

# DOWNLOAD PDF THOMAS GRAY: POETIC DICTION. DODSLEYS MISCELLANY.

## Chapter 1 : Thomas Gray | English poet | theinnatdunvilla.com

*The Thomas Gray Archive is a collaborative digital archive and research project devoted to the life and work of eighteenth-century poet, letter-writer, and scholar Thomas Gray (), author of the acclaimed 'Elegy Written in a Country Churchyard' ().*

The account is divided into three major parts: The reader should consult the list of works cited , the printed full-length biographies section in the bibliography, and the Thomas Gray resources part of the Related Links section for more detailed information. Please send your suggestions, corrections, and additions to the editor. He was the fifth and only surviving child of twelve children born to Dorothy and Philip Gray His father Philip, a "money-scrivener" in the City of London by profession, had married his mother Dorothy, whose maiden name was Antrobus, in Thomas was a studious and literary boy and he flourished at Eton. Together they formed the "quadruple alliance" Walpole , a lasting friendship based on their shared academic and non-academic interests. They gave themselves nicknames taken from poetry and mythology, Gray was "Orozmades", Walpole was "Celadon", West was "Favonius" or "Zephyrus", and Ashton was "Almanzor". In October Gray matriculated at Peterhouse, Cambridge. Walpole and Gray kept up a correspondence with West, communicating poems, and occasionally writing in French and Latin. All three contributed to a volume of hymeneals on the marriage of Frederick, Prince of Wales , published as Gratulatio in Gray made at this time the most constant friendship of his life with Thomas Wharton , then pensioner of Pembroke College, Cambridge , who would in time become a doctor. Apart from a few humorous lines and translations, Gray had not yet composed any serious English poetry. Gray did not graduate at the normal time, but he immersed himself in Greek, Latin, French, and Italian, studied medieval history, architecture, natural history, and was interested in such subjects as entomology and botany. His poems are full of reminiscences of other languages and other literatures, living and dead. Gray studied mainly for himself, and scarcely anything remains, apart from a vast accumulation of notes, to attest to his profound and varied scholarship. In Walpole , who had already been appointed to some sinecure office, invited Gray to accompany him on the Grand Tour. Of course Gray who had a confessed passion for French, Italian, and classical culture accepted. On 29 March, , they set out on a prolonged continental tour. They spent the remainder of the year in France, and crossed the Alps in November. In Paris Gray cultivated a taste for the French classical dramatists, especially Racine, whom he afterwards tried to imitate in the fragmentary tragedy in blank verse Agrippina. They also visited Versailles and the small town of Reims , before they travelled south towards Lyon and Geneva. The whole of was passed in Italy. Gray had already learned Italian and made translations from Dante, Guarini, and Tasso. Gray stayed principally at Florence , but Rome , Naples , and Herculaneum are also described in his letters. In Florence Gray began a long work called De principiis cogitandi , which he never finished. Gray and Walpole returned to Florence from a visit to Rome in August, and remained there until April when they set out northwards for Venice. At Reggio, however, a quarrel took place, the precise circumstances of which are unknown. Obviously, both Walpole and Gray developed in rather different directions both in their personalities and respective interests. They parted in anger and were not reconciled until Gray spent a few weeks in Venice, and from there returned home alone, visiting, for the second time, the monastery of the Grand Chartreuse in its sublime scenery. He left in the album of the brotherhood his Alcaic Ode , O Tu, severi religio loci. Throughout his years abroad Gray had been a careful sightseer, made notes in picture-galleries, visited churches, and brushed up his classical learning. He observed, and afterwards advised see his letter dated "Stoke, Sept. Gray had continued his studies abroad throughout his journey, and had acquired a detailed knowledge of classical and modern art, but, at the age of 25, he had not yet prepared himself for any sort of career. On his return home, Gray had also found his friend Richard West , troubled by family problems and personal failures, in declining health. West who was then living in London had, in the meantime, studied law. They renewed their personal and scholarly companionship, which was a source of strength to Gray after his

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quarrel with Walpole. As part of their literary correspondence, Gray sent the fragment to West. Over the following couple of years Gray spent his summers at Stoke Poges, near Slough in Buckinghamshire, to which his mother and aunt Mary had retired from their business in December. The two women were joined by their sister Anne, whose husband Jonathan Rogers had been a retired attorney who had lived in Burnham parish till his death in October. The three sisters took a house together at West End, Stoke Poges. The year was fruitful in poetic effort, of which much remained incomplete however. The *Agrippina*, the *De principiis cogitandi*, the "Hymn to Ignorance", in which he contemplates his return to the University, remain fragments. The sights and sounds of the Buckinghamshire countryside also inspired Gray to write the masque-like "Ode on the Spring", which he also sent to West. Shortly after, he received news of the death of West, aged only 25, to whom he had drawn closer since his estrangement from Walpole and who was indeed his only close friend. His sorrow and loneliness found expression in the poems which now followed in close succession - the "Ode on a Distant Prospect of Eton College", the "Ode to Adversity", and the "Sonnet on the Death of Richard West" were written before the close of the summer. The emphasis in these poems is on loss, grief, affliction, and nostalgia. He also mourned West in some lines added to the ambitious philosophical epic *De principiis cogitandi*. This passage was the culmination and the close of his Latin writing. On 15 October, after more than three years, Gray finally returned to his old college of Peterhouse. He took up residence as a fellow commoner in order to read for a degree of bachelor of laws, with a not very serious intention of an eventual career at the bar. He proceeded to a degree of Bachelor of Civil Law in , but he preferred the study of Greek literature to that of law. The next four or five years Gray devoted to reading, his chief study being the literature and history of ancient Greece. Among his Cambridge contemporaries was Wharton who was a then resident and fellow of Pembroke till his marriage in . Wharton afterwards became a member of the Royal College of Physicians and in settled in his paternal house at Old Park, Durham, where he died in . Mason became an admirer and imitator of Gray and eventually his literary executor. In he took Holy Orders and moved to York. Gray occasionally visited Wharton and Mason at their homes, and maintained a steady correspondence with both. In the summer Gray generally spent some time with his mother and aunts at Stoke Poges. His aunt, Mary, died there on 5 November. He was tenderly attached to her, and he placed on her tomb an inscription to the "careful tender mother of many children, one of whom alone had the misfortune to survive her. The "Ode on the Spring" and the "Ode on a Distant Prospect of Eton College" in particular revealed his ease and felicity of expression, his wistful melancholy, and the evocative powers he possessed. However, his more abstract and challenging poems, the "Ode on a Distant Prospect of Eton College" and the "Ode to Adversity" met with little attention. Perhaps as early as , but more likely around , Gray embarked on a long meditative elegy in the tradition of the Retirement Poem. The "Elegy Written in a Country Churchyard" was composed over a long period of time, it was probably taken up again in the winter of , upon the death of his aunt Mary. The poem, though certainly inspired the deaths both of West and of his aunt, in time turned into a memento mori meditation on and lament for the inevitable fate of all human beings. Walpole admired the "Elegy" greatly, and showed it to various friends and acquaintances in manuscript. Nevertheless, Gray would certainly not have published it even when he did, had he not been forced to do so. In February the publisher of the *Magazine of Magazines*, who had obtained a copy, wrote to Gray that he was about to publish the "Elegy". In order to forestall its piratical printing, Gray instantly wrote to Walpole to have the poem printed by Dodsley. It was published, anonymously, on 15 February just before the version in the *Magazine*. It became the most celebrated and reprinted poem of its century. To this day, it is one of the most frequently quoted and best-known English poems. The poem shows the tension and synthesis between Classicist and Romantic tendencies, and remained influential for generations to come. Alfred Lord Tennyson, a century later, spoke of its "divine truisms that make us weep. Through its frequent inclusion in poetic miscellanies and collections throughout the eighteenth century, the poem enjoyed an unusually wide and comprehensive audience. A platonic affection developed between Gray and Miss Speed. When Lady Cobham died in April, leaving 20l. They were together at Park Place, Henley, in the summer, but Gray clearly did not enjoy the company of "a

