LONGFELLOW

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May 29, 1889
THE

POETICAL WORKS

OF

HENRY WADSWORTH LONGFELLOW.

WITH NUMEROUS ILLUSTRATIONS.

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POETICAL WORKS
HENRY WADSWORTH LONGFELLOW
VOICES OF THE NIGHT.

Ευριπίδης.

Πλούσια, πλούσια νύχτα,
πανδοξύμενα τοις πολυτάνων βροτών,
'Ερεβοθέν ἅβε μόλις μόλις κατάστερος
Λαμμακινιον έτι δόμαν
ύπο γάρ Μηνίαν, ὑπὸ τε συμφορᾶς
διαχόμεθα, οἰχόμεθα.

χρυσάνθων Ὀλυμπίας.

PLEASANT it was, when woods were green,
And winds were soft and low,
To lie amid some sylvan scene,
Where, the long drooping boughs between,
Shadows dark and sunlight sheen
Alternate come and go;

Or where the denser grove receives
No sunlight from above,
But the dark foliage interweaves
In one unbroken roof of leaves,
Underneath whose sloping eaves
The shadows hardly move.

Beneath some patriarchal tree
I lay upon the ground;
His hoary arms uplifted he,

And all the broad leaves over me
Clapped their little hands in glee,
With one continuous sound;—

A slumberous sound, a sound that brings
The feelings of a dream,
As of innumerable wings,
As, when a bell no longer swings,
Faint the hollow murmur rings
O'er meadow, lake, and stream.
HYMN TO THE NIGHT.—A PSALM OF LIFE.

And dreams of that which cannot die,
Bright visions, came to me;
As lapped in thought I used to lie,
And gaze into the summer sky,
Where the sailing clouds went by,
Like ships upon the sea;

Dreams that the soul of youth engage
Ere fancy has been quelled;
Old legends of the monkish page,
Traditions of the saint and sage,
Tales that have the rime of age,
And chronicles of Eld.

And, loving still these quaint old themes,
Even in the city's throng
I feel the freshness of the streams,
That, crossed by sable and sunny gleams,
Water the green land of dreams,
The holy land of song.

Therefore, at Pentecost, which brings
The Spring, clothed like a bride,
When nestling buds unfold their wings,
And bishop's-caps have golden rings,
Musing upon many things,
I sought the woodlands wide.

The green trees whispered low and mild;
It was a sound of joy!
Their were my playmates when a child,
And rooked me in their arms so wild!
Still they looked at me and smiled,
As if I were a boy;

And ever whispered, mild and low,
"Come, be a child once more!"
And waved their long arms to and fro,
And beckoned solemnly and slow;
O, I could not choose but go
Into the woodlands hoar,—

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.

Before me rose an avenue
Of tall and sombre pines;
Abroad their fan-like branches grew,
And, where the sunshine darted through,
Spread a vapor soft and blue,
In long and sloping lines.

And, falling on my weary brain,
Like a fast-falling shower,
The dreams of youth came back again,
Low lisings of the summer rain,
Dropping on the ripened grain,
As once upon the flower.

Visions of childhood! Stay, O stay!
Ye were so sweet and wild!
And distant voices seemed to say,
"It cannot be! They pass away!
Other themes demand thy lay;
Thou art no more a child!"

"The land of Song within thee lies,
Watered by living springs;
The lids of Fancy's sleepless eyes
Are gates unto that Paradise,
Holy thoughts, like stars, arise,
Its clouds are angels' wings.

"Learn, that henceforth thy song shall be,
Not mountains capped with snow,
Nor forests sounding like the sea,
Nor rivers flowing ceaselessly,
Where the woodlands bend to see
The bending heavens below.

"There is a forest where the din
Of iron branches sounds!
A mighty river roars between,
And whosoever looks therein
Sees the heavens all black with sin,
Sees not its depths, nor bounds.

"Athwart the swinging branches cast,
Soft rays of sunshine pour;
Then comes the fearful wintry blast;
Our hopes, like withered leaves, fall fast;
Pallid lips say, "It is past!"
We can return no more!"

"Look, then, into thine heart, and write!
Yes, into Life's deep stream!
All forms of sorrow and delight,
All solemn Voices of the Night,
That can soothe thee, or affright,—
Be these henceforth thy theme."

—

HYMN TO THE NIGHT.

Χαιρέτες, ηραδίωσις.

I heard the trailing garments of the Night
Sweep through her marble halls!
I saw her sable skirts all fringed with light
From the celestial walls!

I felt her presence, by its spell of might,
Stoop o'er me from above;
The calm, majestic presence of the Night,
As of the one I love.

I heard the sounds of sorrow and delight,
The manifold, soft chimes,
That fill the haunted chambers of the Night,
Like some old poet's rhymes.

From the cool cisterns of the midnight air
My spirit drank repose;
The fountain of perpetual peace flows there,—
From those deep cisterns flows.

O, holy Night! from thee I learn to bear
What man has borne before!
Thou hast thy finger on the lips of Care,
And they complain no more.

Peace! Peace! Orastes-like I breathe this prayer!
Descend with broad-winged flight,
The welcome, the thrice-prayed for, the most fair,
The best-beloved Night!

—

A PSALM OF LIFE.

WHAT THE HEART OF THE YOUNG MAN SAID TO
THE PSALMIST.

Tell me not, in mournful numbers,
Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.
THE REAPER AND THE FLOWERS.

There is a Reaper, whose name is Death,
And, with his sickle keen,
He reaps the bearded grain at a breath,
And the flowers that grow between.

"Shall I have naught that is fair?" saith he;
"Have naught but the bearded grain?
Though the breath of these flowers is sweet to me,
I will give them all back again."

He gazed at the flowers with tearful eyes,
He kissed their drooping leaves;
It was for the Lord of Paradise
He bound them in his sheaves.

"My Lord has need of these flowerets gay,"
The Reaper said, and smiled;
"Dear tokens of the earth are they,
Where he was once a child."

"They shall all bloom in fields of light,
Transplanted by my care,
And saints, upon their garments white,
These sacred blossoms wear."

And the mother gave, in tears and pain,
The flowers she most did love;
She knew she should find them all again
In the fields of light above.

O, not in cruelty, not in wrath,
The Reaper came that day;
'Twas an angel visited the green earth,
And took the flowers away.

THE LIGHT OF STARS.

The night is come, but not too soon;
And sinking silently,
All silently, the little moon
Drops down behind the sky.

There is no light in earth or heaven
But the cold light of stars;
And the first watch of night is given
To the red planet Mars.

Is it the tender star of love?
The star of love and dreams?
O no! from that blue tent above,
A hero's armor gleams.

And earnest thoughts within me rise,
When I behold afar,
Suspended in the evening skies,
The shield of that red star.

O star of strength! I see thee stand
And smile upon my pain;
Thou bearest with thy mailed hand,
And I am strong again.

Within my breast there is no light
But the cold light of stars;
I give the first watch of the night
To the red planet Mars.

The star of the unconquered will,
He rises in my breast,
Serene, and resolute, and still,
And calm, and self-possessed.

And thou, too, whose heart thou art,
That readest this brief psalm,
As one by one thy hopes depart,
Be resolute and calm.

O fear not in a world like this,
And thou shalt know eternity,
Know how sublime a thing it is
To suffer and be strong.

FOOTSTEPS OF ANGELS.

When the hours of Day are numbered,
And the voices of the Night
Wake the better soul, that slumbered,
To a holy, calm delight;

Ere the evening lamps are lighted,
And, like phantoms grim and tall,
Shadows from the fitful firelight
Dance upon the parlor wall;

Then the forms of the departed
Enter at the open door;
The beloved, the true-hearted,
Come to visit me once more.

He, the young and strong, who cherished
Noble longings for the strife,
By the roadside fell and perished,
Weary with the march of Life!

They, the holy ones and weakly,
Who the cross of suffering bore,
Folded their pale hands so meekly,
Spake with us on earth no more!

And with them the Being Beauteous,
Who unto my youth was given,
More than all things else to love me,
And is now a saint in heaven.
With a slow and noiseless footstep
Comes that messenger divine,
Takes the vacant chair beside me,
Lays her gentle hand in mine.

And she sits and gazes at me,
With those deep and tender eyes,
Like the stars, so still and saint-like,
Looking downward from the skies.

Uttered not, yet comprehended,
Is the spirit's voiceless prayer,
Soft rebukes, in blessings ended,
Breathing from her lips of air.

O, though oft depressed and lonely,
All my fears are laid aside,
If I but remember only
Such as these have lived and died.

Spark full well, in language quaint and olden,
One who dwelleth by the castled Rhine,
When he called the flowers, so blue and golden,
Stars, that in earth's firmament do shine.

Stars they are, wherein we read our history,
As astrologers and seers of old;
Yet not wrapped about with awful mystery,
Like the burning stars, which they beheld.

Wondrous truths, and manifold as wondrous,
God hath written in those stars above;
But not less in the bright flowerets under us
Stands the revelation of his love.

Bright and glorious is that revelation,
Written all over this great world of ours;
Making evident our own creation,
In these stars of earth, these golden flowers.

And the Poet, faithful and far-seeing,
Sees, alike in stars and flowers, a part
Of the self-same, universal being,
Which is throbbing in his brain and heart.

Gorgeous flowerets in the sunlight shining,
Blossoms flaunting in the eye of day,
Tremulous leaves, with soft and silver lining,
Buds that open only to decay;

Brilliant hopes, all woven in gorgeous tissues,
Flaunting gayly in the golden light;
Large desires, with most uncertain issues
Tender wishes, blossoming at night!

Not alone in Spring's armorial bearing,
And in Summer's green-embazoned field,
But in arms of brave old Autumn's wearing,
In the centre of his brazen shield;

Not alone in meadows and green alleys,
On the mountain-top, and by the brink
Of sequestered pools in woodland valleys,
Where the slaves of nature stoop to drink;

These in flowers and men are more than seeming;
Workings are they of the self-same powers,
Which the Poet, in no idle dreaming,
Seeth in himself and in the flowers.

Everywhere about us are they glowing,
Some like stars, to tell us Spring is born;
Others, their blue eyes with tears overflowing,
Stand like Ruth amid the golden corn;
THE BELEAGUERED CITY.—MIDNIGHT MASS FOR THE DYING YEAR.

Not alone in her vast done of glory,
Not to graces of bird and beast alone,
But in old cathedrals, high and hoary,
On the tombs of heroes, carved in stone;

In the cottage of the rudest peasant,
In ancestral homes, whose crumbling towers,
Speaking of the Past unto the Present,
Tell us of the ancient Games of Flowers;

In all places, then, and in all seasons,
Flowers expand their light and soul-like wings,
Teaching us, by most persuasive reasons,
How akin they are to human things.

And with child-like, credulous affection
We behold their tender buds expand;
Emblems of our own great resurrection,
Emblems of the bright and better land.

THE BELEAGUERED CITY.

I have read, in some old, marvellous tale,
Some legend strange and vague,
That a midnight host of spectres pale
Beleaguered the walls of Prague.

Beside the Moldau's rushing stream,
With the wan moon overhead,
There stood, as in an awful dream,
The army of the dead.

White as a sea-fog, landward bound,
The spectral camp was seen,
And, with a sorrowful, deep sound,
The river flowed between.

No other voice nor sound was there,
No drum, nor sentry's pace;
The mist-like banners clasped the air,
As clouds with clouds embrace.

But when the old cathedral bell
Proclaimed the morning prayer,
The white pavilions rose and fell
On the alarmed air.

Down the broad valley fast and far
The troubled army fled;
Up rose the glorious morning star,
The ghastly host was dead.

I have read, in the marvellous heart of man,
That strange and mystic scroll,
That an army of phantoms vast and wan
Beleaguer the human soul.

Encamped beside Life's rushing stream,
In Fancy's misty light,
Gigantic shapes and shadowy gleam
Portentous through the night.

Upon its midnight battle-ground
The spectral camp is seen,
And, with a sorrowful, deep sound,
Flows the River of Life between.

No other voice nor sound is there,
In the army of the grave;
No other challenge breaks the air,
But the rushing of Life's wave.

And when the solemn and deep church-bell
Extricates the soul to pray,
Then midnight phantoms feel the spell,
The shadows sweep away.

Down the broad Vale of Tears afar
The spectral camp is fled;
Faith shineth as a morning star,
Our ghastly fears are dead.

MIDNIGHT MASS FOR THE DYING YEAR.

Yes, the Year is growing old,
And his eye is pale and blearéd!
Death, with frosty hand and cold,
Plucks the old man by the beard,
Sorely, sorely!

The leaves are falling, falling,
Solemnly and slow;
Caw! caw! the roofs are calling,
It is a sound of woe,
A sound of woe!

Through woods and mountain passes
The winds, like anthems, roll;
They are chanting solemn masses,
Singing, "Pray for this poor soul,
Pray, pray!"

And the hooded clouds, like friars,
Tell their beads in drops of rain,
And patter their doleful prayers;
But their prayers are all in vain,
All in vain!

There he stands in the foul weather,
The foolish, fond Old Year,
Crowned with wild flowers and with heather,
Like weak, despised Lear,
A king, a king!

Then comes the summer-like day,
Bids the old man rejoice!
His joy! his last! O, the old man gray
Loveth that ever-soft voice,
Gentle and low.

To the crimson woods he saith,
To the voice gentle and low,
Of the soft air, like a daughter's breath,
"Pray do not mock me so!
Do not laugh at me!"

And now the sweet day is dead;
Cold in his arms it lies;
No stain from its breath is spread
Over the glasy skies,
No mist or stain!

Then, too, the Old Year dieth,
And the forests utter a moan,
Like the voice of one who crieth
In the wilderness alone,
"Vex not his ghost!"

Then comes, with an awful roar,
Gathering and sounding on,
The storm-wind from Labrador,
The wind Euroclydon,
The storm-wind!

