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STUDIES IN LONGFELLOW WHITTIER HOLMES AND LOWELL

WITH QUESTIONS AND REFERENCES

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PUBLISHERS' NOTE.

SOME years ago there appeared in the Riverside Literature Series "Studies in Longfellow: Outlines for Schools, Conversation Classes, and Home Studies," by W. C. Gannett. The book has had a steady sale, and has met with such favor as to suggest a like treatment of other New England poets. We now present, therefore, Mr. Gannett's book, enlarged by the addition of similar but less extended studies of Whittier, Holmes, and Lowell.

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[1] The volume entitled *Christus* contains the *Divine Tragedy*, the *Golden Legend*, and the two *New England Tragedies*, all of which are included in the *Cambridge Edition*. References to these dramas are made by their initials.

part of the book no page-references are made, as they seem hardly necessary with good indexes.

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FIELDS, ANNIE.

Authors and Friends.

Mrs. Fields, whose husband was for many years Longfellow's publisher and close friend, draws upon stores of material which have not been used by his biographers, and gives a charming picture in which the friend is no less prominent than the author.

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STUDIES IN LONGFELLOW.

"*His gracious presence upon earth*
Was as a fire upon a hearth;
As pleasant songs, at morning sung,
The words that dropped from his sweet tongue
Strengthened our hearts; or, heard at night,
Made all our slumbers soft and light.
Where is he?"

"*He has moved a little nearer*
To the Master of all music,
To the Master of all singing!"

I.

THE MAN, HIS HOME, AND HIS FRIENDS.

(1.) Cambridge.

"*The doors are all wide open; at the gate*
The blossomed lilacs counterfeit a blaze,
And seem to warm the air; a dreamy haze
Hangs o'er the Brighton meadows like a fate,
And on their margin, with sea-tides elate,
The flooded Charles, as in the happier days,
Writes the last letter of his name."

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Conversation. — Can you find the College anywhere in the Poems? Why, — is there no poetry about that? (See Hyperion, 60.) To see Longfellow as Professor, look at Life, 42; and hear the Cambridge neighbors talk about him, in Life, 156, 243, — and 234. For Village Blacksmith, see Life, 192; and the story of the Arm-Chair in Life, 118, 247. Other glimpses of Charles River in Hyperion, 195–197, 294. Old Cambridge charmingly described in Lowell's "Fireside Travels," and in Holmes's "Poet at the Breakfast Table, p. 11. "Elmwood" is Lowell's home, not far from Longfellow's, on the way to Mount Auburn, that "City of the Dead" (364), towards which the "shadows pass" (p. 87).

(2.) The Home.

"*Once, ah, once within these walls,*
One whom memory oft recalls,
The Father of his Country dwelt."

"*Grave Alice, and laughing Allegra,*
And Edith with golden hair."

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See also "Among his Books," p. 13.

Conversation. — "The history of innumerable households" in so many of these Home poems! What wonder they made their writer a people's poet! Have you seen Read's picture of the three girls? Why are all

fathers and mothers, poets, — or are n't they: Home and Children as sources of poetry, in old time and new.

To watch Longfellow with children, see Life, 122–125, 173, 179, 191, 241; and then, on 310, read Whittier's verses called "The Poet and the Children." Footsteps of Angels refers to his young wife, who died but four years after their marriage; and in Two Angels, the "friend" was his neighbor, the poet Lowell, whose wife died on the night when a child was born to Longfellow. A, but not *the*, clock stands on his staircase-landing; for *the* clock, see Life, 71; the "ship" clock (383) is in his study; and listen to the other clocks in Poems, 299, 316, 408. The Iron Pen was given him at a garden-party of school-girls, who had come to visit his house. The romantic story of the old house has been often told, as in Life, 46–54; in "Scribner's Monthly" for Nov., 1878; by G. W. Curtis, in "Homes of American Authors;" and in Drake's "Historic Fields and Mansions of Middlesex," ch. 13. And now to call on the Poet in his home, read Life, 172–180. Let us seat ourselves in the study and look about: what poems, besides those named, are in any way suggested?

(3.) His Friends.

"*The noble three,*
Who half my life were more than friends to me.
I most of all remember the divine
Something, that shone in them."

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Preludes and Interludes to Wayside Inn, 232–316.

The story-tellers around the fireside were, —

Squire, Lyman Howe; *Student*, H. W. Wales; *Sicilian*, Luigi Monti; *Theologian*, Prof. Treadwell; *Poet*, T. W. Parsons; *Musician*, Ole Bull; *Spanish Jew*, a Boston dealer in Oriental goods, Israel Edrehi.

Conversation. — Longfellow's lovableness: see Lowell's "Fable for Critics," p. 142, and his "To H. W. L.;" Holmes's "To H. W. Longfellow;" and tributes of other fellow-poets. Crayon portraits of Sumner, Emerson, Hawthorne, Felton, and himself, all as young men, hang on his study-walls: trace what those five friends, those five young heads, have done to shape American literature and life! For his early praise of Hawthorne, see Drift-Wood, 115, — a book-notice, which thenceforth bound the two classmates in close intimacy. A poet's two circles, — those whom he knows, and those who know him. He wrote many poems of friendship, many of sympathy, many of love; but any "love-poems," save those in prose (Hyperion, Bk. III., IV.), or else translated?

For the old Wayside Inn at Sudbury, and Longfellow's poetic lease of it for the imaginary brotherhood, see Drake's "Historic Fields and Mansions of Middlesex," ch. 19, and "Harper's Monthly," Sept., 1880; also, T. W. Parsons's opening poem in his "Old House at Sudbury." There was a real fireside circle there of some of these friends, but Ole Bull and the Jew and Longfellow himself were not of it.

(4.) Among His Books.

"*The love of learning, the sequestered nooks,*
And all the sweet serenity of books."

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Conversation. — What English poets were living, and what American authors were known, in 1833, when Longfellow published his first little book of poetry, — the Coplas de Manrique? Margaret Fuller called his early poems largely "exotic." "Longfellow's mission, — the binding back of America to the Old World taste and imagination. Our true rise of Poetry may be dated from his method of exciting an interest in it," — from a light beyond the sea. . . . "A good borrower." . . . "The world of books was to him the real world. If he had been banished from his library, his imagination would have been blind and deaf and silent." (E. C. Stedman.) Are there any great writers who are *not* "good borrowers"? Do you believe that that "banishment" would have so unmade our Poet?

For Longfellow's study-paths, see the Wayside Inn "student," p. 233, and the many sources of those Inn tales; also Hyperion, 87, 98, 296, and 37, 160, 247; also Drift-Wood; and his "Poets and Poetry of Europe," translated from ten different languages. If no more, at least look over his translation of Dante, with its wealth of Notes and Essays. What two great Old World poems,

besides the Dante, have been translated by American poets? What four other "collections" of poetry have been made by our elder poets? For Longfellow's special influence on American literature, and his "binding us back" to Germany (as Irving to England?), see Life, 33, 61, 261; Stedman's article in the "Century," Oct., 1883, p. 926; also, his two articles in "Scribner's," Aug. and Oct., 1881, on the Rise of Poetry in America. The other sense in which an Englishman wrote of Longfellow, as

> "The bard whose sweet songs, more than aught beside,
> Have bound two worlds together."

(5.) His Travels.

"*In fancy I can hear again*
The Alpine torrent's roar,
The mule-bells on the hills of Spain,
The sea at Elsinore.

"*I see the convent's gleaming wall*
Rise from its groves of pine,
And towers of old cathedrals tall,
And castles by the Rhine."

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Conversation. — The best picture among these? Does Art seem to have attracted Longfellow? Nuremberg, a poem to illustrate; verse by verse, with photographs. Did the Poet find his own land so lovably picturesque? For ruins he had to take the stone walls of New England! (See 142, 195, 246.) Does not the American

find more poetry than the European, in the historic and traditional? If yes, why? Books or travel, — which educates one the more? For other reminiscences of travel, see Outre-Mer (France, Spain, Italy), written after his first trip to Europe; and Hyperion (the Rhine, Tyrol, Switzerland), written after his second; and the Swedish village-scenes in the Notes to Poems, p. 472. "A good thing when a romance (Hyperion) has a permanent place among the guide-books." (T. W. Higginson.)

(6.) From Boyhood to Old Age.

"But to act, that each to-morrow
Find us farther than to-day."

"Not the sun that used to be,
Not the tides that used to run!"

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See also "The Home," p. 10, above; and "The Poet," p. 41 below.

Conversation. — Should you call him self-revealing, or self-hiding, in his poems? "A man of deep reserves." (C. E. Norton.) "The hospitality (in his poems) that invites the whole world home is exquisitely proud and shy." (W. D Howells.) Yet if you knew nothing of

his nature or his literary life, what could you read of each in his works? And what in his face? (See Life, 148.) In the poems, what inward struggles or temptations do you trace? "Not man *and* poet, but a poetical man." (O. B. Frothingham.) "Beautiful and ample as the expression of himself was, it fell far short of the truth. The man was more and better than the poet." For other hints about his early inner life, see Hyperion, Bk. I., ch. 1, 3, 7, 8; Bk. II., ch. 10; Bk. III.; Bk. IV., ch. 8, 9; and the mottoes prefixed to Hyperion (378) and Kavanagh. Hyperion is in some degree based on fact: "Paul Flemming" is a shadow of the Poet himself; the first chapter refers to his young wife, who died when they were abroad; and "Mary Ashburton" is the lady whom he afterwards married. The translation of Dante was the work into which he bore his second great sorrow, *her* death; and in the passionate series of Dante's sonnets (p. 322), which made his preludes to the three parts of the poem, do we not hear an exquisite undertone as if from his own experience? ("My burden," "agonies," "she stands before thee," "benedictions.") For a word about this sorrow, "ever abiding, but veiled," and the still "sweeter manhood" born of it, see Life, 56, and Lowell's "To H. W. L.," and perhaps Palingenesis and Bridge of Cloud, 317–8. Serenity as a sign of strength: is it always that? Is it mainly the fruit of temperament or of victory? When does one begin to feel the "change" in sun and tide? Do poets (compare Wordsworth, Holmes, Whittier) feel it more and earlier than others?

For old Portland, see Life, 19–24. For his first boy-poem in print, see Life, 254. Other boy-poems are printed in Life, 335–352. These and the "Earlier

Poems" as published (Poems, p. 6) are largely about Nature, and sound like Bryant. The Prelude to Voices of the Night (p. 1) seems to mark a real change and deepening of his poetic consciousness, — "The land of Song *within* thee lies," — which gave us a new poet. For personal origin of Psalm of Life, see Life, 181. For origin of Morituri Salutamus, see Life, 107. Stedman calls the poem "a model of its kind;" C. C. Everett says, "Perhaps the grandest hymn to Age ever written." Do you like it so well as they? With Loss and Gain, p. 413, compare Whittier's "My Triumph." Note the glad prophecy with which both of his last two poems close! (Pp. 415, 411.)

Can you catch the echoes of his prose in his verse? e. g., with Prelude, p. 1, compare Hyperion, 78; with Psalm of Life, and Wind over Chimney, compare Hyperion, 84–86; and Hyperion, 158, with Michael Angelo, p. 467.

