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Coffeehouse Culture and Satire (Periodicals/Newspapers)

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Restoration & Eighteenth-Century English Literature (ANGBA3- Literature Survey Course)

Coffeehouse Culture and Satire (Periodicals/Newspapers)

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SUMMARY:

This lesson looks into the dynamic relationship of the booming coffeehouse culture and that of periodicals, especially of Joseph Addison's and Sir Richard Steele's *The Spectator* (1711-1712). The lesson takes a look at both the positive perception of the coffeehouse culture, i.e. its democratizing effect and contribution to the dissemination of learning, and the negative perception of it, i.e. as site of sedition and political unrest. We will also look into the so called 'culture of curiosity' and its contribution and connection to coffeehouse culture. Finally, the lecture will briefly discuss the formal satire (Horatian and Juvenalian) with examples of Jonathan Swift's *Gulliver's Travels* and *A Modest Proposal*.

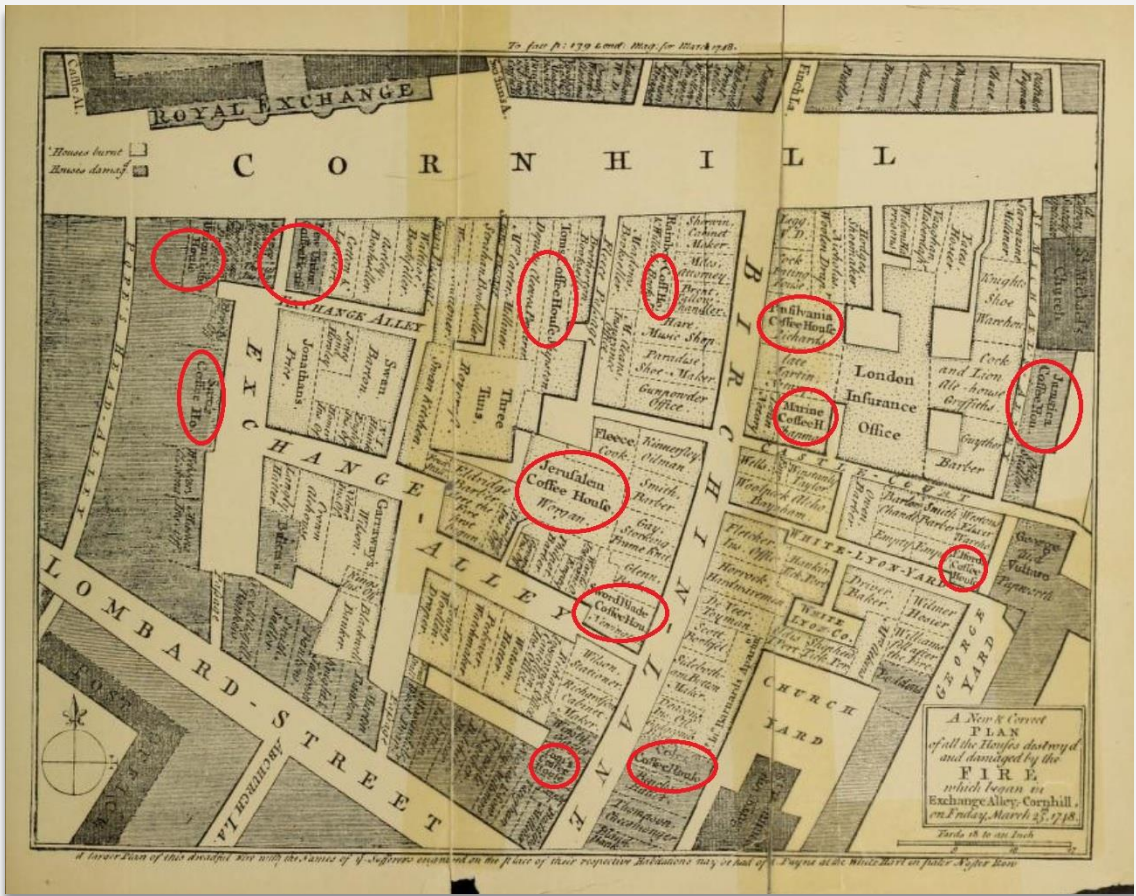
Topics to be discussed:

- Coffeehouse as the centre for news culture (periodicals)
- The gendered discourse around coffeehouse culture
- Culture of curiosity and the formal satire
 - Swift's *A Modest Proposal* (1729)

1 COFFEEHOUSES AS CENTRES OF NEWS CULTURE AND PERIODICALS

The national stereotype of the English as a tea drinking nation is of fairly recent development and probably due to the opening of public tea salons in the 19th century (before that tea was — as is even now primarily — consumed at home and not in tea houses). At the beginning of the 18th century England, and especially London, was the centre of European coffee lovers. As Brian Cowan writes in *The Social Life of Coffee*: “no other country took to coffee drinking with quite the same intensity that Britain did in the seventeenth century. London’s coffeehouses had no rival anywhere else in Europe save perhaps Istanbul. In 1700, Amsterdam could boast of only thirty-two coffeehouses, while London had at least several hundred” (2005, 30).