Howl! howl! and from the forest
Sweep the red leaves away!
Would, the sins that thou abhorrest,
O Soul! could thus decay,
And be swept away!

For there shall come a mightier blast,
There shall be a darker day;
And the stars, from heaven down-cast
Like red leaves he shall away!
Kyrie, eleison!
Christe, eleison!
EARLIER POEMS

[These poems were written for the most part during my college life, and all of them before the age of nineteen. Some have found their way into schools, and seem to be successful. Others lead a vagabond and precarious existence in the corners of newspapers; or have changed their names and run away to seek their fortune beyond the sea. I say, with the Bishop of Avranches on a similar occasion: "I cannot be displeased to see these children of mine, which I have neglected, and almost exposed, brought from their wanderings in lanes and alleys, and safely lodged, in order to go forth into the world together in a more decorous garb."]

AN APRIL DAY.

When the warm sun, that brings
Seed-time and harvest, has returned again,
'Tis sweet to visit the still wood, where springs
The first flower of the plain.

I love the season well,
When forest glades are teeming with bright forms,
Nor dark and many-folded clouds foretell
The coming-on of storms.

From the earth's loosened mould
The sapling draws its sustenance, and thrives;
Though strucken to the heart with winter's cold,
The drooping tree revives.

The softly-warbled song
Comes from the pleasant woods, and colored wings
Glance quick in the bright sun, that moves along
The forest openings.

When the bright sunset fills
The silver woods with light, the green slope throws
Its shadows in the hollows of the hills
And wide the upland glows.

And when the eve is born,
In the blue lake the sky, o'er-reaching far,
Is hollowed out, and the moon dips her horn,
And twinkles many a star.

Inverted in the tide
Stand the gray rocks, and trembling shadows throw,
And the fair trees look over, side by side,
And see themselves below.

Sweet April! many a thought
Is wedded unto thee, as hearts are wed;
Nor shall they fail, till, to its autumn brought,
Life's golden fruit is shed.

AUTUMN.

With what a glory comes and goes the year!
The buds of spring, those beautiful harbingers
Of sunny skies and cloudless times, enjoy
Life's newness, and earth's garniture spread out;
And when the summer habit of the clouds
Comes down upon the autumn sun, and with
A sober gladness the old year takes up
His bright inheritance of golden fruits,
A pomp and pageant fill the splendid scene.

There is a beautiful spirit breathing now
Its mellow richness on the clustered trees,
And, from a beaker full of richest dyes,
Pouring new glory on the autumn woods,
And dipping in warm light the pillar'd clouds.
Morn on the mountain, like a summer bird,
Lifts up her purple wing, and in the vales
The gentle wind, a sweet and passionate wooer,
Kisses the blushing leaf, and stirs up life
Within the solemn woods of ash deep-crimsoned,
And silver beach, and maple yellow-leaved,
Where Autumn, like a faint old man, sits down
By the wayside a-weary. Through the trees
The golden robin moves. The purple finch,
That on wild cherry and red cedar feeds,
A winter bird, comes with its plaintive whistle,
And pecks by the witch-hazel, whilst aloud
From cottage roofs the warbling bluebird sings,
And merrily, with oft-repeated stroke,
Sounds from the threshing floor the busy flail.

O what a glory doth this world put on
For him who, with a fervent heart, goes forth
Under the bright and glorious sky, and looks
On duties well performed, and days well spent!
For him the wind, ay, and the yellow leaves,
Shall have a voice, and give him eloquent teachings.
He shall so hear the solemn hymn that Death
Has lifted up for all, that he shall go
To his long resting-place without a tear.

WOODES IN WINTER.

When winter winds are piercing chill,
And through the Hawthorn blows the gale,
With solemn feet I tread the hill,
That overthrows the lonely vale.

O'er the bare upland, and away
Through the long reach of desert woods,
The embracing beams chastely play,
And gladden these deep solitudes.

Where, twisted round the barren oak,
The summer vine in beauty clung,
And summer winds the stillness broke,
The crystal icicle is hung.

Where, from their frozen urns, mute springs
Pour out the river's gradual tide,
Shrillly the skater's iron rings,
And voices fill the woodland side.

Also! how changed from the fair scene,
When birds sang out their mellow lay,
And winds were soft, and woods were green,
And the song ceased not with the day!

But still wild music is abroad,
Pole, desert woods! within your crowd;
And gathering winds, in hoarse accord,
Amid the vocal reeds pipe loud.

Chill airs and wintry winds! my ear
Has grown familiar with your song;
I hear it in the opening year,
I listen, and it cheers me long.
HYMN OF THE MORAVIAN NUNS OF BETHLEHEM.

AT THE CONSECRATION OF PULASKI'S BANNER.

When the dying flame of day
Through the chancel shot its ray,
Far the glimmering tapers shed
Faint light on the cowled head;
And the censer burning swung,
Where, before the altar, hung
The crimson banner, that with prayer
Had been consecrated there.
And the nuns' sweet hymn was heard the while,
Sung low, in the dim, mysterious aisle.

"Take thy banner! May it wave
Proudly o'er the good and brave;
When the battle's distant wail
Breaks the sabbath of our vale,
When the clarion's music thrills
To the hearts of these lone hills,
When the spear in conflict shakes,
And the strong lance shivering breaks.

"Take thy banner! and, beneath
The battle-cloud's encircling wreath,
Guard it, till our homes are free!
Guard it! God will prosper thee!
In the dark and trying hour,
In the breaking forth of power,
In the rush of steeds and men,
His right hand will shield thee then.

"Take thy banner! But when night
Closes round the ghastly fight,
If the vanquished warrior bow,
Spare him! By our holy vow,
By our prayers and many tears,
By the mercy that endears,
Spare him! be our love hath shared!
Spare him! as thou wouldest be spared!"

"Take thy banner! and if o'er
Thou shouldst press the soldier's bier,
And the muffled drum should beat
To the tread of mournful feet,
Then this crimson flag shall be
Martial cloak and shroud for thee."

The warrior took that banner proud,
And it was his martial cloak and shroud!

SUNRISE ON THE HILLS.

I stood upon the hills, when heaven's wide arch
Was glorious with the sun's returning march,
And woods were brightened, and soft gales
Went forth to kiss the sun-clad vales.
The clouds were far beneath me; bathed in light,
They gathered mid-way round the wooded height,
And, in their fading glory, shone
Like hosts in battle overthrown,
As many a pinnacle, with shifting glance,
Through the gray mist thrust up its shattered lance,
And rocking on the cliff was left
The dark pine blasted, bare, and cleft.
The veil of cloud was lifted, and below
Glowed the rich valley, and the river's flow
Was darkened by the forest's shade,
Or glistened in the white cascade;
Where upward, in the mellow blush of day,
The noisy bittern wheeled his spiral way.

I heard the distant waters dash,
I saw the current whirl and flash,
And richly, by the blue lake's silver beach,
The woods were bending with a silent reach.
Then o'er the vale, with gentle swell,
The music of the village bell

O'er the bare upland, and away
THE SPIRIT OF POETRY.

There is a quiet spirit in these woods,
That dwells where'er the gentle south-wind blows;
Where, underneath the white-thorn, in the glade,
The wild flowers bloom, or, kissing the soft air,
The leaves above their sunny palms outspread.
With what a tender and impassioned voice
It fills the nice and delicate ear of thought,
When the last ushering star of morning comes
Over-riding the gray hills with golden scarf;
Or when the cowled and dusky-sanded Eve,
In mourning weeds, from out the western gate,
Departs with silent pace! That spirit moves
In the green valley, where the silver brook,
Fills with its full, layered, and white cascade;
And, babbling low amid the tangled woods,
Slips down through moss-grown stones with endless laughter.
And frequent, on the everlasting hills,
Its feet go forth, when it doth wrap itself
In all the dark embroidery of the storm,
And shouts the stern, strong wind. And here, amid
The silent majesty of these deep woods,
Its presence shall uplift thy thoughts from earth,
As to the sunshine and the pure, bright air
Their tops the green trees lift. Hence gifted bards
Have ever loved the calm and quiet shades.
For the there was an eloquent voice in all
The sylvan pomp of woods, the golden sun,
The flowers, the leaves, the river on its way,
Blue skies, and silver clouds, and gentle winds,
The swelling upland, where the sidelong sun
Aslant the wooded slope, at evening, goes,
Groves, through whose broken roof the sky looks in,
Mountain, and shattered cliff, and sunny vale,
The distant lake, fountains, and mighty trees,
In many a lazy syllable, repeating
Their old poetical legends to the wind.
And this is the sweet spirit, that doth fill
The world; and, in these wayward days of youth,
My buoyant fancy oft embodies it,
As a bright image of the light and beauty
That dwell in nature; of the heavenly forms
We worship in our dreams, and the soft hues
That stain the wild bird's wing, and flush the clouds.
When the sun sets. Within her tender eye
The heaven of April, with its changing light,
And when it wears the blue of May, is hung,
And on her lip the rich, red rose. Her hair

Is like the summer tresses of the trees,
When twilight makes them brown, and on her cheek
Blushes the richness of an autumn sky,
With ever-shifting beauty. Then her breath,
It is like the gentle air of Spring.
As, from the morning's dewy flowers, it comes
Full of their fragrance, that it is a joy
To have it round us, and her silver voice
Is the rich music of a summer bird,
Heard in the still night, with its passionate cadence.

BURIAL OF THE MINNISINK.

On sunny slope and beechen swell,
The shadowed light of evening fell;
And, where the maple's leaf was brown,
With soft and silent lapse came down,
The glory, that the wood receives,
At sunset, in its golden leaves.

Far upward in the mellow light
Rose the blue hills. One cloud of white,
Around a far uplifted cone,
In the warm blush of evening shone;
An image of the silver lakes,
By which the Indian's soul awakes.

But soon a funeral hymn was heard
Where the soft breath of evening stirred
The tall, gray forest; and a bale
Of stern in heart, and strong in hand,
Came winding down beside the wave,
To lay the red chief in his grave.

They sang, that by his native bowers
He stood, in the last moon of flowers,
And thirty snows had not yet shed
Their glory on the warrior's head;
But, as the summer fruit decays,
So died he in those naked days.

A dark cloak of the roebuck's skin
Covered the warrior, and within
Its heavy folds the weapons, made
For the hard toils of war, were laid;
The cuirass, woven of plaited reeds,
And the broad belt of shells and beads.

Before, a dark-haired virgin train
Chanted the death dirge of the slain;
Behind, the long procession came
Of hoary men and chiefs of fame,
With heavy hearts, and eyes of grief,
Leading the war-horse of their chief.

Striped of his proud and martial dress,
Uncurbed, unreined, and riderless,
With dashing eye, and nostril spread,
And heavy and impatient tread,
He came; and oft that eye so proud
Aske6 for his rider in the crowd.

They buried the dark chief; they freed
Beside the grave his battle steed;
And swift an arrow cleaved its way
To his stern heart! One piercing neigh
Arose, and, on the dead man's plain,
The rider grasps his steed again.
COPLAS DE MANRIQUE.

FROM THE SPANISH.

O let the soul her slumber break,
Let thought be quickened, and awake; 
Awake to see
How soon this life is past and gone,
And death comes softly stealing on,
How silently!

Swiftly our pleasures glide away,
Our hearts recall the distant day
With many sighs;
The moments that are speeding fast
We heed not, but the past—the past,
More highly prize.

Outward its course the present keeps,
Outward the constant current sweeps,
Till life is done;
And, did we judge of time aright,
The past and future in their flight
Would be as one.

Let no one fondly dream again,
That Hope in all her shadowy train
Will not decay;
Pleasant as were the dreams of old,
Remembered like a tale that's told,
They pass away.

Our lives are rivers, gliding free
To that unathomed, boundless sea,
The silent grave!
Thither all earthly pomp and boast
Roll, to be swallowed up and lost
In one dark wave.

Thither the mighty torrents stray,
Thither the brook pursues its way,
And tinkling rill.
There all are equal; side by side
The poor man and the son of pride
Lie calm and still.

I will not here invoke the throng
Of orators and sons of song,
The deathless few;
Fiction entices and deceives,
And, sprinkled o'er her fragrant leaves
Lies poisonous dew.

To One alone my thoughts arise,
The Eternal Truth, the Good and Wise,
To Him I cry,
Who shared on earth our common lot,
But the world comprehended not
His deity.

This world is but the rugged road
Which leads us to the bright abode
Of peace above;
So let us choose that narrow way,
Which leads no traveller's foot astray
From realms of love.

Our cradle is the starting-place,
Life is the running of the race,
We reach the goal
When, in the mansions of the blest,
Death leaves to its eternal rest
The weary soul.

Did we but use it as we ought,
This world would school each wandering thought
To its high state.
Faith wings the soul beyond the sky,
Up to that better world on high,
For which we wait.

Yes, the glad messenger of love,
To guide us to our home above,
The Saviour came;
Born amid mortal cares and fears,
He suffered in this vale of tears
A death of shame.

Behold of what delusive worth
The bubbles we pursue on earth,
The shapes we chase,
Amid a world of treachery!
They vanish ere death shuts the eye,
And leave no trace.

Time steals them from us, chances strange,
Disastrous accident, and change,
That come to all;
Even in the most exalted state,
Relentless sweeps the stroke of fate;
The strongest fall.

Tell me, the charms that lovers seek
In the clear eye and blushing cheek,
The hues that play
O'er rosy lip and brow of snow,
When hoary age approaches slow,
Ah, where are they?

The cunning skill, the curious arts,
The glorious strength that youth imparts
In life's first stage;
These shall become a heavy weight,
When Time swings wide his outward gate
To weary age.

The noble blood of Gothic name,
Heroes embellazoned high to fame,
In long array;
How, in the onward course of time,
The landmarks of that race sublime
Were swept away!

