

III. THE UNFORTUNATE LOVERS. LOVE AND HONOUR. ENTERTAINMENT AT RUTLAND HOUSE. THE SIEGE OF RHODES. pdf

1: About William Davenant | Translator | England | UpClosed

The platonic lovers. The wits. Love and honour. Entertainment at Rutland house. The siege of RhodesIV. The play house to be let. News from Plymouth.

Sir William Davenant - English poet and dramatist, was baptized on March 3rd, ; he was born at the Crown Inn, Oxford, of which his father, a wealthy vintner, was proprietor. In the vintner was made mayor of Oxford, and in the same year his son left the grammar school of All Saints, where his master had been Edward Sylvester, and was entered an undergraduate of Lincoln College, Oxford. He did not stay at the university, however, long enough to take a degree, but was hurried away to appear at court as a page, in the retinue of the gorgeous duchess of Richmond. From her service he passed into that of Fulke Greville, Lord Brooke, in whose house he remained until the murder of that eminent man in . This blow threw him upon the world, not altogether without private means, but greatly in need of a profitable employment. He turned to the stage for subsistence, and in produced his first play, the tragedy of *Albovine*. It was not a very brilliant performance, but it pleased the town, and decided the poet to pursue a dramatic career. Inigo Jones, the court architect, for whom Ben Jonson had long supplied the words of masques and complimentary pieces, quarrelled with his great colleague in the year , and applied to William Davenant for verses. The result was *The Temple of Love*, performed by the queen and her ladies at Whitehall on Shrove Tuesday, , and printed in that year. The poet returned to the legitimate drama by the publication of the tragi-comedy of *The Platonic Lovers*, and the famous comedy of *The Wits*, in , the latter of which, however, had been licensed in . In William Davenant secured a royal patent from Charles I to build an opera house in London because of the Civil War and subsequent closure of the theatres in this never materialized. The masque of *Britannica Triumphans* brought him into some trouble, for it was suppressed as a punishment for its first performance having been arranged for a Sunday. By this time Davenant had, however, thoroughly ingratiated himself with the court; and on the death of Ben Jonson in he was rewarded with the office of poet-laureate, to the exclusion of Thomas May, who considered himself entitled to the honor. It was shortly after this event that Davenant collected his minor lyrical pieces in a volume entitled *Madagascar and other Poems* ; and in he became manager of the new theatre in Drury Lane. The civil war, however, put a check upon this prosperous career; and he was among the most active partisans of royalty through the whole of that struggle for supremacy. As early as May , Davenant was accused before the Long Parliament of being mainly concerned in a scheme to seduce the army to overthrow the Commons. He was accordingly apprehended at Faversham, and imprisoned for two months in London; he then attempted to escape to France, and succeeded in reaching Canterbury, where he was recaptured. Escaping a second time, he made good his way to the queen, with whom he remained in France until he volunteered to carry over to England some military stores for the army of his old friend the earl of Newcastle, by whom he was induced to enter the service as lieutenantgeneral of ordnance. He acquitted himself with so much bravery and skill that, after the siege of Gloucester, in , he was knighted by the king. After the battle of Naseby he retired to Paris, where he became a Roman Catholic, and spent some months in the composition of his epic poem of *Gondibert*. In he was sent by the queen on a mission to Charles I, then at Newcastle, to advise him to part with the church for his peace and security. The king dismissed him with some sharpness, and Davenant returned to Paris, where he was the guest of Lord Jermyn. In he took the command of a colonizing expedition that set sail from France to Virginia, but was captured in the Channel by a parliamentary man-of-war, which took him back to the Isle of Night. Imprisoned in Cowes castle until , he tempered the discomfort and suspense of his condition by continuing the composition of *Gondibert*. He was sent up to the Tower to await his trial for high treason, but just as the storm was about to break over his head, all cleared away. It is believed that the personal intercession of Milton led to this result. Another account is that he was released by the desire of two aldermen of York, once his prisoners, whom he had allowed to escape. Davenant, released from prison, immediately published *Gondibert*, the work on which his fame mainly rests, a chivalric epic in the four-line