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pack of women". Not long after, in November, Miss Speed married the Baron de la Perriere, son of the Sardinian minister, and went to live on the family estate of Viry in Savoy, on the lake of Geneva. At this time Richard Bentley, the son of the master of Trinity Hall, Cambridge, was a close friend of Walpole. Bentley for Six Poems by Mr. Gray, which appeared in March in a folio volume published by Dodsley. Gray withdrew the poem from later editions of his works, considering it too private for the public. Through these years, Gray had been living a quiet life at Peterhouse, reading, studying, taking short summer tours, cultivating his modest circle of friends and writing letters. He took little part in university or college business, but simply resided in college as a gentleman of leisure and taking advantage of the intellectual amenities of a university. Gray was in possession of the small fortune left by his father, which was sufficient for his wants. Nor did the new-found celebrity make much difference to the habits or the social pattern of his daily life. His health, however, was weakening. In March, he moved from Peterhouse across the street to Pembroke College. According to Gray, he had been repeatedly vexed by riotous fellow commoners at Peterhouse. At Pembroke, he occupied rooms in a corner of a court which came to be known as Ivy Court. By Gray had begun work on his Pindaric Odes. At this time Walpole was setting up his printing-press at Strawberry Hill, and he begged Gray to let him start his press with the two odes. Gray agreed and the two odes were printed in a slim volume at the Strawberry Hill press and published by Dodsley in August. The poems themselves were odes in the strict Pindaric form, and Gray hoped that they rather than the celebrated "Elegy" would form his crowning achievement. In "The Bard" he chose the genre of the historical poem to depict a traditional episode during the final conquest of Wales. Unlike the rather private "A Long Story" or even the "Elegy", both these poems were very much intended for a public audience.

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### Chapter 2 : Thomas Gray Archive : Resources : Biography

*THOMAS GRAY* (), English poet, the fifth and sole surviving child of Philip and Dorothy Gray, was born in London on the 26th of December His mother's maiden name was Antrobus, and in partnership with her sister Mary she kept a millinery shop in Cornhill.

His poetic output was small but choice. He subscribed to the idea, popular in the century of Alexander Pope, that excellence of expression trumped originality of concept. Gray felt, too, that true poetry was incompatible with the discourse of the tribe, and it is his artificial diction that earned him an attack from Wordsworth in the preface to the *Lyrical Ballads*. It begins conventionally enough with a description of Eton seen from afar. We anticipate an idealized evocation of the life of boys on the playing fields of Eton where, 70 years later, the Duke of Wellington would say that the battle of Waterloo was won. The fifth stanza states the enviable condition of youth: There follows an unrelenting list of pains, grievances, ailments, and sufferings—a catalogue without parallel in English lyric poetry. These are different questions—not variants of the same question—and their urgency speaks to the epigrammatic power of what Gray wrote. Ah happy hills, ah pleasing shade, Ah fields beloved in vain, Where once my careless childhood strayed, A stranger yet to pain! I feel the gales, that from ye blow, A momentary bliss bestow, As waving fresh their gladsome wing, My weary soul they seem to soothe, And, redolent of joy and youth, To breathe a second spring. Say, Father Thames, for thou hast seen Full many a sprightly race Disporting on thy margent green The paths of pleasure trace, Who foremost now delight to cleave With pliant arm thy glassy wave? The captive linnet which enthrall? The limits of their little reign, And unknown regions dare descry: Still as they run they look behind, They hear a voice in every wind, And snatch a fearful joy. Gay hope is theirs by fancy fed, Less pleasing when possessed; The tear forgot as soon as shed, The sunshine of the breast: Their buxom health of rosy hue, Wild wit, invention ever-new, And lively cheer of vigour born; The thoughtless day, the easy night, The spirits pure, the slumbers light, That fly the approach of morn. Advertisement Alas, regardless of their doom, The little victims play! No sense have they of ills to come, Nor care beyond today: Ah, show them where in ambush stand To seize their prey the murderous band! Ah, tell them, they are men! These shall the fury Passions tear, The vultures of the mind, Disdainful Anger, pallid Fear, And Shame that skulks behind; Or pining Love shall waste their youth, Or Jealousy with rankling tooth, That inly gnaws the secret heart, And Envy wan, and faded Care, Grim-visaged comfortless Despair, Ambition this shall tempt to rise, Then whirl the wretch from high, To bitter Scorn a sacrifice, And grinning Infamy. Lo, in the vale of years beneath A grisly troop are seen, The painful family of Death, More hideous than their Queen: This racks the joints, this fires the veins, That every labouring sinew strains, Those in the deeper vitals rage: Lo, Poverty, to fill the band, That numbs the soul with icy hand, And slow-consuming Age. To each his sufferings: Since sorrow never comes too late, And happiness too swiftly flies. Thought would destroy their paradise. Jewish Songwriters, American Songs.

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### Chapter 3 : Thomas Gray - Wikipedia

*Thomas Gray is generally considered the second most important poet of the eighteenth century (following the dominant figure of Alexander Pope) and the most disappointing.*