Some, the degraded slaves of lust,
Prostrate and trampled in the dust,
Shall rise no more;
Others, by guilt and crime, maintain
The scutches, that, without a stain,
Their fathers bore.

Wealth and the high estate of pride,
With what untimely speed they glide,
How soon depart!
Bid not the shadowy phantoms stay,
The vassals of a mistress they,
Ofickle heart.

These gifts in Fortune's hands are found;
Her swift revolving wheel turns round,
And they are gone!
No rest the inconstant goddess knows,
But changing, and without repose,
Still hurries on.

Even could the hand of avarice save
Its gilded baubles, till the grave
Reclaimed its prey,
Let none on such poor hopes rely;
Life, like an empty dream, fits by,
And where are they?

Earthly desires and sensual lust
Are passions springing from the dust,
They fade and die;
But, in the life beyond the tomb,
They seal the immortal spirit's doom
Eternally!

The pleasures and delights, which mask
In treacherous smiles life's serious task,
What are they, all,
But the fleet coursers of the chase,
And death an ambush in the race,
Wherein we fall?

No foe, no dangerous pass, we heed,
Brook no delay, but onward speed
With loosened rein;
And, when the fatal snare is near,
We strive to check our mad career,
But strive in vain.

Could we new charms to age impart,
And fashion with a cunning art
The human face,
As we can clothe the soul with light,
And make the glorious spirit bright
With heavenly grace,

How busily each passing hour
Should we exert that magic power,
What ardent show,
To deck the sensual slave of sin,
Yet leave the freeborn soul within,
In weeds of woe!

Monarchs, the powerful and the strong,
Famous in history and in song
Of olden time,
Saw, by the stern decrees of fate,
Their kingdoms lost, and desolate
Their race sublime.

Who is the champion? who the strong?
Pontiff and priest, and sceptred thron
On these shall fall
As heavily the hand of Death,
As when it stays the shepherd's breath
Beside his stall.

I speak not of the Trojan name,
Neither its glory nor its shame
Has met our eyes;
Nor of Rome's great and glorious dead,
Though we have heard so oft, and read,
Their histories.

Little avails it now to know
Of ages passed so long ago,
Nor how they rolled;
Our theme shall be of yesterday,
Which to oblivion sweeps away,
Like days of old.

Where is the King, Don Juan? Where
Each royal prince and noble heir
Of Aragon?
Where are the courtly gallantries?
The deeds of love and high emprise,
In battle done?

Tourney and joust, that charmed the eye,
And scarf, and gorgeous panoply,
And nodding plume,
What were they but a pageant scene?
What but the garlands, gay and green,
That deck the tomb?

Where are the high-born dames, and where
Their gay attire, and jewelled hair,
And odors sweet?
Where are the gentle knights, that came
To kneel, and breathe love's ardent flame,
Low at their feet?

Where is the song of Troubadour?
Where are the lute and gay tambour
They loved of yore?
Where is the mazy dance of old,
The flowing robes, inwrought with gold,
The dancers wore?

And he who next the sceptre sway'd,
Henry, whose royal court displayed
Such power and pride;
O, in what winning smiles array'd,
The world its various pleasures laid
His throne beside!

But O how false and full of guile
This world, which wore so soft a smile
But to betray!
She, that had been his friend before,
Now from the fated monarch tore
Her charms away.

The countless gifts, the stately walls,
The royal palaces, and halls
All filled with gold;
Plate with armorial bearings wrought,
Chambers with ample treasures fraught
Of wealth untold;

The noble steeds, and harness bright,
And gallant lord, and stalwart knight,
In rich array,
Where shall we seek them now? Alas!
Like the bright dewdrops on the grass,
They passed away.

His brother, too, whose factious zeal
Usurped the sceptre of Castile,
Unskilled to reign;
What a gay, brilliant court had he,
When all the flower of chivalry
Was in his train!

But he was mortal; and the breath
That flamed from the hot forge of Death,
Blasted his years;
Judgment of God! that flame by thee,
When raging fierce and fearfully,
Was quenched in tears!

Spain's haughty Constable, the true
And gallant Master, whom we knew
Most loved of all;
Breathe not a whisper of his pride,
He on the gloomy scaffold died,
Ig noble fall.
The countless treasures of his care,
His villages and villas fair,
His mighty power,
What were they all but grief and shame,
Tears and a broken heart, when came
The partir hour?

His other brothers, proud and high,
Masters, who, in prosperity,
Might rival kings;
Who made the bravest and the best
The bondmen of their high behest,
Their underlings;
What was their prosperous estate
When high exalted and chaste
With power and pride?
What, but a transient gleam of light,
A flame, which, glaring at its height,
Grew dim and died?
So many a duke of royal name,
Marquis and count of spotless fame,
And baron brave,
That might the sword of empire wield,
All these, O Death, hast thou concealed
In the dark grave!
Their deeds of mercy and of arms,
In peaceful days, or war's alarms,
When thou dost show,
O Death, thy stern and angry face,
One stroke of thy all-powerful mace
Can overthrow.
Unnumbered hosts, that threaten nigh,
Pennon and standard flaunting high,
And flag displayed;
High battlements intrenched around,
Bastion, and moated wall, and mound,
And palisade.
And covered trench, secure and deep,
All these cannot one victim keep,
O Death, from thee,
When thou dost battle in thy wrath,
And thy strong shafts pursue their path
Unerringly.

O World! so few the years we live,
Would that the life which thou dost give
Were life indeed!
Alas! thy sorrows fall so fast,
Our happiest hour is when at last
The soul is freed.

Our days are covered o'er with grief,
And sorrows neither few nor brief
Veil all in gloom;
Left desolate of real good,
Within this cheerless solitude
No pleasures bloom.
Thy pilgrimage begins in tears,
And ends in bitter doubts and fears,
Or dark despair;
Midway so many toils appear,
That he who finger's longest here
Knows most of care.

Thy goods are bought with many a groan,
By the hot sweat of toil alone,
And weary hearts;
Fleet-footed is the approach of woe,
But with a lingering step and slow
Its form departs.
And he, the good man's shield and shade,
To whom all hearts their homage paid,
As Virtue's son,
Roderic Manrique, he whose name
Is written on the scroll of Fame,
Spain's champion;
His signal deeds and prowess high
Demand no pompous eulogy,
Ye saw his deeds!
Why should their praise in verse be sung?
The name, that dwells on every tongue,
No minstrel needs.

To friends a friend; how kind to all
The vassals of this ancient hall
And feudal fief!
To foes how stern a foe was he!
And to the valiant and the free
How brave a chief!

What prudence with the old and wise:
What grace in youthful gayeties;
In all bow sage!
Benignant to the serf and slave,
He showed the base and falsely brave
A lion's rage.
His was Octavian's prosperous star,
The rush of Caesar's conquering car
At battle's call;
His, Scipio's virtue; his, the skill
And the indomitable will
Of Hannibal.

His was a Trajan's goodness, his
A Titus' noble charities
And righteous laws;
The arm of Hector, and the might
Of Tullus, to maintain the right
In truth's just cause;
The clemency of Antonia,
Aurelius' countenance divine,
Firm, gentle, still
The eloquence of Adrian,
And Theodosius' love to man,
And generous will;

In tented field and bloody fray,
An Alexander's vigorous sway
And stern command;
The faith of Constantine; ay, more,
The fervent love Camillus bore
His native land.

He left no well-filled treasury,
He heaped no pile of riches high,
Nor massive plate;
He fought the Moors, and, in their fall,
City and tower and castled wall
Were his estate.
Upon the hard-fought battle-ground,
Brave steeds and gallant riders found
A common grave;
And there the warrior's hand did gain
The rents, and the long vassal train,
That conquest gave.

And if, of old, his halls displayed
The honored and exalted grade
His worth had gained,
THE GOOD SHEPHERD.

So, in the dark, disastrous hour,
Brothers and bondsmen of his power
His hand sustained.

After high deeds, not left untold,
In the stern warfare, which of old
'T was his to share,
Such noble leagues he made, that more
And fairer regions, than before,
His guardon were.

These are the records, half effaced,
Which, with the hand of youth, he traced
On history's page;
But with fresh victories he drew
Each fading character anew
In his old age.

By his unrivalled skill, by great
And veteran service to the state,
By worth adored,
He stood, in his high dignity,
The proudest knight of chivalry,
Knight of the Sword.

He found his cities and domains
Beneath a tyrant's galling chains
And cruel power;
But, by fierce battle and blockade,
Soon his own banner was displayed
From every tower.

By the tried valor of his hand,
His monarch and his native land
Were nobly served;
Let Portugal repeat the story,
And proud Castile, who shared the glory
His arms deserved.

And when so oft, for weal or woe,
His life upon the fatal throw
Had been cast down;
When he had served, with patriot zeal,
Beneath the banner of Castile,
His sovereign's crown;
And done such deeds of valor strong,
That neither history nor song
Can count them all;
Then, on Ocana's castled rock,
Death at his portal came to knock;
With sudden call,
Saying, "Good Cavalier, prepare
To leave this world of toil and care
With joyful mien;
Let thy strong heart of steel this day
Put on its armor for the fray,
The closing scene.

"Since thou hast been, in battle-strife,
So prodigal of health and life,
For earthly fame,
Let virtue nerve thy heart again;
Loud on the last stern battle-plain
They call thy name.

"Think not the struggle that draws near
Too terrible for man, nor fear
To meet the foe;
Nor let thy noble spirit grieve,
Its life of glorious fame to leave
On earth below.

"A life of honor and of worth
Has no eternity on earth,
'Tis but a name;
And yet its glory far exceeds
That base and sensual life, which leads
To want and shame.

"The eternal life, beyond the sky,
Wealth cannot purchase, nor the high
And proud estate;
The soul in dalliance laid, the spirit
Corrupt with sin, shall not inherit
A joy so great.

"But the good monk, in cloistered cell,
Shall gain it by his book and bell,
His prayers and tears;
And the brave knight, whose arm endures
Fierce battle, and against the Moors
His standard rears.

"And thou, brave knight, whose hand has poured
The life-blood of the Pagan horde
O'er all the land,
In heaven shalt thou receive, at length,
The guardon of thine earthly strength
And dauntless hand.

"Cheered onward by this promise sure,
Strong in the faith entire and pure
Thou dost profess,
Depart, thy hope is certainty,
The third, the better life on high
Shalt thou possess."

"O Death, no more, no more delay;
My spirit longs to flee away,
And be at rest;
The will of Heaven my will shall be,
I bow to the divine decree,
To God's behest.

"My soul is ready to depart,
No thought rebels, the obedient heart
Breathes forth no sigh;
The wish on earth to linger still
Were vain, when 't is God's sovereign will
That we shall die.

"O thou, that for our sins didst take
A human form, and humbly make
Thy home on earth;
Thou, that to thy divinity
A human nature didst ally
By mortal birth,

"And in that form didst suffer here
Torment, and agony, and fear,
So patiently;
By thy redeeming grace alone,
And not for merits of my own,
O, pardon me!"

As thus the dying warrior prayed,
Without one gathering mist or shade
Upon his mind;
Encircled by his family,
Watched by affection's gentle eye
So soft and kind;

His soul to Him, who gave it, rose;
God lead it to its long repose,
Its glorious rest!
And, though the warrior's sun has set,
Its light shall linger round us yet,
Bright, radiant, blest.

THE GOOD SHEPHERD.
FROM THE SPANISH OF LOPE DE VEGA.

SHEPHERD! who with thine amorous, sylvan song
Hast broken the slumber that encompassed me,
Who mad'st thy crook from the accursed tree,
TO-MORROW.—THE CELESTIAL PILOT.

On which thy powerful arms were stretched so long! 
Lead me to mercy's ever-flowing fountains; 
For thou my shepherd, guard, and guide shalt be; 
I will obey thy voice, and wait to see 
Thy feet all-beautiful upon the mountains. 
Hear! Shepherd! thou who for thy flock art dying, 
O, wash away these scarlet sins, for thou 
Rejoicest at the contrite sinner's vow. 
O, wait! to thee my weary soul is crying, 
Wait for me! Yet wait and see, 
With feet nailed to the cross, thou'rt waiting 
still for me!

TO-MORROW.

FROM THE SPANISH OF LOPE DE VEGA.

LORD, what am I, that, with unceasing care, 
Thou didst seek after me, that thou didst wait, 
Wet with unhealthy dews, before my gate, 
And pass the gloomy nights of winter there? 
O strange delusion! that I did not greet 
Thy blest approach, and O, to Heaven how lost, 
If my ingratitude's unkindly frost 
Has chilled the bleeding wounds upon thy feet. 
How oft my guardian angel gently cried, 
"Soul, from thy casement look, and thou shalt see 
Hast he persists to knock and wait for thee!" 
And, O! how often to that voice of sorrow, 
"To-morrow we will open," I replied, 
And when the morrow came I answered still, 
"To-morrow."

THE NATIVE LAND.

FROM THE SPANISH OF FRANCISCO DE ALDANA.

Clear fount of light! my native land on high, 
Bright with a glory that shall never fade! 
Mansion of truth! without a veil or shade, 
Thy holy quiet meets the spirit's eye. 
There dwells the soul in its ethereal essence, 
Gasping no longer for life's feeble breath; 
But, sentinelled in heaven, its glorious presence 
With pitying eye beholds, yet fears not, death. 
Beloved country! banished from thy shore, 
A stranger in this prison-house of clay, 
The exiled spirit weeps and sighs for thee! 
Heavenward the bright perfections I adore 
Direct, and the sure promise cheers the way, 
That, whither love aspires, there shall my dwelling be.

THE IMAGE OF GOD.

FROM THE SPANISH OF FRANCISCO DE ALDANA.

