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In my notes I have often given but brief references to the authors whom I quote. The following list, which is not, however, so complete as I could wish, will, I hope, do much towards supplying the deficiency. Most of the poets, and a few of the prose writers also, I have not found it needful to include, as my references apply equally well to all editions of their works. The date in each case shows, not the year of the original publication, but of the edition to which I have referred. Addison, Joseph, Works, 6 vols. Albemarle, Earl of, Memoirs of the Marquis of Rockingham, 2 vols. Almon, John, Correspondence, etc. Baker, David Erskine, Biographia Dramatica. Barbauld, Anna Letitia, Works, 2 vols. Temple, London, ; Ode to Tragedy, Thorold Rogers, 2 vols. Edmund Burke, 4 vols. William, State Papers, Edinburgh, Carter and Talbot Correspondence, 4 vols. William, Memoirs of Sir Robert Walpole, 3 vols. George, Life and Poems, 8 vols. Lowe, privately printed, William, Memoirs of the Rev. Foss, Edward, Lives of the Judges of England, 9 vols. Foundling Hospital for Wit, London, Benjamin, Memoirs, 6 vols. Lord Gardenston, Miscellanies, Edinburgh, London, ; Miscellaneous Works, 5 vols. William Mason, 2 vols. John Mitford, 5 vols. William Gerard, Parliamentary Logick, London, Thomas, History of Lichfield, Gloucester, Herodotus, edited by Rev. James, Meditations, London, House of Lords, Scotch Appeal Cases, vol. Samuel Johnson, printed for J. Percival Stockdale, London, Page 7 Johnsoniana, published by John Murray, London, William, Principal of St. Vicesimus, Works, 7 vols. London and its Environs, Dodsley, 6 vols. Kenneth, History of St. Martin, Thoughts on Executive Justice, London, William, Collectanea, ante, ii. Modern Characters from Shakespeare, London, Thibaudeau, printed for private circulation, London, New Foundling Hospital for Wit, 3 vols. John, An Authentic Narrative of some remarkable and interesting particulars in the Life of, London, Ninth Report of the Commissioners of the Post-office, London, Page 9 Nouvelle Biographie Generale, 46 vols. Arthur, Remarks on the Rev. Oxford during the Last Century [by G. Parliamentary History of England, 33 vols. Penny Cyclopaedia, 27 vols. Probationary Odes for the Laureateship, London. Translated from the German by Sarah Austin, 3 vols. Rolliad, The, London, Shakespeare, edited by W. Aldis Wright, 9 vols. Joseph, Anecdotes, London, Spiritual Quixote, 3 vols. Charles Fox to the Hon. Luke, Life of George Whitefield, 2 vols. Joseph, Essay on Pope, London, vol. Thomas, Poetical Works, 2 vols. Westminster Abbey, with other Poems, Joseph Warton, 1 vol. Sotheby and Wilkinson sold some very interesting autograph letters written by Johnson to William Strahan, the printer. To one of them, Mr. Frederick Barker, of 43, Rowan Road, Brook Green, I am still more indebted, for he entrusted me not only with the original letters which he had just bought, but also with some others that he had previously possessed. His Johnsonian collection is one of unusual interest. I have moreover to acknowledge my obligations to Mr. Those of the letters which are undated, I have endeavoured to assign to their proper places by internal evidence. The absence of a date is in itself very strong evidence that they belong to a comparatively early period see ante, i. A letter about a projected Geographical Dictionary by Mr. Bathurst, is a Physician of the University of Cambridge, of about eight years standing, and will perform the work in such a manner as may satisfy the publick. No advice of mine will be wanting, but advice will be all that I propose to contribute unless it should be thought worth while that I should write a preface, which if desired I will do and put my name to it. The terms which I am commissioned to offer are these: A guinea and half shall be paid for each sheet of the copy. The authour will receive a Guinea and half a week from the date of the Contract. As it is certain that many books will be necessary, the Authour will at the end of the work take the books furnished him in part of payment at prime Cost, which will be a considerable reduction of the price of the Copy; or if it seems as you thought yesterday no reduction, he will allow out of the last payment fifty pounds for the use of the Books and return them. In two months after his first demand of books shall be supplied, he purposes to write three Sheets a week and to continue the same quantity to the end of the work,