Can you find the lines chosen above as motto for our Poet, — "His gracious presence," etc.? Would you have chosen those lines for motto, or four verses on p. 87; or the passage on pp. 154–5; or nine lines on p. 233; or sixteen on p. 234; or six on pp. 380–1; or four in G. L. 76, or nine in G. L. 183–4; or still others? How many of these unconscious self-portraits there are!

II.

EVANGELINE.

(1.) "In the Acadian Land:" and the Exile.

First Part (p. 95).

Conversation. — Which is the prettiest of these village-scenes, — indoors, and out-of-doors? Was Acadian

life really so idyllic, and Puritan life comparatively tragic, do you suppose? If yes, what made the difference? Facts and a poet, — is all the beauty which he sees, in the facts? Was there any possible justification for the English atrocity?

For the story, see Bancroft's "United States," 1883 edit., vol. ii., 425–434. For the origin of the poem, see Life, 73. For Acadie, see C. D. Warner's "Baddeck." The poem is published in a pamphlet, with notes, as "Riverside Literature Series," No. 1. (Houghton, Mifflin & Co., Boston. 15 cts.)

The hexameter in English verse, — why so little used? Where else does Longfellow use it? Who besides him has used it? May not that canto of "Frithiof's Saga," translated in Drift-Wood, p. 74, have suggested the Evangeline hexameters to him? Does it fit well this theme? "The tranquil current of these brimming, slow-moving, soul-satisfying lines." Its "mournfully rolling cadence." See p. 410; and what Lowell says about it in "Fable for Critics," 142; and Stedman's article in the "Century," Oct., 1883, p. 931.

(2.) Evangeline.

SECOND PART (p. 107).

"*When she had passed, it seemed like the ceasing of exquisite music.*"

"*Sat by some nameless grave, and thought that perhaps in its bosom*
He was already at rest, and she longed to slumber beside him."

Conversation. — Is the poem chiefly a character, a story, or a series of beautiful pictures, to you? Should you call it an epic, an idyl, or a tragedy? Is the maiden herself, as a character, strongly outlined? Does she recall any of Shakespeare's heroines? Can you see her face, — does the poet show it? Boughton's picture, and Faed's, — which do you like best? Darley's illustra-

tions. Suppose you name the ten parts of the poem; and in each part choose your lines for a picture of Evangeline. Try to analyze the charm of the poem: why its universal popularity? (e. g., six German translations, three French, three Swedish, three Portuguese.) "Evangeline, his master-piece among the longer poems," says Dr. Holmes; and Howells adds, "if not the best poem of our age:" say you so? It is said to have been Longfellow's own favorite among his poems. Which lines most cling to your memory, and what passages do you love best? Compare with it Goethe's "Hermann and Dorothea," and Clough's "Bothie of Toper-na-Fuosich," — the former perhaps inspiring, the latter inspired by, Evangeline.

(3.) Nature in the Poem and the Poet.

Conversation. — The finest landscapes in the whole poem? Can you tell which Longfellow had seen, from those which he knew by books? Had he seen *any* of them? Is "word-painting" chiefly the effect of sight, or of imagination? Does he picture Nature vividly? Does he give its *ex*pression or its *im*pression? Does he love Nature for itself, or for what it symbolizes to him? (See Hyperion, 28, 163; also Life, 65, 178, 192, 265.) What moves him most in Nature, — sky, sea, mountains, forests, or fields? And what aspect does he most feel, — its gladness, beauty, peace, or strength? Are not his *genre* pictures (see also Miles Standish) much finer than his landscapes, — and why? Is it the noblest use of landscape in art to treat it as background to human figures? Is Nature apt to intensify, or to change, your mood? (See p. 114, and Kavanagh, ch. 1.) For other pictures of the seasons (p. 98) see 5–7, 91, 382; Kavanagh, 67, 102, 133, 167; and Hyperion, 91, 195.

III.

HIAWATHA.

"*Legends and traditions,*
With the odors of the forest,
With the dew and damp of meadows,
With the curling smoke of wigwams,
With the rushing of great rivers."

(1.) Sources of the Poem.

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Conversation. — Sketch the Civilizer and Saviour myths in various races, — Osiris, Hercules, the Christ, etc. For Hiawatha as confounded with the Hero-God of Light, — "the fundamental myth" of many Indian tribes, — see Brinton's "American Hero-Myths," or ch. 6 of his "Myths of the New World." For the Iroquois Hiawatha as the half-historic founder of the Five Nations' Confederacy, see Schoolcraft's "Hiawatha Legends," p. 188 (J. B. Lippincott & Co., Philadelphia); or, better, Hale's "Lawgiver of the Stone Age," in "Proceedings of Amer. Assoc. for Adv. of Science," vol. xxx., 1881. For the little Indian Pipe-Stone Quarry in Minnesota, see "American Naturalist," July, 1883. For a general survey of Indians and their life, see Bancroft's "United States," 1883 edit., vol. ii., 86–136; also Parkman's "Jesuits in North America," pp. xix.–lxxxix.

(2.) Hiawatha.

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Conversation. — What legends in other faiths akin to some of these? For the Indian sources of these poems, see Schoolcraft's "Hiawatha Legends," first published in 1839 as "Algic Researches:" why did nobody read "Algic Researches," and everybody read Hiawatha? (See Life, 84–7.) Ideal and real Indians. Longfellow's Indian "none the less typical because idealized:" can that be true? Our "Indian Problem." A nineteenth-century joke, — "The only good Indian is a dead Indian!" See Mrs. H. H. Jackson's "Century of Dishonor." Read Longfellow's Revenge of Rain-in-the-Face, p. 375. The Falls of Minnehaha are on a tiny stream near the Mississippi River, between St. Paul and Minneapolis.

(3.) Other Legends.

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Conversation. — Which three poems do you enjoy most in the whole series? For Longfellow's other Indian poems, see pp. 10, 85, 116, 288, 375. Compare Bryant's and Whittier's Indian work: which of the three poets is the most successful with the theme? Is Hiawatha a great poem? "The poet's masterpiece," say O. B. Frothingham and English Mr. Trollope; "An example of poetic power misapplied, — a weakening influence on American literature," says H. Norman: and now what say you? What makes its fascination? Longfellow's own fourfold answer in the Introduction. As to theme, parallelisms, and metre, compare the Finnish "Kalevala." (See Life, 87–90.) "This monotonous time-beat," is

it not well fitted for telling these primitive legends? Indian, Norse, and Greek mythology, — try to characterize each in a few words. Yesterday's religion, — to-day's poetry: is that a law? What, then, of to-day's religion? As poetry thus increases, does religion fade, or freshen?

IV.

THE PURITANS.

LONGFELLOW AS POET OF AMERICAN HISTORY.

(1.) The Courtship of Miles Standish (p. 191).

"*Archly the maiden smiled, and, with eyes overrunning with laughter,*
Said, in a tremulous voice, 'Why don't you speak for yourself, John?'"

Conversation. — Puritans and Indians. Early relations with the Indians: are we as just to them as the forefathers were? *Were* the Pilgrims "Puritans"? The difference? (See Bacon's "Genesis of the New England Churches.") Compare with Evangeline: which is the stronger poem? which the more interesting maiden? What think you of Priscilla's application of the Captain's adage? For another colonial maiden, and her square-built courtship, read Elizabeth, p. 299. So Longfellow wrote our three poems of old-time love, — French, Pilgrim, and Quaker. Our Poet himself was one of the results of Priscilla's question, seven generations afterwards; and the best blood of the other, the Puritan, colony also ran in him. If of a New England family, you almost certainly have "Mayflower" blood in you: have you ever traced up the stream? Explain the Plymouth scenes, — the meeting-house,

psalm-book, terrible winter, graves on the hill, Indian challenge, the Elder, the Captain, John Alden, his bull, a Pilgrim's home, etc. (See Banvard's "Plymouth and the Pilgrims;" Drake's "Nooks and Corners of the New England Coast," ch. 17, 18.) Boughton's pictures of Pilgrim life, — "Priscilla," "Return of the Mayflower," "On the Way to Meeting." This poem is published in "Riverside Literature Series" in two forms, — as No. 2, with notes; as No. 3, cut and arranged for private theatricals: each 15 cts.

(2.) John Endicott (N. E. T., p. 5).

"*Scourged in three towns!*"

"*The pointed gable and the pent-house door,*
The meeting-house with leaden-latticed panes,
The narrow thoroughfares, the crooked lanes."

Conversation. — Puritans and Quakers. Was the Quaker spirit praiseworthy? The view then, and the view now. State the case, as well as you can, for each party. The lesson from this conflict of consciences. The tenderness-in-sternness of the Puritan. Do you not feel sympathy with Endicott as well as reverence for the Quakers? Compare Whittier's poems on the same theme, "Cassandra Southwick," "In the Old South Church," "The King's Missive," etc. See Hallowell's "Quaker Invasion of Massachusetts;" and for a general sketch of the Quaker history and doctrines, see Bancroft's "United States," 1883 edition, vol. i. 528–51.

(3.) Giles Corey (N. E. T., p. 99).

" The common madness of the time,
When, in all lands that lie within the sound
Of Sabbath bells, a Witch was burned or drowned."

Conversation. — Puritans and Witches. The origin of the belief in witches; its connection with the Bible and with modern Spiritualism. State the case for the Puritans: the witches, victims of the Puritans, — and the Puritans, " victims of their own times." Did the " witches " themselves believe in witchcraft? Suppose you had lived in the seventeenth century, would you not, on the whole, have chosen to be a Puritan? and if so, would you not have believed in witches? and if so, what would you have said in Salem in 1692? The lesson of this tragedy. (See Lecky's " Rationalism in Europe," ch. 1.; Lowell's " Among My Books; " Upham's " Salem Witchcraft.") Compare Whittier's poems, " Prophecy of Samuel Sewall," " Witch's Daughter," etc. Was it worth while to write these two tragedies? See the Poet's motives hinted in his Prologues. As dramas, are they successful?

The Puritan element in American life, — its good and its harm; its prose and its poetry; its earnestness and its quaintness. (See Lowell's essay " New England Two Centuries ago " in " Among my Books.") Compare Longfellow's three pictures of Puritan life — its sunshine and its gloom — with Hawthorne's pictures of the same life. An article on " The Puritan Element in Longfellow," in " Living Age," No. 2002.

(4.) Short Poems of our History.

" Our hearts, our hopes, are all with thee !
Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee, — are all with thee ! "

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Conversation. — What makes a nation's history romantic? Is ours rich, or poor, in themes for poets? For Longfellow's own answer, see Drift-Wood, 120. Compare Longfellow, Lowell, and Whittier, as poets of our history. Longfellow's " playful freedom with dates and facts " (G. E. Ellis): can you point to any instances? His poems of Anti-Slavery, — so strong, but why so few, and all so early? Was it from a love of Peace, stronger than a hatred of Oppression? Which ought to have been the stronger? Does Charles Sumner's life-long friendship guarantee the poet right in this matter? Patriotism and Culture: the more cosmopolitan, the less patriotic, — is that a rule? " His intense nationality; " " He seemed to foreigners the American Laureate; " " He is now said to have been the least national of our poets." Not national, but simply human: — which judgment is right? For his own thought about " nationality and universality in literature," see Poems.

p. 313; and Kavanagh, pp. 117–20; and "North American Review," xxxiv. 69–78.