① Take a look at the map of the Exchange Alley of London (*A New & Correct PLAN of all the Houses destroyed and damaged by the FIRE which began in Exchange Alley – Cornhill on Friday, March 25, 1748* in [Robinson 1893, 124](#)) and **note how many coffee-houses are displayed on it!** Also, you are welcome to compare it to the number of alehouses (should you want to count them easily here is a [LINK](#) to a [zoomable map](#) on the British Library’s Online Gallery).

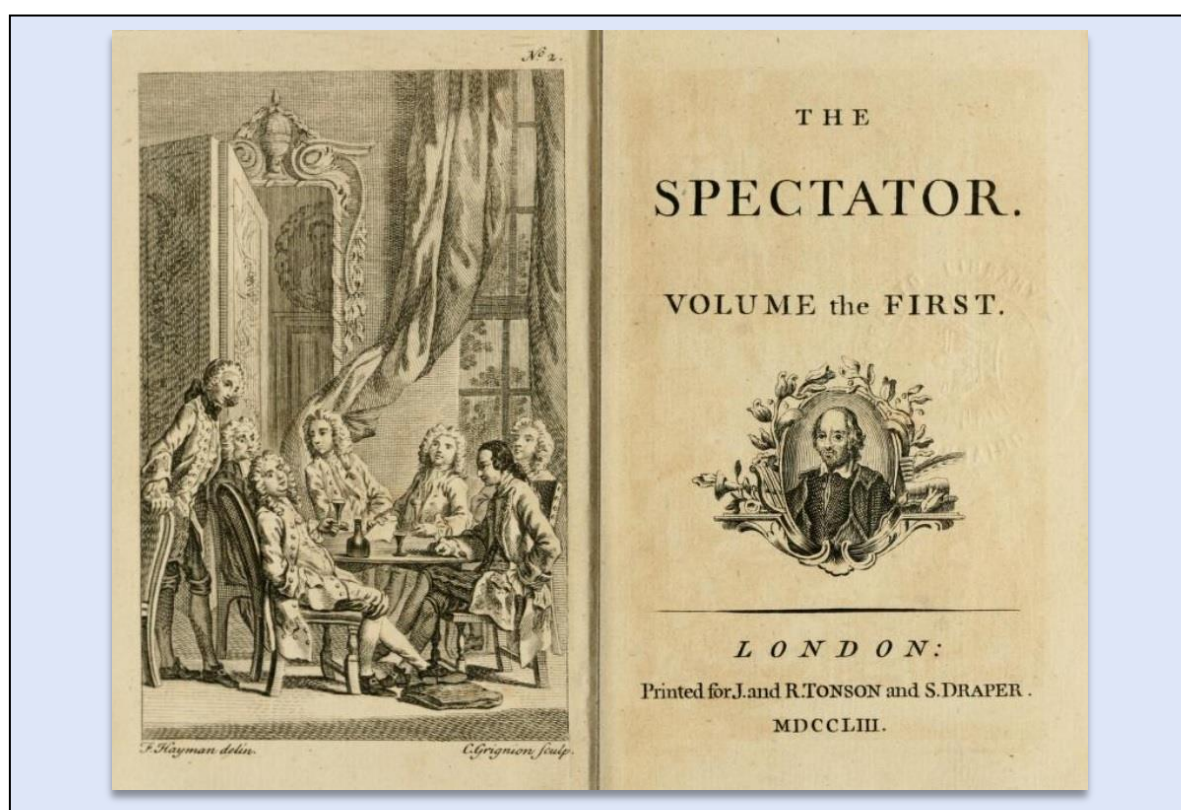


The popularity of Hogarth’s print was partly due to their display at coffeehouses which were site of a flourishing “highbrow connoisseurship and low-brow popular print culture” (Cowan 2005, 87). But more importantly,



[t]he **early coffeehouses were most notable as centres for news culture**. The coffeehouse bundled news and coffee together as a means of attracting their customers. News could be consumed in a variety of different forms: in print, both licensed and unlicensed; in manuscript; and aloud, as gossip, hearsay, and word of mouth. (Cowan 2005, 87)

