of the place to retire, and dies the supposed corpse was left to itself. When the savage bordes were chased away in their turn, the tender nurse returned to her charge, who had suffered no ill-treatment from the enemy. Still convinced that he was not really dead, she applied, with the assistance of a surgeon, all the means that could be thought of to recal him to life, but in vain. At length, a few hours afterwards animation returned of itself, and rewarded the good nun for her benevolent attentions. The poor fellow had been and heard all that passed around him; he had witnessed the grief of his nurse when every expedient seemed to have failed, without being able to manifest the least sign of consciousness. He is still alive and hearty.

I trust that due attention will be paid to my suggestions; that in future no corpse will be committed to the earth till the signs of real death (that is to say, those of putrefaction) have manifested themselves, even though several weeks should elapse before their appearance; and if I should be the means of saving the life of one single fellow-creature, I ask no better reward.

For the New Monthly Magazine.

ON THE STUDY OF ENGLISH POETRY.

THE short general definition of poetry is, "The art of making poems or verses;" yet it is an art in which none can excel without a native genius; nor will any have a fine relish for the beauties of poetry but such as find in themselves an aptitude for it. Since, then, nothing which is merely artificial can make a real poet, I shall not attempt to teach the art of making verses, but only offer such hints as tend to promote or regulate the study of classical English poetry.

To do this judiciously, it will be necessary to specify some of the best British poets; then show how poetry should be studied; and, lastly, point out the peculiar advantages of having a taste for elegant poetical compositions.

As I do not intend to include in this essay the consideration of the English drama, no dramatic poet will be mentioned. I shall, therefore, only observe, that the two general divisions of British poets are either those whose best pieces are in blank verse, or such as are in rhyme. The native blank verse British poet is Milton, whose best piece is his "Paradise Lost," first published about 150 years ago, for which reason it has many technical words in it, and sentences are often too long, and full of sublime thoughts in sublime language. Dr. Young's "Night Thoughts" is a work not without merit, yet replete with brilliant sentiments, religious decorums, as well as on moral and moral subjects, especially his first and fourth Nights. He is celebrated for his "Love of Fame," "The Last Day," poems in rhyme. Thomson, the author of "The Seasons," the best of which is on Winter, throughout the whole he delineates nature in a striking manner, and [illegible] reflections on human life. Dr. Armstrong, a contemporary of Thomson, and who is his best [illegible] "The Art of preserving Health," [illegible] the nearest of any modern English [illegible] to his style and diction. Dr. [illegible] Gilbert, author of "The Pleasures of Gardening," a poem containing much in correct language. Dr. Robert [illegible] "Grave," a small, but well-written [illegible] containing many awful and [illegible] pious sentiments, in very appropriate language. Besides the above [illegible] there are a few more small poems [illegible] which I believe to be [illegible] as "The Splendid Shilling," by [illegible] "A Sea-Voyage," by Dr. [illegible] "Day of Judgment," by Dr. Grove, [illegible] "Epistle to Oldmixon," by Pope, [illegible] piece by Oldmixon, Mallet, and [illegible]. With respect to the British rhymers, they are by far too numerous to be specified with them both [illegible] such as Cowley, &c. this I shall consider as of the principal [illegible] Virgil, though it is above 100 [illegible] since the publication of his [illegible] not only translated the best [illegible] Homer is thought to be [illegible] of poetry, [illegible] various kinds, as Dr. Warton [illegible] high estimation by persons of [illegible] "Lyric Poetry," and [illegible] useful monograph on all [illegible] of his poems; but he will [illegible] as a first-rate British poet [illegible] "Elegy in a Country Church-yard," which has been translated into [illegible] modern languages. Dr. Goldsmith [illegible] celebrated as a poet by his [illegible] and various other elegant [illegible] poems, and is very high [illegible] only for his "Tales," [illegible] verse, but for a great variety [illegible] poems in rhyme, some of which [illegible]

[illegible] various, in addition to the above, [illegible] Pope, Prior, Gay, Swift, [illegible] Dryden, and Addison. To these may be [illegible] Cunningham, Hughes, Lord Mahon, [illegible] Parnell, Rev. Mr. Robinson, Savage, [illegible] Smith, Wallen, Warton, and Whitehead. To these may be [illegible] Hoole, Mason, Beattie, Cowper, [illegible] Hayley, Crabbe, and [illegible] [illegible] Rogers, Campbell, Moore, Scott, Southey, Coleridge, and Wordsworth. Of these, Pope, Prior, Gay, Swift, Addison, Dryden, Rogers, Campbell, Moore, Scott, Southey, Coleridge, and Wordsworth [illegible] Cowper's John Gilpin, Bal-

