

1: Addison, Selections from the Spectator

*Selections from Addison's Papers in the Spectator: Essay On Addison, [Joseph Addison] on www.enganchecubano.com *FREE* shipping on qualifying offers. This book was originally published prior to , and represents a reproduction of an important historical work.*

Begun on March 1, , this one-page essay sheet was published six days a week, Monday through Saturday, and reached issues by its last issue on December 6, . Each issue was numbered, the articles were unsigned, and many had mottoes from classical authors. In , The Spectator was revived from June through December by Addison and two other writers, who had occasionally contributed to the original publication. Reading The Spectator yields a vivid portrait of London life in the first decades of the eighteenth century. The Spectator, like its equally famous predecessor, The Tatler to , was the creation of Sir Richard Steele, who combined a life of politics with a writing career as a poet, a playwright, and a literary journalist. Steele became a member of Parliament, was knighted by King George I in , and achieved success as a dramatist with his play The Conscious Lovers in . Using the pseudonym of Isaac Bickerstaff, Steele provided lively stories and reports on London society through The Tatler, which attracted male and female readers. Addison, already popular as poet, was also a playwright and a writer on miscellaneous topics who held a series of government appointments. He contributed material to The Tatler and then formed a collaborative relationship with Steele to write for The Spectator. While The Tatler featured both news and short essays on topical matters, The Spectator, with the established readers of The Tatler as its primary buyers, was composed of one long essay on the social scene or a group of fictive letters to the editor that gave Addison and Steele a forum for moral or intellectual commentary. Other members of this fictional group included a merchant, Sir Andrew Freeport, a lawyer, a soldier, a clergyman, and a socialite, Will Honeycomb, who contributed gossip and interesting examples of social behavior to Mr. Although Steele ultimately did not use the Spectator Club as a device as often as he apparently anticipated, the De Coverly essays were the best recognized and most popular section of The Spectator. In later literature of the century, characters similar to those created by Steele for the club appeared in novels and political periodicals. Through De Coverly and Freeport, Addison and Steele are able to contrast the political views of the Tory and Whig parties and, through Honeycomb, to satirize the ill effects of an overly social life on personal morality and good judgment. Spectator to his readers. Spectator explains, readers want to know something about an author, even if the information is general: As for keeping some personal details to himself, Mr. Spectator notes that knowing his real name, his age, and his place of residence would spoil his ability to act as a nonpartisan observer. By issue 10 written by Addison , Mr. Spectator reports to his readers that the periodical has a daily circulation of three thousand papers, and, by its height in , nine thousand issues of it are sold daily in London. In addition to essays on a single theme, some issues used letters from readers written by friends of Addison and Steele , which created the impression of a widespread circulation while offering a means for Mr. Spectator to address specific social problems. Several subsequent issues, such as 48 and 53, are composed entirely of these sorts of letters, which become a typical way for the authors to discuss male and female social behavior and, usually, female fashion. In issue 50, Addison reworks an idea about cultural encounters that was originally proposed by Jonathan Swift for The Tatler in his story of the Indian kings. Earlier, in issue 11, Steele tells the tale of Inkle and Yarico. This story concerns an Indian girl, Yarico, who unwisely, though sincerely, befriends an English merchant, Thomas Inkle, who is more interested in commercial gain than in friendship and love. Issues to , which cover June and July, , form the De Coverly papers of the periodical to which both Addison and Steele are contributors. In issue , Mr. Spectator is impressed by the freedoms of unstructured country life and the many amusements available to pass each day. Over the course of these letters, Mr. The broad outlines of country life sketched by Mr. Spectator would have been familiar to the London readers as many had country homes of their own, relatives outside London, and opportunities to travel into the cooler northern climates in the summer months. There is more to these lively, pictorial entertainments, however. Spectator to consider the fickleness of human compassion. At the end of the chase, Sir Roger directs that the hunted rabbit be freed to live its life in its garden as it gave them all good