Thomas Gray Thomas Gray was one of the most important poets of the eighteenth century. This scholar and poet was the most famous for his poem "Elegy Written in a Country Churchyard. He was the only child in his family of eight to survive infancy. His father was Philip Gray, a scrivener and exchange broker who treated his wife with extreme cruelty. As a result, Dorothy Antrobus Gray left him several times. At the age of eight, he was sent to Eton College where her brothers, Robert and William Antrobus, were teaching. Eton College is neither public nor a college but a prep school for wealthy boys who expected to go to Cambridge or Oxford. Eton gave him companionship with other boys, especially with ones who had the same interests, such as books and poetry, as he did. In he entered Peterhouse College, Cambridge University, where he studied for four years. He decided not to take a degree; instead, he decided to go on and study law at the Inner Temple in London. He made a Grand Tour of the continent with Walpole who paid all the expenses in The two had a falling out, for reasons that are not known, and Gray concluded the tour alone and returned to London in September He was not reconciled with Walpole until His mother, aunt, and he moved to the village of Stoke Poges, Buckinghamshire. When his best friend, Richard West, died of tuberculosis at the age of 24 in , Gray wrote his first important English poems: Here too he began his greatest masterpiece, "Elegy Written in a Country Churchyard. In October of , Gray returned to Peterhouse College, Cambridge, as a Fellow-commoner a student not pursuing a degree. He remained at Cambridge, and tolerated it only because it had libraries to study Greek. He wrote and rewrote but was never satisfied; as a result, he left most of his work unfinished. The Internet Public Library notes that Gray wrote poetry in unpredictable bursts of activity. He said, "Whenever the humour takes me, I will write, because I like it; and because I like myself better when I do. If I do not write much, it is because I cannot. His travel writings, however, became very popular and were very influential on Austen and the Romantics. He was often with his mother and aunt at Stoke Poges. On her tomb, he wrote that she was "the tender careful mother of many children: In he applied for the Regius Professorship of Modern History at Cambridge but only got the position in because the successful candidate was killed. Although he was made professor of history at Cambridge, he never delivered any public lectures. His health was always frail. At 55, Gray suffered a violent attack of gout and died in his rooms at Peterhouse on July 30, He was buried beside his beloved mother at Stoke Poges churchyard, the scene of the "Elegy". The village of Stoke Poges has erected quite a memorial to Gray in honor of the poem. His Poetry Literary historians usually identify Gray with a literary movement called sensibility. The ability of the individual to respond with intense feeling to a scene or a subject is the primary interest of poems of sensibility. They want to evoke an emotional response from the reader: Again there is that need for moral instruction through literature, but the means of reaching the reader are different. As we have noted, in the eighteenth century, the audience for literary works had broadened considerably, so poets tended to choose subjects that would appeal to the largest possible audience. In order to do this, they tended to favor the "general truths" of "nature", "human nature", and the English countryside. Poets of sensibility, therefore, tried to write poetry that would offend no one by avoiding direct commentary on the divisive issues of class conflict, religious strife, and the political world. But we should always remember that this avoidance suggests just how unsettled life in England was at this time: The English countryside was one of the most popular subjects of eighteenth- and nineteenth-century poetry for precisely this reason: It was, for example, only one generation removed from a century of bloody civil wars of succession and religion that saw the execution of one king and the deposition of another. The educated English audience, therefore, could be expected to enjoy poetry that offered an escape from these issues. As a result, as the eighteenth century unfolds, English poetry comes to sound increasingly personal: Gray writes these poems in first person, but unlike Pope, he does not speak to a specific listener. The poems ask us to imagine that we,

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as readers, overhear the speaker talking to himself and reflecting on the scene before him: As you read these poems, think about the relationship between form and content: Gray is regarded by many as a "pre-Romantic" because his poetry signals a shift from the characteristics of the Augustan age with its public focus, heroic couplets, and satire to the Romantic age with its focus on private thoughts, lyrical poems with alternating rhyme schemes, and exploration of the self. In the 18th century, art was regarded as artifice, thus the popularity of ornate, flowery language. The Romantics wanted art not to be so artificial. For example, in "Eton College," Gray describes the young boys swimming in the Thames river with the line: Gray uses this poetic diction to establish his credibility because the language sets a certain decorum and appropriateness which his audience and critics would expect. Yet, these elite gestures are contradicted by a respect for the poor. He can fashion a poem that focuses uncharacteristically for his age on the poor and on the internal thoughts of the poet. It has been said that the Romantics discovered the poor; Gray comes pretty close. One of the most profound assumptions that Gray contributes to the study of literature is the notion that poets are not simply those who produce poems. For Gray, it involved having a certain sensitivity, whether the poet ever wrote or not. In other words, a poet was simply a certain kind of person. It has been said that for the 18th century, "heard melodies" are sweet; whereas for the Romantics, it is the "unheard melodies" that are best. Gray is best understood as a transitional figure between the two periods. In elegant language far more elevated in tone than the situation requires, he describes the cat: Gray combines the Neoclassical with the domestic in her feeble meows for rescue as she uses up her proverbial nine lives. He contrasts the innocence of the schoolboys at play with what he understands life to be as an adult. The major conflict in the poem is whether or not he should warn the young boys of what they face. Alas, regardless of their doom, The little victims play! No sense have they of ills to come, Nor care beyond today: Ultimately, he decides not to tell them of their fate. *Elegy Written in a Country Churchyard* Gray worked on this poem from to Like *Lycidas*, it is a memorial to actual people, but a reflection on much more. In the poem, Gray makes the point that there is inherent nobility in all people, but that difficult circumstances prevent those talents from being manifested. He speculates about the potential leaders, poets, and musicians who may have died in obscurity and been buried there. At various stages of composition, the poem had several different endings. Critics do not agree about the merits of the differing versions. Beginning with the eighth of the alternately rhymed decasyllabic quatrains, Gray contrasts the simplicity and virtue of the stalwart English yeomanry of the past with the vain, boastful present. To be sure, the grave is the terminus of the "paths of glory," but for the paths of the humble as well. Can storied urn or animated bust, Back to its mansion call the fleeting breath? But their careers were stanch'd by the dual forces of ignorance and poverty. Knowledge did not reveal to them "her ample page" laden with the "rich with the spoils of time," while "chill penury" disabled their creative spirits. From their ranks no one will "wade through slaughter to a throne," or open eyes of mercy on humankind. The passer-by is asked to read the epitaph of this "youth to Fortune and to Fame unknown. Many critics point out how the poem conveys so perfectly what others have always felt. Its reflections on fame, obscurity, ambition, and destiny tend to sound as if they have always been written in stone. Samuel Johnson said, "I have never seen the notions in any other place; yet he that reads them here, persuades himself that he has always felt them. In many ways, the poem has become the representative poem of its age. It is still one of the most popular and best-loved poems in the English language. Some factual material was drawn from the Internet Public Library site on Gray. Six of them are reproduced below by courtesy of the Blake Archive at the University of Virginia.

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### Chapter 4 : Ode on a Distant Prospect of Eton College Themes - theinnatdunvilla.com

*The book is a good representation of arguments on poetry during the seventeenth and eighteenth centuries; arguments on rhyme and meter, the imitation of nature vs. the use of imagination, ancients vs. moderns.*

