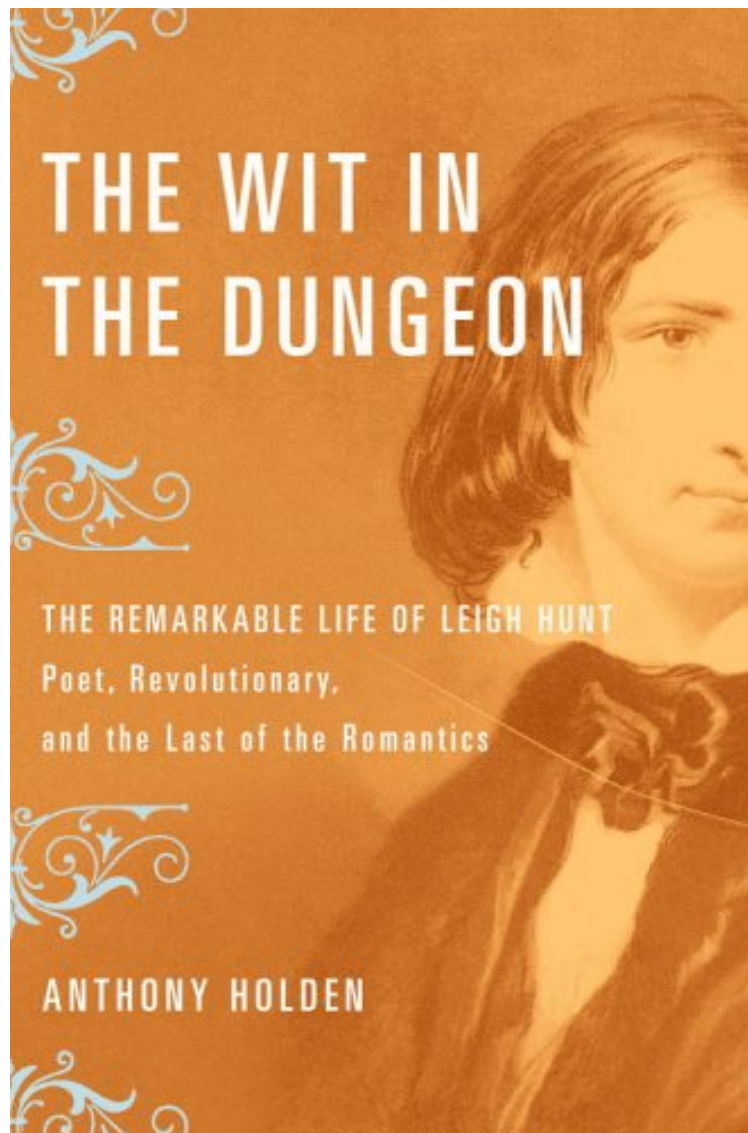


(Download) The Wit in the Dungeon: The Remarkable Life of Leigh Hunt-Poet, Revolutionary, and the Last of the Romantics

## The Wit in the Dungeon: The Remarkable Life of Leigh Hunt-Poet, Revolutionary, and the Last of the Romantics

*Anthony Holden*

*audiobook / \*ebooks / Download PDF / ePub / DOC*



DOWNLOAD



+

READ ONLINE

#2857844 in Books 2005-12-13Original language:EnglishPDF # 1 9.50 x 1.25 x 6.251, #File Name: 0316067520448 pages | File size: 64.Mb

**Anthony Holden : The Wit in the Dungeon: The Remarkable Life of Leigh Hunt-Poet, Revolutionary, and the Last of the Romantics** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Wit in the Dungeon: The Remarkable Life of Leigh Hunt-Poet, Revolutionary, and the Last of the Romantics:

0 of 0 people found the following review helpful. A Remarkable Life IndeedBy CustomerI had read a novel that had a poem "Jenny Kissed Me" in it and that began my interest in the author, Leigh Hunt. I cannot believe what a wonderful history lesson I was given by the author. To feel as if I was standing next to Mr. Hunt during his travels and misfortunes is a testament to a great author. I cannot believe the research that went into this book. I did not realize the many authors, poets and friends that Mr. Holden introduced me to. I have enjoyed this book and am passing it on to my brother who brought "Jenny" to my attention. I will let him find out who Jenny is. He will be surprised. I will have to reread Bleak House. Thank you for sharing this with us. Mary Ricken8 of 8 people found the following review helpful. Scribble, scribble, eh, Mr. Hunt? Scribble, scribbleBy Harry EagarIt wasn't really a dungeon -- that was Byron's conceit -- but a snug little apartment with a small garden. Nevertheless, the imprisonment of Leigh Hunt -- and of his brother John at a different, less cozy calaboose -- was an important step toward modern conceptions of personal and political freedom in Britain and, by extension, the rest of the civilized world. Hunt is more famous now as the friend of Keats and Shelley -- briefly Byron and Dickens -- and as the author of *Abou ben Adhem*, but the Hunt brothers' bold assertion of the right to a free press is, to me at least, his most important and meaningful venture. The circumstances were more congenial than for modernizers in most other countries. That two impecunious upstarts could take on the Prince of Wales with no worse damage than a lifetime of poverty from heavy fines was a tribute to the fact that England was considerably liberalized before they got started. Anthony Holden seems more interested in Hunt's sponsorship and criticism of and feuds with literary stars of the Second Romantic Period. The feuds, like politics on condo boards, were bitter in proportion to their inconsequence. The Romantics and their foes were a touchy bunch. Since they dwelt in the literary world of the Regency and Victorian decades, they scribbled endlessly, and Holden appears to have waded through stacks and stacks of letters that -- judging by the numerous excerpts -- were unbelievably tedious and pretentious. Few men of even modest attainments did not leave enough correspondence to fill at least a double-decker volume, and a real pro like Byron left letters that fill dozens of volumes. As a result of a hand-to-mouth lifestyle, Hunt emitted a vast amount of journalism, plays, poems, essays, collections, biographies etc. Most of it was windy, as if he were being paid by the column-inch. His importance was as a facilitator and encourager and publicist. Holden admits that even Eng. Lit. pros often have never heard of him. The puzzle of this book is that Hunt seems to have been a lovable man, although a jerk. He had nine children and a drunken wife, who lived in modest style (for a middle class family, they were far better off than a working man's family), although Hunt got through hundreds of pounds a year at a time when a skilled craftsman got about a pound a week. Some he earned only modestly by his restless writing, much came from literary friends who admired and -- inexplicably, at least from the evidence here -- loved him. Only the extracts from Nathaniel Hawthorne's letters give any sense of what it was that attracted the sophisticates. Surprisingly, it was his childlike attitude. He doesn't come across as someone I'd have liked for a friend. Holden finds him "one of the finest essayists in the language," and I find him almost unreadable. But if your taste is English Romanticism, "The Wit in the Dungeon" will be a page-turner.

