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Gay, Iriarte and Florian

A Study of three

Eighteenth-Century Fabulists

Spanish

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GAY, IRIARTE, AND FLORIAN
A STUDY OF THREE EIGHTEENTH-CENTURY
FABULISTS

BY

HARRY PAYNE REEVES
A. B. University of Illinois, 1913

THESIS

Submitted in Partial Fulfillment of the Requirements for the

Degree of

MASTER OF ARTS

IN SPANISH


IN

THE GRADUATE SCHOOL

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June 5, 1914

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Harry Payne Reeves

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Of Three Eighteenth-Century Fabulists*

BE ACCEPTED AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

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GAY, IRIARTE, AND FLORIAN

A STUDY OF THREE EIGHTEENTH-CENTURY FABULISTS.

FOREWORD

The purpose of this thesis is: first, to review rapidly the production of fable literature during the era of John Gay, Tomas de Iriarte, and Jean Pierre Claris de Florian in order that the signal success of these three great writers may be fully realized; second, to discover the motivating force of each man's apologues, through a study of the fables themselves.

"During those epochs in which poetry, an exclusive fruit of civilization, is more reflective than inspired, there easily are born writers who cultivate the fable and the apologue with predilection and with fortune".(1) Not only is this dictum justified by the evidence from 18th Century Spain adduced by its author, the Marquis of Valmar; but it is also confirmed by the spectacle throughout the same period in England and in France.

Englishmen who by translation and by original work "cultivated the fable" there were in plenty immediately preceding Gay's first collection (finished 1726, published 1727). After the appearance in 1701 of an improved edition of "The most delectable history of Reynard the Fox", based on the 1629 text, Thomas Yalden (1671-1736) brought out within a twelve-month an "Aesop at court or state fables", containing a prologue and sixteen fables.(2) These last were political in nature. Their object, as witnesses the couplet in the fourth fable "How senseless are our modern whigish tools, Beneath the dignity of British fools!", was to discredit the Whigs. Yalden is the most distinguished figure in a pamphleteering use of the fable for partizan controversy that lasted for more than twenty years.

In 1698, under the name of Esop, anonymous writers had begun the production of numerous collections of from eight to fifteen political fables, in which contemporary personages were often named openly.(3) "Aesop at Tunbridge", written "by no person of quality", assailed in twelve fables, the government of the Whigs. "Aesop at Bathe", by "a person of quality", contains eight violent strictures on the Jacobins and the Whigs. "Old Aesop at Whitehall", by a person of what quality you please, offers a defense of the

government ten fables long against the two preceding pamphlets. The foreword states: "It is now the mode, it seems, for brutes to turn politicians". Dedicated to Charles Montague is the next volume, "Aesop at Epsom", made up of ten fables. "Aesop at Amsterdam", eleven fables, is an exile's attack upon all monarchical principles. Sequels to "Aesop at Tunbridge" are: "Aesop return'd from Tunbridge" and "Life of Aesop at Tunbridge", of twelve and three fables respectively. The last document of this nature issued in 1598, "An answer to the dragon and grasshopper", a short dialogue between an "old monkey" and a weasel, defends the Whigs from the foregoing assaults, and from a lost "Aesop at London". (4) Of the date 1699 there has come down only one example in this kind, an issue of eight fables named "Aesop from Islington"; of the year 1700, no copies are extant. "Aesop at Paris" (1701) is made up of nine fables alternating with eight letters. "Aesop in Spain" (same date), including an epistle and eight fables, was reissued unaltered in 1703 with the title "Esop's advice both to the princes and people of Europe". "Aesop the wanderer" (1704) assails, through introduction and ten fables, the policies of Louis XIV. From all that vast number of collections such as these brought out during the next twenty years only five have reached us: "Aesop at Oxford" (1709), containing the unusual number of twenty-seven fables teeming with allusions to contemporary politics; "Aesop at the Bell tavern in Westminster" (1711), made up of a few fables from l'Estrange adopted by one of the Stuarts' hangers-on; "Aesop at Utrecht" (1711 or 1712), only two fables; and, finally, "Aesop in Masquerade" (1718), which incorporates in fifteen fables excellent admonition to a certain unnamed courtier.

Entirely free from political significance is the translation of 203 Esopian fables (1703) attributed to John Locke. A second edition bearing the same title, "Aesop's fables in English

and Latin", appeared in 1723.

The next year, 1704, John Toland translated Esop's Fables with the "moral reflections of Monsieur Baudoin" from the French. (5) The writer in a discussion of fables in general distinguishes five varieties: (a) reasonable or rational, (b) moral, (c) mixed, (d) proper, and (e) most proper.

A rival of this volume with the same date is Bernard Mandeville's "Aesop dressed or a collection of fables writ in familiar verse". Two of the thirty-nine fables given therein are original; the rest are imitations of La Fontaine.

In 1706 there came out anonymously the "Crafty courtier or the fable of Reynard the Fox", an English version made from Schopper's Latin translation of the Low-German "Reynke Vosz de olde, nyge gedrucket by Ludowich Dietz" in Rostock 1549.

Three years later appeared "Truth in fiction, or morality in masquerade, a collection of 225 select fables of Aesop and other authors" put into verse by Edmund Arwacker. Of the same date is J. Jackson's translation of 216 fables, in which the fables of l'Estrange are made use of, and in which there is an interesting classification of: (a) "rational fables", those containing only human characters; (b) "moral fables", those with animals only as personages; (c) "mixt fables", wherein men and animals appear together. (6) Four important collections of fables in prose came out during this period: (a) "The Fables of Pilpay, containing many rules for the conduct of humane life; translated from the French translation of G. Gaulmin and Dawnd Said by J. Harris, "London 1699; (b) "Fables, moral and political, with large explications, translated from the Dutch", 2 vol. London 1703; (c) "Aesop naturaliz'd, in a collection of fables and stories from Aesop, Pilpay & others" London 1711; (d) "Fables of Aesop and others. Newly done into English with

an application to each fable by Dr. Croxall", London 1722. The work⁴ last mentioned has deservedly enjoyed great popularity since. (7) The apologues are for the most part tersely rendered in prose of real power and attractiveness. A second edition was printed in 1724. Twenty-four issues of the complete collection were made, the last being that of 1836; and in 1877 G.F. Townsend brought out an abridged edition.

Bernard Mandeville's "The fable of the bees" came out in 1723. The year previously "Fables and Tales", by Allan Ramsay, saw the light. Of the fables three are imitations of La Fontaine, eighteen are patterned after Lamotte, and eight are original. Reissued in 1730, the "Fables and Tales" were later included in "The Poems of Allan Ramsay" 2 vol. London 1800. (8)

Besides all these collections and volumes of size many isolated fables had appeared. The more notable of these were: "The Eagle and the Robin" by H.G.L. (1709); Matthew Prior's translation of "The Fox and the Mask" from Phaedrus"; "The Fable of the young Man and his cat (about 1721) by Christopher Pitt; "The Dog and the Thief" (1726), by Jonathan Swift; l'Estrange's "A League of Beasts and Fishes" paraphrased by Stacy, (1712), which had for its new title "The Fable of the Cod's-Heads: or a Reply to the Dutch-Men's Answer to the Resolution of the House of Commons". Other detached examples are: Thomas Parnell's "The Horse and the Olive"; the anonymous "Fable of the Beasts and their King" (1703); "'Tis Pity they shou'd be Parted, or the Fable of the Bear and the Fox" (1712); "A Fable of the Housewife and her Cock" (1712); "The Fable of the Bees, or, Private Vices Public Benefits" (1714); "The Fable of the Bitches, or, an attempt to repeal the Test Act", by Swift (1715). "The Turtle and the Sparrow", by Prior (1723), ends the list of these sporadic examples appearing before Gay.

