

London - a poem in imitation of the Third Satire of Juvenal.

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Description: -

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All Times their Scenes of pompous Woes afford, From Persia's Tyrant to Bavaria's Lord.

Samuel Johnson's London versus Christopher Nolan's Gotham

Here was a new author who concealed his name, rivalling Pope in the very kind of verse which, after an indisputed career, he had found best suited to his genius. Johnson's veritable usage of spoof, echoes the accepted literary convention of the period, which serves as a tool of social critique. A burned Child dreads the Fire.

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A few days later, he was the talk of the town. Eliot's remark in *The Use of Poetry and the Use of Criticism* that a finished poem may be very remote from the experience that gave rise to it, and may indeed communicate what 'was not in existence before the poem was completed', and he finds in this a key to Johnson's use of language: It is this feature of Johnson's poetry which projects its interest beyond the words which make it.

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David one true Briton more. He was still timid enough to wish to show himself scholar as well as poet. By Numbers here from Shame or Censure free, All Crimes are safe, but hated Poverty.

London

This is a lampoon which addresses the circumstance of 18th century England, marked by an assortment of changes in the individual and public front. How rarely Reason guides the stubborn Choice, Rules the bold Hand, or prompts the suppliant Voice, How Nations sink, by darling

Schemes oppress'd, When Vengeance listens to the Fool's Request. To such a groaning nation's spoils are given, When public crimes inflame the wrath of Heaven: But what, my friend, what hope remains for me, Who start at theft and blush at perjury? But it was not suited to his majestic deliberations.

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