Especially important development in how news was consumed at the time was **the boom of the periodicals** at the beginning of the 18th century. Probably the most influential among these periodicals were the *Tatler* (between April 1709 – January 1711, appearing three times a week) and *The Spectator* (between March 1711 – December 1712, appearing daily except on Sundays), a joint endeavour of **Richard Steele (1672-1729) and Joseph Addison (1672-1719)**. Their influence is summed up by James Noggle:

The periodical writing of Addison and Steele is remarkable for its comprehensive attention to diverse aspects of English life — good manners, daily happenings in London, going to church, shopping, investing in stock market, the fascinations of trade and commerce, proper gender roles and relations, the personality types found in society, the town's offerings of high and low entertainment, tastes in literature and luxury goods, philosophical speculations — and the seamless way all were shown to be elements of a single vast, agreeable world. (2018, 461)



Each issue of *The Spectator* was basically a single essay written either by Addison (mostly) or by Steele, under a disguise of six fictional characters, the members of the Mr. Spectator Club (introduced by Steele in the [2nd number](#)). Each essay is around 2500 words long and addressing a single or multiple issue of interest. Both periodicals had many contemporary imitators drawing on their pattern and popularity: e.g. Eliza Heywood's *Female Spectator*, Samuel Johnson's *Rambler* and *Idler*, and Oliver Goldsmith's *Bee*. After their initial run, *The Spectator* essays were collected and published in seven volumes and exerted an influence on essay writing throughout the 18th century.

 &  Read excerpt from Addison's essay on the aims of *The Spectator* ([no. 10](#), Monday, March 12, 1711). Note (a) the function of coffeehouses and other public institutions of social gathering in the dissemination of the periodical, and (b) **the three types of readers** Addison recommends his essays to and for what reason!

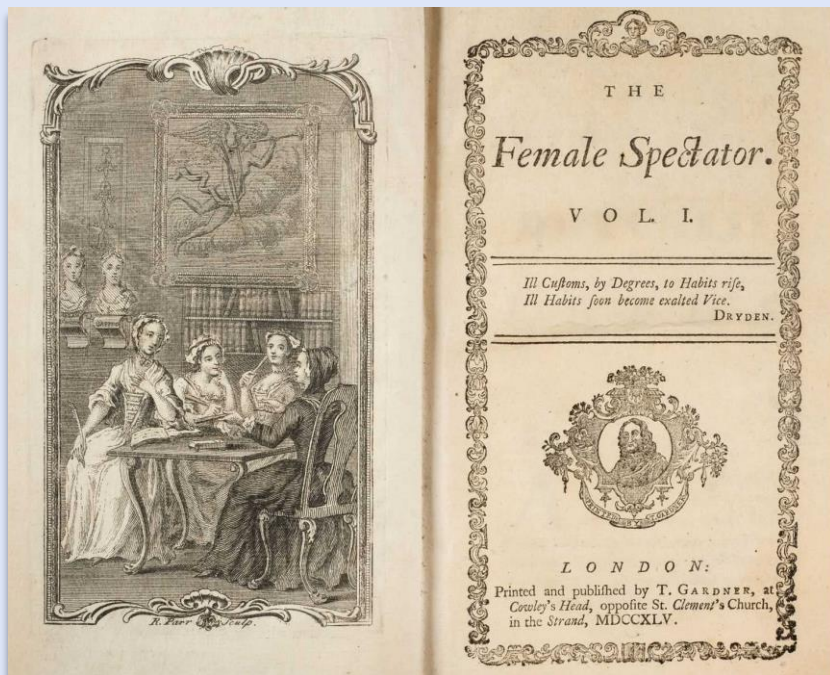
It is with much Satisfaction that I hear this great City inquiring Day by Day after these my Papers, and receiving my Morning Lectures with a becoming Seriousness and Attention. My Publisher tells me, that there are already Three Thousand of them distributed every Day: So that if I allow Twenty Readers to every Paper, which I look upon as a modest Computation, I may reckon about Threescore thousand Disciples in *London* and *Westminster*, who I hope will take care to distinguish themselves from the thoughtless Herd of their ignorant and unattentive Brethren. Since I have raised to myself so great an Audience, I shall spare no Pains to make their Instruction agreeable, and their Diversion useful. For which Reasons I shall endeavour to enliven Morality with Wit, and to temper Wit with Morality, that my Readers may, if possible, both Ways find their account in the Speculation of the Day. And to the End that their Virtue and Discretion may not be short transient intermitting Starts of Thought, I have resolved to refresh their Memories from Day to Day, till I have recovered them out of that desperate State of Vice and Folly, into which the Age is fallen. The Mind that lies fallow but a single Day, sprouts up in Follies that are only to be killed by a constant and assiduous Culture. It was said of *Socrates*, that he brought Philosophy down from Heaven, to inhabit among Men; and I shall be ambitious to have it said of me, that I have brought Philosophy out of Closets and Libraries, Schools and Colleges, to dwell in Clubs and Assemblies, at Tea-tables, and in Coffee-houses.

