

The Imperfect Enjoyment

Naked she lay, clasped in my longing arms,
 I filled with love, and she all over charms;
 Both equally inspired with eager fire,
 Melting through kindness, flaming in desire.
 With arms, legs, lips close clinging to embrace,
 She clips me to her breast, and sucks me to her face.
 Her nimble tongue, Love's lesser lightening, played
 Within my mouth, and to my thoughts conveyed
 Swift orders that I should prepare to throw
 The all-dissolving thunderbolt below.
 My fluttering soul, sprung with the painted kiss,
 Hangs hovering o'er her balmy brinks of bliss.
 But whilst her busy hand would guide that part
 Which should convey my soul up to her heart,
 In liquid raptures I dissolve all o'er,
 Melt into sperm and, and spend at every pore.
 A touch from any part of her had done't:
 Her hand, her foot, her very look's a c*nt.

Smiling, she chides in a kind murmuring noise,
 And from her body wipes the clammy joys.
 When, with a thousand kisses wandering o'er
 My panting bosom, "Is there then no more?"
 She cries, "All this to love and rapture's due;
 Must we not pay a debt to pleasure too?"

But I, the most forlorn, lost man alive,
 To show my wished obedience vainly strive:
 I sigh, alas! and kiss, but cannot swive.
 Eager desires confound my first intent,
 Succeeding shame does more success prevent,
 And rage at last confirms me impotent.
 Ev'n her fair hand, which might bid heat return
 To frozen age, and make cold hermits burn,
 Applied to my dead cinder, warms no more
 Than fire to ashes could past flames restore.
 Trembling, confused, despairing, limber, dry,
 A wishing, weak, unmoving lump I lie.
 This dart of love, whose piercing point, oft tried,
 With virgin blood ten thousand maids have dyed;
 Which nature still directed with such art
 That it through every c*nt reached every heart,
 Stiffly resolved, 'twould carelessly invade
 Woman or man, nor aught its fury stayed;
 Where'er it pierced, a c*nt it found or made,
 Now languid lies in this unhappy hour,
 Shrunk up and sapless like a withered flower.

Thou treacherous, base deserter of my flame,
 False to my passion, fatal to my fame,
 Through what mistaken magic dost thou prove
 So true to lewdness, so untrue to love?
 What oyster-cinder-beggar-common whore
 Didst thou e'er fail in all thy life before?
 When vice, disease, and scandal lead the way,
 With what officious haste dost thou obey!
 Like a rude, roaring hector in the streets
 Who scuffles, cuffs, and justles all he meets,
 But if his king or country claim his aid,
 The rakehell villain shrinks and hides his head;
 Ev'n so thy brutal valour is displayed,
 Breaks every stew, does each small whore invade.
 But when great Love the onset does command,
 Base recreant to thy prince, thou dar'st not stand,
 Worst part of me, and henceforth hated most,
 Through all the town a common f*cking-post,
 On whom each whore relieves her tingling c*nt
 As hogs do rub themselves on gates and grunt,
 May'st thou to ravenous chancres be a prey,
 Or in consuming weepings waste away;
 May strangury and stone thy days attend;
 May'st thou ne'er piss, who did refuse to spend
 When all my joys did on false thee depend,
 And may ten thousand abler pricks agree
 To do the wronged Corinna right for thee.



John Wilmot

The Imperfect Enjoyment English Edition

Steven N. Zwicker



The Imperfect Enjoyment English Edition:

Rochester Marianne Thormählen, 1993-06-25 A major new study of the notorious Restoration rake poet set in his intellectual context York Notes Companions: The Long 18th Century Penny Pritchard, 2014-08-28 The Impotency Poem from Ancient Latin to Restoration English Literature Hannah Lavery, 2016-03-03 The first book length study of the motif of impotency in poetry from early antiquity through to the late Restoration this book explores the impotency poem as a recognisable form of poetry in the longer tradition of erotic elegy Hannah Lavery's central claim is that the impotency motif is adopted by poets in recognition of its potential to signify satirically through its use as symbol and allegory By drawing together analysis of works in the tradition Lavery shows how the impotency motif is used to engage with anxieties as to what it means to enact service within political and social contexts She demonstrates that impotency poems can be seen on one level to represent bawdy escapism but on the other to offer positions of resistance and opposition to social and political concerns contemporary to a particular time Whilst the link between the Imperfect Enjoyment poems by Ovid and Rochester is well known Lavery here looks further back to the origins of the concept of male impotency as degradation in the works of earlier Roman poets This is an important context for considering how the impotency poem then first appears in the French and English vernaculars during the sixteenth century leading to translations and adaptations throughout the seventeenth century Lavery's close readings of the poems consider both the nature of the literary form and the political and social contexts within which the works appear in order to chart the intertextual development of the impotency poem as a distinct form of writing in the early modern period *The Microgenre* Anne H. Stevens, Molly C. O'Donnell, 2020-01-23 Everybody knows and maybe even loves a microgenre Plague romances and mommy memoirs Nudie cutie movies Nazi zombies and dinosaur erotica Baby burlesks Minecraft fiction grindcore premature ejaculation poetry microgenres come in all varieties and turn up in every form of media under the sun tailor made for enthusiasts of all walks of life Coming into use in the last decade or so the term microgenre classifies increasingly niche marketed worlds in popular music fiction television and the Internet Netflix has recently highlighted our fascination with the ultra niche genre with hilariously specific classifications independent supernatural dramedy featuring a strong female lead that can sometimes hit a little too close to home Each contribution in this collection introduces readers to a different microgenre drawn from a range of historical periods and from a variety of media The Microgenre presents a previously untreated point of cultural curiosity revealing the profound truth that humanity's desire to classify is often only matched by the unsustainability of the obscure and hyper specific It also affirms in colorful detail what most people suspect but have trouble fathoming in an increasingly homogenized and commercial West that imaginative projects are just that imaginative diverse and sometimes completely and hilariously inexplicable *The Poems of Alexander Pope: Volume One* Julian Ferraro, Paul Baines, 2019-03-21 The Poems of Alexander Pope is a multi volume edition of the poetry of Alexander Pope 1688 1744 resulting from a thorough reappraisal of his work

from composition through to reception The annotations and headnotes are full and informative and the layout is designed to enable the reader to navigate easily between the poems the record of variants and the editorial commentary The poems are presented in chronological order of publication with original capitalisation italicisation punctuation and spelling preserved A record of variants to each poem illustrates the changes Pope made in subsequent editions and full editorial annotation sets the poems in appropriate literary historical and cultural contexts This volume contains the poetry that appeared between 1709 and 1714 including the Pastorals and the Rape of the Locke Much of the publication history of these poems shows Pope collaborating with the major writers and publishers of his time as might be expected of a writer whose preparation for a literary career was so meticulous But Pope was also beginning to establish himself on his own account publishing at first anonymously a substantial statement of ideas An Essay on Criticism Another separate pamphlet Windsor Forest constituted his distinctive contribution to the heavy freight of Peace poems prompted by the Treaty of Utrecht In all the poems presented in this volume reveal an engagement with the literary and publishing industry that is at once amenable and independent

Reading Rochester Edward Burns, 1995-01-01 A collection of new essays exploring all aspects of one of the most intriguing and controversial English poets the seventeenth century libertine the Earl of Rochester Different sections focus on sexual politics on the poetry of intellect and on Rochester and his contemporaries The aim of the book is to read Rochester and to open up the poems to further reading Rochester's personal notoriety is in a complex relationship to his writing and to the personality he created for himself through that writing These essays offer a fresh reassessment of the range and quality of a writer only recently widely available who is currently becoming visible as one of the great writers of his century *The Human Satan in Seventeenth-Century English Literature* Nancy Rosenfeld, 2016-02-24 Framed by an understanding that the very concept of what defines the human is often influenced by Renaissance and early modern texts this book establishes the beginning of the literary development of the satanic form into a humanized form in the seventeenth century This development is centered on characters and poetry of four seventeenth century writers the Satan character in John Milton's Paradise Lost and Paradise Regained the Tempter in John Bunyan's Grace Abounding to the Chief of Sinners and Diabolus in Bunyan's The Holy War the poetry of John Wilmot earl of Rochester and Dorimant in George Etherege's Man of Mode The initial understanding of this development is through a sequential reading of Milton and Bunyan which examines the Satan character as an archetype in the making building upon each to work so that the character metamorphoses from a groveling serpent and fallen archangel to a humanized form embodying the human impulses necessary to commit evil Rosenfeld then argues that this development continues in Restoration literature showing that both Rochester and Etherege build upon their literary predecessors to develop the satanic figure towards greater humanity Ultimately she demonstrates that these writers taken collectively have imbued Satan with the characteristics that define the human This book includes as an epilogue a discussion of Samson in Milton's Samson Agonistes as a later seventeenth century avatar of the humanized satanic form