For origin of Skeleton in Armor, see Life, 237, 182, 235. See how different the "Voyage to Vinland" becomes in Lowell's Poems. For Norsemen in America, see Bryant's "United States," vol. i. 35–63; or Anderson's "America not Discovered by Columbus." Has Enceladus, p. 226, any under-meaning, like the Warning? Had Paul Revere's Ride, written in Jan., 1861, an under-thought? For the Ride, see Frothingham's "Siege of Boston," pp. 51–59; and compare other famous Rides, — "Sheridan's Ride," by Buchanan Read, and Browning's "How they Brought the Good News from Ghent to Aix;" and see p. 377. For Nameless Grave, see Life, 222; and for the Garfield sonnet, Life, 152. The close of Building of Ship came to Longfellow while he and Sumner were talking together during the excitement over the Fugitive Slave Law. Compare it with Horace, Bk. I., Ode XIV.; also Holmes's "Old Ironsides."

V.

MEDIÆVAL LEGENDS.

(1.) The Golden Legend.

"O beauty of holiness,
Of self-forgetfulness, of lowliness!
The deed divine
Is written in characters of gold,
That never shall grow old."

The poem might be cut, arranged, and cast for an evening's dramatic reading, with pauses between the parts to explain historical allusions and to enjoy the

similes, — some of them little poems in themselves: such allusions as will be found on pages 18, 27, 32, 38, 42, 44, 49, 85, 114, 133, 138, 150, 154, 161, 171, 173, 174, 177, 179, 180, 192; such similes as those on pages 30, 31, 62, 70, 71, 73, 76, 109, 110, 113, 121, 123, 124, 127, 153, 159, 165, 166, 168, 169, 193.

Or another way: Let some one sketch the legend and its sources; another tell how miracle-plays rose and grew into our modern drama, and describe the Passion Play at Ober-Ammergau; another speak of the great Schools of the 11–14th centuries; another read a little paper on the Lucifers of literature; another be ready with views of Strasburg Cathedral and Holbein's "Dance of Death," and of convent scenes: and illustrate all by readings from Longfellow: thus using the poem as a series of pictures of mediæval life, *e. g.*, —

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Conversation. — Is Elsie a real girl to you? Elsie's motive, — did it differ in any way from Evangeline's? Notice how much alike in substance, and even in form, the two poems are, in spite of all differences. The meaning of the Legend? (pp. 197–204.) Which of the two poems best illustrates lines 16, 17, of Evangeline? Why? Which do you enjoy the more on the first

reading? Which one keeps growing on you at the third? The Christ (p. 89), Elsie, and her parents, as types of self-sacrifice: its all-conquering power. What is the secret in all "vicarious atonements"? and what its connection with the other secret of self-sacrifice, in Matt. xxiii. 12? Do you rank the Legend high as a drama? Compare it with Goethe's "Faust."

The shadow of Death that seems to haunt the poem and the Middle Ages (*e. g.*, see p. 150), — whence came it? The all-pervading mediæval belief in the Devil, — whence came that, and what came of it? Compare Milton's and Goethe's Satans with Longfellow's. The last, "the least devilish Devil ever conceived:" *could* our Longfellow have drawn a worse one? Is the Devil handsome, or ugly? Is the Devil dead? Yesterday's horror, — to-day's joke. Is Lucifer's argument (p. 64) the argument by which hunters justify their sport? Why not miracle-plays now, if then? and in New York, if in Ober-Ammergau? If miracle-carols, why not miracle-plays, at Christmas? For a fine prose-setting to Longfellow's miracle-play read the Christmas chapter in Symonds's "Sketches in Southern Europe," vol. i.

What is Longfellow's thought in linking the Divine Tragedy, the Golden Legend, and the New England Tragedies together into Christus, a Mystery? Do the Introitus and Interludes explain it? Does not the Finale? The thought in an early form dates back in his Journal to 1841. Who was the Abbot Joachim of the first Interlude (p. 153), and how much truth is there in his idea of "Three Ages"? (See Neander's "Church History," vol. iv. 220–232; or Milman's "Latin Christianity," vii. 29.) Roman Catholicism and Puritanism, — which appears to the better advantage in

Christus? Is each fairly represented? Suggest a fourth poem to represent to-day's religion and complete the Christus. Would Lowell's "Cathedral" answer? But would not the "Finale" still be that which Longfellow has written? (N. E. T., pp. 184–6.)

(2.) Shorter Legends.

"Old legends of the monkish page,
Traditions of the saint and sage,
Tales that have the rime of age,
And chronicles of eld."

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Conversation. — Does Longfellow know the art of story-telling? Has he written true "ballads"? What is a "ballad"? What makes it so difficult for a modern poet to write one? The most spirited of these stories? Compare the "Wayside Inn" series with Boccaccio's "Decamaron," Chaucer's "Canterbury Tales," Morris's "Earthly Paradise."

Olaf's Saga: its source the old Icelandic "Heimskringla," for which see Laing's "Sea-Kings of Norway." Are the metres adapted to the action in the different

ballads? Compare the "Frithiof's Saga" in Drift-Wood, p. 53: may not that poem — its theme and its different metres — have suggested to Longfellow his? Compare this spread of Christianity in northern Europe with the spread of Mahommedanism in northern Africa. (See Neander's "Church History," vol. iii. 293–307: and Milman's "Latin Christianity," vol. ii. 150–171.)

"Force rules the world still," — "The law of force is dead:" which is right, Thor or Tegnér? With Tegnér's Drapa compare Matthew Arnold's "Balder Dead;" and read the story in Cox's "Romances of the Middle Ages," p. 374. For King Robert of Sicily, see Life, 92, 183; and compare Browning's "Boy and Angel."

VI.

SEASIDE AND FIRESIDE

(1.) The Building of the Ship (p. 122).

"*Silent, majestical and slow,*
The white ships haunt it to and fro."

"*My soul is full of longing*
For the secret of the sea,
And the heart of the great ocean
Sends a thrilling pulse through me."

Conversation. — The theme fascinates Longfellow, — see pp. 156, 256: is it a memory of boyhood days in Portland? Notice the building of the poem itself, — three poems in one. Compare Schiller's "Song of the Bell," and *his* three in one. "Longfellow not a poet of Nature," unless, perhaps, "justly called by eminence our poet of the Sea:" is Mr. Stedman right in these two judgments? For other poems of the Sea, see

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On the other hand, there are few mountain-glimpses: can you find any except on pp. 8, 115, 119, 348, 405, 464; G. L., 30, 157; Hyperion, 201, 261? For the origin of Wreck of the Hesperus, see Life, 197. For Sir Humphrey Gilbert, see Bancroft's "United States," vol. i. 66–9. If, as is said, Longfellow and Bayard Taylor agreed in liking Chrysaor best of the shorter poems, can you agree with them?

(2.) The Hanging of the Crane (p. 352).

"*Of love, that says not mine and thine,*
But ours, for ours is thine and mine."

Conversation. — "Pendre la crémaillère" is the French for "house-warming." The dearest picture of these six? For other poems of Home, see p. 10, above. Is not Longfellow, by eminence, our poet of the Home, also? What does he lack to be *the* poet of home-life? With the serial structure of this poem compare his Rain in Summer, p. 81; Sand of the Desert, p. 130; Rope-walk, p. 220; the close of Matthew Arnold's "Strayed Reveller;" and Bryant, with whom it was a favorite form. $4000 said to have been paid Longfellow for this poem: see Life, 236, 106. It is a good poem to be presented in tableaux.

(3.) **Kéramos** (p. 368).

" Vases and urns and bas-reliefs,
Memorials of forgotten griefs."

" The tiles that in our nurseries
Filled us with wonder and delight,
Or haunted us in dreams at night."

Conversation. — See Life, 110–12. A *keramical* hour, or evening, might be planned, each one bringing what pottery he can to illustrate the poem, and three or four persons reading short papers on the art; tell about Palissy and Della Robbia, the story of your "nursery tiles" (see p. 82), and of "that solitary man," etc. Read Keats's "Ode on a Grecian Urn;" and with the potter's song compare Robert Browning's "Rabbi Ben Ezra" (last ten verses), and the pot-talk of old Omar Khayyam; Longfellow's own Drinking Song, p. 89; and read, as somewhat akin to all this, his fiery Casting of the Statue, p. 459. Talk over the lines, "Art is the child of Nature," to see how far they apply to the several arts. The "Longfellow Jug," commemorating the Poet and this poem, is sold by Richard Briggs, 287 Washington St., Boston; price, including expressage to New York, Philadelphia, or Baltimore, $5.00. See its description in "Literary World," Feb. 26, 1881, p. 86. This poem a fine one to illustrate, scene by scene, with photographs.

VII.

GOD.

(1.) The Presence in Nature.

"Into the blithe and breathing air,
Into the solemn wood,
Solemn and silent everywhere!
Nature with folded hands seemed there,
Kneeling at her evening prayer!
Like one in prayer I stood."

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(2.) The Eternal Goodness in History and Life.

"Love is the root of creation; God's essence; worlds without number
Lie in his bosom like children."

"It is Lucifer,
The son of mystery;
And since God suffers him to be,
He, too, is God's minister,
And labors for some good
By us not understood!"

"Time has laid his hand
Upon my heart, gently, not smiting it,
But as a harper lays his open palm
Upon his harp, to deaden its vibrations."

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(3.) The Over-Soul within the Soul.

> "*As the flowing of the ocean fills*
> *Each creek and branch thereof, and then retires,*
> *Leaving behind a sweet and wholesome savor;*
> *So doth the virtue and the life of God*
> *Flow evermore into the hearts of those*
> *Whom he hath made partakers of his nature.*"

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Conversation. — Has Longfellow a deep sense of the mystery of Nature? or any sense of it as Fate? Does it seem to put many questions to him? History and literature are full of poems for him, — but does *Science* sing "rhymes of the universe" to him, as to Tennyson and Emerson? (See Kavanagh, ch. 4, for a poet's mathematics! Yet see Poems, 415, 456, etc., and recall his friendship with Agassiz, 224.) Does Science deepen Poetry and Religion, and is the best of both to come? or does Science quench them both?

Has Longfellow given us any good hymns? What makes a real hymn? The better poem, the worse hymn, — is that true by necessity? Why true so generally, then? Can you turn, in his poems, to many passages of trust and worship? To any of questioning and doubt? Does he often name the name "God"? Yet can we call him other than a "religious" poet? Wherein, then, does his religiousness show itself? Compare with Whittier: how is it that one has furnished so many songs

and almost no hymns, and the other so many hymns and almost no songs? Do you know the "real" hymns by the Poet's brother, Samuel Longfellow? (p. 135.)

Can you make out from the poems the Poet's "church"? (Life, 162–3, 258.) For his church-going, see Poems, 78, 384, 398, 400. For his "minister," see Kavanagh, ch. 18, 19. What of that faith in Lucifer, G. L., 200? Is not Longfellow, "by eminence" again, our poet of the Night? Add to those named above his other poems about its calm, its voices, its stars, and see how noble a group they make, — to match those of the Sea, p. 31, above.

VIII.

MAN.

(1.) Character, — its Making.

"*Act, — act in the living present!*
Heart within, and God o'erhead!"

"*Know how sublime a thing it is*
To suffer and be strong."