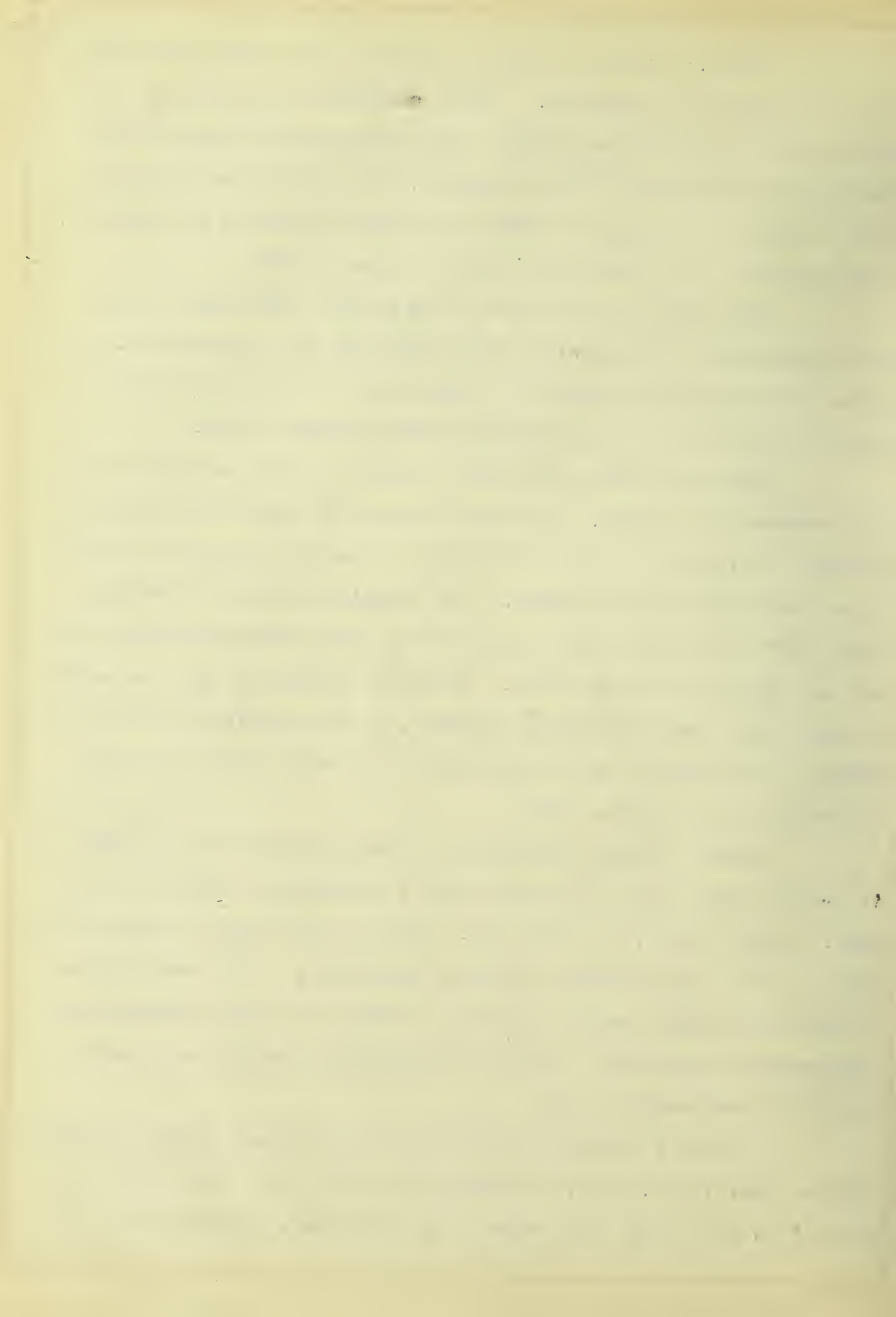
Truly, during the quarter-century before 1726 the fable was not neglected in England. Such excessive attention did the genre receive that Edmund Arwaker says apologetically when introducing his collection: "I am sensible, that, with some the very Name of Fables is enough to bring any work to which it is prefixed, into contempt, as a thing of no use or value". (10)

Yet there was no dearth of fabulists after Gay's works were published. Uhlemayer(11) lists nineteen new collections, besides numerous single examples. There were besides all these innumerable editions and reprints of earlier compilations.

Although France had seen a throng of fable writers during the seventeenth century, the number during the eighteenth was even greater. It would be very difficult to draw up a complete list of those who cultivated the genre. The "Fablier francais" (Lottin; Paris, 1771) contains works by eight-six poets who had written during the preceding twenty years. Arnault's statement that "on compte au moins deux ceuts fabulist^es francais, et la cuiquière partie de ces auteurs est vivante", in the preface to his work of 1812, is supported by later writers. (12)

Among the many exponents of the apologue it was almost inevitable that the form should show a remarkable variety of content. Such, indeed, was the case. Fables were turned for mere display of wit; others veiled political doctrines; some were studies in sociology; many taught religious creeds; yet others promulgated philosophical doctrines; while a considerable number were instruments for controversy. (13)

The most important recueils of the century were: La Motte's "Fables nouvelles", 1719, following the creed that "Il a fallu eufin être tout a la fois Esope et La Fontaine"; Pesselier's



"Fables nouvelles", 1748, elegantly turned, yet often affected; Boullenger de Rivery's "Fables et contes", 1754; Imbert's "Fables nouvelles", 1773; Desbillons' "Fabulae Aesopicae", 1768, the finest apologues in Latin during the 18th century; and Florian's "Fables", 1792, many of which are declared to be the equal of La Fontaine's. (14) Only three of these collections are well-known: that of La Motte, the one of Desbillons, and Florian's. Whatever their deserts, the others have been forgotten by all but scholars and bibliophiles.

Fable-writing developed later in Spain than in England or in France. Not until 1780 was there even a Latin translation of Lukman al-Hakim made; nor did a Castilian edition appear before 1784. In 1781 Felix Maria de Samaniego began publishing his "Fabulas", most of them adaptations of Esop, La Fontaine, or Gay. Written for the "Real Seminario Bascongado" these are often gems "en que brilla con eminencia la sencillez pueril". (15)

The following year, 1782, saw the advent of Spain's greatest modern book of apologues, the famous "Fábulas literarias" by Tomás de Iriarte y Oropesa. Within the next decade several translations of La Fontaine were made, the best of which was "Fábulas de Lafontaine", 1785, by D. Bernardo Maria de Calzada. From this time on to the close of the century there was a veritable pest of fable-writing. Arrianza said rather humorously, in 1796, "Reina en la corte una plaga de fábulas, como la pudiera haber de tercianas". (16) Of all these writers only two deserve mention: José Agustín Ibáñez de la Renteria, whose "Fábulas en verso Castellano" (1789) were printed at Samaniego's behest; and D. Ramón de Pisón, who under the pseudonym, Román de Pinos, contributed many fables to periodicals. (These were afterward gathered up and printed together at Madrid, in 1819). Of a truth one may affirm, when confronted with all the foregoing mass of production, that "nacén fácilmente escritores

que cultivan la fábula y el apólogo." Upon considering, however, ⁷ that out of that veritably appalling host of fabulists only four are still known and read today, one hesitates before adding " con predileccion y con fortuna". Still, there are other rewards than that of recognition by posterity. Le Noble, the first man in France to earn a livelihood by the pen,(17) got much contemporary fame from his daring political fables published in 1699. La Motte, a little god in his day, had the gratification of finding his tenets adopted as gospel by other fabulists. Desbillons enjoyed the quiet appreciation of the cultured few, and had the satisfaction of seeing his fables used in schools. Dorat, despite insinuations that the gravures made his success, received substantial financial returns from his collection.

