorf):

“ ὦσ' ἐστὶ μῦθων τῶν Λιβυστικῶν κλέος ”
 πληγέντ' ἀτράκτω τοξικῶ τὸν αἰτὸν
 ἐπείν ἰδόντα μηχανὴν πτερώματος,
 τάσ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοὺς ἀντῶν πτεροῦς
 ἀλίσκομεσθα.”

The word also included fairy-tales, as in Aristophanes' *Wasps* (1251). In Homer it was used like λόγος , a story, without distinction of true or false. After Pindar it assumes the same sense as the Latin *fabula* and connotes fiction in distinction from λόγος , the historic tale. In αἶνος the fabulous element, in λόγος the rational element is emphasized.

λόγος in this sense is found first in Herodotus (1. 141).

Ἀπόλογος is the Greek word which was commonly used by the Romans to denote fable. (Cicero *de Oratore* 2, 66)

From the usage of the ancients it is possible to draw no sharp distinction between any of these conceptions. Fairy tale, fable, parable, and allegory were not originally given separate

names by the Greeks, but literature of this kind, itself always changing, had changing names.

History of the Fable. The fable goes back to the remotest antiquity. Its origin is to be found in man's impulse to express his thoughts in images and it is strictly parallel to the use of the metaphor in language. It is the most widely diffused, if not the most primitive, form of literature. With the fable as we know it the moral is indispensable; it was not so with its progenitor, the primitive beast fable. But "from a story invented to account for some peculiarity of the animal world to the moral apologue the transition was easy and was probably accomplished by the savages themselves." (E. B. Tyler, Primitive Culture, Vol. I, p. 411).

To determine definitely the birthplace of the fable seems an impossible task. The claim of Hindustan is strong, and here we find two groups; the Pancha Tantra, or fables of the Brahman Vishnu Sarman, probably dating from the second century before Christ, translated from the Sanskrit into almost every language and adopted by modern fabulists; and the Kililah and Dimna, or fables of Bidpai, which passed from India to Western Europe through the Pahlavi or ancient Persian, Arabic, Greek, and Latin, and is known in its modern form as the Hitopadesa. In the advanced civilization of ancient Egypt the beast fable held an important place, and it may here have made its first appearance.*

* Leve[^]que, "Les Fables Eropiques de Babrius" (Paris, 1890)

assigns these fables, for the most part, to Egyptian and Oriental

Its popularity was due to the respect of the ancient Egyptians for the unerring instinct of animals. The story of the Lion and the Mouse in finished form is said to have been found in a papyrus dating from 1200 to 1166 B. C.

(Chambers Encyclopedia: Beast-fable - Vol. I, p. 821

Harper's Classical Dictionary: Novels and Romances, p. 1106)

The claim of Greece as the birthplace of the fable rests upon the somewhat doubtful existence of a Phrygian slave named Aesop, who perhaps lived in the sixth century before Christ and who has been commonly regarded as the originator of this type of literature. He is mentioned by Herodotus (II, 134). Aristophanes four times refers to his tales (Wasps 566, 1251, 1437 ff.; Birds 652 ff.). Fables, though possibly never written down, are ascribed to him by Xenophon, Aristotle, and Plutarch. Plato (Phaedo, 60 C, 61 B) represents Socrates as beguiling his last days by versifying such fables as he remembers, and as accepting Aesop as a moral teacher.

After summing up the claims of each of these various countries as the birthplace of the fable, the most sensible conclusion seems to be that it did not owe its origin to one

sources as does also T. W. Rhys Davids in the introduction to his translation of the Buddhist Birth Stories (Vol. I, p. 3).

country or to one age, but, as has already been suggested, is simply the outgrowth of man's natural tendency to express himself in images and hence has reflected in its various forms the life of the countries in which it had birth.

The most trustworthy version of the so-called Aesop's Fables is that of Babrius, who rendered them into Greek choriambic verse.* These were long known only in fragments, but were recovered in a manuscript found in a monastery on Mount Athos about the middle of the last century and now preserved in the British Museum. An inferior version in Latin iambics was made by Phaedrus, a slave of Thracian origin of the time of Augustus. Aphtho³ius, A. D. 460, in Greek prose, and Avianus, fourth century A. D., in Latin elegiacs, form the links between classical and mediaeval times.

* The date of Babrius as well as the extent of his contributions to fable literature is still a matter of considerable dispute. Some place him as early as 250 B.C., others in 235 A.D., others make him a contemporary of Augustus. In his edition of Babrius, prolegomena, p. XXVIII, Crusius places him in the time of the Empire. By some who reject the existence of an Aesop, it is claimed that Babrius is the author of these fables.

The earliest use of the fable in Roman satire dates back to the beginning of the second century before Christ. When Ennius wishes to emphasize the fact, "Ne quid expectes amicos quod tute agere possies," he used the fable of the Lark and her Young. The story as Ennius told it has been preserved by Gellius (Bk. II, 29).* Babrius gives it in somewhat different form (88 p. 77) it appears again in the collection of Avianus (21, p. 52) in the fourth century and continues to be one of the most popular of this type of fables. To bridge the space between the supposed date of a supposed Aesop and the time of Ennius is as yet impossible.

These stories were handed down in various ways, chiefly by oral tradition, but they belong to a type of literature which passes naturally and easily from father to son, and the repeated references to such tales in Greek literature of this period is evidence that they were current among the Greeks even though we have no collection earlier than that of Babrius.