Thomas Gray to William Mason: Parry has been here and scratched out such ravishing blind harmony, such tunes of a thousand years old, with names enough to choke you, as have set all this learned body a-dancing, and inspired them with due reverence for Odikle [The Bard], whenever it shall appear. Parry you must know it was that has put Odikle in motion again, and with much exercise it has got a tender tail grown, like Scroddles [Mason], and here it is; if you do not like it, you may kiss it I am well aware of many weakly things here, but I hope the end will do. Pray give me your full and true opinion, and that not upon deliberation, but forthwith. John Mitford William Mason in his notes records that the conclusion gave Gray a great deal of trouble: It is as follows: His song ended, he precipitates himself from the mountain, and is swallowed up by the river that rolls at its foot. Dryden was a mere court parasite to the most infinite of all courts. Pope, with all his laudable detestation of corruption and bribery, was a Tory; and Addison, though a Whig and a fine writer, was unluckily not enough of a Poet for his purpose. On these considerations Mr. Gray was necessitated to change his plan towards the conclusion: One of the bards, who escaped this cruel massacre, is exhibited on the brow of a promontory, pronouncing imprecations against Edward and his posterity. This, we apprehend, is one of the most striking attitudes that ever were encountered" 5 August It deserves not to be read. But if the subject of a Poem is obscure, or not generally known, or not interesting, and if it abounds with allusions, and facts of this improper, and uninteresting character, the writer who chuses the subject, and introduces those improper, and unaffected allusions, and facts, betrays a great want of poetical judgment, and taste. Gray had a vitiated fondness for such insipid fable, narrative, and references" in An Inquiry into the Nature, and Genuine Laws of Poetry He an admirer of Shakespeare! Whip me such critics, and such admirers, round Parnassus, O ye muses! Johnson snarls at this art, as detracting from sublimity; but our poet has applied it in such a manner, that it adds to, rather than lessens the force of the idea. Alliteration is skilfully used when it fixes the attention on a striking thought or epithet. The deficiency is in the Reader. But this is a charge which every poet, whose imagination is warm and rapid, must expect from his contemporaries. Milton did not escape it; and it was adduced with virulence against Gray and Collins. We now hear no more of it; not that their poems are better understood at present, than they were at their first publication; but their fame is established; and a critic would accuse himself of frigidity or inattention, who should profess not to understand them" preface to Poems ix-x. The concluding stanza that part of a poem which should always particularly draw forth the attention, and exertion of the poet is extremely interesting; not only by its peculiar poetical excellence but by the series of elegant, and grand objects, which are brought to our lively, and ardent recollection. The moral, and inexhaustible magick of Spenser; the all-subduing muse of Shakespeare; the empress of the heart of man; the unequalled, and heavenly sublime of Milton; the graceful, and powerful negligence of Dryden, which conquers while it seems to play; the ethereal spirit, and the captivating harmony of Pope, are predicted, and painted in numbers worthy, of the national glory which they anticipate" Lectures on the truly eminent English Poets 2: There is not an ode in the English language which is constructed, like these two compositions, with such power, such majesty, and such sweetness, with such proportioned pauses and just cadences, with such regulated measures of the verse, with such master principles of lyrical art displayed and exemplified, and, at the same time, with such a concealment of the difficulty, which is lost in the softness and uninterrupted flowing of the lines in each stanza with such a musical magick, that every verse in it in succession dwells on the ear, and harmonizes with that which has gone before. If indeed the veil of classical reverence and of pardonable prejudice can be awhile removed, and if with honest unshrinking criticism we consider the subject as exemplified in Greece, and in Italy ancient and modern, and weigh the merits of any single composition of Pindar, of Horace, of Dante, of Petrarch, or of any of their successors, it will fade before that excellence which

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encompasses, with an incommunicable brightness, THE BARD OF GRAY" Works of Gray, ed. Richard Lovell Edgeworth and Maria Edgeworth: His own poetry, is subject to a similar process, and he must be a poet of the very highest powers whose works can bear to be thus scrutinised. It would not be difficult to explain this ode to persons used to the Lyric eccentricities of the ancients, " Lyric poetry is a certain species of poetry usually sung to the lyre, and in which the boldest flights of imagination, and the greatest irregularities of expression were allowed. It is not easy to make children attend to an explanation of that which they fancy they already understand; nor is it easy, after they have heard the praises lavished upon a poem, to make them perceive that parts of it are inaccurate. Gray, indeed, makes this with explicit reference only to the revival of archaisms, which he defends; but, as we see from other places as well as by natural deduction, it extends to reasonable neologisms also. In this respect Gray is with all the best original writers, from Chaucer and Langland downwards, but against a respectably mistaken body of critics who would fain not merely introduce the caste system into English, but, like Sir Boyle Roche, make it hereditary in this caste not to have any children" History of English Criticism Brave Urien sleeps upon his craggy bed: They do not sleep. On yonder cliffs, a griesly band, I see them sit, they linger yet, Avengers of their native land: With me in dreadful harmony they join, And weave with bloody hands the tissue of thy line. Give ample room, and verge enough The characters of hell to trace. What terrors round him wait! Low on his funeral couch he lies! No pitying heart, no eye, afford A tear to grace his obsequies. Is the sable Warriour fled? Thy son is gone. He rests among the Dead. The Swarm, that in thy noon-tide beam were born? Gone to salute the rising Morn. Heard ye the din of battle bray, Lance to lance, and horse to horse? Above, below, the rose of snow, Twined with her blushing foe, we spread: The bristled Boar in infant-gore Wallows beneath the thorny shade. The thread is spun. Half of thy heart we consecrate. The web is wove. The work is done. In yon bright track, that fires the western skies, They melt, they vanish from my eyes. Ye unborn Ages, crowd not on my soul! No more our long-lost Arthur we bewail. In the midst a Form divine! What strings symphonious tremble in the air, What strains of vocal transport round her play! Hear from the grave, great Taliessin, hear; They breathe a soul to animate thy clay. A Voice, as of the Cherub-Choir, Gales from blooming Eden bear; And distant warblings lessen on my ear, That lost in long futurity expire. To-morrow he repairs the golden flood, And warms the nations with redoubled ray.

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### Chapter 5 : BOOK REVIEWS. " Vassar Miscellany 1 December " Vassar Newspaper Archives

*"Ode on a Distant Prospect of Eton College" Thomas Gray 1. This passage features formal and abstract diction. It is also an example of neoclassical poetic diction. 2.*

This and the house connected with it were the property of Philip Gray, a money-scrivener, who married Dorothy in and lived with her in the house, the sisters renting the shop from him and supporting themselves by its profits. Philip Gray had impaired the fortune which he inherited from his father, a wealthy London merchant; yet he was sufficiently well-to-do, and at the close of his life was building a house upon some property of his own at Wanstead. But he was selfish and brutal, and in his wife took some abortive steps to obtain a separation from him. At this date she had given birth to twelve children, of whom Thomas was the only survivor. He owed his life as well as his education to this "careful, tender mother", as he calls her. The child was suffocating when she opened one of his veins with her own hand. He went at her expense to Eton in , and was confided to the care of her brother, William Antrobus, one of the assistant-masters, during some part at least of his school life. This little coterie was dubbed "the Quadruple Alliance"; its members were studious and literary, and took little part in the amusements of their fellows. In Gray matriculated at Peterhouse, Cambridge, of which his uncle, Robert Antrobus, had been a fellow. Gray made at this time the firmest and most constant friendship of his life with Thomas Wharton not the poet Thomas Warton of Pembroke College. He was maintained by his mother, and his straitened means were eked out by certain small exhibitions from his college. His conspicuous abilities and known devotion to study perhaps atoned in the eyes of the authorities for his indifference to the regular routine of study; for mathematics in particular he had an aversion which was the one exception to his almost limitless curiosity in other directions. During his first Cambridge period he learned Italian "like any dragon", and made translations from Guarini, Dante and Tasso , some of which have been preserved. In September he is in the agony of leaving college, nor can we trace his movements with any certainty for a while, though it may be conjectured that he spent much time with Horace Walpole, and made in his company some fashionable acquaintances in London. On the 29th of March , he started with Walpole for a long continental tour, for the expenses of which it is probable that his father, for once, came in some measure to his assistance. In Paris, Gray visited the great with his friend, studied the picture galleries, went to tragedies, comedies, operas and cultivated there that taste for the French classical dramatists, especially Jean Racine , whom he afterwards tried to imitate in the fragmentary "Agrippina. In the same way, in crossing the Alps and in Piedmont, he has " Livy in the chaise with him and Silius Italicus too. Herculaneum, an object of intense interest to the young poet and antiquary, had been discovered the year before. At length in April Gray and Walpole set out northwards for Reggio. Gray, "never a boy", was a student, and at times retiring; Walpole, in his way a student too, was at this time a very social being, somewhat too frivolous, and, what was worse, too patronizing. From there he returned home attended only by a laquais de voyage, visiting once more the Grande Chartreuse where he left in the album of the brotherhood those beautiful alcaics, 0 Tu severa Religio loci, which reveal his characteristic melancholy enhanced by solitude and estrangement and that sense of the glory as distinct from the horror of mountain scenery to which perhaps he was the first of Englishmen to give adequate expression. On the 18th of September we find him in London, astonishing the street boys with his deep ruffles, large bag-wig and long sword and "mortified" under the hands of the English barber. On the 6th of November his father died; Philip Gray had, it is evident, been less savage and niggardly at last to those who were dependent upon him, and his death left his wife and son some measure of assured peace and comfort. At Stoke he heard of the death of West, to whom he had sent the "Ode on Spring", which was returned to him unopened. About this tragedy Gray preserved a mournful silence, broken only by the pathetic sonnet, and some Latin lines, in which he laments his loss. The year , was for him fruitful in poetic effort, of which, however, much was incomplete. The "Agrippina", the De principiis Cogitandi, the splenetic "Hymn to Ignorance" in which he contemplates his return to the university, remain