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stanza which Sir John Davies had made popular by his *Nosce teipsum*, the influence of which is strongly marked in the philosophical passages of *Gondibert*. It is a cumbrous, dull production, but is relieved with a multitude of fine and felicitous passages, and lends itself most happily to quotation. During the civil war one of his plays had been printed, the tragedy of *The Unfortunate Lovers*, in . One of his best plays, *Love and Honor*, was published in , but appears to have been acted long before. He found that there were many who desired him to recommence his theatrical career. Such a step, however, was absolutely forbidden by Puritan law. Davenant, therefore, by the help of some influential friends, obtained permission to open a sort of theatre at Rutland House, in Charterhouse Yard, where, on May 21st, , he began a series of representations, which he called operas, as an inoffensive term. This word was then first introduced into the English language. The opening piece was a kind of dialogue defending the drama in the abstract. This was followed by his own *Siege of Rhodes*, printed the same year, which is generally regarded as the first English Opera and which was performed in at Rutland House. Davenant wrote the text but the score was the work of five composers, among them Henry Lawes and the young Matthew Locke. At this time, the theatres were closed and plays forbidden by law, although music was still played. It is possible that the entertainment was rather a way of getting round the law than an attempt to write a true opera. In he had the infinite satisfaction of being able to preserve the life of that glorious poet who had, nine years before, saved his own from a not less imminent danger. The mutual relations of Milton and Davenant do honor to the generosity of two men who, sincerely opposed in politics, knew how to forget their personal anger in their common love of letters. This was also the first theatrical production to use perspective scenery. Two other innovations in its production were the introduction of recitative and the appearance of a woman, Mrs Coleman, on the stage. Until the Restoration he continued to produce ephemeral works of this kind, only one of which, *The Cruelty of the Spaniards in Peru*, from , was of sufficient literary merit to survive. Under his management, the great actors of the Restoration, Betterton and his coevals, took their peculiar French style and appearance; and the ancient simplicity of the English stage was completely buried under the tinsel of decoration and splendid scenery. The personal character, adventures and fame of Davenant, and more especially his position as a leading reformer, or rather debaser, of the stage, have always given him a prominence in the history of literature which his writings hardly justify. His plays are utterly unreadable, and his poems are, usually stilted and unnatural. With Cowley he marks the process of transition from the poetry of the imagination to The poetry of the intelligence; but he had far less genius than Cowley, and his influence on English drama must be condemned as wholly deplorable. If we consider accident, And how repugnant unto sense It pays desert with bad event, We shall disparage Providence.

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2: The dramatic works - CORE

Salmacida spoliata. *The unfortunate lovers*. *Love and honour*. *Entertainment at Rutland house*. *The siege of Rhodes*. *at Rutland house*. *The siege of Rhodes*.