providing an example for understanding a stock literary character in the light of early modern texts **"And Never Know the Joy"** ,2016-08-29 And Never Know the Joy Sex and the Erotic in English Poetry promises the reader much to enjoy and to reflect on riddles and sex games the grammar of relationships the cunning psychology of bodily fantasies sexuality as the ambiguous performance of words the allure of music and its instruments the erotics of death and remembrance are just a few of the initial themes that emerge from the twenty five articles to be found in this volume with many an invitation to seize the day Reproduction pregnancy and fear discredited and degraded libertines the ventriloquism of sexual objects the ease with which men are reduced to impotence by the carnality of women orgasm and melancholy erotic mysticism and religious sexuality the potency and dangers of fruit and flowers the delights of the recumbent male body and of dancing girls the fertile ritual use of poetic texts striptease and revolution silent women reclaimed as active vessels are amongst the many engaging topics that emerge out of the ongoing and entertaining scholarly discussion of sex and eroticism in English poetry

The Brink of All We Hate Felicity A. Nussbaum,2021-05-11 Is it not monstrous that our Seducers should be our Accusers Will they not employ Fraud nay often Force to gain us What various Arts what Stratagems what Wiles will they use for our Destruction But that once accomplished every opprobrious Term with which our Language so plentifully abounds shall be bestowed on us even by the very Villains who have wronged us Laetitia Pilkington Memoirs 1748 In her scandalous Memoirs Laetitia Pilkington spoke out against the English satires of the Restoration and eighteenth century which employed every opprobrious term to chastise women In *The Brink of All We Hate* Felicity Nussbaum documents and groups those opprobrious terms in order to identify the conventions of the satires to demonstrate how those conventions create a myth to provide critical readings of poetic texts in the antifeminist tradition and to draw some conclusions about the basic nature of satire Nussbaum finds that the English tradition of antifeminist satire draws on a background that includes Hesiod Horace Ovid and Juvenal as well as the more modern French tradition of La Bruyere and Boileau and the late seventeenth century English pamphlets by Gould Fige and Ames The tradition was employed by the major figures of the golden age of satire Samuel Butler Dryden Swift Addison and Pope Examining the elements of the tradition of antifeminist satire and exploring its uses from the most routine to the most artful by the various poets Nussbaum reveals a clearer context in which many poems of the Restoration and eighteenth century will be read anew [Selected Poems](#) of Wilmot of Rochester,2013-03-14 If I by miracle can be This livelong minute true to thee Tis all that heav n allows The Earl of Rochester was England s first celebrity poet a byword for the theatricality licentiousness and scepticism of the Restoration age But his scandalous reputation belies the variety and sophistication of his work his love poems set new standards not only of sexual explicitness but also of psychological acuity and lyric grace while his satires broke new ground as much by the refinement of their ironies as in the brutality of their invective A fascinatingly contradictory figure Rochester emerges more clearly than ever from this new edition the first selection of his work in modern spelling to take account of recent revolutionary advances in textual

scholarship It includes only poems now securely attributed to the poet in texts based not on the posthumous and unreliable printed editions but on the most authoritative manuscripts which circulated in his lifetime ABOUT THE SERIES For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe Each affordable volume reflects Oxford's commitment to scholarship providing the most accurate text plus a wealth of other valuable features including expert introductions by leading authorities helpful notes to clarify the text up to date bibliographies for further study and much more