The Scotchman, Ramsey, acquired some celebrity through his "Fables and Tales" rendered into his native tongue. Dr.Croxall's "Fables of Aesop and others" (1722), ran through twenty-six editions. That Edward Moore's "Fables for the Ladies" (1744) were not badly received is witnessed by the introduction to "Eighty-nine fugitive fables in verse" (1798), which says "Of fables collected in the English language there are none which have been found capable of long fixing the attention of the public, if we except those of Gay and Moore." (18)

Gay, Iriarte, Samaniego and Florian, not only enjoyed contemporary recognition and success, but have survived time's stern test. In their fables are to be found intrinsic elements that transcend ephemeral fashions. It may be said that these durable qualities are mere common-places of existence, still there are common-places and commonplaces. Gold is a sordid commonplace, yet it may be wrought into lasting forms of uncommon use and beauty. These four great fabulists took the precious metal of thought's treasury,

stamped it with their varied personalities, and issued it in fixed pieces that are forever immune to depreciation and decay.

(1) Don L.A. de Cueto: *Historia Critica de la Poesia Castellana*, Madrid, 1893, Tercera edicion, Fomo I, p. 461: Enaquellas epocas eu que la poesia, fruto exclusivo de la civilizacion, es mas reflexiva que inspirada, nacen facilmente escritores que cultivan la fabula y el apologo con predileccion y con fortuna.

(2) Max Plessow: *Geschichte der Fabeldichtung in England bis zu John Gay (1726)*, Berlin (Mayer & Muller), 1906, p.LXXX.

(3) Ibid. p. LXXXI.

(4) Ibid. p. LXXXII & LXXXIII.

(5) Plessow says (op.cit., p. LXXXIV): "Toland benutzte nicht den ersten Druck von Baudoins Uber setzung von 1660, der 118 Fabeln enthalt, sondern einen der folgenden von 1669 oder 1680, die nur 117 Fabeln haben". This attitude seems an unsafe one to take, since the Englishman might have inadvertently or deliberately omitted one of the apologues while working with a copy of the first edition.

(6) V. Plessow, op.cit., p. LXXXV.

(7) V. Plessow, op.cit., p. LXXXVII, and Benedikt Uhlemayr: "Der Einfluss Lafontaine's auf die englische Fabeldichtung des 18 Jahrhuaderts, "Nurnberg, 1900; p. 45.

(8) Uhlemayr, op. cit., p. 16.

(9) "Truth, in Fiction or Morality in Masquerade. A collection of 225 select fables, of Aesop and other Authors done into English verse". London, 1708.

(10) Uhlemayr, op. cit. p. 21.

(11) Ibid.,p. 46 - 48.

(12) L. Levrault: *La Fable*; p. 125.

(13) L. Levrault, op. cit., p. 126 ff.

(14) Claretie: *Florian*, p.VIII, and 123.

(15) Samaniego: *Fabulas en Verso Castellano*; Quinta Impresion; Madrid, 1796, p. LX.

(16) Cited by Cueto, op. cit., t. I, p. 476.

(17) Levrault, op. cit. , p. 118.

(18) Cit. by Uhlemayr, op. cit., p. 24.

II

GAY'S FABLES

The key to the interpretation of Gay's fables is their author's seriousness of purpose. Commissioned by the Princess of Wales in 1725 to write a book of fables for Prince William, Duke of Cumberland, Gay undertook with great devotion the management of a genre in which he had no previous experience; yet so carefully did he work ⁽¹⁾ and so sincerely did he express his deep convictions that the result proved him both a clever artist and a great moralist.

From the standpoint of his time Gay's fables were perfect rhetorically. Their form is polished and regular. Well-balanced, end-stopt, octo-syllabic couplets are the measure. Even Johnson (2) admitted that they were "generally happy." In only one apologue, (I, XLV) The Poet and the Rose, does the author vary the metre; even here the introductory "epistle" and about half of the main part of the fable ^{are} of the usual rime-pairs, while the two exceptional stanzas are each made up of a ballad quatrain ending in a couplet. These unusual verses follow:

"Go, Rose, my Chloe's bosom grace;
 How happy should I prove,
 Might I supply that envied place
 With never-fading love!
 There, Phoenix-like, beneath her eye,
 Involved in fragrance, burn and die!
 "Know, hapless flower, that thou shalt find
 More fragrant roses there;
 I see thy with'ring head reclin'd
 With envy and despair!

One common fate we both must prove;

You die with envy, I with love!"

Here we see the promise of the fine ballad-writing which was to make the first great prolonged success of the English stage (3), yet it is the sole example in its kind which occurs in the fables.

Nor is the poet's handling of the couplets less effective. In a didactic vein he can write epigrammatically:

"The man, who with undaunted toils (4)
Sails unknown seas to unknown soils,
With various wonders feasts his sight:
What strange wonders does he write!"
"In beauty faults conspicuous grow, (5)
The smallest speck is seen on snow."
"A wolf eats sheep but now and then,
Ten thousands are devour'd by men." (6)
"But flatt'ry never seems absurd,
The flatter'd always take your word!" (7)
"In ev'ry age and clime we see,
Two of a trade can ne'er agree,
Each hates his neighbor for encroaching;
Squire stigmatizes squire for poaching;
Beauties with beauties are in arms,
And scandal pelts each other's charms;
Kings too their neighbor kings dethrone,
In hope to make the world their own."

No less powerful are his descriptions, as witness these pictures:

"A wrinkled hag, of wicked fame,
Beside a little smoky flame

Sat hov'ring pinched with age and frost;
 Her shrivell'd hands, with veins embost,
 Upon her knees her weight sustains,
 While palsy shook her crazy brains;
 She mumbles forth her backward prayers,
 An untam'd scold of fourscore years. " (8)

"As in the sun-shine of the morn,
 A Butterfly (but newly born)
 Sat proudly perking on a rose;
 With pert conceit his bosom glows,
 His wings (all glorious to behold)
 Bedropt with azure, jet and gold,
 Wide he displays; the spangled dew
 Reflects his eyes and various hue." (9)

The above citations prove Gay's mastery of his medium.

In his hands one of the most monotonous of verse-forms takes on now a keen flexibility, now a fluid grace, now a blunt forcefulness as occasion demands. Dialogue, description, invective, satire, narration, argumentation: all are adequately treated in the same form. But it was not merely the exterior excellence that made fables the finest ever composed in English; (10) their deep sincerity (11) of content coupled with their emotional intēⁿsity has given them their high rank.

The big fact to be considered is that Gay wrote his fables for Prince William, not to flatter his mother, or to gain the favor of the ministry. The author put into the apologues his honest opinions, his praiseworthy prejudices, his ideals of what a prince should and should not be. With the definite end of shaping the future monarch's character he undertook his commission.

The very first fable strikes the keynote of the series in the dedicatory lines:

"Accept, young Prince, the moral lay,
And in these tales mankind survey;
With early virtues plant your breast,
The specious arts of vice detest."

This is his purpose then: (a) to reveal mankind to the little duke; (b) to inculcate virtues; (c) to arouse detestation of vice.

Not all of these ends are aimed at in every fable, yet there is no fable which does not clearly stand for at least one of the three. The poet was not trying to compose a number of disconnected apologues each independent, but a series which should be an organic whole to perform a certain educative function. Had Johnson realized this, he would not have to admit that it would "be difficult to extract any moral principle "from some isolated examples.

One of our foremost modern educators affirms: "The development of an ideal is both an emotional and an intellectual process, but the emotional element is by far the more important. Ideals that lack the emotional coloring are simply intellectual propositions and have little directive force upon conduct". (12) Gay's ideals certainly possess "emotional coloring". Without Iriarte's subtlety of thrust or apparent personal aloofness, lacking Florian's light-hearted volatility, the Englishman is in deadly earnest. His likes and dislikes are strong. Passionately devoted to the most unselfish social ideals, he seeks to make them vividly vital in the person of the prince. The fables then are to be the agent through which these ideals are to be infused.

Especially illuminating in this connection are the emotional attitudes adopted throughout the fables towards virtue and vice.