[...]

... I would recommend this Paper to the daily Perusal of those Gentlemen whom I cannot but consider as my good Brothers and Allies, I mean the Fraternity of Spectators who live in the World without having anything to do in it; and either by the Affluence of their Fortunes, or Laziness of their Dispositions, have no other Business with the rest of Mankind but to look upon them. Under this Class of Men are comprehended all contemplative Tradesmen, titular Physicians, Fellows of the Royal Society, Templers that are not given to be contentious, and Statesmen that are out of business. In short, every one that considers the World as a Theatre, and desires to form a right Judgment of those who are the Actors on it.

There is another Set of Men that I must likewise lay a Claim to, whom I have lately called the Blanks of Society, as being altogether unfurnish'd with Ideas, till the Business and Conversation of the Day has supplied them. I have often considered these poor Souls with an Eye of great Commiseration, when I have heard them asking the first Man they have met with, whether there was any News stirring? and by that Means gathering together Materials for thinking. These needy Persons do not know what to talk of, till about twelve a Clock in the Morning; for by that Time they are pretty good Judges of the Weather, know which Way the Wind sits, and whether the Dutch Mail be come in. As they lie at the Mercy of the first Man they meet, and are grave or impertinent all the Day long, according to the Notions which they have imbibed in the Morning, I would earnestly entreat them not to stir out of their Chambers till they have read this Paper, and do promise them that I will daily instil into them such sound and wholesome Sentiments, as shall have a good Effect on their Conversation for the ensuing twelve Hours.

But there are none to whom this Paper will be more useful than to the female World. I have often thought there has not been sufficient Pains taken in finding out proper Employments and Diversions for the Fair ones. Their Amusements seem contrived for them rather as they are Women, than as they are reasonable Creatures; and are more adapted to the Sex, than to the Species. The Toilet is their great Scene of Business, and the right adjusting of their Hair the principal Employment of their Lives. The sorting of a Suit of Ribbons is reckoned a very good Morning's Work; and if they make an Excursion to a Mercer's or a Toy-shop, so great a Fatigue makes them unfit for any thing else all the Day after. Their more serious Occupations are Sowing and Embroidery, and their greatest Drudgery the Preparation of Jellies and Sweetmeats. This, I say, is the State of ordinary Women; tho' I know there are Multitudes of those of a more elevated Life and Conversation, that move in an exalted Sphere of Knowledge and Virtue, that join all the Beauties of the Mind to the Ornaments of Dress, and inspire a kind of Awe and Respect, as well as Love, into their Male-Beholders. I hope to encrease the Number of these by publishing this daily Paper, which I shall always endeavour to make an innocent if not an improving Entertainment, and by that Means at least divert the Minds of my female Readers from greater Trifles. At the same Time, as I would fain give some finishing Touches to those which are already the most beautiful Pieces in humane Nature, I shall endeavour to point out all those Imperfections that are the Blemishes, as well as those Virtues which are the Embellishments, of the Sex. In the mean while I hope these my gentle Readers, who have so much Time on their Hands, will not grudge throwing away a Quarter of an Hour in a Day on this Paper, since they may do it without any Hindrance to Business.




The Female Spectator was a periodical written by Eliza Heywood published monthly between 1744 and 1746 and modelled on Addison's The Spectator (compare especially the first essay in both). It is the first periodical for women written by a woman. Note the bust of Sappho and Madam Dacier on the frontispiece of the 1745 edition of vol.1 of The Female Spectator — click [HERE](#) for detail and for summary on Heywood.

These **coffeehouses were alternative sites of learning** and often referred to as “**penny universities**” because for a penny’s worth of coffee cup one could acquire all sorts of knowledge, and the diversity of its patrons (although distinctly belonging to upper-middle classes) had a democratizing effect on society. John Houghton, an apothecary and Fellow of the Royal Society wrote of the influence of coffeehouses on society and general learning:

Coffee-houses make all sorts of people sociable, the rich and the poor meet together, as also do the learned and unlearned. It improves arts, merchandize, and all other knowledge; for there an inquisitive man, that aims at good learning, may get more in an evening that he shall by books in a month: he may find out such coffee-houses, where men frequent, who are studious in such matters as his enquiry tends to, and he may in short space gain the pitch and marrow of the others reading and studies. I have heard a worthy friend of mine... who was of good learning... say, that he did think, that coffee-houses had improved useful knowledge, as much as [the universities] have, and spake in no way of slight to them neither. (*A Collection for the Improvement of Husbandry and Trade*, no. 461, 23 May 1701, quoted in Cowan 2005, 99)

Even in satirical prints, and there were many, this democratizing effect of the coffeehouses is emphasized, although, to raise concerns about its possibility of **sedition**, i.e. a public discourse inciting people to rebel against the authority of a state or monarch.