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unless he shall be hindered by want of Books. He does not however expect to be always able to write according to the order of the Alphabet but as his Books shall happen to supply him, and therefore cannot send any part to the press till the whole is nearly finished. He undertakes as usual the Correction. Their habits, recreations and amusements. He took his degree as Bachelor of Medicine at Peterhouse, Cambridge, in , and did not, it should seem, proceed to the higher degree. In he was at the Havannah, where he died ante, i. The Proposal, I have no doubt, was either written, or at all events revised, by Johnson. It is quite in his style. An apologetical letter about some work that was passing through the press; undated, but probably written about the years If you will promise me henceforward to print a sheet a day, I will promise you to endeavour that you shall have every day a sheet to print, beginning next Tuesday. The absence of a date, as I have already said, is strong evidence that the letter was written comparatively early. As the first edition of the Dictionary was in folio a sheet consisted of four pages. As the book was published on April 15, ante, i. By copy he means his manuscript for printing. Two undated letters about printing the Dictionary. Millar and represent to him the manner of going on, and inform him that I know not how to manage. I pay three and twenty shillings a week to my assistants, in each instance having much assistance from them, but they tell me they shall be able to pull better in method, as indeed I intend they shall. The Point is to get two Guineas. I have desired the passages to be clipped close, and then perhaps for two or three leaves it is done. I will try to take some more care but can promise nothing; when I am told there is a sheet or two I order it away. You will find it sometimes close; when I make up any myself, which never happens but when I have nobody with me, I generally clip it close, but one cannot always be on the watch. A writer in the Gent. Strahan at the rate of a guinea for every sheet of MS.

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Chapter 2 : The lives of the most eminent English poets; (v.2/4) | Great Writers Inspire

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With Some Account of Their Surroundings. London, For best viewing, download PDF. With 8 Portraits and other Illustrations. It will not be pretended in these pages that this little clique of writing and rhyming companions of Charles II. In a study of the rakish side of the Court of Charles II. The materials for a work such as the following consist mainly of a mass of discursive gossip, and it would be very difficult to deal with it without discursiveness. The author is only too conscious that he has succumbed to that difficulty without making any very serious effort to overcome it ; but he hopes that, in a book which is not a biography, but an attempt to give some idea of a group of men, one of which is made the central figure, discursiveness may be forgiven, or at least tolerated. Politics and history, properly so called, have no place, and will receive no notice in these pages. The subject of those pages, it must be admitted, is not very important ; but side-lights, however insignificant, have their uses, and it may be that this particular side-view of the Court of Charles II. Sweet Seventeen Hobbledehoys and Cats Periwigs. What is a Literary Man? Count Grammont Count A. By Sir Peter Lely. IN the scantily furnished hall of a fine old Jacobean mansion, which had been the scene of much dissipation under the ownership of a notoriously profligate courtier in the reign of Charles II. If the outside world looked dreary, the hall within was also somewhat depressing. Except for the blazing logs in the large grate, and their reflections upon the polished oak of the floor and of the panelled walls, everything seemed to hint at want rather than wealth. Evidences of former grandeur in the shape of rich mouldings and emblazoned coats of arms showed but too plainly by their cracked and faded condition that money was far from plentiful: That family had clung resolutely to the old home and to at least a portion of the old estate ; although it had been heavily impoverished, first by its loyalty in the days of Charles I. A visitor, who had been out for a long tramp in the snow, was lounging, as best he could, in a high, unstuffed arm-chair by the handsome fireplace, and, in the half day-light, half fire-light, he tried to people the old hall, in his imagination, with the ghosts of the gay ladies and smartly dressed courtiers of the period in which the house had been seen in its most wanton splendour, namely the reign of Charles II. The day-dreamer was sufficiently fatigued and had been long enough exposed to the cold, frosty air to make rest and warmth enjoyable ; he was drowsy, yet hindered from actual sleep by the slight uneasiness of the hard-seated, straightbacked arm-chair ; and to his free fancy smiling gallants, in periwigs, doublets, and slashed jackets, accompanied by ringletted ladies in dresses embroidered with gold and silver, were grouped about in the hall, the brilliant hues of the silks, satins and velvets of both sexes being thrown into relief by the dark oak background, while men-servants in gay AND OTHER LITERARY RAKES 3 liveries were carrying in trays laden with fruits of rich colours and flagons and cups of silver and of gold. This pleasant vision was dispelled and the dreamer was roused from his reverie by the entrance of a female servant butlers and footmen were things of the past in this impoverished house bringing in that enemy to romance, the paraffin lamp ; and the occupant of the chair rose slowly from his seat and strolled round the hall. Pausing before a book-case, he took down a volume from its shelves. It was The Poems of Lord Rochester. Turning over its leaves, the reader was transported from dreamland to the somewhat, if little, more substantial foothold of letters ; yet in the same period, in the same company, and with almost as much freedom to the imagination, as in his late semi-sleepy fantasies. Laying Rochester on one side, for a more careful reading later on, he took down another book, then another, then others: So engrossed was the reader that tea and his hostess entering the hall escaped his notice. While the pattering rain was driven by the fierce wind against the windows and there are no windows that seem so sensitive to wind and to rain as the diminutive leaden-cased panes of Jacobean houses the visitor s day-dream and his casual handling of the works of Rochester and other literary rakes of the court of Charles II. The word Rake is said by Dr. Johnson to be derived from the Dutch word Rekel, meaning "a worthless cur dog " ; and worthless dogs indeed were