Along with Thomas Killigrew, Davenant was one of the rare figures in English Renaissance theatre whose career spanned both the Caroline and Restoration eras and who was active both before and after the English Civil War and during the Interregnum. He was baptised on 3 March, his godfather sometimes being said to have been William Shakespeare, who, according to John Aubrey, had stayed frequently at the Crown during his travels between London and Stratford-upon-Avon. This story was recorded by Aubrey from a comment attributed to Davenant by Samuel Butler: William Shakespeare was wont to go into Warwickshire once a year, and did commonly in his journey lie at this house [the Crown] in Oxon, where he was exceedingly respected. Now Sir William [Davenant] would sometimes, when he was pleasant over a glass of wine with his most intimate friends--e. Sam Butler, author of *Hudibras*, etc. He would tell them the story as above, in which way his mother had a very light report, whereby she was called a Whore. It has been suggested that Davenant simply meant that he saw himself as a literary son of Shakespeare, in the same way that followers of Ben Jonson called themselves the "Sons of Ben". He attended Lincoln College, Oxford, for a while in about 1625, but left before gaining any degree, becoming a page to the Duchess of Richmond. In London in 1626, he contracted a venereal disease, and was given a syphilis treatment by Thomas Cademan. As a convalescent, he left for the country in 1627 for a time. His ruined nose was the subject of much ribald comment by his enemies. In 1628, before the war began, he was declared guilty of high treason by parliament along with John Suckling, after he participated in the First Army Plot, a Royalist plan to use the army to occupy London. He fled to France. In 1629, after the Royalist defeat at the Battle of Naseby, he retired to Paris, where he became a Roman Catholic and worked on his epic poem *Gondibert*. That same year he was appointed Emissary to France, and in 1630 was given the symbolic post of treasurer of the colony of Virginia by the exiled Charles II. The following year, he was made lieutenant governor of Maryland, but was captured at sea, imprisoned, and sentenced to death. He is said to have been saved by the intervention of John Milton. He spent all of 1631 in the Tower of London, where he continued writing *Gondibert*. On his release in 1632, he immediately published *Gondibert*, but he was only pardoned in 1633. In order to avoid the strict laws of censorship in force in all public places at the time, he turned a room of his home, Rutland House, into a private theatre where his works, and those of other writers considered seditious, could be performed. He was, however, released the same year, and left once more for France. The Restoration also led to the re-opening of theatres, which had been closed due to the influence of the puritans under Cromwell. In 1662, he is publicly recorded as being one of the two theatrical patentees, along with Thomas Killigrew, who obtained a monopoly of public theatre performances. Among his more successful productions were some Shakespeare plays, including: *Both* are puns on the Latin "orare", meaning "pray for". Nine of his works, though they were previously licensed or produced in London during his life as were all of his plays, were finally published in print posthumously. Works *Epic poems and books of poetry* *Madagascar*, with other *Poems* *Hobs*" and "The Answer of Mr. *Poems on Several Occasions* *Panegyrics* *Albovine*, King of the *Lombards*, tragedy ca.

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3: William Davenant : definition of William Davenant and synonyms of William Davenant (English)

The dramatic works of Sir William D'Avenant.. [William D'Avenant] --III. The unfortunate lovers. Love and honour. Entertainment at Rutland house. The siege of Rhodes.

He was baptised on 3 March, his godfather sometimes being said to have been William Shakespeare , [1] who, according to John Aubrey , had stayed frequently at the Crown during his travels between London and Stratford-upon-Avon. This story was recorded by Aubrey from a comment attributed to Davenant by Samuel Butler: William Shakespeare was wont to go into Warwickshire once a year, and did commonly in his journey lie at this house [the Crown] in Oxon, where he was exceedingly respected Now Sir William [Davenant] would sometimes, when he was pleasant over a glass of wine with his most intimate friends--e. Sam Butler, author of Hudibras, etc. He would tell them the story as above, in which way his mother had a very light report, whereby she was called a Whore. As a convalescent, he left for the country in for a time. His ruined nose was the subject of much ribald comment by his enemies. In , before the war began, he was declared guilty of high treason by parliament along with John Suckling , after he participated in the First Army Plot , a Royalist plan to use the army to occupy London. He fled to France. That same year he was appointed Emissary to France, and in was given the symbolic post of treasurer of the colony of Virginia by the exiled Charles II. The following year, he was made lieutenant governor of Maryland , but was captured at sea, imprisoned, and sentenced to death. He is said to have been saved by the intervention of John Milton. In order to avoid the strict laws of censorship in force in all public places at the time, he turned a room of his home, Rutland House , into a private theatre where his works, and those of other writers considered seditious, could be performed. He was, however, released the same year, and left once more for France. The Restoration also led to the re-opening of theatres, which had been closed due to the influence of the puritans under Cromwell. In , he is publicly recorded as being one of the two theatrical patentees, along with Thomas Killigrew , who obtained a monopoly of public theatre performances. Among his more successful productions were some Shakespeare plays, including: Both are puns on the Latin "orare", meaning "pray for". Nine of his works, though they were previously licensed or produced in London during his life as were all of his plays, were finally published in print posthumously. Epic poems and books of poetry[edit] Madagascar, with other Poems Hobs" and "The Answer of Mr. Poems on Several Occasions Panegyrics [edit] Albovine, King of the Lombards , tragedy ca.