"On the Study of English Poetry," New Monthly Magazine, 3 (Mar. 1815), 118-20

of the place to retire, and thus the supposed corpse was left to itself. When the savage hordes were chased away in their turn, the tender nurse returned to her charge, who had suffered no ill-treatment from the enemy. Still convinced that he was not really dead, she applied, with the assistance of a surgeon, all the means that could be thought of to recal him to life, but in vain. At length, a few hours afterwards animation returned of itself, and rewarded the good nun for her benevolent attentions. The poor fellow had seen and heard all that passed around him; he had witnessed the grief of his nurse when every expedient seemed to have failed, without being able to manifest the least sign of consciousness. He is still alive and hearty.

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To do this judiciously, it will be necessary to specify some of the best British poets, then shew how poetry should be studied, and, lastly, point out the peculiar advantages of having a taste for elegant rhetorical compositions.

As I do not intend to include in this essay the consideration of the English drama, no dramatic poet will be mentioned; I shall, therefore, only observe, that the two general divisions of British poets are either those whose best pieces are in blank verse, or such as are in rhyme. The chief blank-verse British poets are—1. Milton, whose best piece is his "Paradise Lost," first published about 150 years ago; for which reason it has many technical words in it, and sentences are often too long; yet it is full of sublime thoughts in sublime language. 2. Dr. Young's "Night Thoughts," in nine books; a work not without faults, yet replete with brilliant sentiments on religious doctrines, as well as on moral and moral subjects, especially in his first and fourth Nights. He is celebrated for his "Love of Fame," and "The Last Day," poems in rhyme. 3. Thomson, the author of "The Seasons," the best of which is on Winter; throughout the whole he delineates nature in a striking manner, and intersperses serious reflexions on human life. 4. Dr. Armstrong, a contemporary with Thomson, and who in his best piece, "The Art of preserving Health," comes the nearest of any modern English poet to his style and diction. 5. Dr. Akenside, author of "The Pleasures of Imagination," a poem containing fine ideas in correct language. 6. Robert Blair, "Grave," a small, but well-written poem, containing many awful and strong religious sentiments, in very appropriate language. Besides the above mentioned, there are a few more small poems in blank verse which deserve to be noticed, as "The Splendid Shilling," by Philips; "A Sea Voyage," by Dr. Herdis; "The Day of Judgment," by Dr. Glynn; "The English Orator," by Folwhele; and some pieces by Ogilvie, Mallet, and Barbauld.

With respect to the British poets in rhyme, they are by far too numerous to be specified with their best pieces in such an essay as this; I shall, therefore, select six of the principal; as, 1. Dryden, celebrated for his translation of Virgil, though it is above 100 years ago since first published; he also wrote a number of excellent poems. 2. Pope, not only famous as the best translator of Homer in rhyme, but for a great variety of very correct and elegant poems of various kinds. 3. Dr. Watts, held in high estimation by persons of taste, as "Lyric Poems," and by the religious for his incomparable Psalms and Hymns. 4. Gray, who published only a few of his poems; but he was raised to the stage as a first-rate British poet by his "Elegy in a Country Church-yard," which has been translated into most modern languages. 5. Dr. Goldsmith, celebrated as a poet for his "Traveller," and various other elegant poems. 6. Cowper, held in very high estimation not only for his "Task," a poem in blank verse, but for a great variety of poems in rhyme, some of which are

sublime topics. In addition to the above principal poets in rhyme, many would rank Shenstone, Prior, Gay, Beattie, Byron, Langhorne, Mason, Pomfret, Shirley, Dyer, and Dusman. There are also the minor poets, as Anstey, Cotton, Collins, Cunningham, Hughes, Lee, Malet, Gail, Parnell, Pye, Mrs. Robinson, Savage, Somerville, Smart, Waller, Warton, and Whitehead. Nor must we pass the celebrated living poets, as Walter Scott, Southey, Hayley, Crabbe, and Bloomfield; but it is to be lamented that some of these have employed their talents on abstruse or trivial subjects.