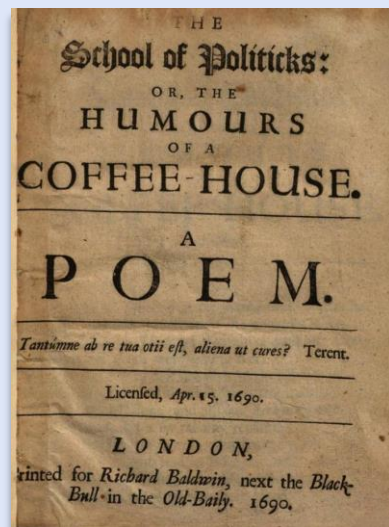
 Read the following excerpt from the satirical pamphlet *The School of Politics: or, the Humours of a Coffee-House* (1690). Note that the description of the coffeehouses’ equalizing effect is not confined to a national boundary.

III.

The murmuring *Buzz* which through the Room was sent,
 Did *Bee-hives* noise exactly represent;
 And like a *Bee-hive* too ‘twas fill’d, and thick,
 All tasting of the *Honey Politick*,
 Call’d *News*, which they as greedily suck’d in,
 As Nurses Milk young Babes were ever seen.
 The various *Tones* and different noise of *Tongues*,
 From lofty sounding *Dutch* and *German* Lungs,
 Together with the soft melodious Notes,
 Of *Spaniards*, *Frenchmen*, and *Italian* Throats,
 Who met in this *State-Conventicle*,
 Compos’d a kind of *Harmony*,
 Which did in Concord disagree;
 Nay, even *Babel’s* fatal Overthrow,
 More sorts of *Languages* did never know,
 Nor were they half so various, and so fickle.

IV.

The place no manner of distinction knew,
 ‘Twixt *Christian*, *Heathen*, *Turk*, or *Jew*,
 The *Fool* and the *Philosopher*
 Sate close by one another here,
 And Quality no more was understood
 Thank *Mathematicks* were before the Floud.
 Here sate a *Knight*, by him a *rugged Sailer*;

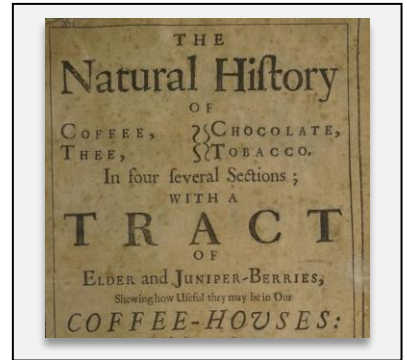


By them a *Courtier*, and a *Woman’s Taylor*:
 A *Tradesman* and a *grave Divine*,
 Sate talking of affairs beyond the *Line*;
 Whilst in a Corner of the Room
 Sate a fat *Quack*, the fam’d *Poetick Tom*,
 Pleas’d to hear *Advertisements* read,...

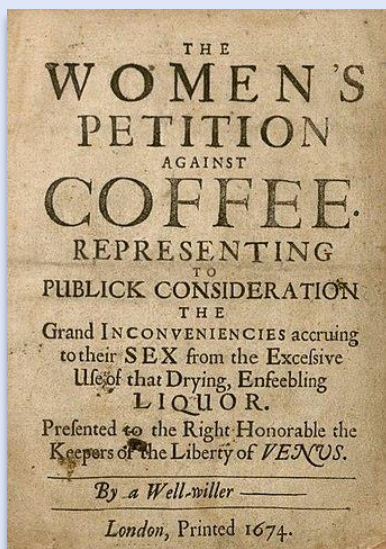
(2-3)

2 THE GENDERED DISCOURSE AROUND COFFEEHOUSES

As coffeehouses were contrasted with alehouses and taverns as establishments of civil society due to coffee's "sober drink" repute, their critics were hard pressed to come up with plausible reasons to rail against them and. One constant objection against coffee drinking was that it curtailed men's lust. The author of *The Natural History of Coffee, Thee, Chocolate, Tobacco* writes that coffee (quite contrary to chocolate) "often makes men Paralytick, and does so slacken their strings, as they become unfit for the sports, and exercises of the Bed, and their Wives recreations" (1682, 5). This sentiment was echoed in all sorts of pamphlets (cf. below). However, as Cowan aptly notes, "[i]n an age which saw serious rioting aimed at brothels favored by courtiers, followed by persistent attacks on the court as dominated by popery, debauchery, and whoredom by both elites and commoners, the defense of lechery was never an easy task" (2005, 43).