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4: About William Davenant | Playwright, Poet, Writer | United Kingdom | UpClosed

The dramatic works Salmacida spoliaIII. The unfortunate lovers. Love and honour. Entertainment at Rutland house. The siege of RhodesIV. The play house to be.

At his death in he was mayor of Oxford. By his will, proved 21 Oct. Halliwell Phillipps , it is provided that the inn is to be kept open as a tavern for the better relief of his children, and that two of his youngest daughters shall keep the bar by turns. He had also three daughters, one of whom, according to Aubrey, was married to Gabriel Bridges, B. Sherburne, a canon of Hereford. The opening stanza of this runs as follows: Unless these allusions to Avon refer to Shakespeare, it is difficult, since Avon was not then a classical stream, to see what is meant. His stay Wood assumes to have been short. Albans, and many other persons of influence. No record of its having been acted is preserved. From the commendatory verses of Thomas Carew prefixed to the quarto edition it appears to have been badly received. It is a good piece, however. The actors in the masque consisted of the queen and the noblemen and gentlewomen of her court. This was followed, 24 Feb. At the request of Endymion Porter, to whom it is dedicated, King Charles compelled Sir Henry to restore some passages he had struck out. This Herbert did with a bad grace, saying, under the date 9 Jan. These pieces must both have been played long before they were printed. Both were frequently acted after the Restoration. Sixteen months after the death of Ben Jonson 6 Aug. An illness resulted in the loss of his nose. He was accused May , together with Suckling, Goring, Jermyn, Ashburnham, Lord Percy, and others, of being embarked in a design for bringing up the army for the defence of the king. He was arrested at Faversham but admitted to bail. In a second effort he again failed, being captured in Canterbury by the mayor of that city. A subsequent attempt was successful, and he reached France in safety. No record of his exploits is preserved. This is dated from the Louvre, 2 Jan. It is answered by Hobbes in terms of strong eulogy. His reply, dated Paris, 10 Jan. When at the helme I am threatened with Death, who, though he can visit us but once, seems troublesome; and even in the innocent may beget such a gravity as diverts the musick of verse. His life was indeed in extreme peril. Delivered over by parliament to be tried by a court of high commission, he was carried to London. From Lord-keeper Whitelocke he received some indulgence, which he acknowledged in a letter soliciting his liberty. In subsequent days, however, the keeper was a useful friend to the poet. The satire in the latter poem is such as no man would or could apply to himself. Through his influence with Whitelocke he obtained permission in the later years of the Commonwealth to recommence a species of quasi-dramatic entertainments. The nature of these has been imperfectly understood. Though given at a private house the performances were in a sense public, seeing that money was taken at them. In this piece, which consists of four long speeches by Diogenes and Aristophanes and by a Parisian and an Englishman respectively on the question of the propriety of dramatic entertainments, a rhymed prologue and epilogue are spoken, and instrumental and vocal music by Dr. With this slight so-styled opera, the date of performance of which has been assumed, from a marked copy in the British Museum, to have been 22 Nov. Coleman and another woman took part in it. It is in some respects the most epoch-marking play in the language. Coleman who ever in an English drama appeared upon it. Lawes, Lock, and Cook were responsible for the music. Upon the Restoration license 21 Aug. These and other documents are quoted by Malone. Before the erection of this building it acted at the theatre in Salisbury Court. It comprised Betterton [q. Here, or at the Cockpit, they continued to act until March or April The agreement bears date 5 Nov. Davenport Roxalana, a character which did not appear in the first sketch of the play. His theatre, in consequence of the name he gave his performances under Cromwellian rule, was known as the Opera. Pepys makes frequent reference to it. It was licensed for printing, not performance, 19 Sept. It is an indifferent production, introducing several songs and dances. Lock, the other by Mr. This reproach may, however, be spared both writers. As none of the quartos survive, the latter portion of the statement seems very doubtful. He says, 9 April He seemed to have many children, by five or six in the first mourning coach, all boys. His sons Charles and William are separately noticed. His widow, Maria or Mary d. February 1611,

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buried in St. At the time of his death a new theatre for his company had been begun in Dorset Garden. To a certain extent he had the vices of his time. His work after his earliest production is manly, and for the age exceptionally decorous and moral. In his best work he rises to the level of Shirley; ordinarily he is on a level with Randolph and Brome. It is, however, a book to be praised rather than read, and is insufferably dull.