A comparison of the Latin and Greek versions of the fable in question brings out several differences. The Latin

* In the *Ennianae Poesis Reliquae* Ed. Vahlen II de Libris Enniansis p. CCXII, Vahlen claims that he has been the first to discover that Gellius has taken the story of the Lark and her Young, not from Aesop, but directly from the satires of Ennius; that before his discovery no one, after it, every one, assigned this fable to the fragments of Ennius.

text reads as follows:

“Avicula” inquit ‘est parva, nomen est cassita.
 Habitat nidulaturque in segetibus, id ferme temporis,
 ut appetat messis pullis iam iam plumantibus. Ea
 cassita in sementes forte congesserat tempestiviores;
 propterea frumentis flavescentibus pulli etiam tunc
 involucre erant. Dum igitur ipsa iret cibum pullis
 quaesitum, monet eos, ut, si quid ibi rei novae fieret
 dicereturve, animadverterent idque uti sibi, ubi redisset,
 nuntiarent. Dominus postea segetum illarum filium
 adulescentem vocat et ‘videsne’ inquit ‘haec ematuru-
 isse et manus iam postulare? idcirco die crastini, ubi
 primum diluculabit, fac amicos eas et roges, veniant
 operamque mutuam dent et messim hanc nobis adiuvent’.
 Haec ubi ille dixit, et discessit. Atque ubi redit
 cassita, pulli tremibundi, trepiduli circumstrepere
 orareque matrem, ut iam statim properet inque alium locum
 sese asportet: ‘nam dominus’ inquiunt ‘misit, qui amicos
 roget, uti luce oriente veniant et metant’. Mater iubet
 eos otioso animo esse: ‘si enim dominus’ inquit ‘messim
 ad amicos reicit, crastino seges non metetur neque necessum
 est, hodie uti vos auferam.’ ‘Die’ inquit ‘postero mater
 in pabulum volat. Dominus, quos rogaverat, opperitur. Sol
 fervit, et fit nihil; it dies, et amici nulli eunt. Tum
 ille rursus ad filium ‘amici isti magnam partem’ inquit
 ‘cessatores sunt. Quin potius imus et cognatos adfines
 (amicos) que nostros oramus, ut assint cras tempori ad

metendum? Itidem hoc pulli pavefacti matri nuntiant. Mater hortatur, ut tum quoque sine metu ac sine cura sint, cognatos adfinesque nullos ferme tam esse obsequibiles ait, ut ad laborem capessendum nihil cunctentur et statim dicto oboediant: 'vos modo' inquit 'advertite, si modo quid denuo dicetur.' Alia luce orta avis in pastum profecta est. Cognati et adfines operam, quam dare rogati sunt, supersederunt. Ad postremum igitur dominus filio 'valeant' inquit 'amici cum propinquis. Afferes primo luci falces duas; unam egomet mihi et tui tibi capies alteram et frumentum nosmetipsi manibus nostris cras metemus.' Id ubi ex pullis dixisse dominum mater audivit, 'tempus' inquit 'est cedendi et abeundi; fiet nunc dubio procul quod futurum dixit. In ipso enim iam vertitur cuius res est, non in alio, unde petitur.' Atque ita cassita nidum migravit, seges a domino demessa est.' -----

Hoc erit tibi argumentum semper in promptu
situm:

Ne quid expectes amicos, quod tute agere
possies."

Babrius (88) gives the following version:

"Κορνηθαλλὸς ἦν τις ἐν χλόῃ νεοσσεύων,
ὁ τῷ χαρασρικῷ πρὸς τὸν ὄρθρον ἀντάθων,
καὶ παῖδας εἶχε ληίου κόμην θρέψας
λοφῶντας ἤθη καὶ πτεροῦσιν ἀκμαίους.
ὁ δὲ τῆς ἀρούρης δεσπότης ἐποπτεύων

13

ὡς ξανθὸν εἶδε τὸ θέρος, εἶπε, νῦν ᾠρη
 πάντας καλεῖν μου τοὺς φίλους, ἔν' ἀμῆσω.
 καὶ τις (δέ) κορυδοῦ τῶν λοφηφόρων παίδων
 ἤκουσεν αὐτοῦ, τῷ τε πατρὶ μὲν
 σκοπεῖν κελεύων πού σφέας μεταστήσει
 ὅς' ἔπεν, οὐπω καιρὸς ἐστὶ νῦν φεύγειν,
 ὅς γάρ φίλους πέποιθεν, οὐκ ἄρα σπένδει.
 ὡς δ' αὐτὸς ἦλθεν, ἡλίου δ' ὑπ' ἀκτίνων
 ἦδη ρέοντα τὸν στάχυν θεωρήσας
 μισθὸν μὲν ἀμητῆρου ἄνρου πέμπει,
 μισθὸν δ' ἔταξε δραγματηφόροις δώσειν,
 κορυθαλλὸς εἶπε παυσὶ νηπίοις, ᾠρη
 νῦν ἐστὶ ὄντως, παῖδες, ἐκ τόπων φεύγειν,
 ὅτ' αὐτὸς ἀμᾶ κού φίλουσι πιστευεῖν.
 [Ὁ μῦθος θυδάσκει ἡμᾶς ἐπιμελεῖσθαί
 τῶν οἰκείων, ὅση δύναμις, καὶ μὴ
 καταφρονεῖν ταῖς τῷ φίλων συνδρομαῖς]"

As Babrius tells it, the story is shorter, deals
 less with details and is not so ^{artistic} as the Latin version.
 The setting is the same except that in the Greek version
 the father lark plays the leading role and from his lips fall
 the wise decisions upon which the moral is based. The μῦθος
 contains much the same thought as that of Ennius, - to attend
 to one's own affairs as far as possible and not to rely upon
 the assistance of a friend. An interesting, though not alto-
 gether successful, attempt to throw this fable into dactylic
 hexameter has been made by Ribbeck (Rh. M. X, p. 290).

This seems to be the only use of the fable in Ennius' satires.

From the fragments which remain, it is not possible to determine to what extent Lucilius made use of the fable. There seem to be traces of one in Bk. IV, v. 168:

"Longior hic quam grus, grue tota cum volat olim."