"*But wanting still the glory of the spire.*"

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Conversation. — What made the young poet's first cluster of poems become such "household words"? The most stirring verse to *you* in each of the first five poems? (For the origin, etc., of the first three, see Life, 181–2, 64.) Is the Psalm of Life merely "a clever marshaling and burnishing of commonplaces"? Compare with it Hyperion, 24–30, 85, 379–81, and the closing chapter of Kavanagh. Longfellow's own explanation of Excelsior, in Life, 202: do the lines retain their popularity? For Maidenhood, see Life, 224. Is the last verse of Wind over Chimney true for most workers? Giotto's Tower, — is not the want of reverence often a mere want of poetry? The element of imagination in reverence. Sifting of Peter, — which verse repeats a favorite emphasis of Longfellow?

(2.) Heroes and Saints.

"Whene'er a noble deed is wrought,
Whene'er is spoken a noble thought,
Our hearts, in glad surprise,
To higher levels rise."

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Conversation. — The difference between the "hero" and the "saint"? With the Coplas de Manrique compare Wordsworth's "Happy Warrior." The noblest of the Dante sonnets? "The divine Dante with which I

begin every morning!" writes Longfellow. "I write a few lines every day before breakfast. It is the first thing I do, — the morning prayer, the keynote of the day." A statue of Dante stands upon a book-case in the study, and a bit of wood from Dante's casket is treasured in a little shrine. The fascination of the Sonnet: why is a *good* sonnet apt to be *very* good? (See Norman's article in the "Living Age," No. 2015, p. 302.) The Michael Angelo, a noble poem for a history class to study, — using with it Grimm's "Life of Michael Angelo," Symonds's "Renaissance," etc., and illustrating with photographs.

Now, with all these poems of Man in thought, what should you say were Longfellow's chief *life* emphases? The reason why most people like sermons in song? Are such sermons usually good poems? What does the maxim "Art for art's sake" mean, — and amount to? Does a moral purpose help, or hinder, art? Can that be noble art which has no moral effect? Does Longfellow too often tag a moral to his song? Is the effect of his poetry, on the whole, active or passive, — does it stir you, or rest you, — teach duty, or beauty, — give strength, or serenity, — help, or pleasure?

(3.) The Christ.

"*And evermore beside him on his way*
The unseen Christ shall move."

	PAGE		PAGE
The Birth	. . 378; G. L. 89-101	The Crucified	. . D. T. 114-141
School-Days.	D. T. 108; G. L. 102-8	The Risen	
"The Good Master"	D. T. 9-113		D. T. 141-8; G. L. 79-83
The Spiritual Christ	. { 33, 35, 135; D. T. 156; N. E. T. 185, 104, 399; G. L. 48, 56, 109, 286; G. L. 38		

Conversation. — Does the Gospel story gain or lose color by the dramatizing? *e. g.*, compare pp. 82–5 with Luke xviii. 9–30. Notice the almost untouched figure of Jesus against the altered background. Of the brightened figures in that background, which is drawn the best, — Mary Magdalene, 42; Manahem, 51; Bartimeus, 66; Mary and Martha, 85; Gamaliel, 107; Barabbas, 129? Do you accept the explanation of the Temptation, 13; and of Judas, 136? Is any light cast on Nicodemus, 62; Pilate, 127; the Cross, 138? With pp. 92–9 compare Helen of Tyre, 397. On the whole, are you glad Longfellow wrote the Divine Tragedy? (See Life, 103, 151.) What should you take to be Longfellow's own thought of Jesus? And, once more, what is his thought in the series called "Christus"? The relation of the actual, the historic, and the spiritual Christ to each other?

(4.) The Immortal Life.

"*Only a step into the outer air*
Out of a tent already luminous
With light that shines through its transparent walls!"

	PAGE		PAGE
Reaper and Flowers	3	Azrael	293
Footsteps of Angels	4	Mother's Ghost	312
Song of the Silent Land	24	Charles Sumner	358
Children of Lord's Supper	34	Three Friends of Mine	364
God's-Acre	37	Vittoria Colonna	374
Evangeline	119, 120	Delia	380
Resignation	129	Nature	380
Open Window	132	Bayard Taylor	394
Suspiria	135	Chamber over the Gate	395
Hiawatha (XV., XIX., XX.)	174, 183, 185	Auf Wiedersehen	405
Warden of the Cinque Ports	213	Victor and Vanquished	414
Haunted Houses	214	Michael Angelo	447, 450, 466–7
Two Angels	215	Golden Legend	51, 71, 121, 150–4, 166, 183
Haunted Chamber	228	New England Tragedies	107–12
Legend of Rabbi Ben Levi	242		

Conversation. — Which poem here touches and helps us most? Does Longfellow in any poem hint the *ground* of this perfect faith? (See Hyperion, Bk. II., ch. 6; also, Bk. IV., ch. 5 and 8.) The secret of fear, and of fearlessness, before Death: see the Prince and Elsie in G. L. (*e. g.*, p. 180). Compare Longfellow and Whittier as poets of this trust; and with Victor and Vanquished read Browning's "Prospice." Suspiria and part of Hiawatha, XV., were read at the Poet's funeral, — and the snow-flakes began to fall (227).

IX.

BROTHERHOOD.

(1.) With the Lowly and Oppressed.

"The friend of every friendless beast."

	PAGE		PAGE
Poems on Slavery	41-44	Walter von der Vogelweid	88
Jewish Cemetery	216	Statue over Cathedral Door	93
Torquemada	264	Emperor's Bird's-Nest	215
Ropewalk (verse 8)	220	Birds of Killingworth	268
Challenge	229	Bell of Atri	273
King Robert of Sicily	243	Interlude, after Atri	275
Legend Beautiful	286	Wayside Inn, Prelude III.	292
Revenge of Rain-in-the-Face	375	Sermon of St. Francis	362

(2.) Peace on Earth.

"A voice, a chime,
A chant sublime
Of peace on earth, good will to men!"

	PAGE		PAGE
Arsenal	78	Peace-Pipe	142
Occultation of Orion	84	Nun of Nidaros	262
Tegnér's Drapa	133	Christmas Bells	319

(3.) The Universal Church.

"The simple thought
By the Great Master taught,

And that remaineth still:
Not he that repeateth the name,
But he that doeth the will!"

	PAGE		PAGE
HIAWATHA ("Ye whose")	142	ABBOT JOACHIM	D. T. 157–9
WAYSIDE INN (The "Theologian")	234, 262	PROLOGUE	N. E. T. 8
BELLS OF SAN BLAS	411	ST. JOHN	N. E. T. 183–6

Conversation. — Has he forgotten any class of sufferers? See the collection of his poems and prose-extracts called "Seven Voices of Sympathy;" and for anecdotes of his kindness, see Life, 152, 157–62, 223, 242. But says Stedman, in the "Century" article (Oct. 1883, pp. 929, 930, 940), "Neither war nor grief ever too much disturbed the artist-soul. Tragedy went no deeper with him than its pathos: it was another element of the beautiful:" are these words true, or harsh? (See Hyperion, 306.) How does imagination increase sympathy; — and how lessen it? Are selfish persons, as a rule, unimaginative? Are poets, artists, musicians, as a rule, unselfish and heroic? Why, — or why not? Was Longfellow ever the soldier of a cause? Is that to the credit, or the discredit, of his nature and his culture? Are rounded men often such soldiers? In whose behalf did he come his nearest to being one? "That birds have souls," can you concede? (p. 292.) Ought the Bells of San Blas to be included above? Notice, again, its last lines, — the prophecy with which our Poet closes his work. Compare Whittier and Lowell as his fellow-poets of the "Universal Church."

Now, can you sum up our Poet's "creed"? and put each article of it in his own words? "Too broadly human to suit the specialized tastes of the sects." (O. W. Holmes.) *Can* a poet in our day be a dogmatist?

X.

THE POET.

HIS INSPIRATION AND HIS MINISTRY.

"*For voices pursue him by day,*
And haunt him by night,
And he listens, and needs must obey,
When the Angel says: 'Write.'"

	PAGE		PAGE
PRELUDE TO VOICES OF NIGHT	1	HIAWATHA	141, 154, 174
FLOWERS	4	PROMETHEUS	211
SPIRIT OF POETRY	9	DAYLIGHT AND MOONLIGHT .	216
SPANISH STUDENT ("Visions")	52	SNOWFLAKES	227
CARILLON	76	FATA MORGANA	228
RAIN IN SUMMER	81	VOX POPULI	229
SEAWEED	86	EPIMETHEUS	231
DAY IS DONE	87	WIND OVER CHIMNEY . . .	320
WALTER VON DER VOGELWEID 88; G. L. 76–7,	142	TIDES	367
ARROW AND SONG	90	DESCENT OF MUSES	381
CURFEW	94	POETS	381
SEASIDE AND FIRESIDE, DED'N	121	MOODS	384
BIRDS OF PASSAGE . . .	131, 313	BROKEN OAR	385
GASPAR BECERRA	132	JUGURTHA	396
PEGASUS IN POUND	133	POET AND HIS SONGS . . .	401
SINGERS	134	BECALMED	402
		POSSIBILITIES	414

(1.) Longfellow as Poet Laureate.

"*A sweetness as of home-made bread.*"

Conversation. — Whence comes the Poet's inspiration, according to Longfellow? How often he tries to tell us! And what is his ideal of the "ministry of song"? Compare his answers with those of other poets: do they all feel the mission, and the mystery about themselves? Bryant, Longfellow, Emerson, Whittier, Holmes, and Lowell: among our six elder poets Longfellow was the only poet-by-profession, — was that to his profit, or to his loss, as poet? A man of no "collisions," — was that helpful? What beside poet were the other five poets?

Can Longfellow be called "original"? If so, in what sense? Howells speaks of "his exquisite intellectual refinement, which has troubled shallowness with doubts of his original power." Stedman says, "The clerkly singer fulfilled his office, which was not in the least creative. . . . His originality did not consist in word or motive," — but in *what?* Norton says, "Not by depth of thought or by original views of Nature," — but by *what?*

Can you illustrate from his poems the difference between "imagination" and "fancy"? Which the more abounds in him?

The secret of so little dramatic power, with so much success in story-telling and in *genre* pictures? Could he write a prose story?

Our Poet before Nature: did he see *it*, or *into* it, or too much *through* it to "the land of Song within"? Which *must* one do, to be poet? which, to be the greatest poet? See Prelude, p. 1; and above, pp. 19, 34.

What poems show humor? But so little! Is humor the sense of contrast? and is one's share of it inversely proportioned to his sense of harmony; — does sympathy with the beautiful by so much exclude the grotesque? "A certain beautiful gayety, which is to humor what bouquet is to the body of wine." (Howells.)

Some happy absences: is there anything morbid in his poetry, any satire, any egotism, any appeal for sympathy with himself. any straining for effect, anything in poor taste, — to spoil this "sweetness as of home-made bread"? "To some it seemed shallow because it was translucent." But *is* it shallow, or not? What verses, if any, are obscure to you? Read J. Vila Blake's two fine sonnets about Longfellow, in Life, 330.

Note the variety of his work, both as to theme and form. Is its quality equal, or "very unequal"? After his first deepening (see Prelude to Voices of Night, p. 1), did his quality change, or remain essentially the same, between youth and age? Does his power grow up to the end? In what class of poems do you think his thought at the loftiest, and his art at the noblest? In that class does any other American poet equal him?