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5: William Davenant - Wikipedia

The dramatic works. [William D'Avenant] Salmacida spoliaIII. The unfortunate lovers. Love and honour. Entertainment at Rutland house. The siege of RhodesIV.

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6: William Davenant Biography

The temple of love: a masque. The Prince d'Amour: a masquell. The unfortunate lovers. Love and honour. Entertainment at Rutland house. The siege of RhodesIV.

Edit Davenant was born at Oxford, where his father kept an inn, which Shakespeare was in the habit of visiting. Davenant was educated at Oxford, and was afterwards in the service of Lord Brooke, became involved in the troubles of the Civil War, in which he took the Royalist side, and was imprisoned in the Tower, escaped to France, and after returning was, in 1649, knighted. Later Davenant was employed on various missions by the King and Queen, was again in the Tower from 1650 to 1651, when he published his poem Gondibert. He is said to have owed his release to the interposition of Milton. In 1656 he practically founded English opera by his *Siege of Rhodes*. In 1658 he was again imprisoned, but after the Restoration he seems to have enjoyed prosperity and Royal favor, and established a theatre, where he was the 1st habitually to introduce female players and movable scenery. Davenant wrote 25 dramatic pieces; none of them are now read; and the same may be said of *Gondibert*, considered a masterpiece by contemporaries. He collected his miscellaneous verse under the title of *Madagascar*. He is said to have had the satisfaction of repaying in kind the good offices of Milton when the latter was in danger in 1651. He joined with Waller and others in founding the classical school of English poetry. Youth Edit Davenant was born at the Crown Inn, Oxford, of which his father, a wealthy vintner, was proprietor. From her service he passed into that of Fulke Greville, Lord Brooke, in whose house he remained until the murder of that eminent man in 1633. This blow threw him upon the World, not altogether without private means, but greatly in need of a profitable employment. It was not a very brilliant performance, but it pleased the town, and decided the poet to pursue a dramatic career. The result was *The Temple of Love*, performed by the queen and her ladies at Whitehall on Shrove Tuesday, 1634, and printed in that year. The masque of *Britannica Triumphans* brought him into some trouble, for it was suppressed as a punishment for its first performance having been arranged for a Sunday. It was shortly after this event that Davenant collected his minor lyrical pieces in a volume entitled *Madagascar, and other poems*. The civil war, however, put a check upon this prosperous career; and he was among the most active partisans of royalty through the whole of that struggle for supremacy. As early as May 1648, Davenant was accused before the Long Parliament of being mainly concerned in a scheme to seduce the army to overthrow the Commons. Escaping a 2nd time, he made good his way to the queen, with whom he remained in France until he volunteered to carry over to England some military stores for the army of his old friend the earl of Newcastle, by whom he was induced to enter the service as lieutenant general of ordnance. He acquitted himself with so much bravery and skill that, after the siege of Gloucester, in 1645, he was knighted by the king. Imprisoned in Cowes castle until 1646, he tempered the discomfort and suspense of his condition by continuing the composition of *Gondibert*. He was sent up to the Tower to await his trial for high treason, but just as the storm was about to break over his head, all cleared away. It is believed that the personal intercession of Milton led to this result. Another account is that he was released by the desire of 2 aldermen of York, once his prisoners, whom he had allowed to escape. One of his best plays, *Love and Honour*, was published in 1634, but appears to have been acted long before. He found that there were many who desired him to recommence his theatrical career. Such a step, however, was absolutely forbidden by Puritan law. Davenant, therefore, by the help of some influential friends, obtained permission to open a sort of theatre at Rutland House, in Charterhouse Yard, where, on 21 May 1661, he began a series of representations, which he called operas, as an inoffensive term. This word was then 1st introduced into the English language. This was followed by his own *Siege of Rhodes*, printed the same year, which was performed with stage decorations and machinery of a kind hitherto quite unthought of in England. Coleman, on the stage. He continued until the Restoration to produce ephemeral works of this kind, only one of which, *The Cruelty of the Spaniards in Peru*, in 1659, was of sufficient literary merit to survive. The mutual relations of Milton and Davenant do honour to the generosity of 2 men who, sincerely opposed in politics, knew how to