The *classification* of these, and all British poets, is in most collections arranged under six general heads, viz. 1. Pastoral, mentioned first because nature is the standard of poetry, and some of its choicest pieces are on rural subjects. The best in English are Browne's Gentle Shepherd, and many pieces in Shenstone, Phillips, Pope, and especially Bloomfield. 2. Lyric, under which are included odes, hymns, and whatever may be set to music. The most celebrated in our language are those by Dryden, Pope, Watts, Gray, Collins, Scott, Langhorne, and Mrs. Robinson. 3. Didactic, the express design of which is to convey knowledge and instruction. The pieces of this kind, as they are likely to be the most useful, so they are the most valuable in poetry; and some of the best are Pope's Essay on Man, and on Criticism, Young's Night Thoughts, and his Love of Fame, most of Cowper's Poems, Armstrong on Health, Akenside's Pleasures of Imagination, and all moral fables. 4. Descriptive, which, excepting the epic kind, prove the highest degree of original poetical genius. The most celebrated in English are Thomson's Seasons, Pope's Windsor Forest, Denham's Cooper's Hill, and Dyer's Grongar Hill. Some also mention Milton's Allegro and Penseroso. 5. Elegiac and Pathetic. These include every thing which is mournful, plaintive, and tender-hearted, and the best in our tongue are Gray's Elegies, Goldsmith's Edwin and Angelina, some of Shenstone's pieces, and several parts of Young's Night Thoughts. 6. Humorous, under which is included every thing which is satirical as well as witty, so that it embraces a large proportion of English poetry. Some of the best in the way of satire are Churchill's Poems, Garth's Dispensatory, Dorset's Trueborn Englishman, and most epigrams. Others, very witty or humorous, are Cowper's John Gilpin, Butler's Hudibras, Peter Pindar's works, and Anstey's New Bath Guide.

With respect to the best way of studying any of the British poets, they ought to be read with close attention, with energy, and with discrimination. They must be read with *attention*, for although most pieces have a specific title, and some their argument or contents progressively printed, yet the sense is not so easy as in prose. As the figures in rhetoric are so often used, and various allusions to history and the arts and sciences occasion much obscurity, learning [illegible] meaning. There must also be [illegible] attention paid to the pronunciation, pauses and marks, much more than is necessary in reading prose; and, indeed, it is either because so many readers of poetry are not thorough scholars, or they will not pay more attention to and the meaning of the author, that so few admire beautiful pieces of poetry. All kinds of poetry must likewise be read with a degree of *animation*, or *vigor*, and some with peculiar energy and pathos; but a *canting tone* should be most carefully avoided. The nature of the piece, whether didactic, descriptive, pathetic, or humourous, should be carefully observed, and read accordingly, with a judicious stress laid on emphatical words. And in the third place, much *discrimination* is necessary in understanding and reading fine metrical pieces, for often they are of a mixed kind. Above all, it requires uncommon judgment to read blank verse, wherein there are generally the most sublime thoughts. Herein, all the powers of the mind must be engaged to distinguish the sense, as the verse is so different from the unmeasured periods of prose.

I come now, very briefly, to point out some principal advantages of delighting in poetry, which are the following, viz. 1. [illegible] poetic compositions may be very pleasing and instructive, yet they cannot be so [illegible] as poetry pleases the ear, is highly useful to allure [illegible] to study; she [illegible] of manhood, [illegible] And [illegible] decline [illegible] authors in prose are [illegible] in comparison [illegible] special [illegible] a nice judgment [illegible]

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sublime, serious, and pathetic. In addition to the above, many other poems in rhyme, many by such as Shenstone, Prior, Gay, Barnard, Barns, Langhorne, Green, Pomfret, Smith, Dyer, and Darwin. There are also the minor poets, as Armstrong, Cowper, Collins, Cunningham, Hughes, Jones, Young, Gay, Parnell, Pope, Mrs. Robinson, Savage, Somerville, Smart, Wallis, Warton, and Whitehead. Nor must we omit the celebrated living poets, as Walter Scott, Southey, Hayley, Crabbe, and Bloomfield; but it is to be lamented that some of these have employed their talents on abstruse or trivial subjects.

