

**A CONCORDANCE TO
THE ENGLISH POEMS
OF THOMAS GRAY**

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A concordance to the English poems of Thomas Gray by Albert S. Cook

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OF
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EDITED BY
ALBERT S. COOK
PRESIDENT OF THE CONCORDANCE SOCIETY



BOSTON AND NEW YORK
HOUGHTON MIFFLIN COMPANY
The Riverside Press Cambridge
1908

TO
GEORGE HERBERT PALMER
AT WHOSE SUGGESTION
THE CONCORDANCE SOCIETY WAS BEGUN

PREFACE

THIS Concordance is the first to appear under the auspices of The Concordance Society, which was organized at Yale University in the Christmas vacation of 1906. The choice of an author was dictated by these considerations: his historical importance; the public interest in him; and the moderate compass of his works, so that the compilation might be effected by few hands in a brief time, and the subvention required by the publishers might not unduly tax the slender resources of the Society. The making of the excerpts was begun, and virtually concluded, in the Christmas vacation of 1907; the quotations, most of which had been alphabetized within the smaller groups by the compilers, were then fully alphabetized by the editor, and the head-words normalized, where it appeared necessary. The next step was to secure a publisher, and to arrange for the details of publication. The copy was forwarded to the publishers in April of the present year.

The readers who excerpted the material were as follows:—

Dr. CHARLES G. OSGOOD, Preceptor in English, Princeton University,
Secretary of The Concordance Society.

Dr. ELBERT N. S. THOMPSON, Instructor in Rhetoric, Yale University.

Mr. FREDERIC T. BLANCHARD, Assistant in Rhetoric, Yale University.

Mr. ALFRED A. MAY, University Fellow in English, Yale University.

Miss ERNESTINE L. MILLER, Wellsboro, Pennsylvania.

THE EDITOR.

As none of the readers had had any experience in concordance work, the speed and accuracy displayed were most gratifying.

Those who have participated in the reading of the galley-proofs are the following:—

Professor CURTIS H. PAGE, Columbia University, Treasurer of The Concordance Society.

Professor CHARLES W. HODELL, Woman's College, Baltimore, Member of the Executive Committee of The Concordance Society.

Professor LANE COOPER, Cornell University.

Professor CHAUNCEY B. TINKER, Yale University.

Professor ARTHUR ADAMS, Trinity College, Hartford.

Dr. ELBERT N. S. THOMPSON, as above.

Mr. ALFRED A. MAY, as above.

Miss MARY W. SMYTH, Graduate Student in English, Yale University.

THE EDITOR.

None of the galley-proofs were given out to the readers before June 15, and with one exception all were returned before July 1; what this means in the closing days of a busy academic year, in our climate, no American teacher, at least, will need to be told.

The basis of the Concordance is Gosse's edition of Gray (4 vols., London and New York, 1884): the poetry is contained in Vol. I, but a few variants have been culled from the letters in Vols. II and III. Quotations from the poems which Gosse characterizes as doubtful have been distinguished from the rest by a prefixed dagger. Gosse's order of poems has been followed, except that variants have been placed under the poems to which they belong; this applies also to the List of Poems on pp. ix, x.

The question of normalization was a somewhat difficult one. The orthography of Gray's editions and manuscripts is so capricious and inconsistent that it seemed impracticable to conform the head-words to it in all cases. Should one make the head-word *Riseing*, for example, as Gray twice spells it? or *Redning* (*Sonnet on the Death of Richard West*, line 2)? Should one write *Chearful* (*Elegy* 87), or *Cheerful* (*Alliance of Education and Government* 66)? *Horror* (*Fatal Sisters* 49), or *Horroure* (*Progress of Poesy* 93)? *Rhymes* (*Stanzas to Mr. Richard Bentley* 9), or *Rhimes* (*Elegy* 79)? In such doubtful cases as these, some choice must be made, and consistency required that similar words should be similarly treated. Thus, one could hardly normalize to *Horror*, and write *Warriour* as the head-word (of course the spelling of the quotations is kept). Often such a choice will be, or seem, arbitrary; I have given the preference to full forms (*Roused*, not *Rous'd*), and to forms generally preferred by scholars, for etymological or other reasons, in America: thus *Rime* (not *Rhime* or *Rhyme*), and endings in *-or*, not *-our*, like Gray's *Rumor* (thus *Ardor*, *Armor*, *Colors*, *Flavor*, *Honor*, *Horror*, *Labor*, *Manor*, *Parlor*, *Rigor*, *Tenor*, *Vigor*, *Warrior*; *Honorable*, *Neighboring*, etc.). Words hyphenated by Gray are so kept, and the second element of such words is entered in its alphabetical place, with a cross-reference to the complete word. In general, cross-references have been freely employed — too freely, some will think — but it seemed desirable to enable every inquirer to find with ease what he sought.