The writer rarely, if ever, sets down the narrative or delivers his¹³ admonitions in a dispassionate way. In the introduction we find him saying with the old shepherd, "Hence grew my settled hate to vice"...

"The daily labours of the bee
Awake my soul to industry"...

"My dog (the trustiest of his kind)
With gratitude inflames my mind"...

"From nature too I take my rule
To shun contempt and ridicule..."

"Can grave and formal pass for wise,
When men the solemn owl despise?..."

"We from the wordy torrent fly:
Who listens to the chatt'ring pye?..."

"Rapacious animals we hate:
Kites, hawks and wolves deserve their fate:..

Do not we just abhorrence find
Against the toad and serpent kind?

But envy, calumny and spite
Bear stronger venom in their bite."

In Fable 1, Gay, in a similar strain addresses the young prince directly with such homilies as these:

"Learn to contemn all praise betimes;
For flattery's the nurse of crimes;"...

"But shall I hide your real praise,
Or tell you what a nation says?
They in your infant bosom trace
The virtues of your royal race,
In the fair dawning of your mind
Discern you gen'rous, mild and kind,
They see you grieve to hear distress,
And pant already to redress.

Go on, the height of good attain,
Nor let a nation hope in vain.

For hence we justly may presage
 The virtues of a riper age.
 True courage shall your bosom fire,
 And future Actions own your Sire.
 Cowards are cruel; but the brave
Love mercy, and delight to save."

Again through the man's speech to the lion in the same fable he adjures him:

"Be loved. Let justice bound your might,
 "Mean are ambitious heroes boasts
 Of wasted lands and slaughtered hosts;
Pirates their power by murders gain,
Wise kings by love and mercy reign;
 To me your clemency hath shown
 The virtue worthy of a throne;
 Heav'n gives you power above the rest,
 Like Heav'n to succour the distrest."

When one realizes Gay's procedure one must disagree violently with Hazlitt's absurd pronouncement that the fabulist did not realize what he was doing, (13) and hence was so bunglesome as to become grosser than Prior. Our author certainly did paint some revolting pictures, but they were intensely meaningful and deliberately intentional. He calls a whore a whore, and does not hesitate to depict the ravages of venereal disease; yet he does not proceed haphazard: he steadily keeps in mind the fact that he is writing for a young noble whose most transient desires will be pandered to by a throng of hangers-on. So he attempts to cause detestation of "the specious arts of vice", to arouse certain strong righteous prejudices that will tend to react automatically. Let us examine some of

Hazlitt's "inadvertent grossness".

In "The Monkey who had seen the World" (1,XIV) we find:

"Thus the dull lad, too tall for school,
With travel finishes the fool,
Studios of ev'ry coxcomb's airs,
He drinks, games, dresses, whores and swears,
O'erlooks with scorn all virtuous arts,
For vice is fitted to his parts."

Does the author seem aimless here in attempting to arouse contempt?

The same earnest frankness is shown in "The Old Woman and her Cats"
(1,XXIII)

"The matron, who conducts abroad
A willing nymph, is thought a bawd;
And if a modest girl is seen
With one who cures a lover's spleen,
We guess her, not extremely nice,
And only wish to know her price."

This passage is a vividly true piece of emphasis laid upon a fore-going couplet:

"Who friendship with a knave hath made
Is judg'd a partner in the trade."

Gay is preeminently a realistic moralist, so he must write vividly, boldly, often coarsely to arouse the revulsion he desires. He knows just what he is about when he says (I,XXXVII "The Farmer's Wife and the Raven"):

"She, sprawling in the yellow road,
Rail'd, swore and curs'd. Thou croaking toad,
A murrain take they whoreson throat!
I knew misfortune in the note."

This fable was admirably turned to show the ridiculous results of

superstition.

Again, "The thriving pimp, who beauty sets,
Hath oft' enhanc'd a nation's debts"...

occurs in a fable designed to cause aversion to courtiers' shame and wiles. (The Setting-Dog and the Partridge; I, XXX.)

"The Universal Apparition" (I,XXXI) sets forth the disgusting sight of

"A Rake, by ev'ry passion rul'd,
With ev'ry vice his youth had cooled;
Disease his tainted blood assails,
His spirits droop, his vigor fails,
With secret ill's at home he pines,
And, like infirm old-age, declines.
As, twing'd with pain, he pensive sits,
And raves, and prays, and swears by fits"...

And in "The Court of Death" the author again paints the lurid spectacle of syphilis:

"A haggard spectre from the crew
Crawls forth, and thus asserts his due.
'Tis I who taint the sweetest joy,
And in the shape of love destroy:
My shanks, sunk eyes, and noseless face
Prove my pretension to the place."

A scornful attitude towards sexual indulgence appears in the passage (The Jugglers; I, XLII) where Vice

"...next a meagre rake address;
This picture see; her shape, her breast!
What youth, and what inviting eyes!
Hold her, and have her. With surprise
His hand expos'd a box of pills;
And a loud laugh proclaim'd his ill's."

Surely, these passages are not "inadvertently" "Grosser than Prior."

They are simply strong expressions free from prudery fashioned to make as deep an impression as possible upon the young prince.

Gay is a great fabulist because he combined steadfastness¹⁷ of purpose with a sure artistic sense. His aim was not so much to charm or delight as it was to interest and to arouse an emotional reaction to the situations presented. With merciless strokes he lay bare the pitfalls that inevitably line the pathway of princes, and revealed society as it really was.

We have just seen that the prince was admonished regarding vice in the passages above quoted. He was to be put on his guard against flattery by: "The Spaniel and the Cameleon" (1-11); by "The Lady and the Wasp" (1-VIII); by "The Painter who pleased Nobody and Everybody" (1-XVIII). Blind conceit is censured in "The Mother, the Nurse, and the Fairy" (1,III); in "The Monkey who had seen the World" (1-XIV); in "The Pin and the Needle" (1-XVI); in "The Persian, the Sun, and the Cloud" (1-XXVIII); in "The two Owls and the Sparrow" (1-XXXII); in "The two Monkeys" (1-XL); in "The Owl and the Farmer" (1-XLI); and in "The Man and the Flea" (1-XLIX). Avarice is rebuked in "The Miser and Plutus" (1-VI); "The sick Man and the Angel" (1-XXVII); "The Universal Apparition" (1-XXXI); "The Father and Jupiter" (1-XXXIX); "The Jugglers" (1-XLII); and in "Cupid, Hymen, and Plutus" (1-XII). Discontent and envy are combatted through: "The Eagle, and the Assembly of Animals" (1-IV); "The Peacock, the Turkey, and Goose" (1-XI); "The Universal Apparition" (1-XXXI); "The Father and Jupiter" (1-XXXIX); "The Council of Horses" (1-XLIII). Arrogance is held up to scorn by "The Butterfly and the Snail" (1-XXIV) and "The Barley-Mow and the Dunghill" (1-XXXV). The baseness of ingratitude is well depicted with: "The Philosopher and the Pheasants" (1-XV); "The Shepherd's Dog and the Wolf" (1-XVII). In each of the apologues there is a lesson for the future monarch.

From a glance at the preceding lists one sees that Gay wanted to render Prince William imperious to flattery, to save him

from conceit, to make him despise avarice, to help him curb discontent¹⁸, to prevent his becoming arrogant, to arouse in him a strong aversion to ingratitude. Nor was this all. In "The Goat without a beard" (I-XXII) the author holds up to derision affected singularity. "The Lion and the Cub" (I-XIX) ridicules the paltry pride which

..." ev'n with fools whole nights will sit,

In hopes to be supreme in wit."

"The Courtier and Proteus" (I-XXXIII) throws daring light upon the evasions and lies of court life. Even the powerful allegory, "The Court of Death" (I-XLVII), wherein Fever, Gout, Syphilis, Stone, Consumption, and Plague appear, has the intensely practical end of pointing out to the royal heir the horrible consequences of "Intemperance."