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some of the literary courtiers of Charles II. Pope asserted that "every woman is at heart a rake"; and, if ever the word rake was applicable to females, it was eminently applicable to many of the beauties at the court of Charles II. Eleven years earlier the King of England had been beheaded: Chivalry was a thing of the past, and the gentleman had not yet been invented. The spirit of the people, and especially of the rich, at the Restoration, was much the same as that of children when let out of school. Under the Commonwealth the theatres had been closed and the actors had been whipped. Nasal psalm-singing had supplanted secular music, sombre garments had taken the place of the gay colours of the Cavaliers, and an overstrained propriety had obliterated every trace of the fun and the frolic of the reigns of James and Charles. In a study of the reign of Charles II. In fairness it must be admitted that, if James I. That bishop had not hesitated to obtain the condemnation of a naughty viscountess to do penance barefooted, in a white sheet, in the Church of the Savoy. There was as much reaction, accordingly, against Laudism as against Puritanism during his reign, and there was practically no restraining influence brought to bear against the most open evil-living. As a contemporary poet described the situation: Twice have men turn'd the World that silly blockhead The wrong side outward, like a juggler's pocket, I list. If there had been no Restoration, the debauchery, drunkenness, and wantonness of the mock-court of Charles II. As there was a Restoration, both its absurdities and its iniquities have to a large extent fallen into oblivion. He hates not the drunkard, but his drunkenness. He is the perfect pattern of piety. The writer says that "persons of quality esteemed it a piece of wit to make a man drunk"; and that after dinner the conversation was "heavy, dull and insignificant. Do but imagine how it would become our ladies to call Mons. What more frequent than this? It is difficult for us to realise the, at that time, material condition of London, a large part of which was so soon to be burned to the ground. Doubtless it contained some fine houses a few very fine houses; but the London houses of even great men were then in many cases very small and unimposing. As a town, London had more disadvantages than attractions. The streets were filthy. Pails were freely emptied into them from windows, instead of as now into drains. Beside some of the streets ran open but polluted brooks. At night, until the last year of the reign of Charles II. Thieves, robbers, and drunken youths bent on mischief made it dangerous to go out after nightfall. If the town had its disadvantages, so also had the country. Luxuries were brought from other countries by sea to London; but, in the country, they were unobtainable. The condition of the roads often made the journey to the nearest provincial town from a country mansion far longer in point of time than it would take in these days to go to London by rail from the same starting point. If the roads were bad for horses and carriages they were even worse for people on foot. Indoors things were little better. The appliances for warming even the finest country houses were then so inadequate that in the winter their inmates wore hats and cloaks in them. Coal was brought to London by sea; but in most country districts there was none to be had. Pepys complains of having caught cold on one occasion by not wearing his hat at dinner, and Clarendon says that, when a young man, he always took off his hat in the presence of his elders except at meals. Hats were worn in church as a matter of course. It must not be inferred that by decrying the material surroundings of the literary rakes it is intended to attempt to prove that, in the midst of low living, there was high thinking. Literary courtiers were no new thing. Those of the previous reign would bear very favourable comparison with the literary rakes of the court of Charles II. With some exceptions, their morals were better, their ideas loftier, their range of thought wider, their poems less offensive than those of the Rochester school; but, when considering how far their works should be expected to have influenced those of the literary rakes of the next reign, we ought to remember that it was of their verses that Dr. They were men of learning, and to show their learning was their whole endeavour: Truly Rochester cannot be accused of having been metaphysical; and if sometimes, though not always, his verses like those of Cowley stand "the trial of the finger better than of the ear," he did not, like the metaphysical poets, make it his endeavour to show his learning. The most extraordinary point in connection with these two successive schools of rhymsters is that Milton was a contemporary of Rochester, and that Shakespeare was almost a contemporary of Cowley, having died only two years before Cowley's birth. Yet whereas men like Cowley and Rochester influenced the verse of their contemporaries, and even of their successors, the works of