The Broadview Anthology of British Literature: One-Volume Compact – Second Edition Joseph Black, Kate Flint, Isobel Grundy, Wendy Lee, Don LePan, Roy Liuzza, Jerome J. McGann, Anne Lake Prescott, Jason R. Rudy, Claire Waters, 2025-07-23 Guided by the latest scholarship The Broadview Anthology of British Literature is acclaimed for its inclusiveness and its deep attention to literature's historical and cultural contexts The Broadview is structured to meet the needs of today's students with an unparalleled selection of illustrations and contextual materials accessible and engaging introductions and full explanatory annotations The second edition of the anthology's One Volume Compact Edition includes fresh selections from many authors among them Phillis Wheatley Mary Shelley and Chimamanda Ngozi Adichie Also new are omnibus sections addressing topics such as The Supernatural and the Occult in the early modern era Modernism and Modernity and Poetry in the Late Twentieth and Twenty First Centuries A substantial website component is included and many longer works are also available from the publisher in separate volumes that may at the instructor's request be bundled together with this anthology

The Broadview Anthology of British Literature: Concise Edition, Volume A – Fourth Edition Joseph Black, Leonard Conolly, Kate Flint, Isobel Grundy, Wendy Lee, Don LePan, Roy Liuzza, Jerome J. McGann, Anne Lake Prescott, Jason Rudy, Barry V. Qualls, Claire Waters, 2024-06-11 The two volume Broadview Anthology of British Literature Concise Edition provides an attractive alternative to the full six volume anthology Though much more compact the concise edition nevertheless provides a thoughtful balance between well established canonical authors and a diverse array of lesser known works Guided by the latest scholarship in British literary studies the anthology is committed to inclusiveness social responsibility and contextualization With an unparalleled number of illustrations and contextual materials accessible and engaging introductions and full explanatory annotations the concise edition of this acclaimed Broadview anthology provides focused yet wide ranging coverage for British literature survey courses Among the works now included for the first time in the bound book of the Concise Edition Volume A are poems by Gwerful Mechain selections from Giovanni Boccaccio's The Decameron Samson Occom's autobiography and selections from Samuel Richardson's Pamela and Frances Burney's Evelina There are also new omnibus sections including an expanded Culture A Portfolio section with material on early modern theater and crossdressing a revised section on Other Lands Other Cultures in the early modern period and sections addressing The Enlightenment Slavery and Resistance and Empire and Enterprise

Making the Modern Reader Barbara M. Benedict, 2018-12-04 Inquiring into the formation of a literary canon during the Restoration and the eighteenth century

Barbara Benedict poses the question Do anthologies reflect or shape contemporary literary taste She finds that there was a cultural dialectic at work miscellanies and anthologies transmitted particular tastes while in turn being influenced by the larger culture they helped to create Benedict reveals how anthologies of the time often created a consensus of literary and aesthetic values by providing a bridge between the tastes of authors editors printers booksellers and readers Making the Modern Reader the first full treatment of the early modern anthology is in part a history of the London printing trade as well as of the professionalization of criticism Benedict thoroughly documents the historical redefinition of the reader once a member of a communal literary culture the reader became private and introspective morally and culturally shaped by choices in reading She argues that eighteenth century collections promised the reader that culture could be acquired through the absorption of literary values This process of cultural education appealed to a middle class seeking to become discriminating consumers of art By addressing this neglected genre Benedict contributes a new perspective on the tension between popular and high culture between the common reader and the elite This book will interest scholars working in cultural studies and those studying noncanonical texts as well as eighteenth century literature in general Originally published in 1996 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Classics in Extremis Edmund Richardson, 2018-12-13 Classics in Extremis reimagines classical reception Its contributors explore some of the most remarkable hard fought and unsettling claims ever made on the ancient world from the coal mines of England to the paradoxes of Borges from Victorian sexuality to the trenches of the First World War from American public school classrooms to contemporary right wing politics How does the reception of the ancient world change under impossible strain Its protagonists are marginal figures who resisted that definition in the strongest terms Contributors argue for a decentered model of classical reception where the marginal shapes the central as much as vice versa and where the most unlikely appropriations of antiquity often have the greatest impact What kind of distortions does the model of centre and margins produce How can marginal receptions be recovered most effectively Bringing together some of the leading scholars in the field Classics in Extremis moves beyond individual case studies to develop fresh methodologies and perspectives on the study of classical reception