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fragments; but besides the two poems already mentioned, the "Ode on a Distant Prospect of Eton College" and the "Hymn to Adversity", perhaps the most faultless of his poems, were written before the close of the summer. After hesitating between Trinity Hall and Peterhouse, he returned to the latter, probably as a fellow-commoner. He had hitherto neglected to read for a degree; he proceeded to that of LL. In he spent his time between Cambridge, Stoke and London; was much with Walpole; graphically describes the trial of the Scottish rebel lords, and studied Greek with avidity; but "the muse", which by this time perhaps had stimulated him to begin the "Elegy", "has gone, and left him in much worse company. In this year also he made the acquaintance of Mason, his future biographer. In the same year he sent to Wharton the beginning of the didactic poem, "The Alliance of Education and Government", which remains a fragment. His aunt, Mary Antrobus, died in There is little to break the monotony of his days until , when from Stoke he sent Walpole "a thing to which he had at last put an end. Even thus it had "a pinch or two in its cradle", of which it long bore the marks. At Stokehouse had come to live the widowed Lady Cobham, who learned that the author of the "Elegy" was her neighbor. Hence the humorous "Long Story. To these designs we owe the verses to the artist which were posthumously published from a manuscript torn at the end. A visit to his friend Dr. Wharton at Durham later in the year revives his earlier impressions of that bolder scenery which is henceforth to be in the main the framework of his muse. Already in he had almost completed "The Progress of Poesy", in which, and in "The Bard", the imagery is largely furnished forth by mountain and torrent. The latter poem long held fire; Gray was stimulated to finish it by hearing the blind Welsh harper Parry at Cambridge. Both odes were the first-fruits of the press which Walpole had set up at Strawberry Hill, and were printed together there in They are genuinely Pindaric, that is, with corresponding strophes, antistrophs and epodes. As the Greek motto prefixed to them implies, they were vocal to the intelligent only; and these at first were few. But the odes, if they did not attain the popularity of the "Elegy", marked an epoch in the history of English poetry, and the influence of "The Bard" may be traced even in that great but very fruitful imposture, the pseudo-Ossian of James Macpherson. Gray yields to the impulse of the Romantic movement; he has long been an admirer of ballad poetry; before he wrote "The Bard" he had begun to study Scandinavian literature, and the two "Norse Odes", written in , were in style and metrical form strangely anticipative of Samuel Taylor Coleridge and Sir Walter Scott. Meanwhile his Cambridge life had been vexed by the freaks of the fellow-commoners of Peterhouse, a peculiarly riotous set. He had suffered great inconvenience for a time by the burning of his property in Cornhill, and so nervous was he on the subject of fire that he had provided himself with a rope ladder by which he might descend from his college window. This, or little more than this, was the simple fact out of which arose the legend still current at Cambridge. Rogers, and Gray describes himself as employed at Stoke in "dividing nothing" between himself and the surviving aunt, Mrs. Oliffe, whom he calls "the spawn of Cerberus and the Dragon of Wantley. In his last years he revealed a craving for a life less sedentary than heretofore. He visited various picturesque districts of Great Britain, exploring great houses and ruined abbeys; he was the pioneer of the modern tourist, noting and describing in the spirit now of the poet, now of the art-critic, now of the antiquary. In he travelled in Yorkshire and Derbyshire; in in the Lowlands of Scotland, and from there went to Southampton and its neighborhood. In he revisits Scotland; he is the guest of Lord Strathmore at Glamis; and revels in "those monstrous creatures of God", the Highland mountains. His most notable achievement in this direction was his journey among the English lakes, of which he wrote an interesting account to Wharton; and even in , the year before his death, he visited with his young friend Norton Nicholls "five of the most beautiful counties of the kingdom", and descended the Wye for 40 miles. In all these quests he displays a physical energy which surprises and even perplexes us. His true academic status was worthily secured in , when the duke of Grafton offered him the professorship of modern history which in he had vainly endeavored to obtain from Bute. He wrote in the "Installation Ode" upon the appointment of Grafton as chancellor of the university. It was almost the only instance in which he successfully executed a task, not, in the strictest sense, self-imposed; the great founders of the university are tactfully memorized and pass before us in a kind of heraldic splendor. He bore with indifference the taunts to which, from Junius and

