

**CHARACTERISTICS OF LEIGH
HUNT, AS EXHIBITED IN THAT
TYPICAL LITERARY PERIODICAL
'LEIGH HUNT'S LONDON
JOURNAL' (1834-35)**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649320059

Characteristics of Leigh Hunt, as exhibited in that typical literary periodical 'Leigh Hunt's London journal' (1834-35) by Francis Carr

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

FRANCIS CARR

**CHARACTERISTICS OF LEIGH
HUNT, AS EXHIBITED IN THAT
TYPICAL LITERARY PERIODICAL
'LEIGH HUNT'S LONDON
JOURNAL' (1834-35)**



Characteristics of Leigh Hunt,

AN EXHIBIT IN THAT

TYPICAL LITERARY PERIODICAL,

“LEIGH HUNT'S LONDON JOURNAL”

(1834-35).

With Illustrative Notes.

BY

LAUNCELOT CROSS.

“I KEN THE BANKS WHERE AMARANTHS BLOW,
HAVE TRACED THE FOUNT WHENCE STRAINS OF NECTAR FLOW.”
Coleridge.



LONDON: SIMPKIN, MARSHALL, AND CO.

MDCCLXXXVIII.

210. m. 739.

TO ALEXANDER IRELAND, Esq.

DEAR IRELAND,

It is altogether owing to your gentle importunity that my remarks on Leigh Hunt's London Journal have assumed their present form, and I could not but yield to the reasons you urge for bringing them before the public.

You have identified yourself with the names of Lamb, Hazlitt, and Hunt, by your zealous search after all that has come from their pens, but more eminently by your trilogy regarding their productions, and contemporaneous opinions thereupon.* To you, therefore, above all others that I know, these humble pages may be most appropriately dedicated.

If the reasons I have mentioned were insufficient to justify me, the heaven of your good feelings should suffer violence at my hands in right of the name of Friend—which hourly-desecrated word I use in all its fulness and with all reverence for its sacred import. Through you I have realised in literary matters the fulfilment of the words of Sir William Temple, which Hunt took as his motto for *The Companion*: "Something alone yet not alone, to be wished, and only to be found, in a Friend."

Yours faithfully,

LAUNCELOT CROSS.

15th April, 1878.

* The following is the title of Mr. Ireland's book:—"List of the Writings of WILLIAM HAZLITT and LEIGH HUNT, chronologically arranged; with Notes, Descriptive, Critical, and Explanatory, and a Selection of Opinions, regarding their Genius and Characteristics, by distinguished contemporaries and friends, as well as by subsequent critics; preceded by a Review of, and Extracts from, Barry Cornwall's 'Memorials of Charles Lamb;' with a Few Words on William Hazlitt and his Writings, and a Chronological List of the Works of Charles Lamb. By ALEXANDER IRELAND (Manchester). 1868. (Privately printed.)"

——“HUNT—one of those happy souls
Which are the salt of earth, and without whom
This earth would smell like what it is—a tomb;
Who is what others seem.” SHREVE.

“Mr. Hunt is . . . a man of genius in a very strict sense of that word, and in all the senses which it bears or implies . . . of child-like, open character . . . ” CARLYLE.

“Hunt was a beautiful old man. In truth I never saw a finer countenance, either as to the mould of features or the expression, nor any that showed the play of feeling so perfectly. . . . It was like a child's face in this respect. . . . His looks talk to the reader with the tender vivacity of youth.” NATHANIEL HAWTHORNE.

“To carry on the feelings of childhood into the powers of manhood, to combine the child's sense of wonder and novelty with the appearances which every day for perhaps forty years had rendered familiar,

With sun and moon and stars throughout the year,
And man and woman ——,

this is the character and privilege of genius, and one of the marks which distinguish genius from talents.” COLERIDGE.

ANALYSIS.

LEIGH HUNT'S LONDON JOURNAL, 1834-35. It is not a handy-book such as Johnson liked: it is a love of a book, ample enough to fill your arms, and receive you into its bosom. Hunt calls such a folio "a new and lawful Babel," having an aspect like a Religion. Whilst thus speaking he affords a text for such an undertaking—*vis.*, LOVE! COMMON TASK! that is Work and Communion—(pages 7-8.)