Yet while the moralist was striving earnestly to develop positive qualities of worth through producing antagonistic attitudes towards vices and weaknesses, he did not forget to interest and hold the attention. So well did he succeed in disguising his aim that critics seem never to have taken the fables seriously as moralistic writings. Johnson found it "difficult to extract any moral principle" from some of them, yet granted them to be "told with liveliness." (14) Hazlitt finds their chief merit in "the quality of invention implied" and in "the elegance and facility of the execution", yet opines that "the moral is sometimes without point". (15)

Thomas Campbell (16) misunderstood Gay's character entirely. Believing that "like La Fontaine, he possessed a 'bonhomie' of character which forms an agreeable trait of resemblance between the fabulists", and forgetting that La Fontaine was a purposeless philosopher who wrote for pleasure alone, the critic did not see that John Gay was a conscientious moralist who never lost sight of a definite aim. So

Campbell's application of "Le sauce vaut mieux que le poisson" to the Englishman's fables is unjustifiable. Aitken (17) noticed "a certain want of variety both in the subject and tone of the fables", pointed out that "they abound in touches of humor, and are written in an easy style", but mentions their morals not at all. Augustine Birrell (18) merely observed that they "are light and lively, and might be safely recommended to Mr. Chamberlain, who is fond of an easy quotation", so their significance has probably escaped him also. Elton (19) remarks superciliously, and superficially, "... his 'morals' are sometimes saved from triteness by a trace of personal disappointment". John Underhill, (20), Gay's biographer, contented himself with saying that "the morals were nearly all of modern application". All these critics praised the fables because of certain patent idiosyncracies of manner and narration; yet they did not render the poet justice, since their judgments were based on no careful or complete knowledge of the author's aim.

Like the first volume, the posthumous book of sixteen fables, shows great seriousness and care. Each apologue is openly dedicated to a particular person. The average length of the selections is over eight hundred words, more than twice that of those in the first book which is slightly over three hundred. Full of fine satire, keen observation, well-turned in flowing verse, these fables are of significance in the present study through their proof of Gay's truly honest heart and of his sincere love for his country.

Our desire has been to reveal the seriousness of Gay's fables. Those who read them will find therein much charm, genuine artistry of composition, and full devotion to a laudable ideal, the moral education of a future king.

(1) Gay's deliberateness is shown by letters between Pope and Swift. On December 14, 1725, Pope wrote, "Gay is writing tales for Prince William". November 27, 1726, we find Swift asking "How comes friend Gay to be so tedious? Another man can publish fifty thousand lies sooner than he can publish fifty fables". Elwin's "Pope", VII, 67 & 92. This first series of fifty fables was not issued until the spring of 1727. The second volume, sixteen fables, appeared five years after Gay's death.

(2) Samuel Johnson, Lives of the English Poets, Gay, 1779-81: "For a Fable he gives now and then a Tale, or an abstracted Allegory; and from some, by whatever name they may be called, it will be difficult to extract any moral principle. They are, however, told with liveliness; the versification is smooth; and the diction, though now-and-then a little constrained by the measure or the rhyme, is generally happy".

(3) The Beggars Opera, 1728. It had a run of more than sixty nights, and was the fore-bear of the modern comic opera of the Gilbert-Sullivan type.

- (4) 1, X.

(5) 1, XI.

(6) I, XVII.

(7) 1, XVIII.

(8) I, XXI.

(9) 1, XXIII.

(10) A conservative critic said in 1848: "The most finished productions of our poet, and those to which he will owe his reputation with posterity, are his "Fables", the finest in the language": Cleveland, A Compendium of English Literature, p. 414.

(11) H. Taine (Histoire de la Litterature Anglaise, 3 edition, Paris, 1911; t. IV, p. 199) says that Gay was "tres sincere". Later on he contradicts himself with unjustifiable statement "De serieux, foripeu".

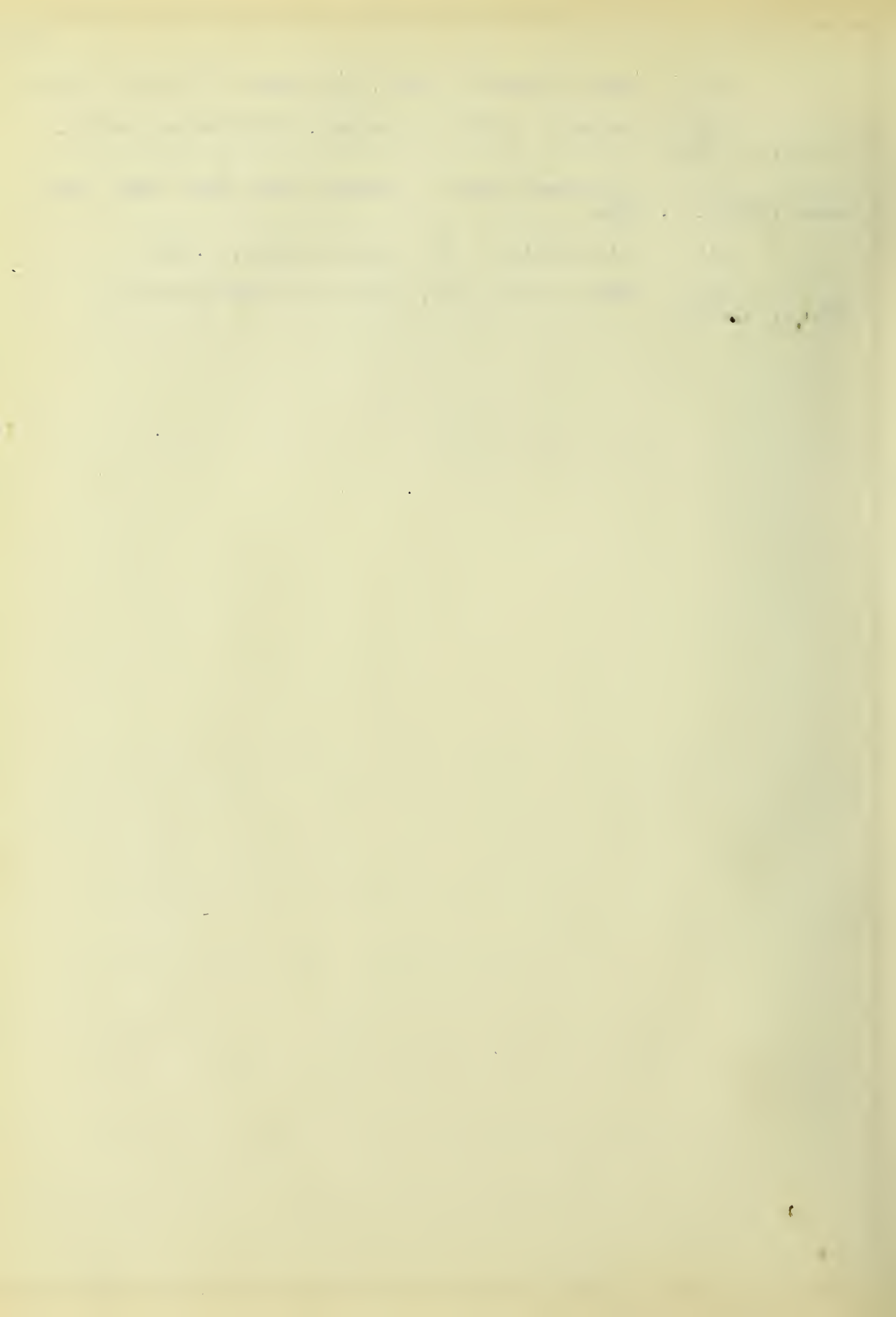
(12) William Chandler Bagley: The Educative Process, p. 223.