Is he an "artist" in his work? "Like Cellini in gems and metals, he was a worker in words." (C. A. Bartol.) "A craftsman of unerring taste, who always gave us of his best. . . . A lyrical artist, whose taste outranked his inspiration." (E. C. Stedman.) Can you detect the "work" in the poems? Do you think they came to him, and from him, swiftly, or slowly? (See Life, 107, 112, 151–2, 181–2, 191–2, 198.) His sense of the music of words as tested by the number of his poems set to music: and of what else is this a hint? (See Life, 185–7.)

Does "criticism" mean flaw-finding, or appreciation? Allston's rule of art criticism: "Never judge a work of art by its defects." Listen to the Wayside Inn circle (the Interludes, etc.) as a company of friendly critics; and for Longfellow's own method of illuminating the meaning of an author, see the Notes to his translation of Dante. Can *you* criticise, and at the same time admire? Has your criticism in this study of Longfellow's poems tended to make you find, or lose, the poetry in them? Is he more, or less, to you than before the study? "Recognize the instinct that defined his range, and value the range at its worth." (Stedman.) And now let us try to be true critics, thoughtful, grateful, humble, but frank, in answering these questions: —

(1.) To which of his three kinds of "Singers" (p. 134) does Longfellow himself belong?

(2.) Is he right, — "No best in kind"?

(3.) What does he lack as poet?

(4.) Wherein to you lie his power and charm as poet? Is there not one poem of his own that answers well the question for us?

(5.) In what order would you at present rank our six elder poets of America?

(2.) As Poet Welcome.

"*Therefore I hope, as no unwelcome guest,*
At your warm fireside, when the lamps are lighted,
To have my place reserved among the rest,
Nor stand as one unsought and uninvited."

Longfellow with his reader-friends: read again his Dedication to Seaside and Fireside, p. 121. Why is our feeling towards a poet — towards *one's own* poet — so unlike that felt for any other author? (See Howells in "North American Review," civ. 540.) Where ought Longfellow to be read, — out-doors, or by the fireside? when alone, or when with others? Is he a man's poet, or a woman's poet? Which of his poems is the woman's favorite? and which the boy's favorite? Is he a poet's poet? In what sense is he "the poet of the commonplace"? and "the poet of the middle-classes"? Do these two phrases come to the same thing?

Why has he been so little criticised as yet in America? Is the estimate of him changing, — is he now beginning to seem "elementary"? or is there "a tendency to class him with the poets of mediocrity"? and is there really "much that has little or no permanent value"?

What is the secret of his far-reaching popularity with so many ages, classes, nations? (See Life, 357–60, or

"Literary World," Feb. 26, 1881, for a long list of translations from his works, — even into Polish, Hebrew, Chinese!) "The music he wrote is all lying, unwritten, in *us*." (J. D. Long. See Life, 136–45, for what Gov. Long and Dr. Bartol say of him. Also Hyperion, 237–8.) "Such a funeral procession as attended him in thought to his resting-place has never joined the train of mourners that followed the hearse of a poet." (O. W. Holmes.) "A master whose greatness has tended to the goodness and happiness of men in so potent and fine a degree that he has not only made the world wiser and pleasanter, but has not added a word's weight to the bitterness and evil of any soul in it." (W. D. Howells.)

(3.) As Poet Familiar.

"And the song, from beginning to end,
I found again in the heart of a friend."

"Till the familiar lines
Are footpaths for the thought of Italy!"

Now to compare impressions, each one bringing his copy of the Poems, and, if possible, written answers to the following questions: —

(1.) Which seems to you Longfellow's best long poem? his best drama? his six best sonnets? and outside of the sonnets, his six best short poems? Which poems seem to you his most passionate, most intense in feeling? and which the most subtle in thought?

(2.) Six passages or metaphors whose beauty most haunts you? How many of the lines selected for mottoes can you trace to their homes in the poems? Suggest better mottoes all through, submitting them to the class.

(3.) Name twelve "household words," — daily "footpaths" for our thought.

(4.) And can you name your fifty poems, — those which you would edit as the Longfellow that will live? those to which Holmes's word applies, "Nothing lasts like a coin and a lyric"?

The Conundrums. — A pleasant half-hour at the end of each meeting might be spent over historic and literary allusions that have a story in them, — such allusions as abound, for instance, in the Wayside Inn and Morituri Salutamus. Or note these on the way, and now and then sift and deal them out by lot for explanation at a Conundrum meeting, — the class following, book in hand, and each one throwing light. But through all the study take care not to lose the poem itself in this mere wayside work.

Your own illustrated edition. Why not gradually illustrate your home copy of Longfellow for yourself with scraps and pictures? You will have at last a beautiful treasure. The Soule Photograph Company, 338 Washington St., Boston, will help you to many photographs; and the Life of the Poet, by his brother, will doubtless add a personal interest to many of the familiar poems.

OUTLINES FOR A STUDY OF

JOHN GREENLEAF WHITTIER.

"The poet of New England. His genius drew its nourishment from her soil; his pages are the mirror of her outward nature, and the strong utterance of her inward life." — FRANCIS PARKMAN.

Whittier is also called

The Quaker Poet.
The Hermit of Amesbury.
The Wood-Thrush of Essex.
The American Burns.
The Prophet-Bard of America.
The Martial Quaker.
The Poet of Freedom.
The Sir Galahad of American Song.

What is the significance of each appellation?

BIOGRAPHICAL AND CRITICAL WORKS.

PICKARD, SAMUEL T.

Life and Letters of John Greenleaf Whittier. 2 vols.

This is the authoritative life of Whittier, written since his death by his literary executor, who, of course, has had fullest access to all sources of information.

UNDERWOOD, FRANCIS H.

John Greenleaf Whittier. A Biography.

Written about 1881, with Mr. Whittier's sanction, and by a personal friend.

KENNEDY, WILLIAM SLOANE.

John G. Whittier. His Life, Genius, and Writings.

An interesting and fairly satisfactory biography.

LINTON, WILLIAM JAMES.

Life of John Greenleaf Whittier.

An English work. Interesting as showing English appreciation of an American poet. The author states that, so far as facts go, his book is based upon those of Underwood and Kennedy.

FIELDS, ANNIE.

Authors and Friends.

Mrs. Fields, whose husband was for many years Whittier's publisher and friend, writes of the personality of the man, from the standpoint of intimate personal acquaintance.

RICHARDSON, CHARLES F.

American Literature. Vol. ii. chapter vi. Poets of Freedom and Culture.

Just and well written.

STODDARD, RICHARD HENRY.

John Greenleaf Whittier. In Homes and Haunts of Our Elder Poets.

An entertaining chapter, with illustrations, including the old Haverhill schoolhouse.

WHITE, GEORGE M.

The Local Associations of Whittier's Poems. In "Harper's Monthly" for February, 1883.

An exceedingly interesting article, with pictures of many of the scenes described by Whittier.

STEDMAN, EDMUND CLARENCE.

Poets of America.

A very satisfactory book of criticism.

POEMS ON WHITTIER.

LOWELL, JAMES RUSSELL.

To Whittier, on his Seventy-Fifth Birthday.

A Fable for Critics.

The passage beginning, —

"There is Whittier, whose swelling and vehement heart
Strains the strait-breasted drab of the Quaker apart."

HOLMES, OLIVER WENDELL.

For Whittier's Seventieth Birthday.

To John Greenleaf Whittier on his Eightieth Birthday.

In Memory of John Greenleaf Whittier.

LONGFELLOW, HENRY WADSWORTH.

The Three Silences.

TAYLOR, BAYARD.

A Friend's Greeting.

STEDMAN, EDMUND CLARENCE.

Ad Vatem.

NOTEWORTHY FACTS AND EVENTS IN WHITTIER'S LIFE.

Born 1807 — died 1892.

Born same year { Henry Wadsworth Longfellow. / Cornelius Conway Felton.

Parentage: Of good New England stock, humble, but vigorous and honorable.[1]

[1] It is an interesting fact that Whittier was remotely related to Daniel Webster, on his mother's side, by descent from Christopher Hussey, of Hampton, N. H., and his wife, a daughter of Stephen Bachelor (or Bachiler) of that town. The Bachelor family were famous for their large dark eyes, and both Webster and Whittier seem to have inherited "the Bachelor eyes."

Home training and influence: That of a devout and intelligent, but unscholarly Quaker family. (Note the inventory of the family library, in Snow-Bound.)

School education: District school and a little more than a year at Haverhill Academy.

1826. Publication of his poem The Exile's Departure in the "Newburyport Free Press," of which William Lloyd Garrison was editor, led to close association with the great anti-slavery leader.
1828–36. Editorial work in Boston, and in Hartford, Conn., and home life on the farm.
1833. Open espousal of the anti-slavery cause. Publication of Justice and Expediency.
1835–36. Member of the legislature.
1836. Removal, after his father's death, to Amesbury.

From this time until the abolitionists had completed their labors, much of Whittier's strength was given to the great conflict. He wrote constantly, for a short time edited the "Pennsylvania Freeman," and from 1847 to 1860 had a semi-editorial connection with the "National Era," which became the vehicle for much of his work. With the establishment of the "Atlantic Monthly" in 1857 he became a contributor, and continued so throughout the rest of his life.

In 1858 he was elected an overseer of Harvard College, which office he held six years. (Note the honor to a man who had had no previous connection with Harvard, and who was not even college-bred.)

His later life was serene, enriched by friendships with many of the most famous Americans.

He was never married, and never traveled farther from his own home than Washington.

POEMS OF AUTOBIOGRAPHICAL INTEREST.

"The life of Whittier may be read in his poems; and by putting a note here and a date there, a full autobiography might be compiled from them." — WILLIAM H. RIDEING.

To my Sister.
To my Old Schoolmaster.
The Barefoot Boy.
The Quaker of the Olden Time.
In School-Days.
Ego.
SNOW-BOUND.
The Battle Autumn of 1862.
Anniversary Poem.
An Outdoor Reception.
My Namesake.
My Triumph.
My Birthday.
An Autograph.
Burning Drift-Wood.
My Psalm.
At Eventide.

What manner of man does Whittier appear, judging him from his writings alone? Does his own testimony accord with that of his friends and biographers? Can you detect any note of false shame, or scorn for the humble circumstances of his youth, or any of self-glorification in his own attainments? Do the simple country habits to which he was bred cling to him through life, or does he cast them off? Is he cosmopolitan or provincial? Compare him with Longfellow and Lowell in this respect. To what extent does the life of cities influence

his writing? With more of the education of the schools would he have been a greater poet?

NEW ENGLAND SCENERY.

"*Our stern New England's hills and vales and streams,*
Thy tuneful idyls made them all their own."

OLIVER WENDELL HOLMES.

"*The laureate of the ocean beach, the inland lake, the little wood-flower, and the divine sky.*" — CHARLES F. RICHARDSON.

The Merrimac.
Our River.
Revisited.
June on the Merrimac.
Hampton Beach.
The Lakeside.
Summer by the Lakeside.
Mountain Pictures.
Sunset on the Bearcamp.
Storm on Lake Asquam.
A Summer Pilgrimage.
A Sea Dream.
St. Martin's Summer.
The Last Walk in Autumn.