O Lord! who seest, from on starry height, 
Centred in one the future and the past, 
Fashioned in thine own image, see how fast 
The world obscurest in its shadow once was bright! 
 Eternal Sun! the warmth which thou hast given, 
To cheer life's flowery April, fast decays; 
Yet, in the hoary winter of my days, 
Forever green shall be my trust in Heaven.

Celestial King! O let thy presence pass 
Before my spirit, and an image fair 
Shall meet that look of mercy from on high, 
As the reflected image in a glass 
Doth meet the look of him who seeks it there, 
And owes its being to the gazer's eye.

THE BROOK.

FROM THE SPANISH.

Laugh of the mountain!—lyre of bird and tree 
Pomp of the meadow! mirror of the morn! 
The soul of April, unto whom are born 
The rose and jasmine, leaps wild in thee! 
Although, where'er thy devions current strays, 
The lap of earth with gold and silver teems, 
To me thy clear proceeding brighter seems 
Than the golden sands, that charm each shepherd's gaze. 
How without guile thy bosom, all transparent 
As the pure crystal, let the curious eye 
Thy secrets scan, thy smooth, round pebbles count! 
How, without malice murmuring, glides thy current! 
O sweet simplicity of days gone by! 
Thou shun'st the haunts of man, to dwell in limpid fount!

THE CELESTIAL PILOT.

FROM DANTE. PURGATORIO, II.

And now, behold! as at the approach of morn, 
Through the gross vapors, Mars grows fiery red 
Down in the west upon the ocean floor, 
Appeared to me,—may I again behold it? 
A light along the sea, so swiftly coming, 
Its motion by no flight of wing is equalled. 
And when therefrom I had withdrawn a little 
Mine eyes, that I might question my conductor, 
Again saw it brighter grown and larger. 
Thereafter, on all sides of it, appeared 
I knew not what of white, and underneath, 
Little by little, there came forth another. 
But My master yet had uttered not a word, 
While the first whiteness into wings unfolded; 
But, when he clearly recognized the pilot, 
He cried aloud: "Quick, quick, and how the knee! 
Behold the Angel of God! fold up thy hands! 
Henceforward shalt thou see such officers! 
See, how he scorns all human arguments, 
So that no one he wants, nor other sail 
Than his own wings, between so distant shores! 
See, how he holds them, pointed straight to heaven, 
Fanning the air with the eternal pinions, 
That do not mould themselves like mortal hair!"

And then, as nearer and more near us came 
The Bird of Heaven, more glorious he appeared, 
So that the eye could not sustain his presence, 
But down I cast it; and he came to shore 
With a small vessel, gliding swift and light, 
So that the water swallowed naught thereof. 
Upon the stern stood the Celestial Pilot! 
Beatitude seemed written in his face! 
And more than a hundred spirits sat within. 
"In exitu Israel de Aegypto!"
Thus sang they all together in one voice,
With whatso in that Psalm is after written.
Then made he sign of holy rood upon them,
Whereto all cast themselves upon the shore,
And he departed swiftly as he came,

THE TERRESTRIAL PARADISE.
FROM DANTE. PURGATORIO, XXVIII.

LONGING already to search in and round
The heavenly forest, dense and living-green,
Which tempered to the eyes the new-born day,
Withouten more delay I left the bank,
Crossing the level country, slowly, slowly,
Over the soil, that everywhere breathed fra.ascence.

A gently-breathing air, that no mutation
Had itself, smote me upon the forehead,
No heavier blow, than of a pleasant breeze,
Whereat the tremulous branches readily
Did all of them bow downward towards that side
Where its first shadow casts the Holy Mountain;
Yet not from their upright direction bent
So great the little birds upon their tops
Should cease the practice of their tuneful art;
But, with full-throated joy, the hours of prime
Singing received they in the midst of foliage
That made monotonous burden to their rhymes,
Even as from branch to branch it gathering swells,
Through the pine forests on the shore of Chiasst,
When Eolus unlooses the Sirocco.
Already my slow steps had led me on
Into the ancient wood so far, that I
Could see no more the place where I had entered.
And lo! my further course cut off a river,
Which, tow'rd the left hand, with its little waves,
Bent down the grass, that on its margin sprang
All waters that on earth most limpid are,
Would seem to have within themselves some mixture,
Compared with that, which nothing doth conceal.
Although it moves on with a brown, brown current,
Under the shade perpetual, that never
Ray of the sun lets in, nor of the moon.

BEATRICE.
FROM DANTE. PURGATORIO, XXX., XXXI.

EVEN as the Blessed, at the final summons,
Shall rise up quickened, each one from his grave,
Wearing again the garments of the flesh,
So, upon that celestial chariot,
A hundred rose ad vocem tanti sensis,
Ministers and messengers of life eternal.
They all were saying, "Benedictus qui venis,"
And scattering flowers above and round about,
"Manibus o date lilia plenis."

Oft have I seen, at the approach of day,
The orient sky all stained with rosecate hues,
And the other heaven with light serene adorned,
And the sea's face uprising, overshadowed,
So that, by temperate influence of vapors,
The eye sustained his aspect for long while;

Thus in the bosom of a cloud of flowers,
Which from those hands angelic were thrown up,
And down descended inside and without,
With crown of olive o'er a snow-white veil,
Appeared a lady, under a green mantle,
Veiled in colors of the living flame.

Even as the snow, among the living rafters
Upon the back of Italy, congeals,
Blown on and beaten by Sidavian winds,
And then, dissolving, filters through itself,
Where't the land, that losses shadow, breathes,
Like as a taper melts before a fire,
Even such I was, without a sigh or tear,
Before the song of those who chime forever
As in the chimeing of the eternal spheres;
But, when I heard in those sweet melodies
Compassion for me, more than had they said,
"O wherefore, lady, dost thou thus consume him?"
The tree, that was about my heart congealed,
To air and water changed, and, in my anguish,
Through lips and eyes came gushing from my breast.

SPRING.
FROM THE FRENCH OF CHARLES D'ORLEANS.
XV. CENTURY.

GENTLE Spring! in sunshine clad,
Well dost thou thy power display!
For Winter maketh the light heart sad,
And thou, thou makest the sad heart gay.
He sees thee, and calls to his gloomy train,
The sleet, and the snow, and the wind, and the rain;
And they shrink away, and they flee in fear,
When thy merry step draws near.

Winter giveth the fields and the trees, so old,
Their beards of icicles and snow;
And the rain, it raineth so fast and cold,
We must cower over the embers low;
And, snugly housed from the wind and weather,
Mope like birds that are changing feather.
But the storm retires, and the sky grows clear,
When thy merry step draws near.

Winter maketh the sun in the gloomy sky
Wrap him round with a mantle of cloud;
But, Heaven be praised, thy step is nigh;
Thou tearest away the mournful shroud.
And the earth looks bright, and Winter surly,
Who has toiled for naught both late and early,
Is banished afar by the new-born year,
When thy merry step draws near.

THE CHILD ASLEEP.
FROM THE FRENCH.

SWEET babe! true portrait of thy father's face,
Sleep on the bosom that thy lips have pressed! Sleep, little one; and closely, gently place
Thy drowsy cyclid on thy mother's breast.
Upon that tender eye, my little friend,
Soft sleep shall come, that cometh not to me!
I watch to see thee, nourish thee, defend;
'Tis sweet to watch for thee, alone for thee!

His arms fall down; sleep sits upon his brow;
His eye is closed; he sleeps, nor dreams of harm.
Wore not his cheek the apple’s ruddy glow,
Would you not say he slept on Death’s cold arm?

Awake, my boy! I tremble with affright!
Awake, and chase this fatal thought! Unclose
Thine eye but for one moment on the light!
Even at the price of thine, give me repose!

Sweet error! he but slept, I breathe again;
Come, gentle dreams, the hour of sleep beguile!
O, when shall be, for whom I sigh in vain,
Beside me watch to see thy waking smile?

So thou shalt in mould, dwell full cold

Loathsome is that earth-house,
And grim within to dwell.
There thou shalt dwell,
And worms shall divide thee.

Thus thou art laid,
And leavest thy friends;
Thou last no friend,
Who will come to thee,
Who will ever see
How that house pleaseth thee;
Who will ever open
The door for thee,
And descend after thee;
For soon thou art loathsome
And hateful to see.

KING CHRISTIAN.
A NATIONAL SONG OF DENMARK.
FROM THE DANISH OF JOHANNES EVALD.

KING CHRISTIAN stood by the lofty mast
In mist and smoke;
His sword was hammering so fast,
Through Gothic helm and brain it passed;
Then sank each hostile hulk and mast,
In mist and smoke.

"Fly!" shouted they, "fly, he who can!
Who braves of Denmark’s Christian
The stroke?"
Nils Juel gave heed to the tempest's roar,
   "Now is the hour!"
He hoisted his blood-red flag once more,
And smote upon the foe full sore,
And shouted loud, through the tempest's roar,
"Now is the hour!"
"Fly!" shouted they, "for shelter fly!"
Of Denmark's Juel who can defy
The power?"

North Sea! a glimpse of Wessel roent
Thy murky sky!
Then champions to thine arms were sent;
Terror and Death glared where he went;
From the waves was heard a wail, that rent
* Thy murky sky*
From Denmark, thunders Tordenskiol',
Let each to Heaven commend his soul,
And fly!

Path of the Dane to fame and might!
Dark-rolling wave!
Receive thy friend, who, scornful flight,
Goes to meet danger with despite,
Proudly as thou the tempest's might,
Dark-rolling wave!
And amid pleasures and alarms,
And war and victory, be thine arms
My grave!

THE HAPPIEST LAND.

FROM THE GERMAN.

There sat one day in quiet,
By an alehouse on the Rhine,
Per hale and hearty fellows,
And drank the precious wine.
The landlord's daughter filled their cups,
Around the rustic board;
Then sat they all so calm and still,
And spoke not one rude word.

But, when the maid departed,
A Swabian raised his hand,
And cried, all hot and flushed with wine,
"Long live the Swabian land!"

"The greatest kingdom upon earth
Cannot with that compare;
With all the stout and hardy men
And the nut-brown maidens there."

"Ha!" cried a Saxon, laughing,
And dashed his beard with wine;
"I had rather live in Lapland,
Than that Swabian land of thine!"

"The goodliest land on all this earth,
It is the Saxon land then,
There have I as many maidens
As fingers on this hand!"

"Hold your tongues! both Swabian and Saxon!"
A bold Bohemian cries;
If there's a heaven upon this earth,
In Bohemia it lies.

"There the tailor blows the flute,
And the cobler blows the horn,
And the miner blows the bugle,
Over mountain gorge and bourn."

And then the landlord's daughter
Up to heaven raised her hand,
And said: "Ye may no more contend,—
There lies the happiest land!"

THE WAVE.

FROM THE GERMAN OF TIEDE.

"Whither, thou turbid wave? Whither, with so much haste,
As if a thief wert thou?"

"I am the Wave of Life,
Stained with my margin's dust;
From the struggle and the strife
Of the narrow stream I fly
To the Sea's immensity,
To wash from me the slime
Of the muddy banks of Time."

THE DEAD.

FROM THE GERMAN OF STOCKMANN.

How they so softly rest,
All they the holy ones,
Unto whose dwelling-place
Now doth my soul draw near!
How they so softly rest,
All in their silent graves,
Deep to corruption
Slowly down-sinking!

And they no longer weep,
Here, where complaint is still!
And they no longer feel,
Here, where all gladness flies!
And, by the cypresses
Softly they all howled,
Until the Angel
Calls them, they slumber!

THE BIRD AND THE SHIP.

FROM THE GERMAN OF MÜLLER.

"The rivers rush into the sea,
By castle and town they go;
The winds behind them howl,
Their noisy trumpets blow.

"The clouds are passing far and high,
We little birds in them play;
And everything, that can sing and fly,
Goes with us, and far away.

"I greet thee, bonny boat! Whither, or whence,
With thy flitting golden sail?
"I greet thee, little bird! To the wide sea
I haste from the narrow land.

"Full and swollen is every sail;
I see no longer sail,
I have trusted all to the sounding gale,
And it will not let me stand still.

"And wilt thou, little bird, go with us?
The mayest stand on the mainmast tall,
For full to sinking is my house
With merry companions all."

"I need not and seek not company,
Bonny boat, I can sing all alone;
For the mainmast tall too heavy am I,
Bonny boat, I have wings of my own.
WHITHER. —THE CASTLE BY THE SEA.

"High over the sails, high over the mast,
Who shall gainsay these joys?
When thy merry companions are still, at last,
Thou shalt hear the sound of my voice.

"Who neither may rest, nor listen may,
God bless them every one!
I dart away in the bright blue day,
And the golden fields of the sun.

"Thus do I sing my weary song,
Wherever the four winds blow;
And this same song, my whole life long,
Neither Poet nor Printer may know."

WHITHER?
FROM THE GERMAN OF MULLER.

I HEARD a brooklet gushing
From its rocky fountain near,
Down into the valley rushing,
So fresh and wondrous clear.

I know not what came o'er me,
Nor who the counsel gave;
But I must hasten downward,
All with my pilgrim-stave;

Downward, and ever farther,
And ever the brook beside;
And ever fresher murmured,
And ever clearer, the tide.

Is this the way I was going?
Whither, O brooklet, say!
Thou hast, with thy soft murmur,
Murmured my senses away.

What do I say of a murmur?
That can no murmur be;
'T is the water-nymphs, that are singing
Their roundelay's under me.

Let them sing, my friend, let them murmur,
And wander merrily near;
The wheels of a mill are going
In every brooklet clear.

BEWARE!
FROM THE GERMAN.

I KNOW a maiden fair to see,
Take care!
She can both false and friendly be,
Beware! Beware!
Trust her not,
She is fooling thee!

She has two eyes, so soft and brown,
Take care!
She gives a side-glance and looks down,
Beware! Beware!
Trust her not,
She is fooling thee!