☞ & ☞ Coffee was not merely seen as a "sober drink" but also as having a "sobering" effect. Note the convoluted way the anonymous author of [The Women's Petition Against Coffee](#) (1674) tries to implicate the coffeehouse frequenting with vices generally attributed to alehouses. Also, see how the argument brings up private matters (related to sex life or rather the absence of it) and public matters (related to politics) — by the by demonstrating that the division between the public and the private is quite arbitrary.



Some of our Sots pretend tipping of this boiled Soot cures the of being Drunk; but we have reason rather to conclude it makes them so [...] The Coffee-house being in truth, only a Pimp to the Tavern, a relishing soop preparative to a fresh debauch: For when people have swill'd themselves with a morning draught of more Ale than a Brewers horse can carry, hither they come for a pennyworth of Settle-brain, where they are sure to meet enow lazy pragmatcal Companions, that resort here to prattle of News, that they neither understand, nor are concerned in; and after an hours impertinent Chat, begin to consider a Bottle of Claret would do excellent well before Dinner; whereupon to the Bush they all march together, till every one of them is Drunk as a Drum, ad then back again to the Coffee-house to drink themselves sober; [...] Thus like *Tennis Balls* between two Rackets, the *Fopps our Husbands* are *bandied* to and fro all day between the *Coffee-house* and *Tavern*, whilst we poor Souls sit *mopeing* all alone till *Twelve* at night, and when at last they come to bed smoakt like a *Westphalia Hogs-head* we have no more comfort of them, than from a *shotten Herring* or a dried

Bulrush; which forces us to take up this Lamentation and sing,

*Tom Farthing, Tom Farthing, where hast thou been, Tom Farthing?
Twelve a Clock e'er you come in, Two a Clock e'er you begin, And
then at last can do nothing: Would make a Woman weary, weary,
weary, would make a Woman wear, &c.*

👁️ & 📖 Take a look at Hogarth's *The Four Times of Day* (1738) series of engravings, especially the one representing [Morning \(plate 1\)](#). You will notice that Tom King's Coffee-house on the right is represented as a site of heated debate, the patrons inside engaging in sword fight (click on the image for details!). Also the scene developing in front of it is indicative of the satirical response, [The Mens Answer to the Womens Petition Against Coffee](#) (1674), to the previous pamphlet,:



'Tis not this incomparable settle Brain that shortens Natures Standard, or makes us less Active in the Sports of *Venus*, and we wonder you should take these Exceptions, since so many of the little House, with the Turkish Woman stradling on their Signs, are but Emblems of what s to be done witin [...] there being scarce a Coffee-Hut but affords a **Tawdry Woman**, a wanton Daughter, or a Buxome Maide, to accomodate Customers; and can you think that any which frequent such Discipline, can be wanting in their Pastures, or defective in their Arms? The News we Chat of there, you will not think it Impertinent, when you consider the fair opportunities you have thereby, of entertaining an obliging friend in our Absence... [cf. Hogarth's *Marriage A-la-Mode*, painting no. 4 and in it the refernce to horns of jealousy/cuckoldry]

📖 Check out the history of [Tom King's Coffee-House](#) (later **Moll King's Coffee-House**) on the Wikipedia page to figure out how the "Tawdry Woman" relates to our lecture on *Oronooko*.

From the excerpts above, it is obvious that contemporary **coffeehouse culture was primarily a male site where women presence as servants and proprietors were perceived and commented on as problematic**. *The Spectator* was one of the public venues where such issues could be discussed, important not the least because Steele and Addison gave voice to women in this debate. Some of the letters written by women to the periodical complain of the unwanted attention of the male customers who perceive them as available for sport simply by being working women in public. What makes the response of Steele remarkable, even compared to present standards, is that his solution to the situation is not addressed to women (i.e. suggesting that they should not occupy such a public — male — space as the coffeehouse) but to men (i.e. suggesting a reform to their objectionable behaviour).

📖 & 📖 Read the following excerpt from *The Spectator's* [no. 155 issue](#) (Tuesday, August 28, 1711) by Steele. Note the forced, not willing exposure of the female proprietor to male customer's advances due to her circumstances (working for living), and how she plans to expose it, and the absence of victim blaming in Steele's response (#metoo18thcentury).