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Shakespeare and Milton appear to have had but little effect upon other writers of their own, or of the immediately succeeding times. Indeed, if the works of the metaphysical poets, or those of Rochester and the courtly rhymsters, were to be put into the hands of one who knew nothing about them, and he were to be asked to assign a date to their production, he would be likely to make the negative reply that, at any rate, they could not have been written anywhere near the times of Milton or Shakespeare. Some of us are old enough to remember the latter part of what may be called the age of Sir Walter Scott, and to look higher, there was a time, indeed there have been several times, when the book has been "the Bible and the Bible only". The second half of the seventeenth century was essentially a period of one author, so far as polite letters in England were concerned, and that author was Ovid. Rochester, Scrope, and the other literary rakes, with poets of far higher calibre, including even John Dryden, and, a little later, Pope, Congreve and Addison, vied with one another in translating and imitating the works of that classic author. The revival of an admiration for Ovid was not a new thing in the reign of Charles II. It was rather a legacy from the period of the Renaissance. Nor was its study limited to the sterner sex. Nearly a hundred years earlier than the times dealt with here, Brantome complained that French girls had their imaginations corrupted in the schoolroom by being made to read the works of Ovid at their lessons. If anybody should be ignorant of Ovid's matter and style, let him read the pathetic lamentations of James Anthony Froude, on finding himself on a ship bound for Australia with the works of Ovid as his literary companions. He had never read them before and had taken them for study and amusement on his long voyage. The professional poets of the seventeenth century Englished Ovid's *Metamorphoses*, his *Art of Love*, and his shorter pieces, in smoothly flowing lines; but let us hope that they neither emulated nor imitated his morals. The amateur poets, Rochester among them, failed in their attempts to translate his works into good verse; but they more than succeeded in imitating his immorality and his coarseness. It is no aim of the present writer to decry the beauties of Ovid: Such having been the case, we propose to consider a few of them; but any reader who may think them unworthy of notice will do well to skip this chapter. First as to music! For music was to the courtiers rather an amusement and a creature comfort, a mere accompaniment or stimulant to dancing, than a fine art. There was the mandoline to accompany a love song and that was about all it was good for. There was the fiddle, which was then a comparatively modern instrument; nor had it in this country become the violin; although the Amati were then living at Cremona and Stradivarius was to be born before the death of Rochester. There was the harp: It was some little time after the Restoration that the guitar was introduced, and then it became so fashionable at court, that, as Grammont tells us, every person played on it, well or ill, and you were as sure to see it on a lady's toilet, as rouge or patches". The sports of those times were much on a par with the music. So little of the country was enclosed that hunting did not try the courage and test the riding of the seventeenth-century squire as it does those of the hunting men of the twentieth. Reference to county maps of the reign of Charles II. There was coursing to be had and hawking; but neither of those sports demanded the accuracy of sight, steadiness of hand, and development of skill required by shooting, a form of sport then unknown, so far as small game was concerned. There was racing, and of a kind probably less unwholesome than that of our times; but it cannot have afforded anything like the same exercise to the mind and the memory as the modern turf, with its large number of horses, its numerous stakes, and its intricate handicaps. Racing, as will appear by-and-by, was the only sport in which there is any record of Rochester's having taken part.