(13) William Hazlitt, 1818: Lectures on the English Poets, Lecture VI: "Gay was sometimes grosser than Prior, not systematically, but inadvertently---from not being so well aware of what he was about;..."

(14) Samuel Johnson: 1779-1781; Gay; Lives of the English Poets.

(15) William Hazlitt, 1818, Lectures on the English Poets, Lecture VI.

- (16) Thomas Campbell, 1819, Specimens of British Poets.
- (17) George A. Aitken: John Gay, Westminster Review,
V. 140, p. 402.
- (18) Augustine Birrell: Essays about Men, Women, and
Books (1894), p. 118.
- (19) Oliver Elton: The Augustan Ages, p. 311.
- (20) Poems of John Gay, edited by John Underhill;
Vol. I, p. XLVIII.



III

IRIARTE'S "FABULAS LITERARIAS".

Don Tomás de Iriarte y Oropesa was a master of form. The sixty-seven "fábulas literarias" published in 1782 were impeccable in versification. Not the slightest flaw appears,- no strained inversions, no faulty rimes, no crowded feet, no absurdities of fine writing, no extra syllables. The same exterior perfection characterizes the nine posthumous fables, one of which is in exquisite prose. Forty different measures skilfully managed prove exceptional ability, yet the author is more than a mere technician.

Despite the flawlessness of their execution the apologues do not seem artificial. On the contrary they have such an illusion of free naturalness that one almost forgets that they are in verse. The matter is absorbingly set forth, so the style is like a tasteful frame which sets off and blends with a fine painting.

The secret of Iriarte's lasting success is the universality of his satire; and this generalized quality had its rise from the most emphatic particularity. Our writer was a satirist in the finest sense. Not that he softened his strokes, or dulled his weapons: his deftness of thrust was simply diabolically accurate. Absolutely merciless, clear-sighted, he looked upon the litterateurs of his time, their foibles, their fortunes, their bickerings, their meannesses, their habits, their associations and inter-relationships, then set down coolly, wittily, and maliciously, the exact truth. Each fable was directed at a particular person, or group of individuals, but the characteristic or situation satirized is universal.

This, then, is the fact to be borne in mind in any intelligent consideration of the fables' artistic success: they were meant to be satire. When Iriarte wrote at the beginning of "Los

Perros y el Trapero (XXIII)" the phrase "Atraverse a los autores muertos, y no a los vivos, no solo es cobardía, sino traición", he had in mind D. Juan Jose Lopez de Sedano, the asinine coward who had foully assailed the dead Don Vicente de los Rios. (1) This expression is not only a particular rebuke to a definite person, but is also a general statement that holds for all times. Satire both simple and universal appears here; and the sting, the point, the tremendous force centres in the text-like pronouncement in prose which heads the fable.

These prose aphorisms have been the object of much unjust condemnation. One critic after another has pointed out their triteness, the obviousness of their content, their voidness of originality. Even so notable a man as D. Marcelino Menendez y Pelayo, misled as to the significance of the phrases expresses the conviction "... no se levanten nunca de la esfera de un buen sentido un tanto vulgar, ni arguyan talento critico de alto vuelo," (2) in commenting on Iriartes "consejos literarios". His opinion is that the fabulist "escribió, pues, en una serie de fábulas, más ingeniosas que dramáticas ni pintorescas, pero ingeniosísimas y algunas de ellas magistrales, una cumplida Poética, la más elegante que pudo nacer de una tendencia tan prosaica." (3) And he cites many of the prose sub-titles to show them "de una verdad tan trivial y evidente, que casi entran en la categoría de los llamados de Perogrullo". Furthermore, he holds that the value or interest of the fables is not connected with them, even though the author has taken the trouble to "sacar por su orden las moralidades en el índice". Iriarte's biographer, D. Emilio Cotarelo y Mori, in speaking of the collection of fables, asserts: "Con ella se propuso formar una especie de preceptiva literaria, sentar algunas reglas de crítica y descubrir los defectos más

comunes en las obras de su tiempo, fustigando al paso las malas pasiones que entonces, como siempre, traían alborotado y revuelto el campo de las letras." (4) Fitzmaurice-Kelly affirms that Iriarte put "the versified apologue to doctrinal uses, censuring literary faults, and expounding what he held to be true doctrine." (5) Ticknor's judgement is that the writer "not only invented all his fictions, which no other fabulist in modern times had done, but restricted them all, in their moral purpose, to the correction of the faults and follies of men of learning,-- an application which had not before been thought of." (6) Of all these estimates Ticknor's seems nearest the truth, yet even he erred in thinking that the author was trying "to correct the faults and follies of men of learning."

We must always remember that the "Fabulas Literarias" were intensely personal notwithstanding their seeming aloofness. Cotarelo y Mori and Vezinet (7) give lists of those against whom various apologues were directed. Forner, cited also by Cotarelo y Mori, said clearly that at the foot of each fable was written the name of the subject at whom it was pointed, and that "todos eran hombres conocidos, y algunos de mérito superior." (8) These veiled attacks upon different litterateurs were not, as Ticknor believed, to correct faults and follies; rather, they were true revelations of the victims' characters or customs. And the detached prose phrases connected with every apologue give the interpretation or application.

In the light of this discovery we see reason for the apparent triteness of some of the literary maxims. When the author announces after the title, "El Asno y Su Amo", the sub-heading "Quien escribe para el público, y no escribe bien, no debe funder su disculpa en el mal gusto del vulgo", we know that he is hiding under this commonplace a sharp barb for the writer of popular

sainetes, D. Ramón de la Cruz. "Nadie emprenda una obra superior a sus fuerzas" (XXIX, El Gozque y el Macho de Noria) is indeed a time-worn formula, yet it is a stinging rebuke to Sedano, the presumptuous incompetent who had undertaken to edit a "Parnaso Español. Colección de poesías escogidas de los más célebres poetas castellanos," brought out in nine volumes at Madrid between 1768 and 1778 by Joaquín Ibarra y Antonio de Sancha. At the same vain boor is turned the aphorism, "Hay casos en que es necesaria la crítica severa" (XXX, El Erudito y el Raton). It is quite evident that "Nada sirve la fama, si no corresponden las obras" (XVII, El Jilguero y el Cisne) contains another sting for the overrated Sedano. For the pretended savant, Da. Moría Isidra Quintina de Guzman, was the advice, "Conviene estudiar los autores originales, y no los copiantes y malos traductores" (XXIV, El Papagayo, el Tordo, y la Marica). The Academia Española received this dig: "Las obras que un particular puede desempeñar por si solo, no merecen se emplee en ellas el trabajo de muchos hombres" (XLV, Los Cuatro Lisiados). D. Ramón de la Cruz was also attacked with "Algunos emplean en obras frívolas tanto afan como otros en las importantes" (XXXI, La Ardilla y el Caballo). "Nadie pretenda ser tenido por autor, solo con poner un ligero prólogo ó algunas notas á libro ajeno" (X, La Parietaria y el Tomillo) is addressed to either D. Francisco Cerda or to D. Eugenio Llaguno. "Ordinariamente no es escritor de gran mérito el que hace venal el ingenio" (XXXVIII, El Guacamayo y la Marmota), "Las portadas ostentosas de los libros engañan mucho" (XL, Los dos Huéspedes), "No ha de considerarse en un autor la edad, sino el talento" (XLVI, El Pollo y los dos Gallos): all these are likewise for the benefit of Sedano. D. Ramon de la Cruz gets a final rub in the last of the posthumously-published fables, "La Berruga, El Lobanillo y la Cocorva,"



where is seen: " De las obras de un mal poeta, la más reducida es la menos perjudicial." "El Retrato de Golilla" (XXXIX), written to expose D. Juan Melendez Valdez, bears the sub-title "Si es vicioso el uso de voces extranjeras modernamente introducidas, también lo es, por el contrario, el de las anticuadas". This same author's affectation of the antique is similarly held up to scorn in "El Ricacho metido a Arquitecto" with the phrase "Los que mezclan voces anticuadas con las de buen uso, para acreditarse de escribir bien el idioma, le escriben mal y se hacen ridículos." The very obvious and trite nature of all these phrases makes their sting the keener.