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forget their personal anger in their common love of letters. Under his management, the great actors of the Restoration, Betterton and his coevals, took their peculiar French style and appearance; and the ancient simplicity of the English stage was completely buried under the tinsel of decoration and splendid scenery. His plays are utterly unreadable, and his poems are usually stilted and unnatural. With Cowley he marks the process of transition from the poetry of the imagination to the poetry of the intelligence; but he had far less genius than Cowley, and his influence on English drama must be condemned as wholly deplorable. It is a cumbrous, dull production, but is relieved with a multitude of fine and felicitous passages, and lends itself most happily to quotation. The enormous folio edition of his works, brought out in in direct emulation of Ben Jonson, is probably the most deplorable collection of verses anywhere to be found, dead and dusty beyond the wont of forgotten classics. He is not merely a ponderous, he is a nonsensical writer, and having begun life by writing meaningless romantic plays in imitation of Massinger, and insipid masques in the school of Ben Jonson, he closed his long and busy career by parodying the style of Dryden. But he really deserves to be classed with none of these authors, but with Sir William Killigrew and Sir Robert Stapleton, the dullest crew of pedants and poetasters which our literature has seen. From this wide condemnation of the writings of Davenant, his romantic epic of Gondibert must be excepted. It is a poem of chivalry, the scene of which is laid in Lombardy, but which the author grew tired of before it had occurred to him to construct a plot. It is, accordingly, nothing but an incoherent, rambling fragment, through which the reader toils, as if through a quicksand, dragging his steps along, and rewarded every now and then by a firmer passage containing some propriety of thought or a beautiful single line. The inscription on his gravestone reads "O rare Sir William Davenant.

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Abstract. I. Prefatory memoir [by James Maidment and W.H. Logan] Albovine: a tragedy. The cruel brother: a tragedy. The just Italian: a tragi-comedy.

8: The dramatic works of Sir William D'Avenant, with prefatory memoir and notes - CORE

-The First Day's Entertainment at Rutland House; May -The Siege of Rhodes (); marks first clear use of Italianate scenery for public performance -designed by John Webb.

9: HOASM: Sir William Davenant

The Siege of Rhodes. Made a Representation by the Art of Prospective in Scenes, and the Story sung in Recitative Musick. At the back part of Rutland House in the upper end of Aldergate Street, London. ,

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Applicable law under the second and third-life assurance directives Inviting Positive Classroom Discipline Life of Edmund Burke. Equity asset valuation 2nd Sir Douglas Haig and the First World War Cycle of the Jewish year Leisure education IV Rituals that rankle Statistics in ornithology Shepherd the flock book Natural remedies, recipes realities The perfect shadow Oxford book of work The future Ireland. 365 ways to survive as a parent Christensen Brothers America and the new diplomacy. Robert K. Martin : / Flashing the Dark The lies we speak into the mirror Stories that must not die juan savageau Your French exchange Standard Catalog of Sports Memorabilia Custom gunstock carving The crisis of American labour Blodgett 981 p pizza oven manual Foraging Along the Pacific Coast from Mexico to Puget Sound Understanding engineering mechanics statics andrew pytel Religion in America : ancient and modern Necklace of Warm Snow Analytic and Holistic Processes in the Perception of Faces, Objects, and Scenes (Advances in Visual Cogni Sylvia day book 2 Brand leadership aaker 9th class maths book maharashtra board World and Other Places (Signed Edition) The Vietnam volunteer Region, time, and memory : The optimists daughter as Southern Renaissance fiction Mary Ann Wimsatt The complexities of association and assimilation: an ethnographic overview Alan Barnard and Michael Taylo Addressing poverty Perspectives from the ESCAP Region after the Fifth WTO Ministerial Meeting