[Steele's introduction of the issue] I have more than once taken Notice of an indecent Licence taken in Discourse, wherein the Conversation on one Part is involuntary, and the effect of some necessary Circumstance. This happens in travelling together in the same hired Coach, sitting near each other in any public Assembly, or the like. I have, upon making Observations of this sort, received innumerable

Messages from that Part of the Fair Sex whose Lot in Life is to be of any Trade or public Way of Life. They are all to a Woman urgent with me to lay before the World the unhappy Circumstances they are under, from the unreasonable Liberty which is taken in their Presence, to talk on what Subject it is thought fit by every Coxcomb who wants Understanding or Breeding. One of two of these Complaints I shall set down.

Mr. Spectator,

I Keep a Coffee-house, and am one of those whom you have thought fit to mention as an Idol some time ago. I suffered a good deal of Raillery upon that Occasion; but shall heartily forgive you, who are the Cause of it, if you will do me Justice in another Point. What I ask of you, is, to acquaint my Customers (who are otherwise very good ones) that I am unavoidably hasped [i.e. locked] in my Bar, and cannot help hearing the improper Discourses they are pleased to entertain me with. They strive who shall say the most immodest Thing in my Hearing: At the same time half a dozen of them loll at the Bar staring just in my Face, ready to interpret my Looks and Gestures according to their own Imagination. In this passive Condition I know not where to cast my Eyes, place my Hands, or what to employ myself in: But this Confusion is to be [interpreted as] a Jest, and I hear them say in the End, with an Air of Mirth and Subtlety, Let her alone, she knows as well as we, for all she looks so. Good Mr. Spectator, persuade Gentlemen that it is out of all Decency: Say it is possible a Woman may be modest and yet keep a Public-house. Be pleased to argue, that in truth the Affront is the more unpardonable because I am oblig'd to suffer it, and cannot fly from it. I do assure you, Sir, the Cheerfulness of Life which would arise from the honest Gain I have, is utterly lost to me, from the endless, flat, impertinent Pleasantries which I hear from Morning to Night. In a Word, it is too much for me to bear, and I desire you to acquaint them, that I will keep Pen and Ink at the Bar, and write down all they say to me, and send it to you for the Press. It is possibly when they see how empty what they speak, without the Advantage of an Impudent Countenance and Gesture, will appear, they may come to some Sense of themselves, and the Insults they are guilty of towards me. I am, Sir,

Your most humble Servant,

The Idol.

This Representation is so just, that it is hard to speak of it without an Indignation which perhaps would appear to elevated to such as can be guilty of this inhuman Treatment, where they see they affront a modest, plain, and ingenuous Behaviour. This Correspondent is not the only Sufferer in this kind, for I have long Letters both from the Royal and New Exchange on the same Subject. [...] It is very unaccountable, that Men can have so little Deference to all Mankind who pass by them, as to bear being seen toying by two's and three's at a time, with no other Purpose but to appear gay enough to keep up a light Conversation of Commonplace Jests, to the Injury of her whose Credit is certainly hurt by it, tho' their own may be strong enough to bear it. [...] ... it shall not be possible for them [women under necessity to work to support themselves] to go into a way of Trade for their Maintenance, but their very Excellencies and personal Perfections shall be a Disadvantage to them, and subject them to be treated as if they stood there to sell their Persons to Prostitution. [...] Were this well weighed, Inconsideration, Ribaldry, and Nonsense, would not be more natural to entertain Women with than Men...



Interior of a London coffee-house, with a female proprietor (on the left), c. 1668. The British Museum, shelfmark: 1931,0613.2. Click for larger display at the British Library [webpage](#).

3 CULTURE OF CURIOSITY AND THE FORMAL SATIRE

Probably the most important aspect of genteel coffeehouse gatherings, merely implied so far, was its culture of curiosity. The very origin of coffeehouse culture stems from curiosity of and interest in exotic, foreign drinks like coffee. Katie Whitaker notes in “The Culture of Curiosity” that “[b]oth natural and artificial rarities, or ‘curiosities’ as they were called, filled the collections that were eagerly formed by gentlemen and scholars who described themselves as ‘curiosi’ or ‘virtuosi’” (1995, 75). Who were these *curiosi* or *virtuosi*?