The line is preserved by Nonius as follows:

"Longior hic quam grues, grege concita cum volat olim"

but there is so little apparent connection between the quotation and its setting that it seems impossible to determine whether or not the poet had a fable in mind.

There are a number of fables in which the crane plays a leading role, but in this case the lines are so fragmentary that the point of the story seems to be lost.

In Bk. VIII, v. 286:

"esuriente leonis exore exculpere praedam" a reference to some beast fable is suggested, but here again the connection is so obscure that the meaning remains doubtful and no method of determining upon any particular story has presented itself. Marx suggests that the quotation is a proverb and cites similar expressions:

Martial v. 1, 64, 27.

"rabido nec perditus ore

Fumantem nasum vivi temptaveris ursi."

Otto, Die Sprichwörter der Römer (p. 189)

"Deprandi item leoni si obdas oreas."

The only unmistakable fragment of a fable which I

have found in Lucilius is that of the Fox and the Lion (Bk. XXX, v. 980 ff.). The lines in their setting are as follows:

"leonem

aegrotum ac lassum.

tristem, et corruptum scabie, et porriginis plenum
inluyies scabies oculos huic deque petigo
conscendere.

deducta tunc voce leo: 'cur tu opsa venire
non vis huc?

Sed tamen hoc dicas quid sit, si noenu molestum est
quid sibi vult, quare fit, ut intro vorsus et ad te
Spectent atque ferant vestigia se omnia prorsus."

Whilst in this instance there can be no doubt as to the story which was in Lucilius' mind, the application can only be guessed at and the $\mu\bar{\upsilon}\theta\omicron\varsigma$ must remain doubtful.

Horace refers to the same fable (Epp. I 1 70-75):

"Quod si me populus Romanus roget, cur

Non ut porticibus sic iudiciis fruar isdem,

Nec sequar aut fugiam quae diligit ipse vel odit:

Olim quod volpes aegroto cauta leoni

Respondit, referam: 'quia me vestigia terrent,

Omnia te adversum spectantia, nulla retrorsum.'

is used as a warning against heaping up riches, a passion Horace thinks, rarely cured. In Epode II the miser, Alphius, serves to illustrate the same belief of the poet shown

from another viewpoint.

In Plato's Alcibiades 123A, there is a brief reference to the same tale, where in comparing the wealth of the Athenians and of the Lacedaemonians he explains the greater wealth of the latter by the assertion "as in the fable of Aesop the fox said to the lion, 'The prints of the feet of those going in are distinct enough; but who ever saw the trace of money going out of Lacedaemon?'"

We have the fable as given in Themistius quoted by Marx (Lucilii Carmina, Ed. Fr. Marx, vol. II, p. 319):
 "ὡς περ τὸν λέοντα, ὃν ἐποίησεν Ἀἴσωπος, ἀρρώσ-
 τοῦντα ἐν τῷ σπηλαίῳ ἢ κερδῶ ἐρεσχελεῖ,
 εἰσιόντων τὰ ἴσχυη θεικνῦσα τῶν ζώων,
 ἐξιούτων δὲ οὐ."

and Babrius has given the story in full (103, p. 93)

Λέων ἐπ' ἄγρην οὐκέτι σθένων βαίνειν
 πολλῶ γὰρ ἤσθη τῷ χρόνῳ, γεγηράκει
 κούλης ἔσω σπήλινγρος οἷά τις νόσῳ
 κάμνων ἐβέβλητ' οὐκ ἀληθὲς ἀσθμαίνων,
 φωνὴν βαρεῖαν προσποιητὰ λεπτύνων
 θηρῶν δ' ἐπ' αὐλὰς ἦλθεν ἄγγελος φήμη,
 καὶ πάντες ἤλθον ὡς λέοντος ἀρρώστου,
 ἐτισκοπήσων δ' εἷς ἕκαστος εἰσῆελ.
 τούτους ἐφεξῆς λαμβάνων ἀμοχθήτως
 κατήσθειν, γῆρας δὲ λιπαρὸν ἠύρηκε.
 σοφῆ δ' ἄλωπηξ ὑπενοήσε, καὶ πόρρω
 σταθεῖσα „ βασιλεῦ, πῶς ἔχεις;“ ἐπηρώτα.

κακεῖνος εἶπε „ χαῖρε, φιλτάτη ξύων.
τί σ' οὐ προσέρχη, μακρόθεν δέ με σκέπτῃ;
θεῦρο, γλυκεῖα, καί με ποικίλοις μύθοις
παρηγόρησον ἐγγύς ὄντα τῆς μοίρης.“
„αἴξου“ φησίν „ ἦν δ' ἄπειμα, συγγνώμη
πολλῶν γὰρ ἕχνη θηρίων με κωλύει
ᾧν ἐξιόντων οὐκ ἔχεις ὁμοειδέεις“

[μακάροις ὅστις οὐ προλαμβάνει πταίσας
ἀλλ' αὐτὸς ἄλλων συμφοραῖς επαξεύθη.

Οὕτως τινῶν οἱ κίνδυνοι διδαχὴ εἶναι ὀφείλει
τῆς ἡμῶν σωτηρίας]

In my study of Horace I have included both satires and epistles because of their nearness in point of style, although the latter are for the most part shorter and more personal in tone and have a more distinctly ethical purpose. Horace has made use of the largest number of fables to be found in Roman satire. This may be due to several causes. The fable adapted itself easily and naturally to Horace's good-natured style of fault-finding. It was in accordance with the nature of the man who never talked from the platform or with the assumption of superior virtue that under the veil

of some familiar story which would appeal to his audience, he should teach them the serious lessons which are the keynote of his didactic writings. In the third place, Horace frankly acknowledges Archilochus and Lucilius as his masters and models, and both of these writers made use of the fable. See Lucilius as above quoted and Archilochus, *Anthologia Lyrica* (Ed. Bergk, 81, p. 12). In his satires and epistles, Horace has used eleven fables - seven by way of allusion, four complete. Although the story is nowhere given in full, Horace three times alludes to the fable of the Ass in the Lion's Skin.