sport. In issue , written by Addison, Mr. Spectator relates the story of Moll White, an insensible old woman believed by many, including Sir Roger, to be a witch. The lack of understanding of the plight of the elderly, abandoned poor is the theme of this more serious essay. To complete the cycle, issue announces Mr. The entire story of Sir Roger includes four papers on his visit to the sights of London issues , , , and and one on his death issue on October 23, Addison did not want the character to be imitated by other, later periodical writers. In all, the De Coverly papers are representative of the themes, scope, and treatment of the subjects of The Spectator as a whole. These essays also show the balanced style of The Spectator, which is maintained through the careful craftsmanship of Addison and of Steele. Neither writer concentrates solely on writing either topical or moral essays; they write both with equal facility and in complementary styles. Since the purpose of The Spectator is to allow its readers to observe all parts of life, there are a great many topics covered to different degrees in the periodical. One important subject is literary criticism, treated in essays on tragedy issues 39, 40, 42, and 44 , on poetry issues 70 and 74 , on comedy and wit issues 23, 28, , 65, , and , and, interspersed between issues and , concerning extended analyses of the writing of John Milton. Another series of essays is written in praise of scientific discovery and in response to popular pseudoscientific ideas on animal intelligence and on the supernatural. Addison, who composed many of the issues on science, is careful to balance his arguments for the power of science with references to the power of God, as shown in issue , in which he discusses the advances in knowledge offered by the microscope and the way that scientific information can be used to heighten faith. Personal and public morality is also a theme of great import in The Spectator. For example, Steele writes on lewd conduct in issues , , and and on the dangers of plays with situations in which immoral behavior is rewarded in issues 51 and He also uses the paper to stress the need for parental responsibility issues , , , and and for marital fidelity. Addison also writes on religious and philosophical topics with his five hymns, which appear in issues , , , , and , reminding readers of his popularity as a poet. There are, of course, many papers celebrating the diverse characteristics of human nature and numerous portraits of individuals with distinctive traits found throughout The Spectator. An interest in and curiosity about people as individuals are hallmarks of the eighteenth century, which emphasized, through the philosophy of Enlightenment, the social roles of humans in their societies. Issue , written by Steele and published on December 6, , brought The Spectator to a close. In this issue, Mr. Spectator acknowledges the contribution of Addison to the success and variety of the papers in an indirect way and names seven other writers who he claims contributed the letters that enlivened the conversations in its pages. He also announces the impending publication of The Spectator in seven volumes, and he clearly blames the higher taxes for driving the paper out of business. In the summer of , Addison, with Budgell and Thomas Tickell, revived The Spectator and published issues through issue These additional essays were collected for volume 8 of the complete Spectator, published in September, Steele, after The Spectator ended, started a political essay periodical, The Guardian, in March, , which was succeeded by The Englishman in October, It went into a second series before its end in November, Bond edited the standard edition of The Spectator , which has an extensive introduction and identifications of the issues written by Steele, Addison, and the other contributors. The Spectator was frequently republished throughout the nineteenth century and could be found in many home libraries after It was an unparalleled accomplishment in eighteenth century periodical journalism and was highly influential on many later English writers. The congenial eye of Mr.

2: The Spectator () - Wikipedia

Selections from The Spectator By Joseph Addison Edited and annotated by Jack Lynch, Rutgers University "Newark I include three numbers of *The Spectator*: no. , on genius; no. , on whether *Paradise Lost* is a heroic poem; and no. , on the sentiments of Milton's epic. Nos. and are the first and third of a series of nineteen *Spectator* essays on *Paradise Lost*.