And she has hair of a golden hue,
Take care!
And what she says, it is not true,
Beware! Beware!
Trust her not,
She is fooling thee!

She has a bosom as white as snow,
Take care!
She knows how much is best to shew,
Beware! Beware!
Trust her not,
She is fooling thee!

She gives thee a garland woven fair,
Take care!
It is a fool's-cap for thee to wear,
Beware! Beware!
Trust her not,
She is fooling thee!

SONG OF THE BELL
FROM THE GERMAN.

BELL! thou soundest merrily,
When the bridal party
To the church doth he!
BELL! thou soundest solemnly,
When, on Sabbath morning,
Fields deserted lie!

BELL! thou soundest merrily,
Tellst thou at evening,
Bell-time draweth nigh!
Bell! thou soundest mournfully,
Tellst thou the bitter
Parting hath gone by!

Say! how canst thou mourn?
How canst thou rejoice?
Thon art but metal dull!
And yet all our sorrowings,
And all our rejoicings,
Thou dost feel them all!

God hath wonders many,
Which we cannot fathom,
When the heart is sinking,
Thou alone canst raise it,
Trembling in the storm!

THE CASTLE BY THE SEA.
FROM THE GERMAN OF UHLAND.

"HAST thou seen that lordly castle,
That Castle by the Sea?
Golden and red above it
The clouds float gorgeously.

"And fair it would stoop downward
To the mirrrored wave below;
And fair it would soar upward
In the evening's crimson glow."

"Well have I seen that castle,
That Castle by the Sea,
And the moon above it standing,
And the mist rise solemnly.""

"The winds and the waves of ocean,
Had they a merry chime?
Didst thou hear, from those lofty chambers,
The harp and the minstrel's rhyme?"

"The winds and the waves of ocean,
They rested quietly,
But I heard on the gale a sound of wail,
And tears came to mine eye."
"And sawest thou on the turrets
The King and his royal bride
And the wave of their crimson mantles?
And the golden crown of pride?

"Led they not forth, in rapture,
A beauteous maiden there?
Splendid as the morning sun,
Beaming with golden hair?"

"Well saw I the ancient parents,
Without the crown of pride;
They were moving slow, in weeds of woe,
No maiden was by their side!"

THE BLACK KNIGHT.
FROM THE GERMAN OF UHLAND.

'T was Pentecost, the Feast of Gladness,
When woods and fields put off all sadness,
Thus began the King and spake
"So from the halls
Of ancient Hofburg's walls,
A luxuriant Spring shall break."

Drums and trumpets echo loudly,
Wave the crimson banners proudly,
From balcony the King looked on;
In the play of spears,
Fell all the cavaliers,
Before the monarch's stalwart son.

To the barrier of the fight
Rode at last a sable Knight.
"Sir Knight! your name and scutcheon,
say!"

"Should I speak it here,
Ye would stand aghast with fear;
I am a Prince of mighty sway!"

When he rode into the lists,
The arch of heaven grew black with mists,
And the castle 'gan to rock;
At the first blow,
Fell the youth from saddle-bow,
Hardly rises from the shock.

Pipe and viol call the dances,
Torch-light through the high halls glances;
Waves a mighty shadow in;
With manner bland
Doth ask the maiden's hand,
Doth with her the dance begin.

Danced in sable iron sack,
Danced a measure weird and dark,
Coldly clasped her limbs around;
From breast and hair,
Down fall from her the fair
Flowerets, faded, to the ground.

To the sumptuous banquet came
Every Knight and every Dame:
"Twixt son and daughter all distraught,
With mournful mind
The ancient King reclined,
Gazed at them in silent thought.

Pale the children both did look,
But the guest a beaker took:
"Golden wine will make you whole!"
The children drank:
Gave many a courteous thank:
"O, that draught was very cool!"

Each the father's breast embraces,
Son and daughter; and their faces
Colorless grow utterly;
Whichever way
Looks the fear-struck father gray,
He beholds his children die.

"Woe! the blessed children both
Takest thou in the joy of youth;
Take me, too, the joyless father!"

Spake the grim Guest,
From his hollow, cavernous breast:
"Roses in the spring I gather!"

SONG OF THE SILENT LAND.
FROM THE GERMAN OF SALIS.

Into the Silent Land!
Ah! who shall lead us thither?
Clouds in the evening sky more darkly gather,
And shattered wrecks lie thicker on the strand.
Who leads us with a gentle hand
Thither, O thither,
Into the Silent Land?

Into the Silent Land!
To ye, ye boundless regions
Of all perfection! Tender morning visions
Of beauteous souls! The Future's pledge and band!
Who in Life's battle firm doth stand,
Shall bear Hope's tender blossoms
Into the Silent Land!

O Land! O Land!
For all the broken-hearted
The mildest herald by our fate allotted,
Beckons, and with inverted torch doth stand
To lead us with a gentle hand
To the land of the great Departed,
Into the Silent Land!

L' ENVOI.

Ye voices, that arose
After the Evening's close,
And whispered to my restless heart repose!

Go, breathe it in the ear
Of all who doubt and fear,
And say to them, "Be of good cheer!"

Ye sounds, so low and calm,
That in the groves of balm
Seemed to me like an angel's psalm!

Go, mingle yet once more
With the perpetual roar
Of the pine forest, dark and hoar!

Tongues of the dead, not lost,
But speaking from death's frost,
Like fiery tongues at Pentecost!

Glimmer, as funeral lamps,
Amid the chills and damps
Of the vast plain where Death encamps!
THE SKELETON IN ARMOR.

"SPEAK! speak! thou fearful guest!
Who, with thy hollow breast
Still in rude armor drest,
Comest to daunt me!
Wrapt not in Eastern balms,
But with thy fleshless palms
Stretched, as if asking alms,
Why dost thou haunt me?"

Then, from those cavernous eyes
Pale flashes seemed to rise,
As when the Northern skies
Gleam in December;
And, like the water's flow
Under December's snow,
Came a dull voice of woe
From the heart's chamber.

"I was a Viking old!
My deeds, though manifold,
No Skald in song has told,
No Saga taught thee!
Take heed, that in thy verse
Thou dost the tale rehearse,
Else dread a dead man's curse;
For this I sought thee.

"Far in the Northern land,
By the wild Baltic's strand,
I, with my childish hand,
Tamed the gerafalcon;
And, with my skates fast-bound,
Skimmed the half-frozen Sound,
That the poor whimpering hound,
Trembled to walk on.

"Oft to his frozen lair
Tracked I the grisly bear,
While from my path the hare
Fled like a shadow;
Oft through the forest dark
Followed the were-wolf's bark,
Until the soothing lark
Sang from the meadow.

But when I older grew,
Joining a corsair's crew,
O'er the dark sea I flew
With the marauders.
Wild was the life we led;
Many the souls that sped,
Many the hearts that bled,
By our stern orders.

"Many a wassail-bount
Wore the long Winter out;
Often our midnight shout
Set the cocks crowing,
As we the Berserk's tale
Measured in cups of ale,
Draining the oaken pail,
Filled to overflowing.

"Once as I told in glee
Tales of the stormy sea,
Soft eyes did gaze on me,
Burning yet tender;
And as the white stars shine
On the dark Norway pine,
On that dark heart of mine
Fell their soft splendor.

"I wooed the blue-eyed maid,
Yielding, yet half afraid.
And in the forest's shade
Our vows were plighted.
Under its loosened vest
Fluttered her little breast,
Like birds within their nest
By the hawk frightened.

"Bright in her father's hall
Shields gleamed upon the wall,
Loud sang the minstrels all,
Chanting his glory;
When of old Hildebrand
I asked his daughter's hand,
Mute did the minstrels stand
To hear my story.
"While the brown ale he quaffed,
Loud then the champion laughed,
And as the wind-gusts wall
The sea-foam brightly,
So the loud laugh of scorn,
Out of those lips unshorn,
From the deep drinking-horn
Blew the foam lightly.

"She was a Prince's child,
I but a Viking wild,
And though she blushed and smiled,
I was discarded!
Should not the dove so white
Follow the sea-mew's flight,
Why did they leave that night
Her nest unguarded?

"Scarce had I put to sea,
Bearing the maid with me,
Fairest of all was she
Among the Norsemens!
When on the white sea-strand,
Waving his armed hand,
Saw we old Hildebrand,
With twenty horsemen.

"Then launched they to the blast,
Bent like a reed each mast,
Yet we were gaining fast,
When the wind failed us;
And with a sudden flaw
Came round the gusty Skaw,
So that our foe we saw
Laugh as he hailed us.

"And as to catch the gale
Round veered the flapping sail,
Death! was the helman's hall,
Death without quarter!
Mid-ships with iron keel
Struck we her ribs of steel;
Down her black hulk did reel
Through the black water!

"As with his wings aslant,
Sails the fierce cormorant,
Seeking some rocky haunt,
With his prey laden,
So toward the open main,
Beating to sea again,
Through the wild hurricane,
Bore I the maiden.

"Three weeks we westward bore,
And when the storm was o'er,
Cloud-like we saw the shore
Stretching to leeward;
There for my lady's bower
Built I the lofty tower,
Which, to this very hour,
Stands looking seaward.

"There lived we many years;
Time dried the maiden's tears;
She had forgot her fears,
She was a mother;
Death closed her mild blue eyes,
Under that tower she lies;
Ne'er shall the sun arise
On such another!

The skipper he stood beside the helm.
"Still grew my bosom then,  
Still as a stagnant fen!  
Hateful to me were men,  
The sunlight hateful!  
In the vast forest here,  
Clad in my warlike gear,  
Fell I upon my spear,  
O, death was grateful!"

"Thus, seamed with many scars,  
Bursting these prison bars,  
Up to its native stars  
My soul ascended!  
There from the flowing bowl  
Deep drinks the warrior's soul,  
Skoal! to the Northland! skoal!"  
Thus the tale ended.

THE WRECK OF THE HESPERUS.

It was the schooner Hesperus,
That sailed the wintry sea;
And the skipper had taken his little daughter,
To bear him company.

Blue were her eyes as the fairy-flax,
Her cheeks like the dawn of day,
And her bosom white as the hawthorn buds,
That ope in the month of May.

The skipper he stood beside the helm,
His pipe was in his mouth,
And he watched how the veering flaw did blow
The smoke now West, now South.

Then up and spake an old Sailor,
Had sailed to the Spanish Main,
"I pray thee, put into yonder port,
For I fear a hurricane."

"Last night, the moon had a golden ring,
And to-night no moon we see!"

The skipper, he blew a whiff from his pipe,
And a scornful laugh laughed he.

Colder and louder blew the wind,
A gale from the Northeast,
The snow fell hissing in the brine,
And the billows frothed like yeast.

Down came the storm, and smote amain
The vessel in its strength;
She shuddered and paused, like a frightened steed,
Then leaped her cable's length.

"Come hither! come hither! my little daughter,
And do not tremble so;
For I can weather the roughest gale
That ever wind did blow."

He wrapped her warm in his seaman's coat
Against the stinging blast;
He cut a rope from a broken spar,
And bound her to the mast.

"O father! I hear the church-bells ring,
O say, what may it be?"
"'Tis a fog-bell on a rock-bound coast!"
And he steered for the open sea.

"O father! I hear the sound of guns,
O say, what may it be?"
"Some ship in distress, that cannot live
In such an angry sea!"

"O father! I see a gleaming light,
O say, what may it be?"
But the father answered never a word,
A frozen corpse was he.

Lashed to the helm, all stiff and stark,
With his face turned to the skies,
The lantern gleamed through the gleaming snow
On his fixed and glassy eyes.

Then the maiden clasped her hands and prayed
That saved she might be;
And she thought of Christ, who stilled the wave
On the Lake of Galilee.

And fast through the midnight dark and drear
Through the whistling sleet and snow,
Like a sheeted ghost, the vessel swept
Towards the Reef of Norman's Woe.

And ever the fitful gusts between
A sound came from the land;
It was the sound of the trampling surf
On the rocks and the hard sea-sand.

The breakers were right beneath her bows,
She drifted a dreary wreck,
And a whooping billow swept the crew
Like icicles from her deck.

She struck where the white and fleecy waves
Looked soft as carded wool,
But the cruel rocks, they gored her side
Like the horns of an angry bull.
Her rattling shrouds, all sheathed in ice,  
With the masts went by the board;  
Like a vessel of glass, she stote and sank,  
Ho! ho! the breakers roared!  

At daybreak, on the bleak sea-beach,  
A fisherman stood aghast,  
To see the form of a maiden fair,  
Lashed close to a drifting mast.  

The salt sea was frozen on her breast,  
The salt tears in her eyes;  
And he saw her hair, like the brown sea-weed,  
On the billows fall and rise.  

Such was the wreck of the Hesperus,  
In the midnight and the snow!  
Christ save us all from a death like this,  
On the reef of Norman's Woe!  

**THE LUCK OF EDENHALL.**  
FROM THE GERMAN OF UHLAND.  

Of Edenhall, the youthful Lord  
Bids sound the festal trumpet's call;  
He rises at the banquet board,  
And cries, 'Mild the drunken revellers all,  
'Now bring me the Luck of Edenhall!''  

The butler hears the words with pain,  
The house's oldest seneschal,  
Takes slow from its silken cloth again  
The drinking glass of crystal tall:  
They call it 'The Luck of Edenhall.'  

Then said the Lord: 'This glass to praise,  
Fill with red wine from Portugal!'  
The graybeard with trembling hand obeys;  
A purple light shines over all,  
It beams from the Luck of Edenhall.  

Then speaks the Lord, and waves it light:  
'This glass of flashing crystal  
Gave to my sires the Fountain-Sprite;  
She wrote in it, If this glass doth fall,  
Farewell then, O Luck of Edenhall!'  