In S. I, 6, 22, he argues that even if the people did prefer a high-born gentleman to an obscure worthy man (which they do not do), they would be justified in so doing, since the man of low birth had no right to get out of his place - "quoniam in propria non pelle quiessem."

In S. II, 1, 64, he uses the expression "Detrahere et pellem", referring to Lucilius' fashion of tearing away all masks which serve to conceal real conditions.

In Epp. I, 16, 45, there is a similar suggestion of veiling baseness "pelle decora." The same story is told by Lucian Pisc 32 (Fowler's Trans. I, p.2 20). In this case we find the Cymeans awed by the ass's bray until a stranger explained to them the truth. It is interesting to note that this is one of the stories given in the Buddha Birth Book upon which is based the argument that Hindustan is the birthplace

of fables. The Eastern version is as follows (Buddhist Birth Stories, translated by T. W. Rhys Davids, Vol. I, Introduction, p. V): "The Ass in the Lion's Skin. Once upon a time while Brahma-datta was reigning in Benares, the future Buddha was born one of a peasant family; when he grew up, he gained his living by tilling the ground. At that time a hawker used to go from place to place, trafficking in goods carried by an ass. Now at each place he came to, when he took the pack down from the ass's back, he used to clothe him in a lion's skin, and turn him loose in the rice and barley fields. And when the watchmen in the fields saw the ass they dared not go near him, taking him for a lion.

"So one day the hawker stopped in a village; and whilst he was getting his own breakfast cooked, he dressed the ass in a lion's skin and turned him loose in a barley field. The watchmen in the field dared not go up to him; but going home, they published the news. Then all the villagers came out with weapons in their hands; and blowing chanks, and beating drums, they went near the field and shouted. Terrified with the fear of death, the ass uttered a cry - the cry of an ass! And when he knew him then to be an ass, the future Buddha pronounced the First Satnza:

"This is not a lion's roaring,
 Nor a tiger's, nor a panther's;
 Dressed in a lion's skin,
 'Tis a wretched ass that roars!"

But when the villagers knew the creature to be an ass, they beat him till his bones broke; and, carrying off the lion's

skin, went away. Then the hawker came; and seeing the ass fallen in so bad a plight, pronounced the Second Stanza:

"Long might the ass,
Clad in a lion's skin,
Have fed on barley green.
But he brayed!

And that moment he came to ruin."

And even while he was yet speaking, the ass died on the spot!

The greed of legacy-hunters is held up to ridicule by the allusion to the story of the Fox and the Raven; S. II, 5, 55 ff.:

"Plerumque recoctus

Scriba ex quinqueviro corvum deludet hiantem", the "corvum hiantem" being the will-hunter, whom the fox, in this case the scribe, is clever enough to deceive.

In Epp. I, 17, 50-51, Horace seems to refer to the same fable:

"Sed tacitus pasci si posset corvus, haberet

Plus dapis, et rixae multo minus invidiaeque"

to show that like Sir Crow, many people would be better off if they were less anxious to attract attention to themselves and their possessions. The same story is told by Babrius (77)

"Κόραξ δεσπνῶς στόματι τυρὸν εἰσθήκει.
τυροῦ δ' ἀλώπηξ ἔχανωσα κερδῶν
μύθῳ του ὄρνυ ἠπάτησε τοιοῦτω
"κόραξ, καλαί σου πτέργες, ὄξεη γλήνη,
θεητός ἀνχίν· στέρνου αἰετοῦ φαίνεις,
ὄνυξ πάντων θηρίων κατισχνέεις.
ὁ τοῖος ὄρνις, κωφός ἔσσα κού κρώξεις."
κόραξ δ' ἐπαίνῳ καρδίην ἔχαννώθη,
στόματος δὲ τυρὸν ἐκβαλὼν ἐκεκράγει.

τὸν ἢ σοφὴ λαβοῦσα κερτόμῳ γλώσση
 „οὐκ ἦσθ' ἄφωτος“ εἶπεν „ ἀλλὰ φωνήεις·
 ἔχεις, κόραξ, ἅπαντα, νοῦς δέ σοι λείπει.“
 [Ὁ μῦθος διδάσκει μηδαμῶς ἄνθρωπον ἐπαίνους
 ἐξαπατᾶσθαι. Σημίαι γὰρ ἐντεῦθεν καὶ ἀταμίαι εἰώθασιν γίνεσθαι.]

This fable is also found in the Birth-book and is told in its oriental setting as follows (Buddhist Birth Stories Translated by T. W. Rhys David, Introduction, Vol. 1, p. XII): "Long, long ago, when Brahma-datta was reigning in Benares, the Bodisat had come to life as a tree-god dwelling in a certain grove of Jambu trees. Now a crow was sitting there one day on the branch of a Jambu tree eating the Jambu fruits, when a jackal, coming by, looked up and saw him. "Ha!" thought he, "I'll flatter that fellow and get some of those Jambus to eat". And thereupon he uttered this verse in his praise:

"Who may this be, whose rich and pleasant notes
 Proclaim him best of all the singing-birds?
 Warbling so sweetly on the Jambu branch,
 Where like a peacock he sits firm and grand!"

Then the crow to pay him back his compliments replied in this second verse:

"'Tis a well-bred young gentleman, who understands
 To speak of gentlemen in terms polite!
 Good Sir! whose shape and glossy coat reveal
 The tiger's off-spring, eat of these, I pray!"

