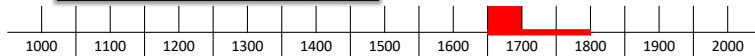


John Dryden (1631-1700)



- received a gentleman's education at Westminster School, then Trinity College, Cambridge
- a Tory, loyal to Charles II and James II following the Restoration
- most of his poems are public in nature, commenting on events and matters of national concern
- appointed England's first poet laureate in 1668 by Charles II
- also wrote criticism, plays, and satires (NAEL C30-31)



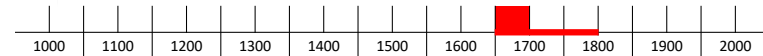
Thomas Shadwell (1640-1692)

Early Plays

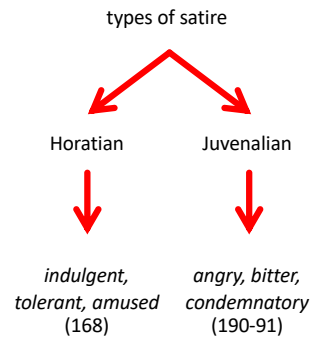
- The Sullen Lovers* (1668)
- The Royal Shepherdess* (1669)
- The Hypocrite* (1669)
- The Humourists* (1671)
- The Miser* (1672)
- Epsom Wells* (1672)
- Psyche* (1675)
- The Virtuoso* (1676)
- The Libertine* (1676)

(85-93)
(163-64)
(53-54)

- educated at Caius College, Cambridge, but took no degree, then at Middle Temple, London
- wrote 18 plays of various genres, but remembered chiefly for his broad comedies of manners
- a Whig, friendship with Dryden ended owing mainly to political but also to artistic differences
- following the Glorious Revolution in 1688, succeeded Dryden as poet laureate (Wikipedia)



satire



- a mode of writing that exposes the failings of individuals, institutions, or societies to ridicule or scorn
- appeals to a shared sense of "normal" conduct from which vice and folly appear to stray
- can be *direct* or *indirect*
 - direct:** the satirist directly addresses the reader
 - indirect:** the reader draws their own conclusions based on characters' actions (Baldick 322)

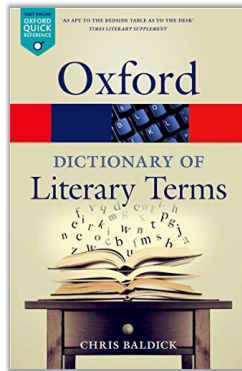
heroic couplet

triplet

- a sequence of three verse lines sharing the same rhyme
- sometimes appears as a variation among heroic couplets of Dryden and other 18thC poets
- often indicated with a brace grouping the three lines together (Baldick 366)

- a rhymed pair of iambic pentameter lines
 - iambic pentameter:** five pairs of alternating unstressed (x) and stressed (/) syllables
- established by Chaucer as a major English verse form
- named after 17th C heroic drama (drama aiming at epic grandeur) by Dryden and others
- dominated 18th C poetry by Pope and others (Baldick 163-64)

mock epic



- a poem employing the lofty style and the conventions of epic poetry to describe a trivial or undignified series of events
- a kind of satire that mocks its subject by treating it in an inappropriately grandiose way
- often include epic conventions such as invocations, battles, supernatural machinery, etc.
- most famous example in English is Pope's *The Rape of the Lock* (1712-14) (Baldick 229)

allusion

allusions in *Mac Flecknoe*

- **to Greek and Roman Classics**
 - e.g., “Augustus” (3), “Arion” (43), “Hannibal” (113)
- **to other playwrights of the day**
 - e.g., “Heywood ... Shirley” (29), “Fletcher” (79), “Dekker” (87)
- **to local places in London**
 - e.g., “Nursery” (74), “Pissing Alley” (47), “Bunhill ... Watling Street” (97)
- **to rhetorical devices**
 - e.g., “tautology” (30), “feet” (53-54), “farce” (182)
- an indirect or passing reference in a work to some event, person, place, other work, etc.
- the relevance is not usually explained, but relies on the reader's familiarity with what is referenced
- an economical means of calling upon the history of literary tradition the author and reader are assumed to share (Baldick 9-10)

Biblical allusions

Even I, a dunce of more renown than they,
Was sent before but to prepare thy way:
And, coarsely clad in Norwich druggut, came
To teach the nations in thy greater name. (31-34)

New Testament (John the Baptist and Christ)

In those days came John the Baptist, preaching in the wilderness of Judaea, and saying, Repent ye: for the kingdom of heaven is at hand.... Prepare ye the way of the Lord, make his paths straight. And the same John had his raiment of camel's hair.... (St Matthew 3.1-4, KJV)

Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost.... (St Matthew 28.19, KJV)

Sinking he left his druggut robe behind,
Borne upwards by a subterranean wind.
The mantle fell to the young prophet's part,
With double portion of his father's art. (214-17)

Old Testament (Elijah and Elisha)

And Elijah took his mantle, and wrapped it together, and smote the waters.... And it came to pass, as they still went on, and talked, that, behold, there appeared a chariot of fire, and horses of fire, and parted them both asunder; and Elijah went up by a whirlwind into heaven.... [Elisha] took up also the mantle of Elijah that fell from him, and went back, and stood by the bank of Jordan; and he took the mantle of Elijah that fell from him, and smote the waters.... (II Kings 2.8-14, KJV)

Miltonic diction

Dryden, *Mac Flecknoe* (1682)

Let Cully, Cockwood, Fopling, charm the pit,
And in their folly show the writer's wit.
Yet still thy fools shall stand in thy defence,
And justify their author's want of sense (153-56)

Bilked stationers for yeomen stood prepared,
And Herringman was captain of the guard.
The hoary prince in majesty appeared,
High on a throne of his own labours reared (105-08)

Milton, *Paradise Lost* (1674)

High on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Show'rs on her kings barbaric pearl and gold,
Satan exalted sat.... (2.1-5)

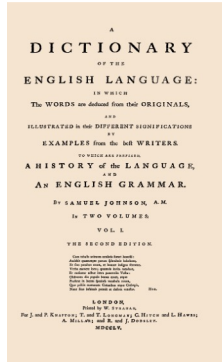
Milton, *Paradise Lost* (1674)

what is in me dark
Illumine, what is low raise and support;
That to the height of this great argument
I may assert Eternal Providence,
And justify the ways of God to men (1.22-26)

Samuel Johnson, *A Dictionary of the English Language* (1755)

dull

1. Stupid; doltish; blockish; unapprehensive; indocile; slow of understanding.
2. Blunt; obtuse.
3. Unready; awkward.
4. Hebetated; not quick.
5. Sad; melancholy.
6. Sluggish; heavy; slow of motion.
7. Gross; cloggy; vile.
8. Not exhilarating; not delightful.
9. Not bright.
10. Drowsy; sleepy.



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