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Chapter 3 : Hardy Catalogue

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Well, I seem to have begun a Project, for better or worse. Johnson spends many pages criticizing the metaphysical poets, of whom considers he Cowley the last representative. I read them mostly with pleasure. After death I nothing crave, Let me alive my pleasures have: All are Stoics in the grave. This put me in mind of an old blues line: To me, this gives a somewhat modern feel to a poem written in the 17th century. According to Johnson, "Denham is deservedly considered as one of the fathers of English poetry," but I had never heard of him before reading this short essay. Johnson is fairly liberal in his praise of Denham, and includes passages from several of his poems. I had nothing by him on shelves, so I downloaded a collection of his poems into my Kindle. Paradise Lost is another story, though - more on that later. I was more distressed by the fact that he wrote a tract called A Treatise of True Religion, Heresy, Schism, Toleration, and the Best Means to Prevent the Growth of Popery, in which he argued that Catholics are "not to be permitted the liberty of either public or private worship. I read Paradise Lost several years ago, and somewhat to my surprise enjoyed the experience. But this time around, I did read several of his sonnets, which Johnson found wanting. I thought they were pretty good, but what do I know? This Samuel Butler is not to be confused with the 19th-century novelist, of course. John Wilmot, Earl of Rochester, was apparently quite the party animal, in addition to being a talented poet; Johnson says that "he excelled in that noisy and licentious merriment which wine incites. Johnson seems to take grim satisfaction in the fact that he only lived to age And here is "Epitaph on Charles II" in its entirety: Here lies our Sovereign Lord the King, Whose word no man relies on, Who never said a foolish thing, Nor ever did a wise one. He is elegant, but not great; he never labours after exquisite beauties, and he seldom falls into gross faults. His versification is smooth, but rarely vigorous, and his rhymes are remarkably exact. He improved taste, if he did not enlarge knowledge, and he may be numbered among the benefactors to English literature. Otway apparently died at 33 after choking on a piece of bread. Edmund Waller was a much a politician as a poet; he served in Parliament and was involved in a plot against Cromwell. When the plot was discovered, he apparently avoided execution by informing on his fellow plotters. He was exiled to France, but later pardoned by Cromwell. Johnson admires his wit, but not his character. As a young widower, Waller courted Lady Dorothea Sidney with verse, but she rejected him and married someone else. Later in life, widowed herself, she met Waller and asked when he would again write such verses for her. He replied, "When you are as young, madam, and as handsome as you were then. Very short essays on three mostly-forgotten poets. The entry on Pomfret is less than a page and a half long. The Earl of Dorset was another wild one; Johnson relates an incident in which Dorset and an equally drunken group of friends exposed themselves on a balcony until there were driven inside by a rock-throwing crowd. Johnson holds John Philips in high esteem, as a writer and a person; this is a fairly long essay, although Johnson reproduces a large part of essay by Edmund Smith, which takes up a good bit of the entry. Another very short entry. William Walsh was "known more by his familiarity with greater men, than by any thing done or written by himself. And frankly, this essay really tried my patience. I abandoned it for a couple of weeks before completing my reading. Johnson has much praise and a few reservations , but spends much of his essay on accounts of nasty disputes Dryden had with other writers. I found all of this unpleasant and uninteresting to read. But more positively, Johnson gives Dryden credit for modernizing English verse - a statement which must be considered in the context of its time, of course. But I enjoyed "To the Memory of Mr. Oldham," an elegy for a fellow poet who died too young. And how could I not like "A Song for St. On to book two. In the poetical works of Dr. Swift there is not much upon which the critic can exercise his powers. They are often humourous, almost always light, and have the qualities which recommend such compositions, easiness and gaiety. They are, for the most part, what the author intended. The diction is correct, the numbers are smooth,