"I was right a goblet the Fate should be  
Of the joyous race of Edenhall!  
Deep draughts drink we right willingly;  
And willingly ring, with merry call,  
Kling! klang! to the Luck of Edenhall!"  

First rings it deep, and full, and mild,  
Like to the song of a nightingale;  
Then like the roar of a torrent wild;  
Then mutters at last like the thunder's fall,  
The glorious Luck of Edenhall.  

"For its keeper takes a race of might,  
The fragal goblet of crystal tall;  
It has lasted longer than is right:  
Kling! klang! — with a harder blow than all  
Will I try the Luck of Edenhall!"  

As the goblet ringing flies apart;  
Suddenly cracks the vaulted hall;  
And through the rift, the wild flames start;  
The guests in dust are scattered all,  
With the breaking Luck of Edenhall!  

In storms the foe, with fire and sword;  
He in the night had scaled the wall,  
Slain by the sword lies the youthful Lord,  
But holds in his hand the crystal tall,  
The shattered Luck of Edenhall.  

On the morrow the butler grops alone,  
The graybeard in the desert hall,  
He seeks his Lord's burnt skeleton,  
He seeks in the dismal ruin's fall  
The shards of the Luck of Edenhall.  

"The stone wall," saith he, 'Doth fall aside,  
Down must the stately columns fall;  
Glass is this earth's Luck and Pride;  
In atoms shall fall this earthly hall  
One day like the Luck of Edenhall!"  

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**THE ELECTED KNIGHT.**  
FROM THE DANISH.  

Sir Oluf he rideith over the plain,  
Full seven miles broad and seven miles wide,  
But never, ah never can meet with the man  
A tilt with him dare ride.  

He saw under the hillside  
A Knight full well equipped;  
His steed was black, his helm was barred;  
He was riding at full speed.  

He wore upon his spurs  
Twelve little golden birds;  
Anon he spurred his steed with a clang,  
And there sat all the birds and sang.  

He wore upon his mail  
Twelve little golden wheels;  
Anon in oddies the wild wind blew,  
And round and round the wheels they flew.  

He wore before his breast  
A lance that was poised in rest;  
And it was sharper than diamond-stone,  
It made Sir Oluf's heart to groan.  

He wore upon his helm  
A wreath of redder gold;  
And that gave him the Maidens Three,  
The youngest was fair to behold.  

Sir Oluf questioned the Knight eftsoons  
If he were come from heaven down;  
"Art thou Christ of Heaven," quoth he,  
"So will I yield me unto thee."  

"I am not Christ the Great,  
Thou shalt not yield thee yet;  
I am an Unknown Knight,  
Three modest Maidens have me bedight."  

"Art thou a Knight elected,  
And have three Maidens thee bedight;  
So shalt thou ride a tilt this day,  
For all the Maidens' honor!"  

The first tilt they together rode  
They put their steeds to the test;  
The second tilt they together rode,  
They proved their manhood best,  
The third tilt they together rode,  
Neither of them would yield;  
The fourth tilt they together rode,  
They both fell on the field.  

Now lie the lords upon the plain,  
And their blood runs unto death;  
Now sit the Maidens in the high tower,  
The youngest sorrows till death.
THE CHILDREN OF THE LORD'S SUPPER.

FROM THE SWEDISH OF BISHOP TEGNER.

PENTECOST, day of rejoicing, had come. The church of the village Gleaming stood in the morning's sheen. On the spire of the belfry, Decked with a brazen cock, the friendly flames of the Spring-sun Glanced like the tongues of fire, beheld by Apostles aforesight. Clear was the heaven and blue, and May, with her carnel of red with roses, Stood in her holiday dress in the fields, and the wind and the brooklet Murmured gladness and peace, God's peace! with lips rosy-tinted Whispered the race of the flowers, and merry on balancing branches Birds were singing their carol, a jubilant hymn to the Highest. Swept and clean was the churchyard. Adorned their leaf-woven bower. Stood its old-fashioned gate; and within upon each cross of iron Hung was a fragrant garland, new twined by the hands of affection. Even the dial, that stood on a mound among the departed, (There full a hundred years had it stood), was embellished with blossoms. Like the church within was adored, for this was the season When the young, their parents' hope, and the loved-ones of heaven, Should at the foot of the altar renew the vows of their baptism. Therefore each nook and corner was swept and cleaned, and the dust was Blown from the walls and ceiling, and from the oil-painted benches. There stood the church like a garden; the Feast of the Lafty Pavilions Saw we in living presentment. From noble arms on the church wall Grew forth a cluster of leaves, and the preacher's pulpit of oak-wood Budded once more anew, as aforesight the rod before Aaron. Wreathed thereon was the Bible with leaves, and the dove, washed with silver, Under its canopy fastened, had on it a necklace of wind-flowers. But in front of the choir, round the altar-piece painted by Hofberg, Crept a garland gigantic; and bright-curving tresses of angels Peeped, like the sun from a cloud, from out of the shadowy leaf-work. Likewise the lustre of brass, new-polished, blinked from the ceiling, And for lights there were lilies of Pentecost set in the sockets.

Loud rang the bells already; the thronging crowd was assembled
Far from valleys and hills, to list to the holy preaching.
Hark! when roll forth at once the mighty tones of the organ,
Hover like voices from God, aloft like invisible spirits.
Like as Elias in heaven, when he cast from off him his mantle,
So cast off the soul its garments of earth; and with one voice
Chimed in the congregation, and sang an anthem immortal
Of the anilme Wallin, of David's harp in the North-land
Tuned to the choral of Luther; the song on its mighty pinions
Took every living soul, and lifted it gently to heaven
And each face shone like the Holy One's face upon Tabor.
Lo! there entered then into the church the Rev.-
cend Teacher.
Father, be bright and he was in the parish; a Christianly plainness
Clothed from his head to his feet the old man of seventy winters.
Friendly was he to behold, and glad as the heralding angel
Walked he among the crowds, but still a contemplative grandeur
Lay on his forehead as clear as on moss-covered gravestone a sunbeam.
As in his inspiration (an evening twilight that faintly
Gleams in the human soul, even now, from the day of creation)
Th' Artist, the friend of heaven, imagines Saint John when in Patmos.
Gray, with his eyes uplifted to heaven, so seemed then the old man;
Such was the glance of his eye, and such were his tresses of silver.
All the congregation arose in the pews that were numbered.
But with a cordial look, to the right and the left hand, the old man
Nodding all hail and peace, disappeared in the in-
thermost chancel.

Simply and solemnly now proceeded the Chris-
tian service,
Singing and prayer, and at last an ardent dis-
course from the old man.
Many a moving word and warning, that out of the heart came,
Pfell like the dew of the morning, like manna on
those in the desert.
Then, when all was finished, the Teacher re-
entered the chancel,
Followed therein by the young. The boys on the
right had their places,
Delicate figures, with close-curving hair and
cheeks rosy-blooming.
But on the left of these there stood the tumultuous
lilies,
Tinged with the blushing light of the dawn, the
diffident maidens,—
Folding their hands in prayer, and their eyes cast
down on the pavement.
Now came, with question and answer, the catechism. In the beginning
Answered the children with troubled and faltering voice, but the old man's
Glances of kindness encouraged them soon, and the doctrines eternal
Flowed, like the waters of fountains, so clear from lips unpolluted.
Each time the answer was closed, and as oft as they named the Redeemer,
Lowly louted the boys, and lowly the maidens all courted.
Friendly the Teacher stood, like an angel of light among them.
And to the children explained the holy, the highest, in few words,
Thorough, yet simple and clear, for sublimity always is simple,
Both in sermon and song, a child can seize on its meaning.
E'en as the green-growing bud unfolds when Springside approaches,
Leaf by leaf puts forth, and warmed, by the sun, its potential being,
Blushes with purple and gold, till at last the perfected blossom
Opens its odorous chalice, and rocks with its faith in the breezes,
So was unfolded here the Christian lore of salvation,
Line by line from the soul of childhood. The fathers and mothers
Stood behind them in tears, and were glad at the well-worded answer.

Now went the old man up to the altar:—and straightway transfigured
(So did it seem unto me) was then the affectionate Teacher.
Like the Lord's Prophet sublime, and awful as Death and as Judgment
Stood he, the God-commissioned, the soul-searcher, earthward descending.
Glances, sharp as a sword, into hearts that to him were transparent
Shot he; his voice was deep, low like the thunder afar off.
So on a sudden transfigured he stood there, he spake and he questioned.

"This is the faith of the Fathers, the faith the Apostles delivered,
This is moreover the faith whereunto I baptized you, while still ye
Lay on your mother's breasts, and nearer the portals of heaven,
Slumbering received you then the Holy Church in its bosom;
Wakened from sleep are ye now, and the light in its radiant splendor
Downward rains from the heavens:—to-day on the threshold of childhood
Kindly she frees you again, to examine and make your election
For she knows naught of compulsion, and only conviction desireth.
This is the hour of your trial, the turning-point of existence,
Seed for the coming days; without revocation depart.
Now from your lips the confession; Bethink ye, before ye make answer!
Think not, O think not with guile to deceive the questioning Teacher.
Sharp is his eye to-day, and a curse ever rests upon falsehood.
Enter not with a lie on Life's journey; the multitude hears you,
Brothers and sisters and parents, what dear upon earth is and holy
Standeth before your sight as a witness; the Judge everlasting
Looks from the sun down upon you, and angels in waiting beside him,
Grave your confession in letters of fire upon tablets eternal.
Thus, then,—believe ye in God, in the Father who this world created?
Him he redeemed, the Son, and the Spirit where both are united?
Will ye promise me here, (a holy promise?) to cherish
God more than all things earthly, and every man as a brother?
Will ye promise me here, to confirm your faith by your living,
'Th' heavenly faith of affection! to hope, to forgive, and to suffer,
Be what it may your condition, and walk before God in uprightness?
Will ye promise me this before God and man?"—
With a clear voice
Answered the young men Yes! and Yes! with lips softly-beating
Answered the maidens alike. Then dissolved from the brow of the Teacher
Clouds with the lightnings therein, and he spake in tones most tender,
Soft as the evening's breath; as harps by Babylon's rivers.

"Hail, then, hail to you all! To the heirdom of heaven be ye welcome! Children no more from this day, but by covenant
brothers and sisters!
Yet,—for what reason not children? Of such is the kingdom of heaven.
Here upon earth an assembly of children, in heaven one Father,
Ruling them all as his household,—forgiving in turn and chastising,
That is of human life a picture, as Scripture has taught you,
Blest are the pure before God! Upon purity and upon virtue
Resteth the Christian Faith; she herself from on high is descended.
Strong as a man and pure as a child, is the sum of the doctrine,
Which the Divine One taught, and suffered and died on the cross for,
O, as ye wander this day from childhood's sacred asylum
Downward and ever downward, and deeper in Age's chill valley,
O, how soon will ye come,—too soon!—and long to turn backward
Up to its hill-tops again, to the sun-illumined, where Judgment
Stood like a father before you, and Pardon, clad like a mother,
Gave you her hand to kiss, and the loving heart was forgiven,
Life was a play and your hands grasped after the roses of heaven!
Seventy years have I lived already; the Father eternal
Gave me gladness and care; but the loveliest hours of existence,
When I have steadfastly gazed in their eyes, I have instantly known them,
Known them all again,—they were my childhood's acquaintance.
Therefore take from henceforth, as guides in the paths of existence,
Prayer, with her eyes raised to heaven, and Innocence, bride of man's childhood.
Innocence, child beloved, is a guest from the world of the blessed,
Beautiful, and in her hand a lily; on life's roaring billows
THE CHILDREN OF THE LORD'S SUPPER.

Swings she in safety, she heeds them not, in the ship she is sleeping.

Calmly she gazed around in the turmoil of men; in the desert

Angels descend and minister unto her; she herself kneweth

Naught of her glorious attendance; but follows faithful and humble.

Follows so long as she may her friend; O do not reject her,

For she cometh from God and she holdeth the keys of the heavens.

Prayer is Immenscence' friend; and willingly flithens incessant

'Twixt the earth and the sky, the carrier-pigeon of heaven.

Son of Eternity, fettered in Time, and an exile, the Spirit

Tugs at his chains evermore, and struggles like flame ever upward.

Still he recalls with emotion his Father's mani-

Thinks of the land of his fathers, where blossomed more freshly the flowerets, Shone a more beautiful sun, and he played with the winged angels, Then groves on earth too narrow, too close; and honesick for heaven

Longs the wanderer again; and the Spirit's longings are worship;

Worship is called his most beautiful hour, and its tongue is entirety.

Ah! when the infinite burden of life descends upon us,

Crushes to earth our hope, and, under the earth, in the graveyard, Then it is good to pray unto God; for his sorrowing children

Turns he near from his door, but he heals and helps and consoles them.

Yet is it better to pray when all things are prosperous with us,

Pray in fortunate days, for life's most beautiful Fortune

Kneels before the Eternal's throne; and with hands interfolded, Praises thankful and moved the only giver of blessings,

Or do ye know, ye children, one blessing that comes not from Heaven?

What has the earth forsooth, the poor! that it has not received?

Therefore, fall in the dust and pray! The seraphs adoring

Cover with pinions six their face in the glory of him who

Hung his masonry pendant on naught, when the world he created.

Earth declareth his might, and the firmament uttereth his glory.

Roses blossom and die, and stars fall downward from heaven,

Downward like withered leaves; at the last stroke of midnight, millenniums

Lay themselves down at his feet, and he sees them, but counts them as nothing.

Who shall stand in his presence? The wrath of the judge is terrific.

Casting the insolent down at a glance. When he speaks in his anger,

Hillocks skip like the kid, and mountains leap like the reobuck.

Yet, — why are ye afraid, ye children? This awful avenger.

Ah! is a merciful God! God's voice was not in the earthquake.

Not in the fire, nor the storm, but it was in the whispering breezes.