Early Modern Trauma Erin Peters, Cynthia Richards, 2021-08 The term trauma refers to a wound or rupture that disorients causing suffering and fear Trauma theory has been heavily shaped by responses to modern catastrophes and as such trauma is often seen as inherently linked to modernity Yet psychological and cultural trauma as a result of distressing or disturbing experiences is a human phenomenon that has been recorded across time and cultures The long seventeenth century 1598 1715 has been described as a period of almost continuous

warfare and the sixteenth to eighteenth centuries saw the development of modern slavery colonialism and nationalism and witnessed plagues floods and significant sociopolitical economic and religious transformation In *Early Modern Trauma* editors Erin Peters and Cynthia Richards present a variety of ways early modern contemporaries understood and narrated their experiences Studying accounts left by those who experienced extreme events increases our understanding of the contexts in which traumatic experiences have been constructed and interpreted over time and broadens our understanding of trauma theory beyond the contemporary Euro American context while giving invaluable insights into some of the most pressing issues of today *JEGP, Journal of English and Germanic Philology* Gustaf E. Karsten, 1974 **Adventurer** Leo Damrosch, Leopold Damrosch, 2022-01-01 A fast paced narrative about the world famous libertine Giacomo Casanova from celebrated biographer Leo Damrosch Fully succeeds in communicating that vivid presentness that joyful eagerness for life which is what keeps us reading Casanova and reading about him Gregory Dowling Wall Street Journal A nuanced deftly contextualized biography of an adventurer an opportunist and a man of voracious appetites another top notch work from Damrosch Kirkus Reviews starred review The life of the iconic libertine Giacomo Casanova 1725 1798 has never been told in the depth it deserves An alluring representative of the Enlightenment s shadowy underside Casanova was an aspiring priest an army officer a fortune teller a con man a magus a violinist a mathematician a Masonic master an entrepreneur a diplomat a gambler a spy and the first to tell his own story In his vivid autobiography *Histoire de Ma Vie* he recorded at least a hundred and twenty love affairs as well as dramatic sagas of duels swindles arrests and escapes He knew kings and an empress Catherine the Great and most of the famous writers of the time including Voltaire and Benjamin Franklin Drawing on seldom used materials including the original French and Italian primary sources and probing deeply into the psychology self conceptions and self deceptions of one of the world s most famous con men and seducers Leo Damrosch offers a gripping mature and devastating account of an Enlightenment man freed from the bounds of moral convictions *The Making of Restoration Poetry* Paul Hammond, 2006 A survey of Restoration poetry from the forms in which it was disseminated to studies of important texts This book explores the complex ways in which authors publishers and readers contributed to the making of Restoration poetry The essays in Part I map some principal aspects of Restoration poetic culture how poetic canons were established through both print and manuscript how censorship operated within the manuscript transmission of erotic and politically sensitive poems the poetic functions of authorial anonymity the work of allusion and intertextual reference the translation and adaptation of classical poetry and the poetic representations of Charles II Part II turns to individual poets and charts the making of Dryden s canon the ways in which Mac Flecknoe operates through intertextual allusions the relationship of the variant texts of Marvell s *To his Coy Mistress* and the treatment of Rochester s canon and text by his modern editors The discussions are complemented by illustrations drawn from both printed books and manuscripts PAUL HAMMOND is Professor of Seventeenth Century Literature at the University of Leeds **The**

Cambridge Companion to English Literature, 1650-1740 Steven N. Zwicker, 1998-06-18 This volume offers an account of English literary culture in one of its most volatile and politically engaged moments From the work of Milton and Marvell in the 1650s and 1660s through the brilliant careers of Dryden Rochester and Behn Locke and Astell Swift and Defoe Pope and Montagu the pressures and extremes of social political and sexual experience are everywhere reflected in literary texts in the daring lyrics and intricate political allegories of this age in the vitriol and bristling topicality of its satires as well as in the imaginative flight of its mock epics fictions and heroic verse The volume s chronologies and select bibliographies will guide the reader through texts and events while the fourteen essays commissioned for this Companion will allow us to read the period anew

The Debt to Pleasure John Wilmot, 2024-02-09 Rochester incontestably the greatest of the Restoration poets and reprobates is presented in *The Debt to Pleasure* both in his own words and in the words of those who loved and loathed him The book is a mosaic in which the poet s voice and the voice of his age sound with startling ribald and riotous clarity

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