

by a note of seriousness, often of melancholy. Gray's *Elegy written in a Country Churchyard* is a familiar and exquisite example.

The boast of heraldry, the pomp of power,  
And all that beauty, all that wealth e'er gave,  
Await alike th' inevitable hour,  
The paths of Glory lead but to the grave.

Perhaps in this neglected spot is laid  
Some heart once pregnant with celestial fire;  
Hands, that the rod of Empire might have sway'd,  
Or wak'd to ecstasy the living lyre:  
But knowledge to their eyes her ample page,  
Rich with the spoils of Time, did ne'er unroll;  
While penury repress'd their noble rage,  
And froze the genial current of the soul.

Dramatic poetry (*δραμα*, act, stage-play) is poetry composed for the purpose of stage-representation, or written in the form of poetry so composed. As every line is intended to be spoken by one or other of the actors who take the parts respectively assigned to the several characters, there is no direct narrative and no direct reflection. I say no "direct" narrative or reflection, because both these elements are to some extent retained by various devices. In the Greek drama, for example, the epic element of story telling was retained in part by means of the *ἄγγελος*, or messenger—a character into whose mouth long accounts of events outside the immediate action of the play were put. And at the same time the element of "reflection" was provided by the chorus, whose function it was to express in their songs and chants such feelings and reflections upon the events represented on the stage, as the poet would have uttered directly in a lyric or elegiac outburst of song. The Greek drama as a literary composition, was, therefore, a union of the epic and lyric forms of poetry. In the modern drama, both the narrative and reflective element have been curtailed, but the essential elements of plot and dialogue (or the plot expressed in dialogue) have been correspondingly enlarged and developed. Dramatic literature is divided by a broad