

George Eliot as a Character Artist.

The novel of character has in the present day been almost entirely superseded by the novel of analysis or reflection even as the novel of analysis or reflection character itself superseded the novel of incident. Every age in literature no doubt produces some specimens of every preceding age, but yet it keeps its own prevailing tone. The theatre of the present-day novelists to the mind of man; the drama is played out within the limits of an individual; hopes and fears, passions and motives are the dramatic personae; one worthy thought or one dishonest opinion may be the climax or the catastrophe of the play. Action character incident, are important only as they affect the soul with which the author is immediately concerned; the introspective method is carried to such a height that it may in fact be called a personal dissection in which the subject is himself forced to lay bare before us the hidden processes of the heart.

All these I carry their own revenge and the day is probably not far distant when we shall return to the mansion of Margat and

Feminine Cooper; but in the meantime the reader, wearied of reflection, may be permitted to turn back to the joys of yesterday. The day is still scarcely set in which Thackeray, Charlotte Brontë and George Eliot shone as lights in the firmament.

While the novel of incident reigned supreme there was little time and less taste for the delineation of character. Macaulay, in his essay on 'Miss Burney's novels', has well pointed out the immeasurable distance that lies between the "character-monger" and the character-artist.

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 Coug
 May

A kiss was anciently the established fee of a lady's partner. Thus in 'A Dialogue between custom and Veritie, concerning the use and abuse of Dauncing & Minstrelsie': -

But some reply, what fool would daunce,
If that when daunce is doon
He may not have at Ladies' lips
That which in daunce he wooon.

Vide. Henry VIII Act I. Scene II.

Darius & Percy

1. "Last night I dream'd a dreary dream,
And I ken the Days' thy ain!" Otterbourne

- 1775 Life and Letters of Gray
 Edited by Mason
 Gross liberties were taken with the date of texts
 The so called improvement of Mason?
- 1814 Mitford's Life of Gray which was pre-
 fixed to the Eton Gray. He continued his
 labour and in
- 1834 published the Works of Gray. We have
 now genuine text of Mason letters
- 1843 He published some reminiscences of
 Rev. Norton Nicholas.
- 1853 Mitford published Correspondence of
 Gray and Mason
- 1814 Mathias' Works of Gray
- 1832 A young Swiss with whom Gray had
 been intimate published in French
 Souvenir l. b. de Bonstette.
- 1884, Gosse's Works of Gray
- 1891 Bradshaw's.

Like some other distinguished literary men
 he was a Londoner and like them was
 distinguished by Scotch descent.
 (Macaulay, Hood, Mill, Gray)

father

He was a scrivener. Gray was his mother's son, he was educated by his mother and lived with her relatives her brothers were learned men. Gray was the Thomson of last century. He was a student of botany a man of exact & encyclopaedic information. He went to Eton & formed a friendship with Horace Walpole and Richard West, son of Lord Chancellor of Ireland Grandson of Bishop Burnet (adviser of W^m III). Walpole said that Gray was never a boy. He was a very delicate child. In 1734, we find him at Cambridge (when he was 18 years of age) Walpole was at King's College (famous for its Chapel) Gray got the name of Drama Nisi - Favonius
Walpole Fedius
Like Thomson he found Cambridge very dull.

Gray's first attempt in verse was in the style of Dryden
Gray translated a part of Statius - (+96) Burham
Beech. He delighted to lie under the shade of beeches.
Milton's *Il Penseroso* is an exact counterpart of Gray

Compare *Il Penseroso* with the *Ode on Spring*

Matthew Green was the author of *Lucius's Hermitage* who much admired by Gray. He was one of those poets whom we cannot understand (and without the help of a classical dictionary). Gray did not like mathematics, an excellent letter writer

1739^e. he went to continent with Walpole

French literary men of the time (sentimental school)

Marivaux

Criſillon (père et fils)

Gray read with delight *Criſillon*

A culte du Foudre

Gray of Addison

Artificial - Gray - Nature - Worshipping

Gray was fond of music, he himself was a singer. In Florence they met Sir Isaac Mann; he devoted himself in Italy to painting and architecture on which he wrote a treatise. At Rome he saw the pretender. He was not the sympathizer of the Stuart. Next he tried a philosophical poem in Latin explaining Locke's views. Quarrelled with Walpole.

1741. returned.

1742. His career as an English poet.

Gray studied law from which came out nothing.
 Vest died; as the result we have a sonnet - which
 is the matter of such discussion.

Gray wrote classical a tragedy called *Agrippina*,
 mother of Nero. She was killed by the order of his son.
 Very cold, frigid. Blank verse however shows a
 mastery. This was the time when literary men did
 not praise one another.

Until 1742 he did nothing original. In 1842 Tennyson,
 Browning, Thackeray, Charlotte Brontë, Collyer, Dickens.
 In 1742, Pope and Swift were approaching their
 graves. Goldsmith, Cowper, Churchill. Edward Young
 published his *Night Thought* (most popular poem of
 the decade.)

James Thomson's "Seasons" set to music
Castle of Indolence

Pope died 1744. 1748 Thomson's poems were pub-
 lished. The time of Boileau school became dead.

S. Johnson had already published "Londm" 1758.

Callius 'Oxford man'. Gray never met him but spoke
 of Callius "a fine fellow, modelled upon antiquae
 a bad ear, great vanity of words & images, with
 no choice at all. he will not survive". Callius

did survive and had a better ear than Gray.
 Gray was fond of music but Collins had a finer ear.
 In Scotland, Allan Ramsay. Akenside wrote
 Armstrong: "art of preserving health."

Gray does not seem to like couplets, but "alliance
 of education & government" was however written in
 couplets.

Gray and Collins writing in the same style and publishing
 at the same time were wholly independent of each
 other (Collins published his works in 1746, was a West-
 minster boy & went to Oxford.)

1742, The Elegy was begun. He was a resident fellow-
 ship of Cambridge. He took B.C.L. & became the
 fellow of Peterhouse. All the time he was fond of Pembroke
 1746, Jacobite Lords were tried in London & Walpole
 describing wrote a letter describing the trial to Mann, Gray
 was also present at the trial

1747 began his Stowson Hill (first Gothic movement)

- { 1765 Percy's Relique
- { 1805. Lay of the Last Minstrel
- { 1844 Eglington Tournament

O de the distant prospect of Eton College first
 attracted no notice. About this time Hogarth met
 at Walpole's table (Marriage a la mode)

At this time appeared Mason who was a useful friend to Gray. He was called a one poem man.

Christopher Smart's: "Song to David"

Gray wrote a poem in heroic couplets of 110 lines.

Parallelism.

To Contemplation's' sober eye
Such is 'the race of Man;
And they that creep and they that fly,
Shall end where they began
Gray.

't is as like you
As cherry is to cherry
Henry the Eighth Act: V sc. II
凡 = 17