Love is the root of creation; God's essence; worlds without number

Lie in his bosom like children; he made them for this purpose only.

Only if he were to be loved again, he breathed forth his spirit

Into the slumbering dust, and upright standing, it laid its

Hand on its heart, and felt it was warm with a flame out of heaven.

Quench, O quench not that flame! It is the breath of your being.

Love is life, but hatred is death. Not father, nor mother.

Loved you, as God has loved you; for 't was that you may be happy

Gave he his only Son. ' When he bowed down his head in the death-hour

Solemnized Love its triumph; the sacrifice then was completed.

Lo! then was rent on a sudden the veil of the temple, dividing

Earth and heaven apart, and the dead from their tombs,

Whispered with pallid lips and low in the ears of each other

Th' answer, but dreamed of before, to creation's enigma.—Atonement!

Depth for depth is Atonement's depths, for Love is Atonement.

Therefore, child of mortality love thou the merciful Father:

Wish what the Holy One wishes, and not from heaven, but affection.

Fear is the virtue of slaves; but the heart that loveth is willing;

Perfect was before God, and perfect is Love, and Love only.

Lovest thou God as thou oughtest, then lovest thou likewise thy brethren;

One is the sun in heaven, and one, only one, is Love also.

Bears not each human figure the godlike stamp on his forehead?

Readest thou not in his face thine origin? Is he not sailing

Lost like thyself on an ocean unknown, and is he not guided rising.

By the same stars that guide thee? Why shouldst thou hate then thy brother?

Hathed he thec, forgive! For 'tis sweet to stammer one letter.

Of the earth's manifold language;—on earth it is called Forgiveness!

Knowest thou Him, who forgave, with the crown of thorns on his temples?

Earnestly prayed for his foes, for his murderers? Say, dost thou know him?

Ah! thou confessest his name, so follow likewise his example.

Think of thy brother no ill, but throw a veil over his failings.

Guide the erring aright; for the good, the heavenly shepherd

Took the lost lamb in his arms, and bore it back to its mother.

This is the very essence of Love, and it is by its fruit that we know it.

Love is the creature's welfare with God; but Love among mortals

Is but an endless sigh! He longs, and endures, and stands waiting.

Suffers and yet rejoices, and smiles with tears on his eyelids.

Hope,—so is called upon earth, his recompense,—Hope, the befriending,

Does what she can, for she points evermore up to heaven, and faithful

Plunges her anchor's peak in the depths of the grave, and beneath it

Paints the more beautiful world, a dim, but a sweet play of shadows!
THE CHILDREN OF THE LORD'S SUPPER.

Races, better than we, have leaned on her waving promise, Having naught else but Hope. Then praise we our Father in heaven, Him, whom given us more; for to us has Hope been transfigured, Groeping no longer in night; she is Faith, she is living assurance. Faith is enlightened Hope; she is light, is the eye afflicting with blindness, Dreams of the longing interprets, and carves their visions in marble. Faith is the sun of life; and her countenance rules like the Heavens. For she has looked upon God; the heaven on its stable foundation Draws she with chains down to earth, and the New Jerusalem sinketh Splendid mortals twelve in golden vapors descending. There encaptured she wanders, and looks at the figures majestic, Fears not the winged crowd, in the midst of them all is her homesickness. Therefore love and believe; for works will follow spontaneous Even as day does the sun; the Right from the Good is an offspring, Love in a bodily shape; and Christian works are no more than Animet Love and faith, as flowers are the animal Springtide. Works do follow us all unto God; there stand unaccomplished Not what they seemed,—but what they were only. Blessed is he who Hears their confession secure; they are mute upon earth until death's hand Opens the mouth of the silent. Ye children, does Death e'er alarm you? Death is the brother of Love, twin-brother is he, and is only More strict to behold. With a kiss upon lips that are fading Takes he the soul and departs, and, rocked in the arms of affection, Places the ransomed child, new born, 'fore the face of its father. Sounds of his coming already I hear,—see dimly his pinions, Swart as the night, but with stars streaming upon them. I fear not before him, Death is only release, and in mercy is mute. On his bosom Freer breathes, in its coolness, my breast; and face to face standing Look I on God as he is, a sun unpolluted by vapors; Look on the light of the ages I loved, the spirits majestic. Nobler, better than I; they stand by the throne all transfigured, Vested in white, and with harps of gold, and are singing an anthems. Writ in the climate of heaven, in the language spoken by angels. You, in like manner, ye children beloved, he one day shall gather, Never forgets he the weary;—then welcome, ye loved ones, hereafter! Meanwhile forget not the keeping of vows, forget not the promise, Wander not from holiness onward to holiness; earth shall ye heed not; Earth is but dust and heaven is light; I have pledged you to heaven. God of the universe, hear me! thou fountain of Life everlasting, Hark to the voice of thy servant! I send up my prayer to thy heaven! Let me hereafter not miss at thy throne one spirit of all these, Whom thou hast given me here! I have loved them all like a father. May they bear witness for me, that I taught them the way of salvation. Faithful, far as I knew, of thy word; again may they know me, Fall on their Teacher's breast, and before thy face may I place them, Pure as they now are, but only more tried, and exclaiming with gladness, Father, lo! I am here, and the children, whom thou hast given me!"

Weeping he spake in these words; and now at the beck of the old man Knee against knee they knitted a wreath round the altar's enclosure. Kneeling he read then the prayers of the consecration, and softly With him the children read; at the close, with tremendous accents, Asked he the peace of Heaven, a benediction upon them. Now should he rendered his task for the day; the following Sunday Was for the young appointed to eat of the Lord's holy Supper.

Sudden, as struck from the clouds, stood the Teacher silent and laid his Hand on his forehead, and cast his looks upward, while thoughts high and holy Flew through the midst of his soul, and his eyes glanced with wonderful brightness. "On this next Sunday, who knows! perhaps I shall rest in the graveyard! Some one perhaps of yourselves, a lily broken untimely, Bow down his head to the earth; why delay I? the mission is accomplished. Warm is the heart;—I will! for to-day grows the harvest of heaven. What I began accomplish I now; what failing therein is, I, the old man, will answer to God and the reverend father. Say to me only, ye children, ye denizens newcome in heaven, Are ye ever so eager for this first day to eat of the bread of Atonement? What it denoteth, that know ye full well, I have told you often. Of the new covenant symbol it is, of Atonement and a token. 'Stablished between earth and heaven. Man by his sins and transgressions Far has wandered from God, from his essence. "I was in the beginning Fast by the Tree of Knowledge he fell, and it hangs its crown o'er the Fall to this day; in the Thought is the Fall; in the Heart the Atonement. Infinite is the fall,—the Atonement infinite likewise. See! behind me, as far as the old man remember, and forward, Far as Hope in her flight can reach with her wearied piotions, Sin and Atonement incessant go through the life-time of mortals. Sin is brought forth full-grown; but Atonement sleeps in our bosoms Still as the cradled babe; and dreams of heaven and of angels, Cannot awake to sensation; is like the tones in the harp's strings, Spirits imprisoned, that wait evermore the deliverer's finger. Therefore, ye children beloved, descended the Prince of Atonement, Woke the slumberer from sleep, and she stands now with eyes all resplendent,
Bright as the vault of the sky, and battles with
Sin and o'ercomes her.
Downward to earth he came, and, transfigured,
thence ascended,
Not from the heart in like wise, for there he still
lives in the Spirit,
Loves and atones evermore. So long as Time is,
is Atonement.
Therefore with reverence take this day her visible
token.
Tokens are dead if the things live not. The light
 everlasting
Unto the blind is not, but is born of the eye that
has vision.
Neither in bread nor in wine, but in the heart
that is hallowed
Lieth forgiveness enshrined; the intention alone
of amendment.
Fruits of the earth ennobles to heavenly things, and
removes all
Sin and the guerdon of sin. Only Love with his
arms wide extended,
Penitence weeping and praying; the Will that is
fired, and whose gold flows
Purified forth from the flames; in a word, man-
kind by Atonement
Breaketh Atonement's bread, and drinketh Atone-
ment's wine-cup.
But he who cometh up hither, unworthy, with
hate in his bosom,
Scathing at men and at God, is guilty of Christ's
blessed body,
And the Redeemer's blood! To himself he eat-
eth and drinketh
Death and doom! And from this, preserve us,
thou heavenly Father!
Are ye ready, ye children, to eat of the bread of
Atonement?
Thus with emotion he asked, and together an-
swered the children,
"Yes!" with deep sobs interrupted. Then read he
the due supplications,
Read the Form of Communion, and in chimed
the organ and anthem:
"O Holy Lamb of God, who taketh away our
transgressions,
Hear us! give us thy peace! have mercy, have
mercy upon us!"
Th' old man, with trembling hand, and heavenly
pearls on his eyelids,
Filled with hishc and paten, and dealt round
the mystical symbols.
O, then seemed it to me as if God, with the
bread eye of midday,
Clearer looked in at the windows, and all the
trees in the churchyard.
Bowed down their summits of green, and th
grass on the graves 'gan to shiver.
But in the children (I noted it well; I knew it)
there ran a
Tremor of holy rapture along through their ice-
cold members.
Decked like an altar before them, there stood the
green earth, and above it
Heaven opened itself, as of old before Stephen;
they saw there
Radiant in glory the Father, and on his right
hand the Redeemer.
Under them hear they the clang of harpsstrings,
and angels from gold clouds
Becalm to them like brothers and fan with their
pinions of purple.
Closed was the Teacher's task, and with heaven
in their hearts and their faces,
Up rose the children all, and each bowed him,
weeping full sorely,
Downward to kiss that reverend hand, but all of
them pressed he
Moved to his bosom, and laid, with a prayer, his
hands full of blessings,
Now on the holy breast, and now on the innocent
tresses.

MISCELLANEOUS.

THE VILLAGE BLACKSMITH.

Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands; and
The muscles of his brawny arms
Are strong as iron bands.
His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bells blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir;
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hand, rough hand he wipes
A tear out of his eyes.

Toiling,—rejoicing,—sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Sometimes it's petty, and something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.
And children coming home from school.

ENDYMION.

The rising moon has hid the stars;
Her level rays, like golden bars,
Lie on the landscape green,
With shadows brown between.

And silver white the river gleams,
As if Diana, in her dreams,
Had dropt her silver bow
Upon the meadows low.

On such a tranquil night as this,
She woke Endymion with a kiss,
When, sleeping in the grove,
He dreamed not of her love.

Like Dian's kiss, unasked, unsought,
Love gives itself, but is not bought;
Nor voice, nor sound betrays
Its deep, impassioned gaze.

It comes,—the beautiful, the free,
The crown of all humanity,—
In silence and alone
To seek the elected one.

It lifts the boughs, whose shadows deep
Are Life's oblivion, the soul's sleep,
And kisses the closed eyes
Of him, who slumbering lies.

O weary hearts! O slumbering eyes!
O drooping souls, whose destinies
Are fraught with fear and pain,
Ye shall be loved again!

No one is so accursed by fate,
No one so utterly desolate,
But some heart, though unknown,
Responds unto his own.

Responds,—as if with unseen wings,
An angel touched its quivering strings;
And whispers, in its song,
"Where hast thou stayed so long?"

THE TWO LOCKS OF HAIR.

FROM THE GERMAN OF PFIZER.

A youth, light-hearted and content,
I wander through the world;
Here Arab-like, is pitched my tent
And straight again is furled.

Yet oft I dream, that once a wife
Close in my heart was locked,
And in the sweet repose of life
A blessed child I rocked.

I wake! Away that dream,—away!
Too long did it remain!
So long, that both by night and day
It ever comes again.

The end lies ever in my thought;
To a grave so cold and deep
The mother beautiful was brought;
Then dropt the child asleep.
But now the dream is wholly o’er,
I bathe mine eyes and see;
And wander through the world once more,
A youth so light and free.

Two locks—and they are wondrous fair—
Left me that vision mild;
The brow is from the mother’s hair,
The blond is from the child.

And when I see that lock of gold,
Pale grows the evening-red;
And when the dark lock I behold,
I wish that I were dead.

IT IS NOT ALWAYS MAY.

No hay pájaros en los nidos de antaño,
Spanish Proverb.

The sun is bright,—the air is clear,
The darting swallows soar and sing,
And from the stately elms I hear
The bluebird prophesying Spring.

So blue yon winding river flows,
It seems an outlet from the sky;
Where waiting till the west-wind blows,
The freighted clouds at anchor lie.

All things are new;—the buds, the leaves,
That gild the elm-tree’s nodding crest,
And even the nest beneath the coves;
There are no birds in last year’s nest!

All things rejoice in youth and love,
The fulness of their first delight!
And learn from the soft heavens above
The melting tenderness of night.

Maiden, that read’st this simple rhyme,
Enjoy thy youth, it will not stay;
Enjoy the fragrance of thy prime,
For, O, it is not always May!

Enjoy the Spring of Love and Youth,
To some good angel leave the rest;
For, Time will teach thee soon the truth,
There are no birds in last year’s nest!

THE RAINY DAY.

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

My life is cold, and dark, and dreary;
It rains, and the wind is never weary;
My thoughts still cling to the mouldering Past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.

Be still, sad heart! and cease repining;
Behind the clouds is the sun still shining;
 Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

GOD’S-ACRE.

I like that ancient Saxon phrase, which calls
The burial-ground God’s-Acre? It is just;
It consecrates each grave within its walls,
And breathes a benison o’er the sleeping dust.

God’s-Acre! Yes, that blessed name imparts
Comfort to those, who in the grave have sown
The seed that they had garnered in their hearts,
Their bread of life, alas! no more their own.

Into its furrows shall we all be cast,
In the sure faith, that we shall rise again
At the great harvest, when the archangel’s blast
Shall winnow, like a fan, the chaff and grain.