The following words, forty-seven in number, have been omitted, following the precedent of Strong's Concordance to the Bible: *a*, *an*, *and*, *are*, *as*, *be*, *but*, *by*, *for*, *from*, *he*, *her*, *him*, *his*, *I*, *in*, *is*, *it*, *me*, *my*, *not*, *O*, *of*, *our*, *out*, *shall*, *shalt*, *she*, *that*, *the*, *thee*, *their*, *them*, *they*, *thou*, *thy*, *to*, *unto*, *up*, *upon*, *us*, *was*, *we*, *were*, *with*, *ye*, *you*; but contracted or quasi-contracted forms of these words, such as are found in *don't* and *'em*, are given. These omissions, again, may seem rather arbitrary, and so indeed they are; but so

perhaps would any omissions be, in the light of some needs or expectations.

As to punctuation, quotation-marks have been omitted when only the quotation has been given; otherwise they have been retained. The same principle has been observed with respect to parentheses. Gray's punctuation, like his capitalization, is frequently erratic, but both have been retained.

In the excerpts, it has been difficult in many cases to decide whether to give the immediate context of a word, without particular regard to the construction and sense, or to seek a subject or verb, perchance, in another line. We have inclined toward the latter, but our practice has not been strictly uniform, and perhaps could not be. Suggestions to collaborators will be interpreted with more latitude by one than by another, and when the material has once been collected, an attempt on the part of the editor to secure greater uniformity would involve considerable labor in looking up references, and passing judgment upon each doubtful case. Such are the disadvantages of collaboration in the making of a concordance, but perhaps an ideal uniformity in this respect would hardly be worth the effort it would cost.

Occasionally homonyms, when different parts of speech, have been separated: see, for example, under *Art*. This has been done only in cases which the editor thought extreme for one reason or another; perhaps it would have been better to distinguish all homonyms, but little practical inconvenience is likely to result where the quotations are so few under each word as here.

The courtesy and consideration shown by Houghton Mifflin Company in the negotiations looking to the publication of this volume have been most gratifying, and augur well for the success of The Concordance Society in a very important respect.

This preface may fitly end with a quotation from an anonymous writer in a recent number of *Book News*: "No poet can be fully mastered without either dictionary or concordance. You have no grasp on a poet's use of words without one aid or the other."

ALBERT S. COOK.

GREENSBORO, VERMONT, AUG. 10, 1908.

LIST OF POEMS

IN THE ORDER OF GOSSE'S EDITION

(save for titles in square brackets)

[II and III refer to Vols. II and III]