And so saying, he shook the branch of the Jambu tree till he

made the fruit to fall.

But when the god who dwelt in that tree saw the two of them, now they had done flattering one another, eating the Jambus together, he uttered a third verse:

"Too long, forsooth, I've borne the sight
Of these poor chatterers of lies -
The refuse eater and the offal eater
Belauding each other!"

And making himself visible in awful shape, he frightened them away from the place!

The fable of the Crow and the Birds is used by Horace to emphasize the criticism made in the preceding lines against Celsus Albinovanus, who apparently had a habit of dressing up other men's ideas and using them as his own.

Epp. II, 3, 18 ff:

"Ne, si forte suas repetitum venerit olim
Grege avium plumas, moveat cornicula risum
Furtivis nudata coloribus."

Practically the same story is told by Phaedrus^{I. 3} of the Jackdaw and the Peacock and with a similar, though more general, moral.

"Ne gloriari libeat alienis bonis
Suoque potius habitu vitam degere."

Babrius (72) gives the story with the same moral, although it is told somewhat more in detail than in Phaedrus and with a few points of difference:

Ἴρις ποτ' οὐρανοῦ πορφυρῆ κῆρυξ
 πτηνοῖσι κάλλους εἶπεν ἐν θεῶν οἴκους
 ἀγῶνα κεῖσθαι πᾶσι θ' εὐθύς ἠκούσθη,
 καὶ πάντα θεῶν ἔσχευ' ἡμερος δῶρων.
 ἔταξε Πέτρης αἰγὶ δυσβάτου κρήνης,
 θερινὸν (τῷ) θ' ὕδωρ καὶ διαφυγῆς εἰστήκει
 πάντων τ' ἐπ' αὐτὸ φύλλον ἦλθεν ὀρνίθων
 πρόσωπα θ' αὐτῶν ἐξέλουε καὶ κνήμας
 ἔσειε ταρσοῦς, ἐκτένιζε τὰς χαίτας.
 ἦλθεν θ' ἐκείνην καὶ Κολοιδὸς εἰς κρήνην
 γέρων, κορώνης υἱός, ἄλλο θ' ἔξ ἄλλου
 πτερὸν καθύγρων ἐντὸς ἀρμόσας ὤμων
 μόνος τὰ πάντων ποικίλως ἐκοσμήθη
 καὶ πρὸς θεοὺς ἤϊξεν αἰετοῦ κρείσσω.
 ὁ Ζεὺς θ' ἐθάμβει, καὶ παρῆχε τὴν νίκην
 εἰ μὴ χελιδῶν αὐτὸν ὡς Ἀθηναίη
 ἤλεξεν ἑλκύνασα τὸ πτερὸν πρώτη
 ὃ θ' εἶπεν αὐτῇ. „ μὴ με συκοφαντήσης ”
 τὸν θ' ἄρα τρυγῶν ἐσπάραττε καὶ κίχλη
 καὶ κίσσα καὶ κορνθαλλὸς οὐν τάφοις παίξων,
 χῶ τηπίων ἐφεσρος ὀρνέων ἴρηξ.
 τὰ τ' ἄλλ' ὁμοίως. καὶ Κολοιδὸς ἐγνώσθη.

[ὦ παῖ, σε αὐτὸν κόσμον οἰκεῖον κόσμει,
 τοῖσιν ἑτέρων γὰρ ἐμπρέπων στερηθήσῃ.
 Ὅτι οἱ νόθου καὶ ἐπιπλαστοῦ αὐτοῖς περιθέντες κόσμον
 ἀλλοτρίω τε κάλλει σεμνυνόμενοι, εἴ ποτε τοῦ τοιούτου
 γυμνωθεῖν, γέλως λοιπὸν τοῖς πρὶν ἀγνοοῦσιν ὀρῶνται]

In Epp. I, 1, 70-75 reference is made to the fable of the Fox and the Sick Lion, previously discussed under Lucilius, S. II, 3, 185-186

"Scilicet ut plausus, quos fert Agrippa, feras tu,
Astuta ingenium volpes imitata leonem?"

leaves one in doubt as to whether Horace had in mind some specific fable or was merely using the stock epithets of the fox and the lion.

With the Romans, as with ourselves, the fox was always "cunning" and the lion "noble" (Cic. de Off. 1, 13,41). "frans quasi vulpeculae, vis leonis videtur." Hence the expression may be accounted for without reference to any fable.

In the Caxton edition of Aesop's Fables, there is one called the Fox and the Lion which may have been familiar to Horace. It at least seems applicable in this case.

A fox and a lion entered into partnership. The former was to spy out the prey, the latter to seize it. The fox soon tired of this arrangement and attempting to seize the lion's share for himself, fell a prey to the huntsmen and hounds.

So Aulus, Horace thinks, in attempting to win for himself the same honors as the great Agrippa, will only bring about his own destruction.

In Epp. II, 3, 139:

"Parturient montes, nascetur ridiculus mus," there is an evident reference to the well known fable of the Mountain and the Mouse used here to enforce the precept just laid down - that in poetic composition the plan of the work should be modest in its beginning, rising in interest to the end.

Prophyrio quotes the proverb upon which this and the fable which Phaedrus (IV, 23) doubtless has imitated, are based:
 "ὡς ἔνευ ὄρος εἶτα μῦν ἀπέκτεκεν "

Athenaeus (XIV, 6) is quoted a little differently:

"ὡς ἔνευ ὄρος, Ζεὺς δ' ἐφοβεῖτο, τὸ δ' ἔτεκεν μῦν "

In S. II, 1, 75, there may possibly be an allusion to the fable of the serpent and the file, although it seems quite reasonable to explain the language without assuming any such thought on the part of the poet. Admitting himself in rank and genius far below Lucilius, Horace asserts that even Envy herself must admit that he has lived familiarly with men of eminence and that even where she thinks to find him tenderest, if she'll but strike her fangs, she'll find a "cuticle of steel".