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others, he was exposed for this tribute to his patron. He was contemplating a journey to Switzerland to visit his youthful friend Charles Victor de Bonstetten when, in the summer of , he was conscious of a great decline in his physical powers. He was seized with a sudden illness when dining in his college hall, and died of gout in the stomach on the 30th of July His last moments were attended by his cousin Mary Antrobus, postmistress through his influence at Cambridge and daughter of his Eton tutor; and he was laid beside his beloved mother in the churchyard of Stoke Poges. Owing to his shyness and reserve he had few intimate friends, but to these his loss was irreparable; for to them he revealed himself either in boyish levity and banter, or wise and sympathetic counsel and tender and yet manly consolation; to them he imparted his quiet but keen observation of passing events or the stores of his extensive reading in literature ancient, medieval or modern; and with Proteus-like variety he writes at one time as a speculative philosopher, at another as a critic in art or music, at another as a meteorologist and nature lover. His friendship with the young, after his migration to Pembroke College, is a noteworthy trait in his character. With Lord Strathmore and the Lyons and with William Palgrave he conversed as an elder brother, and Norton Nicholls of Trinity Hall lost in him a second father, who had taught him to think and feel. The brilliant young foreigner, de Bonstetten, looked back after a long and chequered career with remembrance still vivid to the days in which the poet so soon to die taught him to read Shakespeare and Milton in the monastic gloom of Cambridge. With the elderly "Levites" of the place he was less in sympathy; they dreaded his sarcastic vein; they were conscious that he laughed at them, and in the polemics of the university he was somewhat of a free lance, fighting for his own hand. The faculty which he displayed in humor and satire was denied to his more serious muse; there all was the fruit of long delay; of that higher inspiration he had a thin but very precious vein, and the sublimity which he undoubtedly attained was reached by an effort of which captious and even sympathetic criticism can discover the traces. In his own time he was regarded as an innovator, for like Collins he revived the poetic diction of the past, and the adverse judgments of Samuel Johnson and others upon his work are in fact a defense of the current literary traditions. Few men have published so little to so much effect; few have attained to fame with so little ambition. His favorite maxim was "to be employed is to be happy", but he was always employed in the first instance for the satisfaction of his own soul, and to this end and no other he made himself one of the best Greek scholars at Cambridge in the interval between Bentley and Porson. His genius was receptive rather than creative, and it is to be regretted that he lacked energy to achieve that history of English poetry which he once projected, and for which he possessed far more knowledge and insight than the poet Thomas Warton, to whom he resigned the task. He had a fine taste in music, painting and architecture; and his correspondence includes a wide survey of such European literature as was accessible to him, with criticisms, sometimes indeed a little limited and insular, yet of a singularly fresh and modern cast. In person he was below the middle height, but well-made, and his face, in which the primness of his features was redeemed by his flashing eyes, was the index of his character. There was a touch of affectation in his demeanor, and he was sometimes reticent and secretive even to his best friends. He was a refined Epicurean in his habits, and a deist rather than a Christian in his religious beliefs; but his friend, Mrs. Bonfoy, had "taught him to pray" and he was keenly alive to the dangers of a flippant skepticism. In a beautiful alcaic stanza he pronounces the man supremely happy who in the depths of the heart is conscious of the "fount of tears", and his characteristic melancholy, except in the few hours when it was indeed black, was not a pitiable state; rather, it was one secret of the charm both of the man and of the poet. A very complete bibliography of Gray will be found in Dr. Dodsley published ten of the poems, exclusive of the "Long Story", in John Mitford, who first did justice to the correspondence with Wharton and Norton Nicholls 5 vols.

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### Chapter 6 : in poetry | Revolv

*Thomas Gray: Thomas Gray, English poet whose "An Elegy Written in a Country Church Yard" is one of the best known of English lyric poems. Although his literary output was slight, he was the dominant poetic figure in the mid-18th century and a precursor of the Romantic movement.*

His father, Philip Gray, was a scrivener and his mother, Dorothy Antrobus, was a milliner. Gray was a delicate and scholarly boy who spent his time reading and avoiding athletics. He made three close friends at Eton: The four prided themselves on their sense of style, sense of humour, and appreciation of beauty. They were called the "quadruple alliance". He wrote letters to friends listing all the things he disliked: Intended by his family for the law, he spent most of his time as an undergraduate reading classical and modern literature, and playing Vivaldi and Scarlatti on the harpsichord for relaxation. The two fell out and parted in Tuscany because Walpole wanted to attend fashionable parties and Gray wanted to visit all the antiquities. They were reconciled a few years later. When Gray sent his most famous poem, "Elegy," to Walpole, Walpole sent off the poem as a manuscript and it appeared in different magazines. Gray then published the poem himself and received the credit he was due. He moved to Cambridge and began a self-directed programme of literary study, becoming one of the most learned men of his time. Gray moved to Pembroke after the students at Peterhouse played a prank on him. Although he was one of the least productive poets his collected works published during his lifetime amount to fewer than 1, lines, he is regarded as the foremost English-language poet of the mid-18th century. In 1741, he was offered the post of Poet Laureate, which he refused. Gray was so self-critical and fearful of failure that he published only thirteen poems during his lifetime. He once wrote that he feared his collected works would be "mistaken for the works of a flea. Gray perhaps knew these men, sharing ideas about death, mortality, and the finality and sublimity of death. Giles parish church in Stoke Poges, Buckinghamshire, in 1719. After several years of leaving it unfinished, he completed it in [11] see Elegy for the form. The poem was a literary sensation when published by Robert Dodsley in February 1751. Its reflective, calm, and stoic tone was greatly admired, and it was pirated, imitated, quoted, and translated into Latin and Greek. It is still one of the most popular and frequently quoted poems in the English language. It contains many phrases which have entered the common English lexicon, either on their own or as quoted in other works. These themes foreshadowed the upcoming Gothic movement. It is suggested that perhaps Gray found inspiration for his poem by visiting the gravesite of his aunt, Mary Antrobus. The aunt was buried at the graveyard by the St. Andrew's Church. This is the same gravesite where Gray himself was later buried. After setting the scene with the couplet "What female heart can gold despise? Walpole later displayed the fatal china vase the tub on a pedestal at his house in Strawberry Hill. Gray is not promoting ignorance, but is reflecting with nostalgia on a time when he was allowed to be ignorant, his youth. It has been asserted that the Ode also abounds with images which find "a mirror in every mind". The Church-yard abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo". He spoke in the language of "public" and "private" and according to Johnson, he should have spoken more in his private language as he did in his "Elegy" poem. Pindaric odes are to be written with fire and passion, unlike the calmer and more reflective Horatian odes such as Ode on a distant Prospect of Eton College. The Bard tells of a wild Welsh poet cursing the Norman king Edward I after his conquest of Wales and prophesying in detail the downfall of the House of Plantagenet. It is melodramatic, and ends with the bard hurling himself to his death from the top of a mountain. When his duties allowed, Gray travelled widely throughout Britain to places such as Yorkshire, Derbyshire, Scotland and most notably the Lake District see his Journal of a Visit to the Lake District in 1750 in search of picturesque landscapes and ancient monuments. These elements were not generally valued in the early 18th century, when the popular taste ran to classical styles in architecture and literature, and most people liked their scenery tame and well-tended. A plaque in Cornhill, London marks his birthplace.

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### Chapter 7 : Thomas Gray - The Full Wiki

*Thomas Gray, , English poet, was born in London. In he was sent to Eton, where he formed a close friendship with Horace Walpole, son of the prime minister, and with Richard West, son of the chancellor of Ireland.*