- | | | |
|--------------------|--|-------------------------------|
| 1. | Ode on the Spring (p. 3) | <i>Spring.</i> |
| 2. | Ode on the Death of a Favourite Cat, drowned in a Tub of
Gold Fishes (p. 9) | <i>Cat.</i> |
| 3. | Ode on a Distant Prospect of Eton College (p. 15) | <i>Eton.</i> |
| 4. | Hymn to Adversity (p. 23) | <i>Adv.</i> |
| 5. | The Progress of Poesy (p. 27) | <i>P. P.</i> |
| 6. | The Bard (p. 39) | <i>Bard.</i> |
| [6 ^a . | Letter to Thomas Wharton, August 21, 1755 (II. 266) | <i>Bard Lett.¹</i> |
| 6 ^b . | Letter to William Mason, May, 1757 (II. 311) | <i>Bard Lett.²</i> |
| 6 ^c . | Letter to William Mason, June, 1757 (II. 314)] | <i>Bard Lett.³</i> |
| 7. | The Fatal Sisters (p. 51) | <i>F. S.</i> |
| 8. | The Descent of Odin (p. 59) | <i>Odin.</i> |
| 9. | The Triumphs of Owen (p. 67) | <i>Owen.</i> |
| 10. | Elegy written in a Country Church-Yard (p. 71) | <i>El.</i> |
| [10 ^a . | The First Edition of the Elegy in a Country Church-Yard
(p. 215) | <i>El. Dods.</i> |
| 10 ^b . | The Pembroke Text of the Elegy (p. 225) | <i>El. Pem.</i> |
| 10 ^c . | Readings of the Egerton MS. of the Elegy (p. 71) | <i>El. Eg.</i> |
| 10 ^d . | Readings of the Mason MS. of the Elegy (p. 71)] | <i>El. Mas.</i> |
| 11. | A Long Story (p. 81) | <i>L. S.</i> |
| 12. | The Installation Ode (p. 91) | <i>Inst.</i> |
| 13. | Agrippina (p. 101) | <i>Agr.</i> |
| 14. | Sonnet on the Death of Richard West (p. 110) | <i>West.</i> |
| 15. | Hymn to Ignorance (p. 111) | <i>Ign.</i> |
| 16. | The Alliance of Education and Government (p. 113) | <i>E. G.</i> |
| 17. | Stanzas to Mr. Richard Bentley (p. 121) | <i>Bent.</i> |
| 18. | Ode on the Pleasure arising from Vicissitude (p. 123) | <i>Vic.</i> |
| 19. | Epitaph on Mrs. Jane Clerke (p. 125) | <i>Clerke.</i> |
| 20. | Epitaph on a Child (p. 126) | <i>Child.</i> |
| 21. | Sketch of his own Character (p. 127) | <i>Char.</i> |
| 22. | Epitaph on Sir William Williams (p. 128) | <i>Williams.</i> |
| 23. | The Death of Hoel (p. 129) | <i>Hoel.</i> |
| 24. | Caradoc (p. 130) | <i>Caradoc.</i> |

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| 25. Conan (p. 130) | <i>Conan.</i> |
| 26. Jemmy Twitcher: or, The Cambridge Courtship (p. 131) | <i>C. C.</i> |
| 27. Shakespeare Verses (p. 132) | <i>Shak.</i> |
| [27 ^A . Letter to William Mason, July 16, 1765 (III. 205)] | <i>Shak. Lett.^A</i> |
| 28. Satire upon the Heads: or, Never a Barrel the better Herring (p. 134) | <i>Satire.</i> |
| 29. Impromptu, suggested by a View, in 1766, of the Seat and Ruins of a deceased Nobleman, at Kingsgate, Kent (p. 135) | <i>View.</i> |
| 30. Amatory Lines (p. 137) | <i>Am. Lines.</i> |
| 31. Song (p. 138) | <i>Song.</i> |
| 32. Comic Lines (p. 138) | <i>Com. Lines.</i> |
| 33. Couplet about Birds (p. 139) | <i>Birds.</i> |
| 34. Tophet (p. 139) | <i>Toph.</i> |
| 35. Parody on an Epitaph (p. 140) | <i>Par. on Ep.</i> |
| 36. Impromptu by Mr. Gray going out of Raby Castle (p. 140) | <i>Impr. Vane.</i> |
| 37. Extempore by Mr. Gray on Dr. Keene, Bishop of Chester (p. 140) | <i>Ext. Keene.</i> |
| 38. Epitaph on Bishop Keene (p. 141) | <i>Ep. Keene.</i> |
| 39. Epitaph on Mrs. Keene (p. 141) | <i>Mrs. Keene.</i> |
| 40. A Couplet by Mr. Gray (p. 141) | <i>Couplet.</i> |
| 41. Stanza (p. 141) | <i>Stanza.</i> |
| 42. Statius. Thebaidos VI. 646-668 (p. 145) | <i>Stat.¹</i> |
| 43. Statius. Thebaidos VI. 704-724 (p. 147) | <i>Stat.²</i> |
| 44. Tasso. Gerus. Lib. Cant. XIV. St. 32 (p. 148) | <i>Tasso.</i> |
| 45. Imitated from Propertius, Lib. III. Eleg. 5, v. 1, 2 (p. 151) | <i>Prop.¹</i> |
| 46. Propertius, Lib. III. Eleg. 5, v. 19 (p. 151) | <i>Prop.²</i> |
| 47. Propertius, Lib. II. Eleg. 1 (p. 153) | <i>Prop.³</i> |
| 48. Dante. Canto 33, dell' Inferno (p. 157) | <i>Dante.</i> |

DOUBTFUL POEMS

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|---|----------------|
| 49. Ode (p. 205) | <i>Ode.</i> |
| 50. Poetical Rondeau (p. 208) | <i>Rond.</i> |
| 51. The Characters of the Christ-Cross-Row (p. 210) | <i>Ch. Cr.</i> |