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and the rhymes exact. There seldom occurs a hard-laboured expression or a redundant epithet; all his verses exemplify his own definition of a good style, they consist of "proper words in proper places. Johnson hit the nail on the head. But this was "easy," obvious poetry, for the most part. Nothing wrong with that; I like "easy" poetry. The now-forgotten William Broome was a friend of Alexander Pope, until money issues drove them apart. I found this all tiresome and depressing. It is easy to awaken generous sentiments in privacy; to despise death when there is no danger; to glow with benevolence when there is nothing to be give. If the flights of Dryden therefore are higher, Pope continues longer on the wing. Dryden is read with frequent astonishment, and Pope with perpetual delight. Christopher Pitt was once well-regarded for his translations from the Latin, but is mostly forgotten these days. Johnson seems to admire him, and quotes his epitaph:

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And hath left the statesman behind him. Talks at the same pitch, Is as wise, is as rich, And just where you left him, you find him. He was frequently at court, and had often access to king Charles when ad mission was denied to the first peers in the realm. Amongst many other merry stories, the following is related of Killegrew. It hap pened one day while the council were met, and had sat some time in expectation of his majesty, that the duke of Lauderdale, who was a furious ungovernable man, quitted the room in a passion, and accidentally met with Killegrew, to whom he expressed himself irreverently of the king: Killegrew bid his grace be calm, for he would lay a wager of a hundred pounds, that he would make his majesty come to council in less than half an hour. The king being surprized at this ex traordinary frolic, asked him the meaning of it, and to what distant country he was going, to which Kil legrew bluntly answered, the country I seek, may it please your majesty, is hell; and what to do there? The following is a list of his plays. Cicilia and Clorinda, or Love in Arms, a Tragi-comedy; the first part printed in folio, Lon don , written in Turin. Cicilia and Clorinda, the second part, written at Florence , and dedicated to the lady Dorothy Sidney, countess of Sunderland. Cart wright has written an ingenious copy of verses. Langbain says is printed in the Covent-Garden Drollery. This was a miscellaneous production of those times, which bore some resemblance to our Magazines; but which in all probability is now out of print. The Pilgrim, a Tragedy, printed in folio, Lon don ; written in Paris in the year , and dedicated to the countess of Carnarvon. Don Thomaso, or the Wanderer, a Comedy in two parts, printed in folio, London ; and de dicated to the fair and kind friends of prince Pala tine Polexander. Cicilia Crofer and myself, when he was present; she being then maid of honour. This I have set down, lest any man should imagine me so foolish, as to steal such a poem, from so famous an author. All these plays were printed to gether in one volume in folio, London Theatre, printed in quarto This play mis carried in the action, as he himself acknowledges in his preface; and the earl of Rochester, with his usual virulence, writ an invective against it; but, Mrs. Behn, which she printed in a Collection of Poems The Usurper, a Tragedy, acted at the Theatre-Royal, and printed , in which the character of Damocles, is said to have been drawn for Oliver Cromwel, and that the play is a parallel of those times. Besides these plays, Mr. Howard has published an Epic Poem in octavo, called the British Princes, which the earl of Rochester likewise handled pretty severely. The Earl of Dorset, who was called by cotemporary writers, the best good man, with the worst natured Muse, has dedicated a few lines to the damnation of this extraordinary epic production of Mr. The Spectator observes, that this epic piece is full of incongruity, or in other words, abounds with nonsense. He quotes the two following lines, A coat of mail Prince Vortiger had on, Which from a naked pict his grandsire won. Who does not see the absurdity of winning a coat from a naked man? The earl of Dorset thus addresses him; To Mr. Thou hast a brain, fuch as it is indeed; On what else should thy worm of fancy feed? He lyes, dear Ned, who says, thy brain is barren, Where deep conceits, like vermin breed in car rion. As skilful divers to the bottom fall, Sooner than those that cannot swim at all, So in the way of writing, without thinking, Thou hast a strange alacrity in sinking. Johnson died at sea, in his passage thither; but his family arrived at Surinam, a place so delightfully situated, and abounding with such a vast profusion of beauties, that, according to Mrs. It was there our po etess became acquainted with the story and person of the American Prince Oroonoko, whose adven tures she has so feelingly and elegantly described in the celebrated Novel of that name, upon which Mr. Southern has built his Tragedy of Oroonoko, part of which is so entertaining and moving, that it is almost too much for nature. This intimacy between Oroonoko and Mrs. Behn, a Merchant there, but of Dutch extraction. She gave King Charles II. Here, by her political intrigues, she discovered the design formed by the Dutch, of sailing up the river Thames, and burning the English ships in their harbours, which she communicated to the court of England; but her intelligence, though well grounded, as appear ed by the event, being only laughed at