Since Iriarte was very clearly writing against his contemporaries, we cannot assume that he meant the fables to be a "poetics". It seems safer to consider the detached "moralejas" merely as sharp rebukes. Let us see, for instance, the famous apologue, "El Mono y el Titeretero". Taking as a text the old saw "Sin claridad no hay buena obra", the poet personifies the victim of the satire as a monkey, and has him attempt to show the pictures of a magic-lantern without light. Here we see the safety and at the same time the craft of the writer's procedure. By placing at the beginning a maxim which the fable would illustrate he could deny all personal allusions, still by making this maxim express an exceedingly ^{common} observation he could be sure that his satire would be felt by the person whom he had in view, and that none of the victim's friends or acquaintances would be misled by the device.

Herein, then, is the supreme marvel of Iriarte's accomplishment. Not that he wrote, as Menéndez y Pelayo thought, a prosaic "poetics" in apologues; not, as Cotarelo y Mori would have us believe, that he purposed to form a book of literary precepts; nor that, according to Fitzmaurice-Kelly, he put "the versified apologue

to doctrinnal uses" in order to censure literary faults and to expound true doctrine; nor even, as Ticknor held, that he restricted them "to the correction of the faults and follies of men of learning". The real wonder of the fabulists' achievement lies in the fact that he generalized personal satire. Selecting the main weakness, or the most salient characteristic, in each individual or company of litterateurs attacked, the poet expressed his observations with such exceptional truth that the finished work is universal in its application.

(1) Cotarelo y Mori: Iriarte y su época; Madrid, 1897; p. 172.

(2) Historia de las Ideas Estéticas en España; Madrid, 1903; t. V, p. 285.

(3) Op. cit., p. 285.

(4) Cotarelo y Mori, op. cit., p. 252.

(5) James Fitzmaurice-Kelly; A History of Spanish Literature; New York, 1908; p. 356.

(6) George Ticknor: History of Spanish Literature, 4th ed.; Boston; III, 306.

(7) Cotarelo y Mori: op. cit. p. 254 sig.. F. Vezinet: Molière, Florian et la Littérature Espagnole, Paris, 1909; p. 205

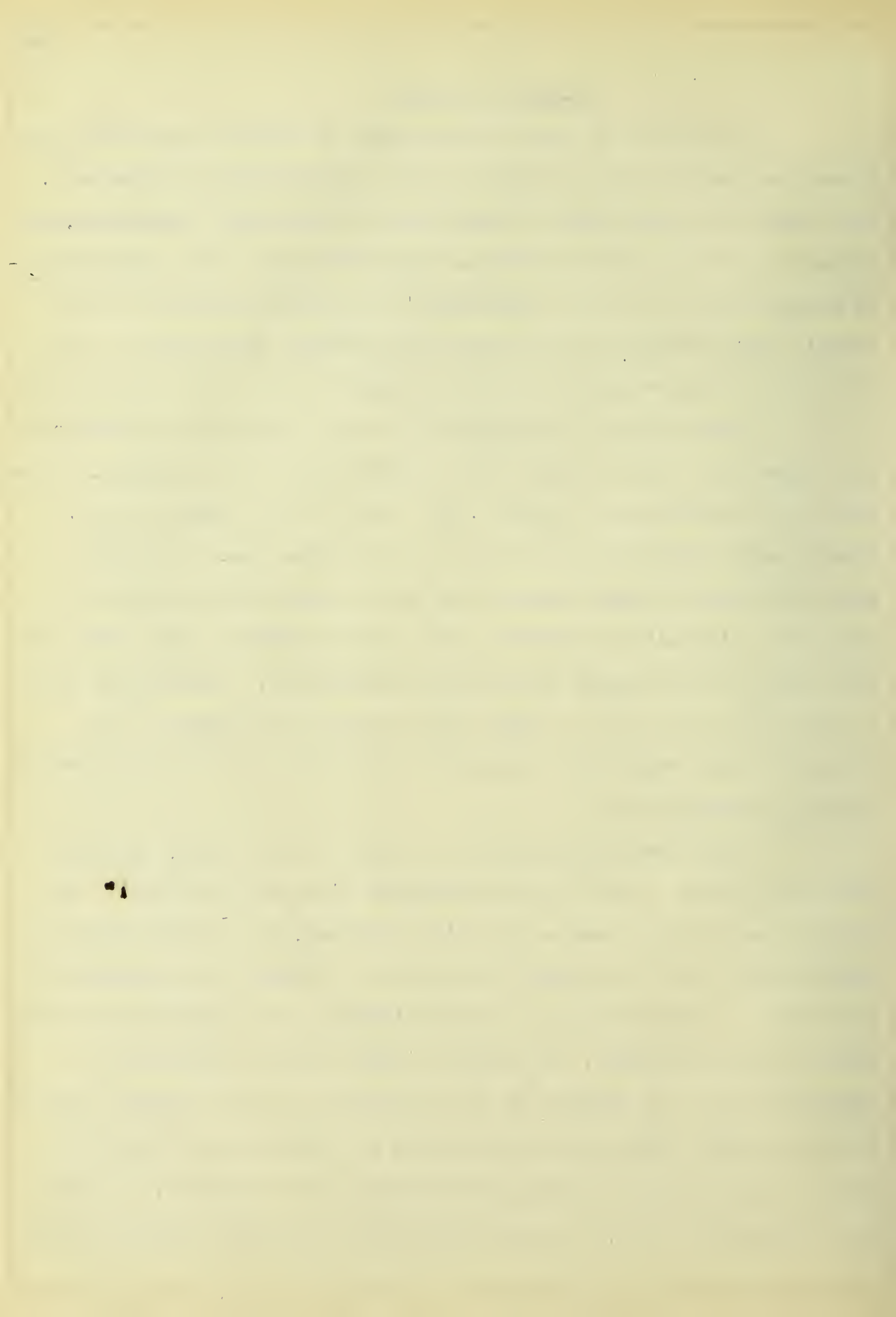
(8) Cotarelo y Mori: op. cit., p. 254.

FLORIAN'S FABLES

The fables of Jean-Pierre-Claris de Florian had neither the intentional seriousness of Gay's nor the sharp satire of Iriarte's. The motivating force which produced them was strongly subjective, and sprang from their author's extreme suggestibility. Not conscientiously planned out as were the Englishman's apologues, without the extremely acute artifice which shaped the "Fábulas Literarias", they yet have great spontaneity of manner coupled with charm of expression.

Sainte-Beuve in 1850 wrote that the "qualités du fabuliste sont naturelles chez Florian: il a la fertilité de l'invention, et les images lui viennent sans effort". (1) This is only true in part. Florian never did possess fertility of invention; and his images came to him easily only because they were produced by the work of other men. Florian's strength as well as his weakness comes from the fact that he was inspired by immediate suggestion. His supreme gift is the ability to react at times with flashing brilliancy to the strong stimulus exerted by successful productions of his predecessors and his contemporaries.

This susceptibility of the author is strikingly apparent from his earliest years. In "Les Memoires d'un jeune Espagnol" (2), he gives us charming scenes from his childhood, and reveals the profound effect that his reading had upon him. "Celui qui me plaisait le plus était la traduction de l'Iliade d'Homere; les exploits des héros grecs me transportaient, et lorsque j'avais tué un oiseau un peu remarquable par son plumage ou par sa grosseur, je ne manquais pas de former un petit bûcher avec du bois sec au milieu de la cour; j'y déposais avec respect le corps de Patrocle ou de Sarpédon, j'y mettais gravement le feu, et je me tenais sous les armes jusqu'à ce que



le corps de mon héros fût consumé; alors je recueillais ses cendres dans un pot que j'avais volé à la cuisine, et j'allais porter cette urne à mon grand-père, en lui nommant celui dont elle renfermait les restes. Mon grand-père riait, et m'aimait beaucoup".