"tamen me

Cum magnis vixisse invita fatebitur usque

Invidia, et, fragili quaerens illidere dentem

Offendet solido."

The fable is told in Phaedrus (IV, 8) which I quote entire, as it is one of the less familiar fables.

"Mordaciorem qui improbo dente adpetit,
 Hoc argumento se describi sentiat
 In officinam fabri venit vipera.
 Haec cum temperat, siqua res esset cibo,
 Limam momordit. Illa contra contumax;
 Quid me, inquit, stulta, dente captas laedere,
 Omne adsuevi ferrum quae conrodere?"

There are four fables given entire in Horace, two in the satires and two in the epistles. Bk. II S. III, has a double edge, directed on the one hand against the stoic doctrine, "omnem stultum insanum esse", and on the other hand in a general way attacking the leading vices and follies of human nature - ambition, avarice, extravagance, lust, and superstition.

In verses 314-322, Damissipus, with whom the dialogue takes place, uses the story of the Frog and the Calf, to show Horace that like the frog in the fable, he too, is mad, being puffed up over his intimacy with Maecenas. The lines are:

"Absentis ranae pullis vituli pede pressis,
 Unus ubi effugit, matri denarrat, ut ingens
 Belua cognatos eliserit. Illa rogare:
 Quantane? num tantum, sufflans se, magna finesset?
 'Maior' Dimidio? 'Num tanto?' 'Cum magis atque
 Se magis inflaret, 'Non si te ruperis' inquit,
 'Par eris'. Haec a te non multum abludit imago."

Martial (X, 79) alludes to the same fable:

"Grandis ut exiguum bos ranam ruperat olim
Sic, puto, Torquatus rumpet Otacilium"

and Phaedrus has given it (I, 24), under the title *Rana Rupta et Bos*, and with a moral similar to that of the satire just cited. The lines are as follows:

"Inops, potentem dum vult imitari, perit.
In prato quondam rana conspexit bovem
Et tacta invidia tantae magnitudinis
Rugosam inflavit pellem: tum natos suos
Interrogavit, an bove esset latior.
Ille negarunt. Rursus intendit cutem
Maiore nisu et simili quaesivit modo,
Quis maior esset. Illi dixerunt bovem.
Novissime indignata dum vult validius
Inflare sese, rupto iacuit corpore."

In the seventh epistle of the first book (Epp. I, 7), an interesting side of the friendship between Horace and **Maecenas** is disclosed and a phase of the latter's disposition brought out which, although it might perhaps have been inferred from the line "Cur me querelis ex animas tuis?" (Ode II, 17, 1), Horace has the good taste not to dwell upon. On this occasion Horace has gone into the country for a change of air and climate, and **Maecenas** seems to have objected to his continued absence from the city. we can only guess at the character of **Maecenas'** objections from Horace's reply, in which he shows that he is confident that **Maecenas'** generosity to him was not

intended to involve the sacrifice of his independence; if such a danger threatened, he preferred to forego everything that ~~Maeconas~~ had given him rather than give up his liberty, and he illustrates his position by the fable of the Little Mouse and the weasel (Epp. I, 7, 29 ff.):

"Forte per angustam tenuis nitedula rimam
 Repserat in cumeram frumenti, pastaque rursus
 Ire foras pleno tendebat corpore frustra;
 Cui mustela procul: 'Si vis' ait, 'effugere istinc
 macra cavum repetes artum, quem macra subisti".

And he sums up his argument with the conclusion:

"Hac ego si compellor imagine cuncta resigno".

The same thought which has been emphasized in the preceding fable is brought out again in the story of the Horse and the stag (Epp. I, 10, 34 ff):

"Cervus equum pugna melior communibus herbis
 Pellebat, donec minor in certamine longo
 Inploravit opes hominis frenumque recepit;
 Sed postquam victo ridens discessit ab hoste,
 non equitem dorso, non frenum depulit ore.
 Sic qui pauperiem veritus potiore metallis
 Libertate caret, dominum vehit improbus atque
 Serviet aeternum, quia parvo nesciet uti."

Aristotle in his Rhet. B. 20 (1393b) refers to the same story, and Phaedrus under the title "Equus et Aper (IV, 4) has used a similar one to teach the lesson:

" Impune potius laedi quam dedi alteri".

Probably the most graceful and, from, a literary standpoint, the most artistic use of the fable in Horace's Satires is the story of the City Mouse and the Country Mouse, which ends the sixth satire of the second book (Bk. II, 6, 79):

"olim

Rusticus urbanum murem mus paupere fertur
 Accepisse cavo, veterem vetus hospes amicum,
 Asper et attentus quaesitis, ut tamen artum
 Solveret hospitibus animum. Quid multa? neque ille
 Sepositi ciceris nec longae invidit avenae,
 Aridum et ore ferens acinum semesaque lardi
 Frusta dedit, cupiens varia fastidia cena
 Vincere tangentis male singula dente superbo;
 Cum pater ipse domus palea porrectus in horna
 Esset ador loliumque, dapis meliora relinquens.
 Tandem urbanus ad hunc 'Quid te iuvat' inquit,

'amice,

Praerupti memoris patientem vivere dorso?
 Vis tu homines urbemque feris praeponere silvis?
 Carpe viam, mihi crede, comes, terrestria quando
 Mortales animas vivunt sortita, neque ullast
 Aut magno aut parvo leti fuga; quo, bone, circa,
 Dum licet, in rebus iucundis vive beatus,
 Vive memor, quam sis aevi brevis.' Haec ubi dicta
 Agrestem pepulere, domo levis exsilit; inde
 Ambo Propositum peragunt iter, urbis aventes