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I come now, very briefly, to point out some principal advantages of delighting in poetry, which are the following, viz. 1. If [illegible] elegant prosaic composition [illegible] ing and instructive, yet they never can be so entertaining [illegible] As poetry pleases, it is highly useful to allure youth into the path of learning; [illegible] of manhood [illegible] of nature, of [illegible] And [illegible] decline of life. [illegible] authors in prose [illegible] in company [illegible] poets [illegible] a nice judgment [illegible]

cial instruction; however, not too long, nor too often come in seasonably, they ved, and likely to please etter than prose. 5. It style. Prosaic authors, igh imagination, have not to study the poets as riters not having such an uld court the muses. This e in order to incorporate rases with their feeble would be plagiarism and t when a judicious au- ose is too weak, studies nimates the mind that it correctness and vigor to ction. For us thereading l Roman poets enriches e who have a classical here there is but that al- rhaps no original genius, ter, it is highly necessary o the frequent perusal of pieces in English. 4. It otion and piety. It is to t poetry has been prosti- d foolish purposes; but ect that it is also con- excite and cherish in the e most serious and bene- s. Thus, repeatedly, on r places of worship, it is h the service of the uch more frequently for and consolation. And led with proper instru- melody, it is the means e of the most religious sations in the human It is easily remembered, y much assists the me- known that it needs no ugh perhaps all who are ve not equal powers of ommitting poetry to our rhaps not best to begin etre, but at first to learn ouplets in either of the Then to proceed to ort poems, and by de- e able to recite longer e metre in which odes ritten. The reader of e some such short pro- s in the beginning of the ent of Murray's English

de better than with the s in praise of elegant illiam Temple, "True d by a combination of ion, and harmony, ac- laws of measure and

verse. It has so strong an [illegible] upon many minds, that it [illegible] passions and allay the [illegible] or pain, change [illegible] and alter long established customs habits. The force of genius and of [illegible] soaring the height of conception [illegible] expression, may be found in poetry; how far its effects may extend is [illegible] possible to conceive. The poetry has given motion to the [illegible] greatest learned men, warriors, [illegible] kings, and discovered innumerable [illegible] jects unseen to common eyes."

Buckingham. G. G. Scr[illegible]

MR. EDITOR,

THE mischief produced by the [illegible] merous fairs held in the neighbour- hood of London is very great; during the time they last, intemperance and profligacy know no bounds; [illegible] want of better regulations, [illegible] dumpes succeed to the diversion [illegible] day, and prove a copious source [illegible] morality and misfortunes. Such [illegible] are, indeed, nuisances of the very [illegible] description. They draw together swarms those dissolute and disorderly persons who always abound in [illegible] metropolis, and who on these occasions sally forth to defraud the unwary, and corrupt the inexperienced.

The following is a list of fairs in the vicinity of the metropolis, with their duration:

Peckham [illegible] days	3	[illegible]
Camberwell	[illegible]	[illegible]
Hackney [illegible]	3	Do. Whitsun[illegible]
Battersea	3	Bartholomew [illegible]
Brook Green	3	Ealing
Wandsworth	3	Harlow Bush
Chiswick	3	Westend
Parson's Green	3	Uxbridge
Brentford	3	Kingston
Edgware	3	Mitcham
Greenwich, Easter	3	Croydon
Do. Whitsuntide	3	Romford
Charlton	3	Enfield
Stepney	3	Hounslow
Bow	3	Barnet

Making a total of 89 days dedicated to idleness and dissipation within a [illegible] miles of London!

Inner Temple. A CONSTANT R[illegible]

MR. EDITOR,

IT is recorded by the Marquis Car[illegible] cioli, in his elegant Memoir of the [illegible] of Ganganelli, that when that P[illegible] entertained the late Dukes of Glouce[illegible] and Cumberland, on their visit to Ro[illegible] he received from his present Maje[illegible] together with some splendid presents, [illegible] very affectionate letter of acknowledg

[illegible] fratelli, e gli [illegible] [illegible] questo [illegible]

[illegible] forms of any kind [illegible] the letter of [illegible] absence of [illegible] tion of coming [illegible] information [illegible] yet I will endeavour [illegible] in different words from my last [illegible]

His first remark [illegible] that my admi[illegible] of the house, strength[illegible] against its contin[illegible] dilapidation. Although [illegible]

[illegible] tinto, and so long [illegible]

---

* Caraccioli Vie del Sommo Pontifice Clemente XIV. p. [illegible]

† In 4 vol. 12mo. edited by [illegible] 1777, the only correct and authentic edition, I believe, now in existence.