Magna sonaturum, des nominis hujus honorem. I have heard many a little Sonneteer called a fine Genius. There is not an Heroick Scribler in the Nation, that has not his Admirers who think him a great Genius; and as for your Smatterers in Tragedy, there is scarce a Man among them who is not cried up by one or other for a prodigious Genius. The greatest Genius which runs through the Arts and Sciences, takes a kind of Tincture from them, and falls unavoidably into Imitation. Homer has innumerable Flights that Virgil was not able to reach, and in the Old Testament we find several Passages more elevated and sublime than any in Homer. At the same Time that we allow a greater and more daring Genius to the Ancients, we must own that the greatest of them very much failed in, or, if you will, that they were much above the Nicety and Correctness of the Moderns. In their Similitudes and Allusions, provided there was a likeness, they did not much trouble themselves about the Decency of the Comparison: It would be endless to make Collections of this Nature: Homer illustrates one of his Heroes encompassed with the Enemy, by an Ass in a Field of Corn that has his Sides belaboured by all the Boys of the Village without stirring a Foot for it; and another of them tossing to and fro in his Bed, and burning with Resentment, to a Piece of Flesh broiled on the Coals. This particular Failure in the Ancients, opens a large Field of Raillery to the little Wits, who can laugh at an Indecency but not relish the Sublime in these Sorts of Writings. The present Emperor of Persia, conformable to this Eastern way of Thinking, amidst a great many pompous Titles, denominates himself the Sun of Glory and the Nutmeg of Delight. In short, to cut off all Cavelling against the Ancients, and particularly those of the warmer Climates, who had most Heat and Life in their Imaginations, we are to consider that the Rule of observing what the French call the Bienseance in an Allusion, has been found out of latter Years and in the colder Regions of the World; where we would make some Amends for our want of Force and Spirit, by a scrupulous Nicety and Exactness in our Compositions. When I see People copying Works, which, as Horace has represented them, are singular in their Kind and inimitable; when I see Men following Irregularities by Rule, and by the little Tricks of Art straining after the most unbounded Flights of Nature, I cannot but apply to them that Passage in Terence. There is the Distortion, Grimace, and outward Figure, but nothing of that divine Impulse which raises the Mind above it self, and makes the Sounds more than humane. In the first it is like a rich Soil in a happy Climate, that produces a whole Wilderness of noble Plants rising in a thousand beautiful Landskips without any certain Order or Regularity. In the other it is the same rich Soil under the same happy Climate, that has been laid out in Walks and Parterres, and cut into Shape and Beauty by the Skill of the Gardener. An Imitation of the best Authors, is not to compare with a good Original; and I believe we may observe that very few Writers make an extraordinary Figure in the World, who have not something in their Way of thinking or expressing themselves that is peculiar to them and entirely their own. In which he had arrived to so great a Degree of Perfection, that he would keep up four at a Time for several Minutes together playing in the Air, and falling into his Hand by Turns. Those who will not give it that Title, may call it if they please a Divine Poem. The first thing to be considered in an Epic Poem, is the Fable, which is perfect or imperfect, according as the Action which it relates is more or less so. This Action should have three Qualifications in it. First, It should be but one Action. Secondly, It should be an entire Action; and Thirdly, it should be a great Action. Homer to preserve the Unity of his Action hastens into the midst of things, as Horace has observed: He therefore opens his Poem with the Discord of his Princes, and artfully interweaves in the several succeeding parts of it, an account of every thing material which relates to them, and has passed before this fatal Dissension. Milton, in Imitation of these two great Poets, opens his *Paradise Lost* with an Infernal Council plotting the fall of Man, which is the Action he proposed to celebrate; and as for those great Actions, the Battel of the Angels, and the Creation of the World, which preceded in point of time, and which,