Moenia nocturni subrepere. Iamque tenebat
 Nox medium caeli spatium, cum ponit uterque
 In locuplete domo vestigia, rubro ubi cocco
 Tincta super lectos canderet vestis eburnos,
 Multaque de magna superessent fercula cena,
 Quae procul exstructis inerant hesterna canistris.
 Ergo ubi propurea porrectum in veste locavit
 Agrestem, veluti succinctus cursitat hospes
 Continuatque dapes, nec non verniliter ipsis
 Fungitur officiis, praelambens omne quod adfert.
 Ille cubans gaudet mutata sorte bonisque
 Rebus agit laetum convivam, cum subito ingens
 Valvarum strepitus lectis excussit utrumque.
 Currere per totum pavidi conclave, magisque
 Exanimes trepidare, simul domus alta Molossis
 Personuit canibus. Tum rusticus: 'Haud mihi vita
 Est opus hac' ait et 'valeas: me silva cavusque
 Tutus ab insidiis tenui solabitur ervo.'

Babrius (108) has given us the same facts, but without the charm of detail which characterizes Horace's story:

Μυῶν ὁ μὲν τις βίον ἔχων ἀρουραῖον,
 ὃ δ' ἐν ταμείοις πλουσίοις φωλεύων,
 ἔθεντο κοινὸν τὸν βίον πρὸς ἀγρήλους.
 ὃ δ' οἰκόσιτος πρότερος ἦλθε θειπνήσων
 ἐπὶ τῆς ἀρούρης ἄρτι χλωρὸν ἀνθούσης
 τρώγων. δ' ἀραιὰς καὶ διαβρόχους σίτον
 ῥίξας μελαίην συμπεφυρμένας βῶλῳ
 „μύρμηκος“ εἶπε „ἔῃς βίον ταλαιπώρου,

ἔν πυθμέσιν γῆς κρίμνα λεπτά βιβρώσκων
 ἐμοὶ δ' ὑπάρχει πολλὰ καὶ περισσεύει.
 τὸ κέρας κατοικῶ πρὸς σὲ τῆς Ἀμαλθείης.
 εἴ μοι συνέλθοις, ὡς θέλεις ἀσωτεύσει,
 παρῆις ὀρύσσειν ἀσφάλαξι τὴν χώρην."
 ἀπῆγε τὸν μῦν τὸν γεηπόνον πείσας
 εἰς οἶκον ἐλθεῖν ὑπὸ τε τοῦχος ἀνθρώπων.
 ἔδειξε δ' αὐτῷ, ποῦ μὲν ἀλφίτων πλήθη,
 ποῦ δ' ὄσπριων ἦν σωρὸς ἢ πίθοι σύκων
 στάμνοι τε μέλιτος σῶρακοί τε φοινίκων.
 ὃ δ' ὡς ἐτέρφθη πᾶσι καὶ παρωρμήθη
 καὶ τυρὸν ἦγεν ἐκ κανισκίου σύρων,
 ἀνέωξε τὴν θύραν τις. ὃ δ' ἀποτησάσας
 στελενῆς ἔφευγε δειλὸς ἐς μυχὸν τρώγλης,
 ἄσκημα τρίξων τὸν τὰ πρόξενον θλίβων.
 μικρὸν δ' ἐπισχῶν, εἴτ' ἐσωθεν ἐκκυψας
 ψαύειν ἔμελλεν ἰσχάθος Καμειραίης.
 ἕτερος δ' ἐπῆλθεν ἄλλο τι προαιρήσων
 οἳ δ' ἐνθρον ἐκρύβοντο, μῦς δ' ἀρουρίτης
 "τοιαῦτα δειπνῶν" εἶπε "χαῖρε καὶ πλούτε,
 καὶ τοῖς περισσοῖς αὐτὸς ἐντρυφά δειπνοῖς,
 ἔχων τὰ πολλὰ ταῦτα μεστὰ κινδύων
 ἐγὼ δὲ λιτῆς οὐκ ἀφέξομαι βάλου,
 ὑφ' ἣν τὰ κρίμνα μὴ φοβούμενος τρώγω."

[Ταῦτα ῥητέον τῷ ἐν προσχήματα φιλίας καὶ καῖς
 συμβουλίας ἀπάγειν ἡμᾶς βονδομένω ξωπῆς
 ἀταράχον καὶ κινδύνοις καθυποβάλλαι χάριν
 ῥεονσῶν ἡθονῶν]"

The word "olim", with which Horace introduces the fable, arouses exactly the same feeling of mystery and expectation which the "once upon a time" of a modern fairy tale carries with it. The characteristics of the two mice are clearly brought out, and their relations to one another, "veterem vetus hospes amicum"; the anxiety of the rusticus that even though "asper et attentus quaesitis, ut tamen artum solveret hospitium animum;" the failure of the simple food to satisfy the epicure from the city and the invitation of the urbanus to share with him his city home and its luxuries; the ready acceptance on the part of the rusticus; the description of the city house, rubeo ubi cocco tincta super lectos conderet vestis eburnos, the easy life of luxury and the catastrophe of the slamming door followed by the narrow escape from the hounds, then the quick change of mind on the part of the country mouse. 'Haud mihi vita est opus hac' ait et 'valeas; me silva cavusque tutus ab insidiis tenui solabitur ervo' - all this is brought out with a vividness and charm which even Horace has rarely excelled, and yet nowhere does he lose sight of the purpose of the story. It is the old theme met with constantly in the odes repeated again, combining a cry against the worries and disturbances of the city with praise of the delights of country life and an expression of thanks to his friend, Maecenas, whose generosity has made this ideal life possible for the poet.