and slighted, she laid aside all other thoughts of state affairs, and amused herself during her stay at Antwerp with the gallantries in that city. But as we have mentioned that she discovered the design of the Dutch to burn our ships, it would be injustice to the lady, as well as to the reader, not to give some detail of her manner of doing it. She made this discovery by the intervention of a Dutchman, whom her life-writer calls by the name of Vander Albert. As an ambassador, or negociator of her sex could not take the usual means of intelligence; of mixing with the multitude, and bustling in the cabals of statesmen, she fell upon another way, perhaps more efficacious, of working by her eyes. This Vander Albert had been in love with her before her marriage with Mr. Behn. The latter end of the year, he sent her word, by a special messenger, that he would be with her at a day appointed, at which time, he revealed to her, that Cornelius de Wit, who, with the rest of that family, had an implacable hatred to the English nation and the house of Orange, had, with de Ruyter, proposed to the States the expedition abovementioned. This proposal, concurring with the advice which the Dutch spies in England had given them, of the total neglect of all naval preparations, was well received, and was resolved to be put in execution, as a thing neither dangerous nor difficult. Albert having communicated a secret of this importance, and with such marks of truth, that she had no room to doubt of it: But we cannot conclude Mrs. Behn. But all this would not do, in a day or two I received this eloquent epistle from him. He then considers her as a goodly ship under sail for the Indies; her hair is the pennants, her forehead the prow, her eyes the guns, her nose the rudder. Our ingenious poetess sent him a suitable answer to this truly ridiculous and Dutchman like epistle. Sure as he thought himself of me, he was thunder-struck, when he heard me not only forbid him the house, but ridicule all his addresses to his rival Albert; with a countenance full of despair, he went away not only from my lodgings, but the next day from Antwerp, unable to stay in a place where he had met so dreadful a defeat. Our poetess took the opportunity of her acquaintance with this lady to put an honest trick upon her lover, and at the same time do justice to an injured woman. The plot succeeded and Catalina infinitely pleased with the adventure, appointed the next night, and the following, till at last he discovered the cheat, and resolved to gratify both his love and resentment, by enjoying Astraea even against her will. To this purpose he bribed an elderly gentlewoman, whom Mrs. Behn arriving in London, dedicated the rest of her life to pleasure and poetry. Besides publishing three volumes of miscellany poems, she wrote seventeen plays, and some histories and novels. Her wit gained her the esteem of Mr. Behn died after a long indisposition, April 16, 1705, and was buried in the cloister of Westminster-Abbey. We shall beg leave to exhibit her character, as we find it drawn by some of her contemporaries, and add a remark of our own. Langbain thinks her Memory will be long fresh among all lovers of dramatic poetry, as having been sufficiently eminent, not only for her theatrical performances; but several other pieces both in prose and verse, which gained her an esteem among the wits almost equal to that of the incomparable Orinda, Mrs. Behn. But of all her admirers, Mr. Charles Gildon, who was intimately acquainted with our poetess, speaks of her with the highest encomiums. In his epistle dedicatory to her histories and novels, he thus expresses himself. This reflexion ought to raise our admiration of Mrs. Behn, whose genius was of that force, to maintain its gaiety in the midst of disappointments, which a woman of her sense and merit ought never to have met with. But she had a great strength of mind, and command of thought, being able to write in the midst of company, and yet have the share of the conversation: The passions, that of love especially, she was mistress of, and gave us such nice and tender touches of them, that without her name we might discover the author. Behn may be very properly added, that given of her by the authoress of her life and memoirs, in these words. She had wit, humour, good-nature and judgment. She was mistress of all the pleasing arts of conversation: She was a woman of sense, and consequently a lover of pleasure. For my part I knew her intimately, and never saw ought unbecoming the just modesty of our sex; though more gay and free, than the folly of the precise will allow. Behn perhaps, as much as any one, condemned loose scenes, and too warm descriptions; but something must be allowed to human frailty. She herself was of an amorous complexion, she felt the passions intimately which she describes, and this circumstance added to necessity, might be the occasion of her plays being of that cast. The stage how loosely does Astrea tread, Who fairly puts all characters to bed. Are lines of Mr. There are marks of a fine understanding in the most unfinished piece of