Are Whittier's pictures true? Have our other New England poets done as much for the scenery about them? Do you think that if Whittier had had ample opportunities for book-learning when he was a boy, his poetry would so abound with beautiful and truthful delineations of nature? Do comparisons with Longfellow, Holmes, and Burns throw any light upon this question? Is it, after all, a matter of temperament and taste rather than of education? Can you determine

what kind of landscape Whittier loved best? And what season? What are the geographical limits of the region he usually describes? Does he ever go outside this region in his writings? What was his longest journey, in the flesh? Find out what Mrs. Fields means when she says, "As a traveler, too, he is unrivaled, giving us, without leaving his own garden, the fine fruit of foreign lands." What does he himself mean when he says, —

> "He who wanders widest lifts
> No more of beauty's jealous veil
> Than he who from his doorway sees
> The miracle of flowers and trees."

Is Whittier's chief pleasure in scenery that which comes from the material beauty of it, or is it the symbolism which he finds of things moral and spiritual?

What scenes attract him most, — the grand and noble, or the quiet and beautiful?

NEW ENGLAND LIFE, LEGEND, AND HISTORY.

"What Scott and Burns were to Scotland, Whittier was to New England. He touched her life at every point." — F. L. PATTEE.

INDIAN LEGENDS.

Pentucket.
Funeral Tree of the Sokokis.
The Bridal of Pennacook.
The Truce of Piscataqua.
Nauhaught, the Deacon.
How the Robin came.
The Fountain.

COLONIAL LIFE.

Skipper Ireson's Ride.
The Swan Song of Parson Avery.

The Prophecy of Samuel Sewall.
Cobbler Keezar's Vision.
Amy Wentworth.
The Countess.
John Underhill.
Abraham Davenport.

Quaker Persecutions.

The Exiles.
Cassandra Southwick.
Barclay of Ury.
In the "Old South."
The King's Missive.
How the Women went from Dover.
Banished from Massachusetts.

Witchcraft.

Mabel Martin.
The Witch of Wenham.
The Garrison of Cape Ann.
The Changeling.

LATER SCENES.

Among the Hills.
Telling the Bees.
The Pumpkin.
Songs of Labor.
- Dedication.
- The Shoemakers.
- The Fishermen.
- The Lumbermen.
- The Ship-Builders.
- The Drovers.
- The Huskers.

Some one has said that a history of early New England might be compiled from Whittier's works. Is the statement a great exaggeration?[1] How does he compare in faithfulness and vividness with other poets who have sung New England life? What novelists have best represented early New England? Is Whittier essentially a story-teller? Did he have special training in this line in his youth? (See Snow-Bound.)

SNOW-BOUND.

"*It is a winter idyl, — a picture of an old-fashioned farmer's fireside in winter, — and if it were not mine I should call it pretty good.*" — WHITTIER.

"*The chief idyl of New England.*" — CHARLES F. RICHARDSON.

"*The most faithful picture of our northern winter that has yet been put into poetry.*" — JOHN BURROUGHS.

Snow-Bound has already been mentioned in the autobiographical poems, and might also properly be included in the preceding group, but as our poet's greatest work it shall be considered alone. This poem deserves to be learned by heart by every New England boy and girl. As a work of literary art it has won a place among the best idyls of home life; more than this, it shows us Whittier himself as nothing else does, and gives us a most faithful and vivid picture of New England farm life of a bygone time.

At what time in the poet's life was Snow-Bound written? Is there any other poem in our literature which greatly resembles it? Make a list of some of the most famous poems about snow and snow-storms. Do you recall any good snow scenes by the essayists and novelists? Whittier has prefaced his work by a few

[1] In answering this question *Margaret Smith's Journal* should be considered, as well as the poems.

lines from Emerson. Read Emerson's whole poem, "The Snow-Storm," and compare the two descriptions. Which is the better picture of the storm itself? Is the greatest charm of Snow-Bound in the outdoor scenes or in the life around the hearth?

Snow-Bound has been compared to "The Deserted Village" and "The Cotter's Saturday Night." What are the points of resemblance? Of difference? Is there any reason to suppose that Whittier may have been influenced by either of the poems just mentioned? Which of the three is the greatest poem?

PERSONAL POEMS.

"*His friends were to Whittier, more than to most men, an unfailing source of daily happiness and gratitude.*" — ANNIE FIELDS.

To Charles Sumner.
To George B. Cheever.
Brown of Ossawatomie.
Bryant on his Birthday.
Thomas Starr King.
Garibaldi.
Sumner.
Bayard Taylor.
Our Autocrat.
In Memory — James T. Fields.
The Poet and the Children.
A Welcome to Lowell.
A Greeting.

Read on Harriet Beecher Stowe's seventieth birthday, at a garden party at ex-Governor Claflin's in Newtonville, Mass.

Godspeed.

To Annie Fields and Sarah Orne Jewett embarking upon a voyage.

To Oliver Wendell Holmes. 8th mo. 29th, 1892.

This was Whittier's last poem, written shortly before his death.

Garrison.

Not all, but most of the persons named above were personal acquaintances of Whittier, and the list might be made a long one indeed. Few men of so simple life have had a more noble company of friends. Aside from home and neighborhood associates, these friends may be roughly grouped in two classes, — the anti-slavery companions of his early and middle life, and the literary people who delighted to honor him in his later years. Name some of the most prominent of each class. Who among them all most influenced him?

POEMS FOR OCCASIONS.

Hymn for the Opening of Thomas Starr King's House of Worship, 1864.

Hymn for the House of Worship at Georgetown.

Hymn for the Opening of Plymouth Church, St. Paul, Minnesota.

Lexington, 1775.

The Library.

Sung at the opening of the Haverhill Library, November 11, 1875.

Haverhill.

Read at the celebration of the two hundred and fiftieth anniversary of the city, July 2, 1890.

Kenoza Lake.

Read at the opening of the shores of the lake — formerly called "Great Pond," — as a public park.

A Song of Harvest.

For an agricultural exhibition at Amesbury and Salisbury.

For an Autumn Festival.

An English writer, H. R. Haweis, has expressed surprise that exercises for the opening of fairs, public buildings, etc., have been in this country so often enriched by poems of our greatest poets. What do you think of the custom? Is it a dignified one? Does it bear any relation to our systems of government and popular education? Have our poets generally responded to the demand for this kind of work? Who is our greatest writer of "occasional verse"? Are poems thus "made to order" usually up to their author's general standard of excellence? What is Whittier's best effort of this kind? Have any American poets written poems for occasions which rank with our very best literature?

ANTI-SLAVERY POEMS.

"*I set a higher value on my name as appended to the Anti-Slavery Declaration of* 1833, *than on the title-page of any book.*" — JOHN G. WHITTIER.

"*He early became one of the most determined contestants in one of the sternest combats which the world has witnessed.*" — ANNIE FIELDS.

To William Lloyd Garrison.

Read at the convention which formed the American Anti-Slavery Society in Philadelphia.

Toussaint L'Ouverture.

Expostulation.

Hymn: Written for the Meeting of the Anti-Slavery Society, New York, 1834.

The Hunters of Men.

Stanzas for the Times.

The Farewell of a Virginia Slave Mother to her Daughters.
Massachusetts to Virginia.
For Righteousness' Sake.
Seed-Time and Harvest.
Moloch in State Street.
A Word for the Hour.
"Ein feste Burg ist unser Gott."
To John C. Frémont.
At Port Royal.
The Battle Autumn of 1862.
Barbara Frietchie.
Laus Deo!

Was Whittier's connection with the anti-slavery movement a benefit or an injury to him as an author? Were the questions involved in the Civil War a controlling factor in the literary work of the time? Did they turn it aside from the true aims of literature, or did they give it a greatness which otherwise it would have lacked? What was the greatest book inspired by slavery agitation? Compare some of the leading writers of those days as to the degree in which public questions appear in their pages. How may our anti-slavery literature be expected to compare in permanence with other forms of literary work? Is war usually an inspirer or a destroyer of literature? Give facts regarding other literatures than our own to support your answer.

RELIGIOUS POEMS.

"*That God is good sufficeth me.*"
WHITTIER.

"*A birthright Quaker — one in spirit too,*
Yet catholic beyond the bounds of sect."
WILLIAM LLOYD GARRISON.

The Call of the Christian.
First-Day Thoughts.
Overruled.
The Shadow and the Light.
My Trust.
A Christmas Carmen.
The Minister's Daughter.
Trust.
By their Works.
The Word.
Requirement.
The Mystic's Christmas.
Worship.
The Eternal Goodness.
Our Master.
At Last.

Was Whittier an orthodox Quaker? Remembering that he was both by descent and personal choice a member of the sect which suffered so much from the Puritans in early times, what do you think of his attitude in all matters which recall those strifes and factions? Is his treatment of the Puritans fair? Do you feel that he cares greatly for sectarian distinctions? Was he ever assailed by doubt? Although he speaks of "the same old baffling questions" and "the maddening maze of things," do you feel that the calm of his spirit is

seriously disturbed by them? Even in his intense hatred of slavery, did he lose faith in a wise government of the universe? (See last stanza of For Righteousness' Sake. Is this stanza an expression of habitual feeling or of a mood?) Reconstructing his creed from his poems, what would its chief articles be?

WHITTIER'S PROSE.

Margaret Smith's Journal in the Province of Massachusetts Bay, 1678–9.

Journalistic work, much of which was anti-slavery writing.

Any detailed study of Whittier's prose is beyond the scope of these "Outlines," but it may not be passed unmentioned, especially as it deserves much more reading than it receives.

The only extended work in prose is Margaret Smith's Journal, purporting to be written by a young English gentlewoman visiting her relatives in the Massachusetts Bay Colony. The style was probably suggested to Whittier by Mrs. Rathbone's "Diary of Lady Willoughby." Some critics regard the work as dull and tiresome. It is not indeed in the style of our most recent novelists, but to any one who cares for the history of New England, for the manners and customs of a bygone century, for the persecutions of Quakers and witches, for the intercourse of English and Indians, and the labors of Eliot among the red men, it is replete with interest. Mr. Horace E. Scudder has called it "one of the best mediums for approaching a difficult period of New England history."

Whittier's anti-slavery prose cannot be neglected by

any student of the great conflict. It is the work of a man who gave himself heart and soul to the struggle from its beginning to its end. Every one should read at least Justice and Expediency.

There is also a considerable mass of miscellaneous prose work, tales, sketches, criticism, and letters, less important, but containing much of interest. Still it is as a poet that Whittier is known, and that he deserves to be. Professor Richardson says, "Mr. Whittier's pleasant prose has already passed into the shadow."

OUTLINES FOR A STUDY OF

OLIVER WENDELL HOLMES.

"*Who else wears so many crowns as he, — the irresistible humorist and wit; the liberal, bold, profound, and subtle thinker; the poet, the essayist, the novelist; the man of science; the consummate teacher; the skillful physician; the unselfish patriot; the honest, faithful, tender friend?*" — PROFESSOR YOUNG.

"*Poet, essayist, novelist, humorist, scientist, ripe scholar, and wise philosopher. . . . His varied qualities would suffice for the mental furnishing of half a dozen literary specialists.*" — JOHN G. WHITTIER.

"*Dr. Holmes bore much the same relation to Boston that Dr. Johnson did to London.*" — C. F. JOHNSON.