This completes the list of fables which I have

found in Horace's Satires. It seems fitting and natural to leave the poet singing the praises of the country life which he loved so well and illustrating his view-point by a story so simple in detail and so plain in its application that its appeal is no less forceful to twentieth century readers than it was to those of the poet's own age.

Very slight use is made of the fable by Persius. No entire fable is used, and the allusions are so veiled and follow so closely the language of Horace, that it is difficult to decide whether it is the story itself or the language used by the older poet in referring to it, which has chiefly influenced the mind of Persius.

In S. I, 115 the expression

'secuit Lucilius urbem

te Lupe, te Muci, et genuinum fregit in illis' calls to mind the story of the Serpent and the file. The reference is intended as a compliment to Lucilius for the way in which, regardless of consequences, he fastened upon Lupus and Mucius, who were enemies of the poet's patron, Scipio.

Horace uses similar language and, as has been before suggested, may have had in mind the same fable when in S. II, 1, 75 he compares himself to Lucilius:

"tamen me

Cum magis vixisse invita fatebatur usque
Invidia et fragili quaerens illidere dentem
offendet solido

In S. Iv, 14, where he urges men to cease attempting

to disguise themselves under a goodly skin, but rather to show their real selves :

"quin tu igitur, summa nequiquam pelle decorus,
ante diem blando caudam iactare popello
desinis, Anticyras melior sorbere meracas"!

Persius evidently has reference either to the fable of the Ass in the Lion's skin or to Horace's language in alluding to the same story (S. II, 1, 64)

"Quid cum est Lucilius ausus

detrahere et pellem.

S. V, 116, 117 seems to contain a reference to the same story:

116 pelliculam veterem retines, et fronte politus

117 astutam vapidam servas in pectore vulpem.

If the first of these lines (116) is suggested by Horace (S. I, 6, 22):

"quoniam in propria non pelle quiessem".

the second (117) is evidently a parallel of S. II, 3, 186:

"astuta ingenium volpes imitata leonem",

thus combining the image of the ass in the Lion's skin with that of a fox dressed like a lion, and conveying the thought that although you retain your old skin and your brow is smooth, you still have a cunning fox locked up in your bosom.

In the expression "rodere casses" (S. V, 170) there is a suggestion of the fable of the Lion and the Mouse, but the reference is so vague that it seems not worth while to

consider it here.

The character of the times and the moral earnestness of his tones are sufficient to account for the non-appearance of fable in the satires of Juvenal. In him we have the ideal of a satirist, pure and simple. His satire has none of the conversational element of Horace and his earnestness excludes all play. It is easy to believe his own statement that in his case "Indignatio facit versus" and this being true, it is easy to understand why no fable appears in his satires.

To summarize, then, the results of this investigation:

The use of the fable goes back to the earliest recognized form of Roman Satire and was used by Ennius in the collection which he called Saturae, - a name indicative of the miscellaneous character of his writings.

The Lark and Her Young, Ennius' Satires, Vahlen, p. 207.

To trace the fable to any predecessor of Ennius' satires is impossible by reason ^{of the uncertainty} of the derivation of the term satire, the impossibility of determining of what literary form Ennius' satire is the outgrowth.

In the fragments of Lucilius, who gave to satire its modern idea of personal invective, there are two possible references to beast fables and there remain sufficient fragments of a third to identify it as the story of the Fox and the Sick Lion (XXX, 980, ff.).

Bk. IV, 168

"Longior hic quom grus, grue tota cum volat olim"

seems to refer to some story in which the crane plays the leading role, and there are a number of such in the collections of fables, as: The Frogs who asked for a King, The Fox and the Crane, etc.; but there seems no way of deciding which of these, if any, was in the poet's mind.

Bk. VIII, 286

"esuriante leoni exore exculpere praedam"

is too fragmentary to give any clue either as to its connection or as to the moral to be conveyed.

Horace has used eleven fables. Those given in part or by way of allusion:

1. The Ass in the Lion's Skin.

S. I, 6, 22

S. II, 1, 62

Epp. I, 16, 45

2. The Fox and the Raven.

S. II, 5, 55 ff.

Epp. I, 17, 50-51

3. The Crow and the Birds.

Epp. II, 3, 18 ff.

4. The Fox and the Sick Lion.

Epp. I, 1, 70-75

5. The Fox and the Lion.

S. II, 3, 182-186

6. The Mountain and the Mouse.

Epp. II, 3, 139

7. The Serpent and the File.

S. II, 1, 77

Those given entire:

1. The Frog and the Calf.

S. II, 3, 314 ff.

2. The Little Mouse and the Weasel.

Epp. I, 7, 79 ff.

3. The Horse and the Stag.

Epp. I, 10, 34 ff.

4. The City Mouse and the Country Mouse.

S. II, 6, 79 ff.

References to fables in Persius, although somewhat vague, have been found as follows:

1. The Serpent and the File.

S. I, 115

2. The Ass in the Lion's Skin.

S. IV, 14

S. V, 116

Combining with this v. 117, the image of a Fox playing a Lion's part.

3. The Lion and the Mouse.

S. V, 170

I have found no fables in the Satires of Juvenal. The investigation has also revealed the fact that fables were in general use among the Greek writers. Hesiod, Archilochus, Herodotus, Aristophanes, Plato, and Aristotle, all, either used or referred to the beast fable.

The extensive use of similar stories among the oriental nations has given rise to the belief that the East is the birth-place of the beast fable, but the reasons adduced thus far have not furnished sufficient proof to justify the assumption that the orient, or any other particular place, is the originator of this type of literature, but merely go to show the universality of the story telling instinct.

Satire

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Fables

- Avianus. Poetae Latini Minores:
 Ed. Baehrens, Leipsic, 1883.
- Babrius. Fabulae Aesopiae:
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