Clarke, Information about the collection: It will not be thought possible that a collection in three volumes should comprise every poem in the language; but it may be confidently asserted that there is scarce a single poet of any eminence or merit who has not contributed generally his best, and in some cases his only, production, and that no publication of like nature ever comprehended such a number and variety of excellent poems, or was printed with superior elegance, fidelity, or correctness. The lover complaineth of the unkindness of his love. By Sir Thomas Wyatt. Prisoner in Windsor, he recounteth his pleasure there passed. By Henry Howard, earl of Surrey. From the same authority. Description and praise of his love Geraldine. From his "Works," By Michael Drayton, esq. From his "Sonnets," , reprinted On his mistress, the queen of Bohemia. By Sir Henry Wotton, kt. From "Reliquiae Wottonianae," Upon the death of Sir Albert Mortons wife. By John Donne, D. From his "Poems," To his son, Vincent Corbet. By Richard Corbet, bishop of Norwich. By Thomas Carew, esq. By Henry King, bishop of Chichester. The story of Phoebus and Daphne applied. From his "Poems," , compared with the editions of , , and On my lady Isabella playing on the lute. From the same authorities. On a tree cut in paper. From the edition of , compared with that of From his "Poems," , compared with the edition of From the same authorities, collated also with the first edition in the "obsequies to the memorie of Mr. From the "Poems," From his "Posthumous works," By Sir John Denham. To Althea, from prison. By Richard Lovelace, esq. By Abraham Cowley, esq. The nymph complaining for the loss of her fawn, by Andrew MARvell, esq. From "Miscellany Poems, published by Mr. By Sir William Temple, bart. By Charles Cotton, esq. From his "Miscellaneous Works," By Thomas Spratt, bishop of Rochester. From "Miscellany Poems," published by Dryden, By Sir Charles Sedley, bart. By John Sheffield, duke of Buckinghamshire. By John Wilmot, earl of Rochester. From Drydens "Miscellany poems," The sixteenth ode of the second book of Horace. From his "Miscellanies," By Charles Sackville, earl of Dorset. From the "Works of celebrated authors," By Charles Montague, earl of Halifax. Imitated by Francis Atterbury, bishop of Rochester. By Isaac Watts, D. From his "Horae Lyricae," To the earl of Dorset. An imitation of Milton. From the edition of By John Hughes, esq. By George Jeffreys, esq. By Thomas Parnell, D. In the ancient English stile. By a highlander, to his mistress. From a literal translation of the original. To the right honourable the earl of Warwick. From Addisons "Works," From Drydens "Miscellaneous poems," By Thomas Warton the elder. An invocation to a water-nymph. From his "Works," the notes being omitted To Mrs. Epistle to the same. On her leaving the town after the coronation []. To the memory of an unfortunate young lady. The first satire of the second book of Horace imitated. From the same authority the imitations and notes being omitted A prologue to a play for Mr. From the same authority the notes being omitted. By John Gay, esq. From his "Fables," vol. From his "Shepherds Week," The birth of the squire. In imitation of the Pollio of Virgil. On the setting-up Mr. Epigram, from the Greek. Inscribed, with all due reverence, to Mrs. Brett, once countess of Macclesfield. Epitaph on a young lady. By Philip, duke of Wharton. From "The True Briton," On the death of a young gentleman. From the "Cannons of criticism," Table of Contents, Volume 2 Note: The women authors are set apart as you see printed here: By John Dyer, LL. By Soame Jenyns, esq. The way to be wise. Imitated from La Fontaine. A pipe of tobacco: By Isaac Hawkins Browne, esq. By Gilbert West, esq. An inscription on the cell.

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### Chapter 8 : The village of Stoke Poges has erected quite a memorial to Gray in honor of the poem

*Thomas Gray (26 December - 30 July ) was an English poet, letter-writer, classical scholar, and professor at Pembroke College, theinnatdunvilla.com is widely known for his Elegy Written in a Country Churchyard, published in*

This and the house connected with it were the property of Philip Gray, a money-scrivener, who married Dorothy in and lived with her in the house, the sisters renting the shop from him and supporting themselves by its profits. Philip Gray had impaired the fortune which he inherited from his father, a wealthy London merchant; yet he was sufficiently well-to-do, and at the close of his life was building a house upon some property of his own at Wanstead. But he was selfish and brutal, and in his wife took some abortive steps to obtain a separation from him. At this date she had given birth to twelve children, of whom Thomas was the only survivor. He owed his life as well as his education to this "careful, tender mother," as he calls her. The child was suffocating when she opened one of his veins with her own hand. He went at her expense to Eton in , and was confided to the care of her brother, William Antrobus, one of the assistantmasters, during some part at least of his school-life. This little coterie was dubbed " the Quadruple Alliance "; its members were studious and literary, and took little part in the amusements of their fellows. In Gray matriculated at Peterhouse, Cambridge, of which his uncle, Robert Antrobus, had been a fellow. Gray made at this time the firmest and most constant friendship of his life with Thomas Wharton not the poet Warton of Pembroke College. He was maintained by his mother, and his straitened means were eked out by certain small exhibitions from his college. His conspicuous abilities and known devotion to study perhaps atoned in the eyes of the authorities for his indifference to the regular routine of study; for mathematics in particular he had an aversion which was the one exception to his almost limitless curiosity in other directions. During his first Cambridge period he learnt Italian " like any dragon," and made translations from Guarini, Dante and Tasso, some of which have been preserved. In September he is in the agony of leaving college, nor can we trace his movements with any certainty for a while, though it may be conjectured that he spent much time with Horace Walpole, and made in his company some fashionable acquaintances in London. On the 29th of March , he started with Walpole for a long continental tour, for the expenses of which it is probable that his father, for once, came in some measure to his assistance. In Paris, Gray visited the great with his friend, studied the picture-galleries, went to tragedies, comedies, operas and cultivated there that taste for the French classical dramatists, especially Racine, whom he afterwards tried to imitate in the fragmentary " Agrippina. In the same way, in crossing the Alps and in Piedmont, he has "Livy in the chaise with him and Silius Italicus too. Herculaneum, an object of intense interest to the young poet and antiquary, had been discovered the year before. At length in April Gray and Walpole set out northwards for Reggio. Gray, "never a boy," was a student, and at times retiring; Walpole, in his way a student too, was at this time a very social being, somewhat too frivolous, and, what was worse, too patronizing. Thence he returned home attended only by a laquais de voyage, visiting once more the Grande Chartreuse where he left in the album of the brotherhood those beautiful alcaics, O Tu severa Religio loci, which reveal his characteristic melancholy enhanced by solitude and estrangement and that sense of the glory as distinct from the horror of mountain scenery to which perhaps he was the first of Englishmen to give adequate expression. On the 18th of September we find him in London, astonishing the street boys with his deep ruffles, large bag-wig and long sword, 12 and "mortified " under the hands of the English barber. On the 6th of November his father died; Philip Gray had, it is evident, been less savage and miserly at last to those who were dependent upon him, and his death left his wife and son some measure of assured peace and comfort. At Stoke he heard of the death of West, to whom he had sent the "Ode on Spring," which was returned to him unopened. About this tragedy Gray preserved a mournful silence, broken only by the pathetic sonnet, and some Latin lines, in which he laments his loss. The year , was, for him, fruitful in poetic effort, of which, however, much was incomplete. The "Agrippina," the De principiis Cogitandi, the splenetic "Hymn to Ignorance" in which he contemplates his return to the university, remain fragments; but besides the two poems

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### Chapter 9 : Thomas Gray: The Bard. A Pindaric Ode.