"*He is an essential part of Boston, like the crier who becomes so identified with a court that it seems as if Justice must change her quarters when he is gone.*" — "*A wit who made a jest that his State House was the hub of the solar system, and in his heart believed it.*" — EDMUND C. STEDMAN.

Dr. Holmes has been very generally known as the "Autocrat," and also, referring to the other books of the Breakfast-Table Series, as the "Poet" and the "Professor." He has also been called the "American Montaigne," and "his own Boswell."

What significance have the last two appellations?

BIOGRAPHICAL AND CRITICAL WORKS.

MORSE, JOHN T., JR.

Life and Letters of Oliver Wendell Holmes.

The authoritative biography, written since Dr. Holmes's death, by a nephew of Mrs. Holmes.

KENNEDY, WILLIAM SLOANE.

Oliver Wendell Holmes, Poet, Littérateur, Scientist.

This work "does not profess to be a biography in the strictly technical sense . . . ; but it is designed to serve as a treasury of information concerning the ancestry, childhood, college life, professional and literary career, and social surroundings of him of whom it treats, as well as to furnish a careful critical study of his work."

JERROLD, WALTER.

Oliver Wendell Holmes.

An English work. Brief.

FIELDS, ANNIE.

Authors and Friends.

Dr. Holmes was not only a friend but almost a next-door neighbor of the Fields family, and Mrs. Fields's work possesses the charm which comes from fullness of knowledge. She gives also several letters not elsewhere published.

RICHARDSON, CHARLES F.

American Literature. Vol. ii. chapter vi. Poets of Freedom and Culture.

SANBORN, FRANK B.

Oliver Wendell Holmes. In Homes and Haunts of Our Elder Poets. (Illustrated.)

STEDMAN, EDMUND CLARENCE.

Poets of America.

POEMS ON HOLMES.

WHITTIER, JOHN G.

Our Autocrat.

Read at the breakfast given in honor of Dr. Holmes by the publishers of the "Atlantic Monthly," December 3, 1879.

To Oliver Wendell Holmes.

LOWELL, JAMES RUSSELL.

A Fable for Critics.

The passage beginning, —

"There 's Holmes, who is matchless among you for wit."

NOTEWORTHY FACTS AND EVENTS IN HOLMES'S LIFE.

Born 1809 — died 1894.

Born same year
- Abraham Lincoln.
- Edgar Allan Poe.
- William Ewart Gladstone.
- Alfred Tennyson.
- Charles Darwin.
- Elizabeth Barrett Browning.

Parentage: Of good New England stock on both sides. Dr. Holmes's grandfather Holmes served in both the French and Indian and the Revolutionary wars. His mother was connected with several of the best families of New England. The name Wendell comes from Dutch ancestors a few generations back.[1]

Home training and influence; That of a scholarly minister's family in the college town of Cambridge.

[1] Relationship may be traced to Mrs. Anne Bradstreet, the first poet of New England, The poetic gift seems to have been enriched in transmission.

School education: Schools in Cambridge, Phillips Academy at Andover, Harvard College, and study abroad. Association in college with many men since famous.

1831. First publication of his writings, in a college periodical.

1836. Beginning of the practice of medicine in Boston, and publication of his first volume of verse. These beginnings indicate his occupations for many years.

1847–82. Professor at Harvard Medical School.

1857. Beginning of the "Autocrat" Series in the "Atlantic Monthly," to which Dr. Holmes continued to be a contributor almost to the end of his life.

1886. Makes a trip to Europe, spending most of the time in England, "where the journey was like a Royal Progress." Receives the degree of D. C. L. from Oxford, and LL. D. from Edinburgh University.

What was the significance of all these honors?

AUTOBIOGRAPHICAL READINGS FROM HOLMES.

"*A person speaking outright and not afraid of a large I.*" — HORACE E. SCUDDER.

A Mortal Antipathy. Introduction.

The Gambrel-Roofed House and its Outlook. In The Poet at the Breakfast-Table. Chapter i. (near the beginning).

Parson Turell's Legacy. (Opening stanzas.)

The School-Boy.

Read at the centennial celebration, Phillips Academy, Andover.

Our Home — Our Country.
Dorothy Q.
A Family Record.
Old Cambridge.
Poems of the Class of '29.
Cinders from the Ashes. In Pages from an Old Volume of Life.
Our Hundred Days in Europe.

If Holmes had written an avowed Autobiography, would he have needed to add much to what he has given us here and there in his works? Is there any other author with whom you feel so well acquainted, — so much as though you had met him personally? Does this laying bare of his life proceed from egotism, from genial frankness, from pride of ancestry, or from a combination of these qualities? Had he been of ignoble birth, and frowned upon by fortune, should we still have had such outpourings of confidence?

HUMOROUS POEMS.

"*The gayest of rhymes is a matter that 's serious.*"

"*I never dare to write*
As funny as I can."

OLIVER WENDELL HOLMES.

Evening, by a Tailor.
The Dorchester Giant.
The September Gale.
The Height of the Ridiculous.
Contentment.
The Deacon's Masterpiece.
Aunt Tabitha.
How the Old Horse won the Bet.

Is wit or humor Holmes's characteristic quality? How does he rank among American humorists? Does he ever use his power for purposes of sarcasm?

PERSONAL POEMS.

For Whittier's Seventieth Birthday.
To John Greenleaf Whittier, on his Eightieth Birthday.
In Memory of John Greenleaf Whittier.
At a Birthday Festival. — To J. R. Lowell.
To James Russell Lowell.
To James Russell Lowell, on his Seventieth Birthday.
James Russell Lowell.
To H. W. Longfellow.
Our Dead Singer. H. W. L.
Bryant's Seventieth Birthday.
A Birthday Tribute. To J. F. Clarke.
To James Freeman Clarke.
A Farewell to Agassiz.
Francis Parkman.
To George Peabody.
Two Poems to Harriet Beecher Stowe.
Birthday of Daniel Webster.
Hymn at the Funeral Services of Charles Sumner.
For the Services in Memory of Abraham Lincoln.
To Rutherford Birchard Hayes.

This list might be greatly extended, and more names might have been introduced without making it longer, but it has seemed desirable to include several poems to Lowell, Whittier, and Longfellow, to show how close was the bond which united our most famous New England poets. It will be interesting to trace more fully the friendships between the literary men of the genera-

tion just passed away. The Saturday Club, of which Holmes was one of the most brilliant members, should not fail of attention, for at its monthly dinners met for years most of the famous authors and scholars of the vicinity of Boston. Is there any club of similar character in Boston in these days? What was the special bond between Holmes and James Freeman Clarke? The poem in memory of James Russell Lowell begins, —

"Thou shouldst have sung the swan-song for the choir."

What is the significance of this line? Is it not pathetic to see one man write so many farewells? Do Dr. Holmes's later poems show that the burden of years rested heavily upon him? What was the force of his remark regarding The Last Leaf, that he had "lived long enough to be an illustration of his own poem"? Did he mean simply that he was a very old man?

HARVARD POEMS.

"*Our most typical university poet.*" — "*Alma Mater has occupied a surprising portion of his range*" — EDMUND C. STEDMAN.

Poems of the Class of '29.

It is unnecessary to give the individual titles of this wonderful list of forty-four poems which Holmes wrote for the reunions of his own class. As is well known, the class of '29 is a famous one, other members than its poet having risen to high honors. In "The Boys," who are referred to as the "Judge," the "Reverend," the "boy with the grave mathematical look," the "boy with a three-decker brain," and the "nice youngster of excellent pith"?

Other Harvard Poems.

A Song for the Centennial Celebration of Harvard College. 1836.

Meeting of the Alumni of Harvard College.
The Parting Song.
Hymn for the Laying of the Corner-Stone of Harvard Memorial Hall.
Hymn for the Dedication of Memorial Hall.
The Fountain of Youth.
Vestigia Quinque Retrorsum.
Two Sonnets: Harvard.
Harvard.
Poem for the Two Hundred and Fiftieth Anniversary of the Founding of Harvard College.

Was there ever a man more identified with his college than Holmes?

POEMS FOR OCCASIONS (OTHER THAN HARVARD POEMS).

"*The Dean among our writers of poems for occasions.*" — EDMUND C. STEDMAN.

"*His desk is crammed full, for he always keeps writing 'em*
And reading to friends as his way of delighting 'em."
OLIVER WENDELL HOLMES.

"*He was king of the dinner-table during a large part of the century.*" — ANNIE FIELDS.

"*The muse of most poets refuses to be commanded, but Holmes's Pegasus was always bridled and ready for flight.*" — F. L. PATTEE.

For the Meeting of the Burns Club.
For the Burns Centennial Celebration.
At a Meeting of Friends.
International Ode.
Hymn for the Fair at Chicago.
A Hymn of Peace.
Welcome to the Nations.
The Iron Gate.

Welcome to the Chicago Commercial Club.
At the Saturday Club.
King's Chapel.
For the Dedication of the New City Library, Boston.

Professor Richardson has said, "The writer of poems of occasion, like the after-dinner orator, must pay a high price for immediate applause." What is the significance of this remark? Do you feel that Holmes lowered his rank as a poet by writing so much "occasional verse"? (According to a recent writer his works of this kind are, by actual count, forty-seven per cent. of all his poems.)

PATRIOTIC POEMS.

"*None of our poets wrote more stirring war lyrics.*" — CHARLES F. RICHARDSON.

A Ballad of the Boston Tea-Party.
Old Ironsides.
Lexington.
Boston Common.
Thus saith the Lord, I offer thee Three Things.
To Canaan.
One Country.
God save the Flag!
Freedom, Our Queen.
Under the Washington Elm, Cambridge.
Army Hymn.
Union and Liberty.
A Voice of the Loyal North.
Voyage of the Good Ship Union.
For the Commemoration Services, Cambridge, July 21, 1865.

What is the history of "Old Ironsides"? Was Holmes's poem influential in saving the ship? What period and what phase of our history most interest Holmes? What was his attitude in the time of the Civil War? Compare his work and Whittier's of that period. Are love of country and regard for human brotherhood manifested in equal degree in the two men? If not, how would you distinguish them? Which of the two cares for the Union, and which more for the slave? Is Holmes by nature a reformer, or one who clings to the existing condition of things?

POEMS OF RELIGION AND SENTIMENT.

"*God reigneth. All is well.*"
OLIVER WENDELL HOLMES.

Hymn for the Twenty-Fifth Anniversary of the Reorganization of the Boston Young Men's Christian Union.
Parting Hymn.
Hymn after the Emancipation Proclamation.
Hymn for the Two Hundredth Anniversary of King's Chapel.
Voiceless, The.
The Last Leaf.[1]
The Chambered Nautilus.
A Sun-Day Hymn.
Hymn of Trust.

What are the articles of Holmes's creed? Is his as broad and gentle a spirit as Whittier's? Will his Sun-

[1] *The Last Leaf* defies classification, but to group it with humorous poems, as is sometimes done, seems an indignity, while the delicate pathos of this picture of old age entitles it fairly enough to be named among poems of sentiment.

Day Hymn and Hymn of Trust take their places among the famous hymns of the ages ?

HOLMES'S PROSE.

Medical Works.

The Breakfast-Table Series.

The Autocrat of the Breakfast-Table.
The Professor at the Breakfast-Table.
The Poet at the Breakfast-Table.

Novels.