He was born in the year Dr Johnson died, and died in the year A.E. Houseman and Conan Doyle were born. The 75 years of Leigh Hunt's life uniquely span two distinct eras of English life and literature. A major player in the Romantic movement, the intimate and first publisher of Keats and Shelley, friend of Byron, Hazlitt and Lamb, Hunt lived on to become an elder statesman of Victorianism, the friend and champion of Tennyson and Dickens, awarded a state pension by Queen Victoria. Jailed in his twenties for insulting the Prince of Wales, Hunt ended his long, productive life vainly seeking the Poet Laureatship with fawning poems to Victoria. A tirelessly prolific poet, essayist, editor and critic, he has been described as having no rival in the history of English criticism. Yet Hunt's remarkable life story has never been fully told. Anthony Holden's deeply researched and vibrantly written biography gives full due to this minor poet - but major influence on his great Romantic contemporaries.

From Publishers Weekly Holden, a veteran biographer of figures from Shakespeare to Prince Charles, delivers a colorful and eventful portrait of one of the longest-lived members of the Romantic era, whose chief accomplishment, besides his conviviality, may have been imprisonment for satirizing the Regent Prince of Wales in 1812. Hunt (1784-1859) won notoriety for his precocious adolescent poetry and later, with his brother, for their newspaper, the *Examiner*, which fought against Regency-era corruption. His friends and colleagues included Keats, Shelley, Byron, Hazlitt, Lamb, Carlyle, Browning and Dickens, his eventual nemesis. Holden views more favorably the middle-aged Hunt's belles-lettres potboiling and perpetual shortness of cash than did the popular Victorian novelist, who in *Bleak House* caricatured Hunt as the feckless Harold Skimpole. Hunt's poetry, tending to the florid and sentimental, made a relatively successful transition to the Victorian era, but his lasting achievements are likely the anthology favorites "Abou Ben Adhem" and "The Glove and the Lions," as well as the light verse "Jenny Kissed Me" (about Jane Welsh Carlyle). A man of letters who appears in many literary biographies, Hunt deserves this sympathetic, engaging one of his own. 16 pages of bw photos. (Dec. 13) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From *The New Yorker* A friend of Shelley's and a foil for Byron, Leigh Hunt was a poet, editor, and essayist whose most notable achievement was to foster talents greater than his own. In this engaging biography,

Holden stresses Hunt's abilities as a networker, arguing that he gathered the "widest circle of acquaintance" in nineteenth-century English letters. Ten thousand supporters turned out at his trial for libelling the Prince Regent; after being convicted, he made his prison cell into a literary salon. Keats, whom Hunt liked to challenge to speed-sonnet-writing contests, dedicated his first volume of poetry to him, while Dickens made his childlike optimism the subject of a wounding caricature. Holden's account is rich in anecdotes about Romantic luminaries, but he seems uncertain about literary matters and makes no real attempt to appraise Hunt's output. Copyright 2006 The New Yorker

From Booklist Leigh Hunt is remembered chiefly as the companion of greater writers: first Keats, Shelley, and Byron; then Tennyson, Carlyle, and Dickens. But with this long-overdue biography, Holden brings Hunt out of the shadows long enough to see his own remarkable gifts. Readers see, for instance, how Hunt's sharp eye for young talent enabled him to introduce Keats and Shelley to the public and to give timely encouragement to the still-struggling Tennyson and Rossetti. Holden also summarizes Hunt's accomplishments as a theater critic, personal essayist, and poet (his verse once won high praise from Byron and Keats). Still, Holden makes quite clear that Hunt's greatest cultural contributions were effected not in print but in hospitality, his rare capacity for friendship unifying a diverse circle of writers in spirited conversation. Often this animated conversation focused on the progressive political causes that Hunt advanced with a fervor that landed him in jail for crossing the Prince of Wales and that exposed him to conservatives' critical wrath. A vivid portrait of the British nineteenth-century literary world and one of its seminal figures. Bryce Christensen Copyright American Library Association. All rights reserved