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its embodying that pensively stingless pessimism which comes with the first gray hair; that vague sympathy with ourselves which is so much cheaper than sympathy with others; that placid melancholy which satisfies the general appetite for an emotion which titillates rather than wounds." We think, however, that its charm, its peculiar charm, is a thing quite apart from this "stingless pessimism which comes with the first gray hair," and rests in the simplicity and universality of its thought enshrined in language at once clear, beautiful, and harmonious. It will be noticed that in the "Elegy" Gray is more pictorial than imaginative. Indeed there is scarcely a stanza in the poem that would not form an excellent subject for a painting. The opening lines have oft been transferred to canvas.

How far does the "Elegy" reflect the genius of Gray? We think that the chief characteristics of Tennyson are mirrored in the "In Memoriam," the chief characteristics of Wordsworth in the "Ode to Immortality," the chief characteristics of Coleridge in the "Ancient Mariner." Is not the "Elegy" a very mirror wherein you may see reflected, not only the poetic genius of Thomas Gray, but something also of the form and spirit of eighteenth-century verse. Decorum was the religion of the

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