Elsie Venner.
The Guardian Angel.
A Mortal Antipathy.

Biographies.

Ralph Waldo Emerson.
John Lothrop Motley.
Our Hundred Days in Europe.
Over the Teacups.

No study of Holmes, however brief, can omit his prose works, for in them, even more than in his poetry, we come to know the man. Never did an author project himself into his works more perfectly than Holmes in the Breakfast-Table Series. Reading these books we almost forget that we did not have the honor of his intimate personal acquaintance. We feel that we have been admitted into the *penetralia* of his mind and heart. He says himself, "In these books I have unburdened myself of what I was born to say." Accepting this we

are not surprised to find his other prose somewhat less delightful. His medical works were, however, distinct contributions to the advance of medical science in their day, and his two biographies are very satisfactory. His novels do not rank with the great works of their kind, although some one has said that The Guardian Angel "falls just short of being a great novel." Mr. Stedman calls them "curious examples of what a clever observer can do by way of fiction in the afternoon of life." But we feel that however clever the work may be, the novel was not Holmes's natural channel of expression.

Our Hundred Days in Europe and Over the Tea-cups were written when the shadows of age were fast falling, and lack the vigor of the earlier works.

OUTLINES FOR A STUDY OF

JAMES RUSSELL LOWELL.

"A character which combined the unflinching earnestness of the Puritan with the mellowness of a man of the great world." — HORACE E. SCUDDER.

Lowell has been called

The Songster of Elmwood.

Our new Theocritus.

Hosea Biglow.

What is the significance of each appellation?

BIOGRAPHICAL AND CRITICAL WORKS.

UNDERWOOD, FRANCIS H.

James Russell Lowell. A Biographical Sketch.

A fairly good, but not recent work.

CURTIS, GEORGE WILLIAM.

James Russell Lowell.

A memorial address delivered before the Brooklyn Institute, February 22, 1892. The founder of this Institute provided for an annual address upon the character of George Washington, "or of some other benefactor of America." It had been hoped that Mr. Lowell would give the address in 1892, and after his death it was decided that the meeting should be a memorial of him. Mr. Curtis's address is delightful and valuable.

NORTON, CHARLES ELIOT, editor.
Letters of James Russell Lowell. 2 vols.
These letters give, of course, much autobiographical matter.
SANBORN, FRANK B.
James Russell Lowell. In Homes and Haunts of Our Elder Poets. (Illustrated.)
RICHARDSON, CHARLES F.
American Literature. Vol. ii. chapter vi. Poets of Freedom and Culture.
STEDMAN, EDMUND CLARENCE.
Poets of America.

The authoritative and final biography of Lowell is yet to be written. The Letters, edited by Professor Norton, give perhaps the best picture of the man obtainable at present.

POEMS ON LOWELL.

WHITTIER, JOHN GREENLEAF.
A Welcome to Lowell.
HOLMES, OLIVER WENDELL.
Farewell to J. R. Lowell.
At a Birth-Day Festival: to J. R. Lowell.
To James Russell Lowell.
James Russell Lowell.

NOTEWORTHY FACTS AND EVENTS IN LOWELL'S LIFE.

Born 1819 — died 1891.

Born same year:
- William Wetmore Story.
- Edwin Percy Whipple.
- Walt Whitman.
- Josiah Gilbert Holland.
- Julia Ward Howe.
- John Ruskin.
- Charles Kingsley.
- George Eliot.

Parentage: Of the best. His father a member of the famous Lowell family, who have given their name to the city of Lowell and the Lowell Institute. His mother, of Scotch descent, a woman of imaginative and poetic temperament.

Home training and influence: As in the case of Holmes, that of a scholarly minister's family, in the college town of Cambridge.

School education: Cambridge schools and Harvard College.

Studies law, but with little expectation of practicing it, his bent being strongly toward literature.

1841. Publishes his first volume of poems, A Year's Life. From this time on he devotes himself to literary work of various kinds.

1844. Marries Maria White.

1855. Is chosen to succeed Longfellow in the chair of modern languages at Harvard.

1857–61. Editor of the "Atlantic Monthly."

1863–72. Joint-editor, with Charles Eliot Norton, of the "North American Review."

1877–80. American minister to Spain.

1880–85. American minister to England. Elmwood, the place of his birth, was his home through all his life, and there he died at the age of seventy-two.

AUTOBIOGRAPHICAL READINGS FROM LOWELL.

Cambridge Thirty Years Ago. In Fireside Travels. Also in vol. i. of the Riverside Edition of Lowell's Works.

To Charles Eliot Norton. The dedication of Under the Willows.

The First Snowfall.

After the Burial.

Lowell is not so frankly autobiographic as some of his brother poets, but much may be found in his work, in addition to what is noted above, which gives us hints of his outward as well as of his inward life.

POEMS OF NATURE.

Summer Storm.
An Indian-Summer Reverie.
The Birch-Tree.
To the Dandelion.
Under the Willows.
Al Fresco.
The First Snow-Fall.
Pictures from Appledore.
The Nest.

The Maple.
The Fountain.
The Vision of Sir Launfal. Preludes.

Is Lowell a good landscape painter? What kinds of scenes does he love? Does he go far afield for striking pictures, or does he describe the near and the every-day? What is his favorite month? Can he give equally good pictures of summer and winter?

LEGENDS.

"*So, pine-like, the legend grew.*"

JAMES RUSSELL LOWELL.

The Growth of the Legend.
A Chippewa Legend.
The Shepherd of King Admetus.
An Incident of the Fire at Hamburg.
The Singing Leaves.
Dara.
The Finding of the Lyre.
Mahmood the Image-Breaker.
Invita Minerva.
The Vision of Sir Launfal.

There can be no doubt as to which is the chief of the above legends. The Vision of Sir Launfal holds much the same relation to Lowell's other work that "Snow-Bound" does to Whittier's, and "Evangeline" to Longfellow's. It appeals most strongly to the universal heart. What is the story of the Holy Grail? Has it been a favorite subject in modern literature? Compare Lowell's treatment of it with Tennyson's. Some one has said that the Vision is "really a land-

scape poem." Perfect as the landscapes are, do they seem to you to give the chief interest to the work? Which is the better picture, the "day in June" or the winter landscape? Where did Lowell find his "little brook"? (See introductory note to the poem in the Cambridge Edition.) Is Lowell a natural story-teller? Compare him with Whittier in this respect.

PERSONAL POEMS.

"*Friendships built firm 'gainst flood and wind.*"
JAMES RUSSELL LOWELL.

To M. W., on her Birthday.
Wendell Phillips.
To W. L. Garrison.
To H. W. L., on his Birthday.
Agassiz.
To Holmes, on his Seventy-Fifth Birthday.
To Whittier, on his Seventy-Fifth Birthday.
On Board the '76. Written for Mr. Bryant's Seventieth Birthday.
On a Bust of General Grant.[1]
Letter from Boston.

Who was M. W.? Can you find other poems to her? Explain the allusions in the Letter from Boston. Was friendship an important element in Lowell's life?

[1] This poem is the last, so far as is known, written by Mr. Lowell, and was not entirely finished.

PATRIOTIC POEMS.

"*First and foremost, Lowell is the American poet of patriotism.*" — ARTHUR B. SIMONDS.

"*It was soon clear that the young poet whose early verses sang only his own happiness would yet fulfill Schiller's requirement that the poet shall be a citizen of his age as well as of his country.*" — GEORGE WILLIAM CURTIS.

Stanzas on Freedom.
The Present Crisis.
On the Capture of Fugitive Slaves near Washington.
Freedom.
The Washers of the Shroud.
Memoriæ Positum.
Ode recited at the Harvard Commemoration.
Ode read at the One Hundredth Anniversary of the Fight at Concord Bridge.
Under the Old Elm.
An Ode for the Fourth of July, 1876.

THE BIGLOW PAPERS.

"*Suddenly . . . the absorbing struggle of freedom and slavery for control of the Union was illuminated by a humor radiant and piercing, which broke over it like daylight, and exposed relentlessly the sophistry and shame of the slave power. . . .*

"*The Biglow Papers were essentially and purely American. . . . They could have been written nowhere else but in Yankee New England by a New England Yankee.*" — GEORGE WILLIAM CURTIS.

"*I am glad to see 'Hosea Biglow' in book form. It is a grand book — the best of its kind for the last half century or more. It has wit enough to make the reputation of a dozen English satirists.*" — JOHN G. WHITTIER.

There can be no doubt that the Biglow Papers had, at the time they were written, a value which depended little on literary merit of the kind which insures permanency and universal recognition. The keen insight, the ardor for truth and national honor, the scorn for political cowardice which these papers showed, struck home

to the heart of every true citizen. But for some of us in these days, it must be admitted, they are hard reading, especially on account of the grotesque form and the exaggerated Yankee dialect. Mr. Lowell himself says of Hosea: "I am sorry that I began by making him such a detestable speller. There is no fun in bad spelling itself, but only where the misspelling suggests something else which is droll *per se*."

Following Lowell's utterance on public questions in his various patriotic writings, what type of citizen and of patriot do you find him to be? Compare him with Whittier and with Holmes. Is either of them as much of a statesman as he? What was The Present Crisis? (The date of the poem, 1844, will unlock the history referred to.) Study Lowell's course in regard to the Mexican war. Does he see slavery most vividly from the standpoint of the slave who suffers from it, or the statesman who sees his country disgraced by it? Did Lowell suffer personal losses in the War of the Rebellion? (See Biglow Papers, 2d Series, No. X. Also Memoriæ Positum.) What were the circumstances of the delivery of the Commemoration Ode? Has American patriotism found any higher expression than in this poem? Note Lowell's estimate of Lincoln in this ode. (See also his prose essay on Lincoln.) How do Lowell's national odes compare with the other occasional poetry of our literature? George William Curtis has said of Lowell, "Literature was his pursuit, but patriotism was his passion." Is not that a happy expression of the ardor which animates all his patriotic verse?

It will be both interesting and useful to study his career as an American minister abroad. Was America ever more honorably represented?

POEMS OF SENTIMENT AND RELIGION.

"*The moral element is the central one in Lowell.*" — ARTHUR B. SIMONDS.

My Love.
The Beggar.
Love.
Sonnets. IV., VI., XI., XII.
The Search.
Extreme Unction.
Longing.
A Parable.
Said Christ our Lord, I will go and see.
New Year's Eve, 1850.
After the Burial.
An Ember Picture.
A Christmas Carol.

Is Lowell's faith as simple and unquestioning as Whittier's? Is it any less sincere? What are the salient qualities of his moral nature?

LOWELL'S PROSE.

Lowell's power was more equally divided between his prose and his verse than that of any other of our authors. The very extent and importance of his prose forbids special study of it in these Outlines. His critical works are perhaps the best in American literature. His out-door sketches, notably My Garden Acquaintance, and A Good Word for Winter, are unsurpassed in their way, and his political addresses are among the noblest expressions of the American idea. George William Curtis says of his address on Democracy, given at

Birmingham, England, while he was our minister at the Court of St. James: It "was not only an event, but an event without a precedent. . . . No American orator has made so clear and comprehensive a declaration of the essential American principle, or so simple a statement of its ethical character."

It is to be hoped that every reader of Lowell's poetry will also study his prose; but such study will not, so much as in the case of Holmes, modify the opinion which would be formed from his poetical works alone.

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