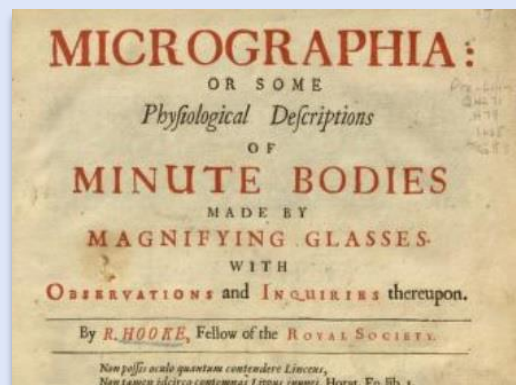
Curiosi were aristocrats, gentlemen and aspiring gentlemen, dispersed through the counties of England in their homes in the summer, but converging on London in winter where they attended meeting of the Royal Society [cf. John Houghton’s quotation on page 6]. Predominantly landowners, they also included clergymen, lawyers, university men, physicians, wealthy merchants, and apothecaries. Curiosity was considered an important attribute for an accomplished gentleman to possess. [...] (ibid)

This curiosity “involved wonder and admiration at whatever was rare and outstanding, whether in size, shape, skill of workmanship, or in any other respect” (1995, 76). Whether exotic plants or animals, foreign (mostly far Eastern) artifacts, or experiments and mechanical inventions, reports of unusual occurrences, all of these were seen as curiosities worthy of note, collection, enumeration, listing and repetition (the latter in cases of experiments — see our Historical Background, on dissemination of Newton’s principles).

📖 Read the following excerpt from *The Spectator*, [no. 420](#) (Wednesday, July 2, 1712) by Addison. Note the way he describes the effect the writings of “the new Philosophy” (natural sciences) have on the readers.



As the Writers of Poetry and Fiction borrow their several Materials from outward Objects, and join them together at their own Pleasure, there are others who are obliged to follow Nature more closely, and to take entire Scenes out of her. Such are Historians, natural Philosophers, Travellers, Geographers, and in a Word, all who describe visible Objects of a real Existence. [...]

But among this Set of Writers there are none who gratify and enlarge the Imagination, than the Authors of the new Philosophy, whether we consider their Theories of the Earth or Heavens, the Discoveries they have made by Glasses, or any other of their Contemplations of Nature. We are not a little pleased to find every green Leaf swarm with Millions of Animals, that at their largest Growth are not visible to the naked Eye. There is something very engaging to the Fancy, as well as to our Reason, in the Treatises of Metals, Minerals, Plants, and Meteors...




Title page of Richard Hook’s *Micrographia* (1665). Thomas Shadwell has parodied Hook as the titular character of his satirical comedy *The Virtuoso* (1675), *Sir Nicholas Gimcrack*.

Although intellectual curiosity was obviously the driving force of modern invention, not all knowledge and objects collected by virtuosi was seen as contributing to useful knowledge of the age.

 &  Read the passage on News Mongers/[The Character of a Coffeehouse Politician \(88-92\)](#) and [The Character of Virtuoso \(96-108\)](#) in **Mary Astell's *An Essay in Defence of the Female Sex*** (1696) and note the negative aspect of the curiosity culture as displayed in news hawking (and gossiping) and in collection of trifles (both characteristics assigned to women).

Moreover, this fascination and awe of the curiosities, particularly in natural history, has led to an argument in the battle between the Moderns and the Ancients in favour of the moderns, claiming that their knowledge has surpassed and eclipsed that of the ancients. We have already mentioned **Jonathan Swift's (1667-1745)** contribution to that battle in *A Tale of a Tub* (1704) – see our lesson on the epic conventions. However, his best known work *The Gulliver's Travels* are also part of this battle, for in it he “denounces the pointless and arrogance he saw in experiments of the Royal Society”, while in *A Modest Proposal*, he “depicts a peculiar new cruelty and indifference to moral purposes made possible by statistics and economics” (Noggle 2018, 10). Both works are masterpieces in satire, but one of them can be termed a **Horatian type**, the other a **Juvenalian type of satire**. Both of these are types of formal satire — taking their names from the Roman satirists Horace and Juvenal — which is defined by the use of first-person satiric speaker, and are distinguished by the attitude such a speaker/character employs toward the subject matter of the satire but also the reader.

 Read the description of Horatian and Juvenalian satire from Abrams and Harpham's *A Glossary of Literary Terms*:

In **Horatian satire** the speaker manifests the character of an urbane, witty, and tolerant man of the world, who is moved more often to wry amusement than to indignation at the spectacle of human folly, pretentiousness, and hypocrisy, and who uses a relaxed and informal language to evoke from readers a wry smile at human failings and absurdities — sometimes including his own. Horace himself described his as “to laugh people out of their vices and follies.” [...]

In **Juvenalian satire** the character of the speaker is that of a serious moralist who uses a dignified and public style of utterance to decry modes of vice and error which are no less dangerous because they are ridiculous, and who undertakes to evoke from readers contempt, moral indignation, or an unillusioned sadness at the aberrations of humanity. (2009, 321)



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