in my Opinion, would have entirely destroyed the Unity of his Principal Action, had he related them in the same Order that they happened he cast them into the fifth, sixth and seventh Books, by way of Episode to this noble Poem. In short, this is the same kind of Beauty which the Criticks admire in the Spanish Fryar, or the Double Discovery, where the two different Plots look like Counterparts and Copies of one another. An Action is entire when it is compleat in all its Parts; or as Aristotle describes it, when it consists of a Beginning, a Middle, and an End. As on the contrary, no single Step should be omitted in that just and regular Process which it must be supposed to take from its Original to its Consummation. The Action in Milton excels I think both the former in this particular; we see it contrived in Hell, executed upon Earth, and punished by Heaven. The parts of it are told in the most distinct manner, and grow out of one another in the most natural Order. The united Powers of Hell are joyned together for the Destruction of Mankind, which they effected in part, and would have completed, had not Omnipotence it self interposed. Their Enemies are fallen Angels: The Messiah their Friend, and the Almighty their Protector. In short, every thing that is great in the whole Circle of Being, whether within the Verge of Nature, or out of it, has a proper Part assigned to it in this admirable Poem. The just Measure of this kind of Magnitude, he explains by the following Similitude. An Animal, no bigger than a Mite, cannot appear perfect to the Eye, because the Sight takes it in at once, and has only a confused Idea of the whole, and not a distinct Idea of all its Parts; If on the contrary you should suppose an Animal of ten thousand Furlongs in length, the Eye would be so filled with a single Part of it, that it could not give the Mind an Idea of the whole. What these Animals are to the Eye, a very short or a very long Action would be to the Memory. The first would be, as it were, lost and swallowed up by it, and the other difficult to be contained in it. Besides it was easier for Homer and Virgil to dash the Truth with Fiction, as they were in no danger of offending the Religion of their Country by it. But as for Milton, he had not only a very few Circumstances upon which to raise his Poem, but was also obliged to proceed with the greatest Caution in every thing that he added out of his own Invention. And, indeed, notwithstanding all the Restraints he was under, he has filled his Story with so many surprising Incidents, which bear so close Analogy with what is delivered in Holy Writ, that it is capable of pleasing the most delicate Reader, without giving Offence to the most scrupulous. Before I enter upon the first of these, I must advertise my Reader, that it is my Design as soon as I have finished my general Reflections on these four several Heads, to give particular Instances out of the Poem now before us of Beauties and Imperfections which may be observed under each of them, as also of such other Particulars as may not properly fall under any of them. This I thought fit to premise, that the Reader may not judge too hastily of this Piece of Criticism, or look upon it as Imperfect, before he has seen the whole Extent of it. The Sentiments have likewise a relation to Things as well as Persons, and are then perfect when they are such as are adapted to the Subject. If in either of these Cases the Poet endeavours to argue or explain, to magnifie or diminish, to raise Love or Hatred, Pity or Terror, or any other Passion, we ought to consider whether the Sentiments he makes use of are proper for those Ends. It was the fault of the Age, and not of Homer, if there wants that Delicacy in some of his Sentiments, which now appears in the Works of Men of a much inferior Genius. Besides, if there are Blemishes in any particular Thoughts, there is an infinite Beauty in the greatest part of them. Virgil has excelled all others in the Propriety of his Sentiments. Milton shines likewise very much in this Particular: Nor must we omit one Consideration which adds to his Honour and Reputation. Homer and Virgil introduced Persons whose Characters are commonly known among Men, and such as are to be met with either in History, or in ordinary Conversation. The one was to be supplied out of his own Imagination, whereas the other might have been formed upon Tradition, History and Observation. It was much easier therefore for Homer to find proper Sentiments for an Assembly of Grecian Generals, than for Milton to diversifie his Infernal Council with proper Characters, and inspire them with a variety of Sentiments. Virgil in this Particular falls short of Homer. He has not indeed so many Thoughts that are Low and Vulgar; but at the same time has not so many Thoughts that are Sublime and Noble. The truth of it is, Virgil seldom rises into very astonishing Sentiments, where he is not fired by the Iliad. He every where charms and pleases us by the force of his own Genius; but seldom elevates and transports us where he does not fetch his Hints from Homer. There are others of the Moderns who rival him in every other part of Poetry; but in the greatness of his Sentiments he triumphs over all the Poets both Modern and Ancient, Homer only excepted. It is impossible for

the Imagination of Man to distend it self with greater Ideas, than those which he has laid together in his first, second and sixth Books. Let the judicious Reader compare what Longinus has observed on several Passages in Homer, and he will find Parallels for most of them in the Paradise Lost. The first are such as are affected and unnatural; the second such as are mean and vulgar. As for the first kind of Thoughts we meet with little or nothing that is like them in Virgil: He has none of those trifling Points and Puerilities that are so often to be met with in Ovid, none of the Epigrammatick Turns of Lucan, none of those swelling Sentiments which are so frequent in Statius and Claudian, none of those mixed Embellishments of Tasso. Every thing is just and natural. His Sentiments shew that he had a perfect Insight into Human Nature, and that he knew every thing which was the most proper to affect it. I do not remember that Homer any where falls into the Faults above mentioned, which were indeed the false Refinements of later Ages. But, as I have before said, these are rather to be imputed to the Simplicity of the Age in which he lived, to which I may also add, of that which he described, than to any Imperfection in that Divine Poet. Zoilus , among the Ancients, and Monsieur Perrault , among the Moderns, pushed their Ridicule very far upon him, on account of some such Sentiments. There is no Blemish to be observed in Virgil under this Head, and but a very few in Milton. Sentiments which raise Laughter, can very seldom be admitted with any decency into an Heroic Poem, whose Business is to excite Passions of a much nobler Nature. Homer, however, in his Characters of Vulcan and Thersites, in his Story of Mars and Venus, in his Behaviour of Irus, and in other Passages, has been observed to have lapsed into the Burlesque Character, and to have departed from that serious Air which seems essential to the Magnificence of an Epic Poem. This Passage I look upon to be the most exceptionable in the whole Poem, as being nothing else but a String of Puns, and those too very indifferent. O Friends, why come not on these Victors proud! To whom thus Belial in like gamesome mood. Thus they among themselves in pleasant vein Stood scoffing. A word with a long and complicated history, as this information from the OED shows. In Latin, the word usually meant "The tutelary god or attendant spirit allotted to every person at his birth, to govern his fortunes and determine his character, and finally to conduct him out of the world"; in later Latin, it often meant "A demon or spiritual being in general. Prevalent feeling, opinion, sentiment, or taste; distinctive character, or spirit. Often contrasted with talent. It was by the Ger[man] writers of the [later] 18th c. From its original English sense of "An amazing or marvellous thing; esp. Abraham Cowley was one of the originators of the English vogue for Pindarics; Johnson, in his Life of Cowley, summarizes the widespread distaste for the form in the eighteenth century: Marcus Tullius Cicero, Roman orator, now known as Cicero. Abilities, capacities, talents" OED. A reference to Horace, *Ars poetica*, , in which the poet is encouraged to begin in *medias res*. From *Poetics*, b34 chapter 7: Observation is confused by what is too small or too large. In book 4 of the *Aeneid*. A commonplace of eighteenth-century Milton criticism. John Dennis writes in , "Milton. The characteristick quality of his poem is sublimity. The name to which the anonymous and fragmentary literary treatise, *On the Sublime*, was traditionally attributed. It probably dates from the first century BCE. This work on the elevated and overpowering style was little read from Antiquity through the Renaissance. The sublime quickly became an important component in eighteenth-century aesthetic theory. It appears in no. Among eighteenth-century critics, his name was a byword for malevolent and pedantic critics.