THE PROMISE!—Essentials of a literary Journalist—1. Perception of his Task. 2. Recognition equally of reader and editor. 3. Performance through Love—Fortunate are we in having one with Hunt's qualifications to enter on such a scheme. His spirit: his antecedents: the hostages we have from him in a laurelled reputation and household necessities—(3). Argument upon the Stimulus of Necessity—(9). General view of the fulfilment of the promise. Consideration of the Object of the Journal: the Belief it would inculcate: the Spirit which gives to it the breath of Life. The object is stated to be Pleasure—(10). The object includes Faith, which looks to higher modes of existence—(11). And resolves itself into Belief in a *Cheerful Religion*. The sovran arbitrary, informing, moving, and animating Spirit is confessed to be Love—which has to be the Teacher of knowledge and advancement, to the excommunication of envy, hatred, and malice, and all uncharitableness—(13).

EXECUTION! Love's Labours first exercised in making readers note the Time of the issue of the Journal, as well as its general matter—(14)—Articles called *The Week*—(15). Memorials—*Birthdays of Eminent Men*: his exquisite appreciation of leading qualities, and choice language in which it is conveyed—(16). *Romanes of Real Life*, also, a systematic performance, appears with hebdomadal regularity. His management of the most painful and graceless of an editor's home-affairs. Communications from Correspondents—(18). His education of Readers—resulting in certain able contributors—(20). Dangerous it is to appraise contemporary genius, or worth of any kind: hard in such cases is it to hold the diamond poised scales of justice, harder still to escape the charge of enmity or invidiousness. Hunt shrinks not from but seeks the duty—(21). Carlyle, Goethe (21), Shelley, Keats, Christopher North, Hazlitt, Lamb—(22). Bentham, Hugh Miller, Landseer—(23). Imbues the Journal with his own personality, not only by expressions of opinions, tastes and feelings, but by reminiscences like household talk. Landor and his fine Ode—(24). *A. D.* The "rashe priamose" of genius—Egerton Webbe. Hunt's egotism in being the herald of genius—(25). Reconciliations after misjudgments of contemporaries. The Vanities of talent chastened: real infirmities condoned and wept over: nay, even perverseness compromised—(26). Graceful Recantations—(27). Hunt's frequent pithy miniature sentences. The custom of italicising sentences with him found its bright consummate flower—(30). He is the best expounder of the beauties and subtleties of poesy. Instances of the origin of his choicest writings on the subject.—The Journal has now become Books within a Book. *The Town: Romanes of Real Life: The Seer: Hazlitt's Characters of Shakespeare's Plays: Elia: Imagination and Fancy: Wit and Humour: Men, Women and Books*—(31). Enthusiasm in matters of Beauty and Art. *Water Colours: Painted Windows: Paganini: The Piano*—for which he earnestly desired its present popularity—(32). Hunt's own Art—sentences of force and beauty—(33). His own Articles—their variety—their personal tone—and communicativeness of Autobiographical reminiscences—(35). The single satiric touch in the whole Journal, Query, is it not a printer's error?—(36). His Royal Ordinance throughout is to seek the good and beautiful and ensue them. Instances of his method in following the Ordinance. The still sad music of Humanity—(37). Summary of the characteristics of the Journal, its influence on present literature and minds—it is a model for all such literary undertakings—(38).

ONLY IN DISCOURSES TAUGHT AND SPOKEN FOR THE SAKE
OF INSTRUCTION, AND REALLY WRITTEN IN THE SOUL ABOUT
THINGS JUST, AND BEAUTIFUL, AND GOOD, THERE IS FOUND
WHAT IS CLEAR AND PERFECT, AND WORTHY OF STUDY.

Plato: Phaedrus. 143.

THE RANGE OF MIND MAKES THE GLAD WRITER.

Emerson.



A Typical Literary Periodical.

I ken the banks where amaranths blow,
Have traced the fount whence streams of nectar flow.

COLERIDGE.

IT lies before us—or, rather, under our arms—an ample folio, two volumes in one. It opens into two large hemispheres of the bright and pleasant world of Literature, within which you can rest in the embrace of beauty, whilst you are satiated with its milk and honey. We have made our notes upon its oft-perused, wide-spread leaves, and thereupon we have, also, pensively reposed in the course of our intellectual pilgrimage—

“some happy tone
Of meditation, stepping in between
The beauty coming and the beauty gone.

It is one of the old race, when stature, as well as virtue, was of giant growth: an immediate descendant of those mighty Anakim, our elder writers, who, the moment they appeared, became new elemental powers in literature: formed libraries in themselves: comprised whole generations in their capacious wombs. Many of our early cheap periodicals partook of the cyclopean individuality and encyclopædian fecundity of their great progenitors. *Chamber's Edinburgh Journal*; *Knight's Penny Magazine*; *The Romancist*—those genii which brought