*Thomas Gray (December 26, - July 30, ), was an English poet, classical scholar and professor of history at Cambridge University. Thomas Gray was born in Cornhill, London and lived with his mother after she left his abusive father.*

This and the house connected with it were the property of Philip Gray, a money-scrivener, who married Dorothy in and lived with her in the house, the sisters renting the shop from him and supporting themselves by its profits. Philip Gray had impaired the fortune which he inherited from his father, a wealthy London merchant; yet he was sufficiently well-to-do, and at the close of his life was building a house upon some property of his own at Wanstead. But he was selfish and brutal, and in his wife took some abortive steps to obtain a separation from him. At this date she had given birth to twelve children, of whom Thomas was the only survivor. He owed his life as well as his education to this " careful, tender mother," as he calls her. The child was suffocating when she opened one of his veins with her own hand. He went at her expense to Eton in , and was confided to the care of her brother, William Antrobus, one of the assistantmasters, during some part at least of his school-life. This little coterie was dubbed " the Quadruple Alliance "; its members were studious and literary, and took little part in the amusements of their fellows. In Gray matriculated at Peterhouse, Cambridge, of which his uncle, Robert Antrobus, had been a fellow. Gray made at this time the firmest and most constant friendship of his life with Thomas Wharton not the poet Warton of Pembroke College. He was maintained by his mother, and his straitened means were eked out by certain small exhibitions from his college. His conspicuous abilities and known devotion to study perhaps atoned in the eyes of the authorities for his indifference to the regular routine of study; for mathematics in particular he had an aversion which was the one exception to his almost limitless curiosity in other directions. During his first Cambridge period he learnt Italian " like any dragon ," and made translations from Guarini, Dante and Tasso, some of which have been preserved. In September he is in the agony of leaving college, nor can we trace his movements with any certainty for a while, though it may be conjectured that he spent much time with Horace Walpole, and made in his company some fashionable acquaintances in London. On the 29th of March , he started with Walpole for a long continental tour, for the expenses of which it is probable that his father, for once, came in some measure to his assistance. In Paris , Gray visited the great with his friend, studied the picture-galleries, went to tragedies, comedies, operas and cultivated there that taste for the French classical dramatists, especially Racine , whom he afterwards tried to imitate in the fragmentary " Agrippina. In the same way, in crossing the Alps and in Piedmont , he has " Livy in the chaise with him and Silius Italicus too. Herculaneum , an object of intense interest to the young poet and antiquary , had been discovered the year before. At length in April Gray and Walpole set out northwards for Reggio. Gray, " never a boy," was a student, and at times retiring; Walpole, in his way a student too, was at this time a very social being, somewhat too frivolous, and, what was worse, too patronizing. Thence he returned home attended only by a laquais de voyage, visiting once more the Grande Chartreuse where he left in the album of the brotherhood those beautiful alcaics , 0 Tu severa Religio loci, which reveal his characteristic melancholy enhanced by solitude and estrangement and that sense of the glory as distinct from the horror of mountain scenery to which perhaps he was the first of Englishmen to give adequate expression. On the 18th of September we find him in London, astonishing the street boys with his deep ruffles, large bag- wig and long sword , 12 and " mortified " under the hands of the English barber. On the 6th of November his father died; Philip Gray had, it is evident, been less savage and niggardly at last to those who were dependent upon him, and his death left his wife and son some measure of assured peace and comfort. At Stoke he heard of the death of West, to whom he had sent the " Ode on Spring," which was returned to him unopened. About this tragedy Gray preserved a mournful silence, broken only by the pathetic sonnet , and some Latin lines, in which he laments his loss. The year , was, for him, fruitful in poetic effort, of which, however, much was incomplete. The " Agrippina," the De principiis Cogitandi, the splenetic " Hymn to Ignorance " in which he contemplates his return to the university,

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remain fragments; but besides the two poems already mentioned, the " Ode on a Distant Prospect of Eton College " and the " Hymn to Adversity," perhaps the most faultless of his poems, were written before the close of the summer. After hesitating between Trinity Hall and Peterhouse, he returned to the latter, probably as a fellow-commoner. He had hitherto neglected to read for a degree; he proceeded to that of LL. In he spent his time between Cambridge, Stoke and London; was much with Walpole; graphically describes the trial of the Scottish rebel lords, and studied Greek with avidity; but " the muse," which by this time perhaps had stimulated him to begin the " Elegy ," " has gone, and left him in much worse company. In this year also he made the acquaintance of Mason, his future biographer. In the same year he sent to Wharton the beginning of the didactic poem, " The Alliance of Education and Government," which remains a fragment. His aunt, Mary Antrobus, died in There is little to break the monotony of his days till , when from Stoke he sent Walpole " a thing to which he had at last put an end. Even thus it had "a pinch or two in its cradle ," of which it long bore the marks. At Stokehouse had come to live the widowed Lady Cobham , who learnt that the author of the " Elegy " was her neighbour. At her instance, Lady Schaub, her visitor, and Miss Speed, her protegee, paid him a call; the poet was out, and his quiet mother and aunts were somewhat flustered at the apparition of these women of fashion, whose acquaintance Gray had already made in town. Hence the humorous " Long Story. A visit to his friend Dr Wharton at Durham later in the year revives his earlier impressions of that bolder scenery which is henceforth to be in the main the framework of his muse. Already in he had almost completed " The Progress of Poesy," in which, and in " The Bard ," the imagery is largely furnished forth by mountain and torrent. The latter poem long held fire; Gray was stimulated to finish it by hearing the blind Welsh harper Parry at Cambridge. Both odes were the first-fruits of the press which Walpole had set up at Strawberry Hill, and were printed together there in They are genuinely Pindaric, that is, with corresponding strophes, antistrophes and epodes. As the Greek motto prefixed to them implies, they were vocal to the intelligent only; and these at first were few. But the odes, if they did not attain the popularity of the " Elegy," marked an epoch in the history of English poetry , and the influence of " The Bard " may be traced even in that great but very fruitful imposture, the pseudo- Ossian of Macpherson. Gray yields to the impulse of the Romantic movement; he has long been an admirer of ballad poetry; before he wrote " The Bard " he had begun to study Scandinavian literature, and the two " Norse Odes," written in , were in style and metrical form strangely anticipative of Coleridge and Scott. Meanwhile his Cambridge life had been vexed by the freaks of the fellow-commoners of Peterhouse, a peculiarly riotous set. He had suffered great inconvenience for a time by the burning of his property in Cornhill, and so nervous was he on the subject of fire that he had provided himself with a rope - ladder by which he might descend from his college window. This, or little more than this, was the simple fact out of which arose the legend still current at Cambridge. In his last years he revealed a craving for a life less sedentary than heretofore. He visited various picturesque districts of Great Britain , exploring great houses and ruined abbeys; he was the pioneer of the modern tourist, noting and describing in the spirit now of the poet, now of the art-critic, now of the antiquary. In he travelled in Yorkshire and Derbyshire ; in in the Lowlands of Scotland , and thence went to Southampton and its neighbourhood. In he revisits Scotland; he is the guest of Lord Strathmore at Glamis ; and revels in " those monstrous creatures of God," the Highland mountains. His most notable achievement in this direction was his journey among the English lakes, of which he wrote an interesting account to Wharton; and even in , the year before his death, he visited with his young friend Norton Nicholls "five of the most beautiful counties of the kingdom," and descended the Wye for 40 m. In all these quests he displays a physical energy which surprises and even perplexes us. His true academic status was worthily secured in , when the duke of Grafton offered him the professorship of modern history which in he had vainly endeavoured to obtain from Bute. He wrote in the " Installation Ode "upon the appointment of Grafton as chancellor of the university. It was almost the only instance in which he successfully executed a task, not, in the strictest sense, self-imposed; the great founders of the university are tactfully memorized and pass before us in a kind of heraldic splendour. He bore with indifference the taunts to which, from Junius and others, he was exposed for this tribute to his patron. He was

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