3: The Spectator Summary - www.enganchecubano.com

Addison; *Selections from Addison's Papers Contributed to the Spectator [Joseph Addison]* on www.enganchecubano.com *FREE* shipping on qualifying offers. This historic book may have numerous typos and missing text.

Aims[edit] In Number 10, Mr. Spectator states that The Spectator will aim "to enliven morality with wit, and to temper wit with morality". The journal reached an audience of thousands of people every day, because "the Spectators was something that every middle-class household with aspirations to looking like its members took literature seriously would want to have. Women specifically were also a target audience for The Spectator, because one of the aims of the periodical was to increase the number of women who were "of a more elevated life and conversation. Readership[edit] Title pages of the c. Contemporary historians and literary scholars, meanwhile, do not consider this to be an unreasonable claim; most readers were not themselves subscribers but patrons of one of the subscribing coffeehouses. The Spectator also had many readers in the American colonies. In particular, James Madison read the paper avidly as a teenager. It is said to have had a big influence on his world view, lasting throughout his long life. The Spectator continued to be popular and widely read in the late 18th and 19th centuries. It was sold in eight-volume editions. Its prose style, and its marriage of morality and advice with entertainment, were considered exemplary. The decline in its popularity has been discussed by Brian McCrea and C. Works[edit] Inkle and Yarico[edit] This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. Spectator goes to speak with an older woman, Arietta, whom many people visit to discuss various topics. Spectator enters the room, there is already another man present speaking with Arietta. They are discussing "constancy in love," and the man uses the tale of The Ephesian Matron to support his point. She counters his tale with one of her own, the story of Inkle and Yarico. Thomas Inkle, a twenty-year-old man from London, sailed to the West Indies to increase his wealth through trade. While on an island, he encounters a group of Indians, who battle and kill many of his shipmates. After fleeing, Inkle hides in a cave where he discovers Yarico, an Indian maiden. Eventually, a ship passes, headed for Barbadoes, and Inkle and Yarico use this opportunity to leave the island. After reaching the English colony, Inkle sells Yarico to a merchant, even after she tells him that she is pregnant. Spectator is so moved by the legend that he takes his leave. See also[edit] Bully Dawson , mentioned in The Spectator as being kicked by "Sir Roger de Coverley" in a public coffee house The Spectator , a current weekly British conservative magazine, which borrows its name from the publication.

4: Selections From Addison's Papers in the Spectator

After hav'ingthus surveyed this great magazine of mortality, as it were in the lump, I examined it more particularly by the accounts which I found on several of the monuments which are raised in every quarterpof that ancient fabric. Some of them were covered with such extravagant epitaphs, that if.

5: Selections From The Spectator Of Addison And Steele | Download eBook PDF/EPUB

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6: Selections from The Spectator and The Tatler by Joseph Addison

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