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Mrs. It is displeasing to have the merit of any of the Fair Sex lessened. Behn suffered enough at the hands of supercilious prudes, who had the barbarity to construe her sprightliness in to lewdness; and because she had wit and beauty, she must likewise be charged with prostitution and irreligion. Her dramatic works are, 1, 2. Or, the banished Cavalier. It is dedicated to Henry Fitzroy duke of Grafton. This play is founded on a comedy written by one George Wilkins, entitled, the Miseries of enforced Marriage. It is dedicated to Hyde Earl of Rochester. It is uncertain where she had the history of Bacon; but the catastrophe seems founded on the story of Cassius, who died by the hand of his freed man. This play was published after Mrs. It is dedicated to the Marquis of Worcester. It was taken from a true story of colonel Henry Martin, and a certain lady. But the edition of is in four volumes 12mo. The following is an account of her novels, and histories, They are extant in two volumes 12mo. Charles Gildon, and dedicated to Simon Scroop, Esq to which is prefixed the history of the Life and Memoirs of our authoress, written by one of the fair sex. The History of Oroonoko, or the Royal Slave: It gave birth to Mr. This is likewise said to be derived from a true story, to a great part of which she tells she was an eye witness; and what she did not see, she learned from some of the actors concerned in it, the Franciscans of Antwerp, where the scene is laid. The Nun, or the perjured Beauty, a true novel. The History of Agnes de Castro. It is taken from M. It is not properly a novel. A lady, under the name of Iris, being absent from her lover Damon, is supposed to send him a Watch, on the dial plate of which the whole business of a lover, during the twenty-four hours, is marked out, and pointed to by the dart of a Cupid in the middle.

Chapter 6 : Grave Memorial Records - Find A Grave

- *The Lives of the Most Eminent English Poets: Cowley. Denham. Milton. Butler. Rochester. Roscommon. Otway. Waller. Pomfret. Dorset.*

Chapter 7 : Lives of the English Poets, Volume I by Samuel Johnson

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