Another incident illustrating the same trait is told of his stay at Ferney with Voltaire. Florian says: "Mes héros grecs étaient toujours dans ma tête, et je résolus de bien repasser toutes leurs actions dans le jardin de Lope de Vega. Dans ce jardin il y avait plusieurs carrés de fleurs, et, parmi ces fleurs, les plus beaux pavots du monde élevaient leurs têtes panachées; toutes les fois que je passais près d'eux, je les regardais de côté, en disant tout bas: Voilà des perfides Troyens qui tomberont sous mes coups". The little boy of ten years gave to each the name of a son of Priam; and the most beautiful was called Hector. With his wooden sword Florianet attacked the enemy, but took care to be repulsed until Achilles should be over his pique. Then at last he fell upon the enemy and slew them all. And Voltaire, who appeared on the scene just before the fall of Hector, despite the havoc done to his flowers laughed heartily at discovering the cause of the slaughter, and went in to carry the news to Priam.

Florian's childish enthusiasm and impressibility of nature remained with him in later years. Not one of all his literary products can be called independently original in the full sense. His interest in the Iliad and in Télémaque inspired "Numa Pompilius"; "Estelle" was taken from Gessner; the "Arlequinades" were copied after the Italian manner from the Duke de Penthièvre's life; "Galatee" was a "Gessnerized" revamping of Cervantes' "Galatea"; even the translation of the Quixote is so subjective as to be inexact and distorted; and the "Fables", above all, are a series of spontaneous

reactions to a wide variety of models.

That the fables are off-hand expressions of direct responses to the reading of other fabulists' work is supported by much evidence. In the "avertissement" to the 1821 edition (Veuve Dabo, Paris) P.M.M. Lepeintre says (page V.): "En général, le style de Florian dans ses fables est correct, et il ne s'y trouve quelques petites fautes de versification que de loin en loin..." These little errors of detail were also pointed out by La Harpe in his "Cours de Littérature" under the article on Florian; and they seem to indicate great haste in composition. Gunther and Spiero (3) through their laudable researches have discovered the sources of nearly all of the fables. Florian, himself, in the delightful treatise "De la Fable", which preceded the first edition and appears also in that of 1821 cited above, admits that all are not of his own invention, saying: "J'ai lu beaucoup de fabulistes; et lorsque j'ai trouvé des sujets qui me convenaient, qui n'avaient pas été traités par La Fontaine, je ne me suis fait aucun scrupule de m'en emparer". It was his doctrine that "... ce qu'on enlève aux étrangers est conquête". And he further avows that he began by writing fables without reflecting on the theory of apologue-writing. Moreover the fables themselves possess such a convincing air of having been told by "un témoin présent à l'action, et qui veut vous y rendre présent vous-meme", that their naive spontaneity reveals a suggestibility of high sensitivity.

When Iriarte wrote "El Burro Flautista" (VIII),-against Forner as some believe,-he took for a text the prose truism "Sin reglas del arte, el que en algo acierta, acierta por casualidad"; and he ends six of the seven quatrains with the refrain "Por casualidad". Here the emphasis is laid not on the story itself, but on the

fact that some asinine authors do succeed by a single lucky stroke. Florian's reaction to this fable, "L'Ane et la Flute", (V-v) is a general statement, "Les sots sont un peuple nombreux,

Trouvant toutes choses faciles:

Il faut le leur passer, souvent ils sont heureux;
Grand motif de se croire habiles...",

followed by

a vivid picture of a donkey in his pasture. Iriarte gives us the bare incident of the animal's unintentional success, and his subsequent vanity. Florian endows the ass with volition, and his elation comes from having sounded the flute deliberately. Iriarte's work is as free from superfluous ornament as the Flying Mercury: A donkey passes by a meadow, finds a flute in the grass, sniffs at it curiously, accidentally makes it sound, and becomes very vain over the occurrence; the application is that there are little burros who hit the mark through merest chance. In Florian's fable the picture is more photographic: the donkey is eating thistles, he pauses to regard a shepherd in the shade who is piping to a crowd of companions, he scornfully comments on the madness of the world when such an audience will look with mouth agape at one who sweats and strains to whistle through a little hole; then turning angrily to go away, he finds underfoot in the ferns a flute left by some amorous shepherd. He perks up his head, fixes his big eyes upon it; then, one ear stuck forward, he slowly lowers his muzzle to the poor instrument, and blows as hard as he can. Luck incredible! An agreeable sound issues forth. Kicking up his heels the donkey cries "Eh! je joue aussi de la flûte".

One finds a similar difference between "El Topo y otros Animales" and "La Taupe et les Lapins". Iriarte tells the fable

as if he might have heard it, keeping steadily in view the thought "Nadie confiesa su ignorancia, por más patente que ella sea". Florian speaks as an eye-witness, claims to have seen the happening, lays the scene in the evening on a beautiful prairie near a wood, sprinkles flowers in the grass, puts a merry company of rabbits to playing blind-man's buff there. The bandage is a flexible leaf; the players leap and dance and perform marvels about the blind-folded rabbit; they pull his tail, tweak his ears, and avoid him easily. The mole comes forth, mingles with the party, and is caught at once. They wish to let her go, but she insists upon being blind-folded. The Spanish original gives the story in a few choice phrases and subjects it to the "moraleja"; in the French copy the story is everything.

Florian took in all nine fables from Iriarte and an equal number from Gay. His borrowings from the Englishman show the same characteristics as those from the Spaniard: a vivid pictorial quality, vigorous narrative, and great spontaneity of treatment. In adapting the clumsy "The Lady and the Wasp", Florian paid no attention to the long-drawn-out moralizing at the beginning and at the end; nor did he take over the plot unchanged. The situation merely suggested to him a charming conceit which he turned out with remarkable freshness and ease.

Examples might be multiplied to show Florian's absolute irresponsibility of procedure. His fables are delightful because they are himself, his own definite spontaneous reactions to various fictitious situations; because they are the expressions of a quick, clear, poetic, mind suggestible in the highest sense. He stated his own conviction in his essay "De la Fable" in the words: Ce

genre d'ouvrage est peut-être le seul où les poétiques sont a peu pres inutiles, où l'étude n'ajoute presque rien au talent, où pour me servir d'une comparaison qui vous appartient, on travaille par une espèce d'instinct, aussi bien que l'hirondelle bâtit son nid, ou bien aussi mal que le moineau fait le sien". There is no reason why we should not take him at his word, and be convinced that he wrote without regard for rules, simply as his fancy dictated.

(1) Causeries du Lundi; troisieme edition; t. 3, p. 244

(2) Cited by Claretie: Florian; Paris, 1888; p.13-14

(3) Ernst Gunther: Die Quellen der Fabeln Florians; Plauen, 1900. Ella Spiero: Florians Fabeln in Ihrem Verhaltnisse zu den Fabeln La Fontaines; Leipzig, 1912. Anhang.

CONCLUSION

This thesis has proved that Gay's fables were not written by a man unaware of what he was about as Hazlitt held, but that they were the serious, purposeful efforts of a sincere patriotic Englishman to give useful moral instruction to his future king. That this is true is not only shown by evidence adduced from the first fifty apologues themselves but is further supported by the fact that each of the sixteen fables in the posthumous collection is dedicated to some particular person.

That Iriarte, master of metres and of satire was attempting to write a "poetics" in the form of fables, as Menendez y Pelayo and Vezinet believed, has been refuted. It has been shown that his usual procedure was finely veiled personal satire so truly and deftly turned as to become universal in its application.

Finally, an attempt has been made to show that the motivating force of Florian's fables was their author's suggestibility.





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