Then shall the good stand in immortal bloom,
In the fair gardens of that second birth;
And each bright blossom mingle its perfume
With that of flowers, which never bloomed on earth.

With thy rude ploughshare, Death, turn up the sod,
And spread the furrow for the seed we sow;
This is the field and Acre of our God,
This is the place where human harvests grow!

TO THE RIVER CHARLES.

River! that in silence windest
Through the meadows, bright and free,
Till at length thy rest thou findest
In the bosom of the sea!

Four long years of mingled feeling,
Half in rest, and half in strife,
I have seen thy waters stealing
Onward, like the stream of life.

Thou hast taught me, Silent River!
Many a lesson, deep and long;
Thou hast been a generous giver;
I can give thee but a song.

Oft in sadness and in illness,
I have watched thy current glide,
Till the beauty of its stillness
Overflowed me, like a tide.

And in better hours and brighter,
When I saw thy waters gleam,
I have felt my heart beat lighter,
And leap onward with thy stream.

Not for this alone I love thee,
Nor because thy waves of blue
From celestial seas above thee
Take their own celestial hue.

Where thou shadowy woodlands hide thee,
And thy waters disappear,
Friends I love have dwelt beside thee,
And have made thy margin dear.

More than this:—thy name reminds me
Of three friends, all true and tried;
And that name, like magic, binds me
Closer, closer to thy side.

Friends my soul with joy remembers!
How like quivering flames they start,
When I fan the living embers
On the hearth-stone of my heart!
'T is for this, thou Silent River! 
That my spirit leans to thee; 
Thou hast been a generous giver, 
Take this idle song from me.

BLIND 'BARTIMEUS.

BLIND Bartimeus at the gates
Of Jericho in darkness waits;
He hears the crowd;—he hears a breath
Say, "It is Christ of Nazareth!"
And calls, in tones of agony,
"Τραννηθήνέν με!"
The thronging multitudes increase;
Blind Bartimeus, hold thy peace!
But still, above the noisy crowd,
The beggar's cry is shrill and loud;
Until they say, "He calleth thee!"
Θαρσεί, Εὐεραι, φωνεί σε!
Then saith the Christ, as silent stands
The crowd, "What wilt thou at my hands?"
And he replies, "O give me light!
Rabbi, restore the blind man's sight."
And Jesus answers, "Γίναγε!
'Η πίστις σου σώσεσαι σε!
Ye that have eyes, yet cannot see,
In darkness and in misery,
Recall those mighty Voices Three,
'Τραννηθήνεν με! 
Θαρσεί, Εὐεραι, φωνεί σε!
'Η πίστις σου σώσεσαι σε!

THE GOBLET OF LIFE.

Filled is Life's goblet to the brim;
And though my eyes with tears are dim,
I see its sparkling bubbles swim,
And chant a melancholy hymn
With solemn voice and slow.
No purple flowers,—no garlands green,
Conceal the goblet's shade or sheen,
Nor maddening draughts of Hippocrane,
Like gleams of sunshine, flash between
Thick leaves of mistletoe.

This goblet, wrought with curious art,
Is filled with waters, that upstart,
When the deep fountains of the heart,
By strong convulsions rent apart,
Are running all to waste.
And as it mantling passes round,
With fennel is it wreathed and crowned,
Whose seed and foliage sun-imbrowned
Are in its waters steeped and drowned,
And give a bitter taste.
Above the lowly plants it towers,
The fennel, with its yellow flowers,
And in an earlier age than ours
Was gifted with the wondrous powers,
Lost vision to restore.
It gave new strength and fearless mood;
And gladiators, fierce and rude,
Mingled it in their daily food;
And he who battled and subdued,
A wreath of fennel wore.
Then in Life's goblet freely press,
The leaves that give it bitterness,
Nor prize the colored waters less,
For in thy darkness and distress
New light and strength they give!

And he who has not learned to know
How false its sparkling bubbles show,
How bitter are the drops of woe,
With which its brim may overflow,
He has not learned to live.

The prayer of Ajax was for light;
Through all that dark and desperate fight,
The blackness of that noonday night,
He asked but the return of sight,
To see his foeman's face.
Let our unceasing, earnest prayer
Be, too, for light,—for strength to bear
Our portion of the weight of care,
That crushes into dumb despair
One half the human race.
O suffering, sad humanity!
O ye afflicted ones, who lie
Steeped to the lips in misery,
Longing, and yet afraid to die,
Patient, though sorely tried!
I pledge you in this cup of grief,
Where floats the fennel's bitter leaf!
The Battle of our Life is brief,
The alarm,—the struggle,—the relief,
Then sleep we side by side.

MAIDENHOOD.

MAIDEN! with the meek, brown eyes,
In whose orbs a shadow lies
Like the dusk in evening skies!
Thou whose locks outshine the sun,
Golden tresses, wreathed in one,
As the braided streamlets run!
Standing, with reluctant feet,
Where the brook and river meet,
Womanhood and childhood fleet!
Gazing, with a timid glance,
On the brooklet's swift advance,
On the river's broad expanse!
Deep and still, that gliding stream
Beautiful to thee must seem,
As the river of a dream.
Then why pause with indecision,
When bright angels in thy vision
Beckon thee to fields Elysian?
Seest thou shadows sailing by,
As the dove, with startled eye,
Sees the falcon's shadow fly?
Hearest thou voices on the shore,
That our ears perceive no more,
Deadened by the cataract's roar?
O, thou child of many prayers!
Life hath quicksands,—Life hath snares!
Care and age come unawares!
Like the swell of some sweet tune,
Morning rises into noon,
May glides onward into June.
Childhood is the bough, where slumbered
Birds and blossoms many-numbered;—
Age, the bough with snows encumbered.
Gather, then, each flower that grows,
When the young heart overflows,
To embalm that tent of snows.
Standing, with reluctant feet, where the brook and river meet.

Bear a lily in thy hand;
Gates of brass cannot withstand
One touch of that magic wand.

Bear through sorrow, wrong, and ruth,
In thy heart the dew of youth,
On thy lips the smile of truth

O, that dew, like balm, shall steal
Into wounds that cannot heal,
Even as sleep our eyes doth seal;

And that smile, like sunshine, dart
Into many a sunless heart,
For a smile of God thou art.

Lifeless, but beautiful, he lay.
POEMS ON SLAVERY.

The following poems, with one exception, were written at sea, in the latter part of October, 1842. I had not then heard of Dr. Channing's death. Since that event, the poem addressed to him is no longer appropriate. I have decided, however, to let it remain as it was written, in testimony of my admiration for a great and good man.

TO WILLIAM E. CHANNING.

The pages of thy book I read, And as I closed each one, My heart, responding, ever said, "Servant of God! well done!"

Well done! Thy words are great and bold; At times they seem to me, Like Luther's, in the days of old, Half-battles for the free.

Go on, until this land revokes The old and chartered Lie, The feudal curse, whose whips and yokes Insult humanity.

A voice is ever at thy side Speaking in tones of might, Like the prophetic voice, that cried To John in Patmos, "Write!"

Write! and tell out this bloody tale; Record this dire eclipse, This Day of Wrath, this Endless Wail, This dread Apocalypse!

THE SLAVE'S DREAM.

Beside the ungathered rice he lay, His sickle in his hand; His breast was bare, his matted hair Was buried in the sand. Again, in the mist and shadow of sleep, He saw his Native Land.

Wide through the landscape of his dreams The lordly Niger flowed; Beneath the palm-trees—trees on the plain Once more a king he strode: And heard the tinkling caravans Descend the mountain-road.

He saw once more his dark-eyed queen Among her children stand; They clasped his neck, they kissed his cheeks, They held him by the hand! — A tear burst from the sleeper's lids And fell into the sand.

And then at furious speed he rode Along the Niger's bank; His bridle-reins were golden chains, And, with a martial clank, At each leap he could feel his scabbard of steel Smiting his stallion's flank.

Before him, like a blood-red flag, The bright flamingoes flew; From morn till night he followed their flight, 'O'er plains where the tamarind grew, Till he sawed the roots of Caliph's nuts, And the ocean rose to view.

At night he heard the lion roar, And the hyena scream, And the river-horse, as he crushed the reeds Beside some hidden stream; And it passed, like a glorious roll of drums, Through the triumph of his dream.
THE GOOD PART. — THE SLAVE IN THE DISMAL SWAMP.

The forests, with their myriad tongues,
Shouted of liberty;
And the Blast of the Desert cried aloud,
With a voice so wild and free,
That he started in his sleep and smiled
At their tempestuous glee.

He did not feel the driver's whip,
Nor the burning heat of day;
For Death had illumined the Land of Sleep,
And his lifeless body lay
A worn-out fetter, that the soul
Had broken and thrown away!

And then at furious speed he rode.

THE GOOD PART.

THAT SHALL NOT BE TAKEN AWAY.

She dwells by Great Kanawha's side,
In valleys green and cool;
And all her hope and all her pride
Are in the village school.

Her soul, like the transparent air
That robs the hills above,
Though not of earth, encircles there
All things with arms of love.

And thus she walks among her girls
With praise and mild rebukes;
Subduing 'em rude village churls
By her angelic looks.

She reads to them at eventide
Of One who came to save;
To cast the captive's chains aside
And liberate the slave.

And oft the blessed time foretells
When all men shall be free;
And musical, as silver-bells,
Their falling chains shall be.

And following her beloved Lord,
In decent poverty,
She makes her life one sweet record
And deed of charity.

For she was rich, and gave up all
To break the iron bands
Of those who waited in her hall,
And labored in her lands.

Long since beyond the Southern Sea
Their outbound sails have sped,
While she, in meek humility,
Now earns her daily bread.

It is their prayers, which never cease,
That clothe her with such grace;
Their blessing is the light of peace
That shines upon her face.

THE SLAVE IN THE DISMAL SWAMP.

In dark fens of the Dismal Swamp
The hunted Negro lay:
He saw the fire of the midnight camp,
And heard at times a horse's tramp
And a bloodhound's distant bay.

Where will-o'-the-wisps and glow-worms shine
In bulrush and in brake;
Where waving mosses shroud the pine,
And the cedar grows, and the poisonous vine
Is spotted like the snake;

Where hardly a human foot could pass,
Or a human heart would dare,
On the quaking turf of the green morass
He crouched in the rank and tangled grass,
Like a wild beast in his lair.

A poor old slave, infirm and lame;
Great scars deformed his face;
On his forehead he bore the brand of shame,
And the rags, that hid his mangled frame,
Were the livery of disgrace.
All things above were bright and fair,
All things were glad and free;
Little squirrels darted here and there,
And wild birds filled the echoing air
With songs of Liberty!

On him alone was the doom of pain,
From the morning of his birth;
On him alone the curse of Cain
Fell, like a flail on the garnered grain,
And struck him to the earth!

THE SLAVE SINGING AT MIDNIGHT.

Loud he sang the psalm of David!
He, a Negro and enslaved,
Sang of Israel's victory,
Sang of Zion, bright and free.

In that hour, when night is calmest,
Sang he from the Hebrew Psalmist,
In a voice so sweet and clear
That I could not choose but hear,

Songs of triumph, and ascriptions,
Such as reached the swart Egyptians,
When upon the Red Sea coast
Perished Pharaoh and his host.

And the voice of his devotion
Filled my soul with strange emotion;
For its tones by turns were glad
Sweetly solemn, wildly sad.

Paul and Silas, in their prison,
Sang of Christ, the Lord arisen,
And an earthquake's arm of might
Broke their dungeon-gates at night.

But, alas! what holy angel
Brings the Slave this glad evangel?
And what earthquake's arm of might
Breaks his dungeon-gates at night?

THE WITNESSES.

In Ocean's wide domains,
Half buried in the sands,
Lie skeletons in chains,
With shackled feet and hands.

Beyond the fall of dews,
Deeper than plummet lies,
Float ships, with all their crews,
No more to sink nor rise.

There the black Slave-ship swims,
Frequented with human forms,
Whose fettered, fleshless limbs
Are not the sport of storms.

These are the bones of Slaves;
They gleam from the abyss;
They cry, from yawning waves,
"We are the Witnesses!"

Within Earth's wide domains
Are markots for men's lives;
Their necks are galled with chains,
Their wrists are cramped with yokes.

Dead bodies, that the kite
In deserts makes its prey;
Murders, that with affright
Scare school-boys from their play!

All evil thoughts and deeds;
Anger, and lust, and pride;
The foulest, rankest weeds,
That choke Life's groaning tide!

These are the woes of Slaves;
They glare from the abyss;
They cry, from unknown graves,
"We are the Witnesses!"

THE QUADROON GIRL.

The Slaver in the broad lagoon
Lay moored with idle sail;
He waited for the rising moon,
And for the evening gale.

Under the shore his boat was tied,
And all her listless crew
Watched the gray alligator slide
Into the still bayou.

Odors of orange-flowers, and spice,
Reached them from time to time,
Like airs that breathe from Paradise
Upon a world of crime.

He said, "My ship at anchor rides
In yonder broad lagoon;
I only wait the evening tides,
And the rising of the moon."

Before them, with her face upraised,
In timid attitude,
Like one half curios, half amazed,
A Quadroon maiden stood.

Her eyes were large, and full of light,
Her arms and neck were bare;
No garment she wore save a kirtle bright,
And her own long, raven hair

And on her lips there played a smile
As holy, meek, and faint,
As lights in some cathedral aisle
The features of a saint.

"The soil is barren,—the farm is old;"
The thoughtful planter said;
Then looked upon the Slaver's gold,
And then upon the maid.

His heart within him was at strife
With such accursed gains:
For he knew whose passions gave her life,
Whose blood ran in her veins.

But the voice of nature was too weak;
He took the glittering gold;
Then pale as death grew the maiden's cheek,
Her hands as icy cold.

The Slaver led her from the door,
He led her by the hand,
To be his slave and paramour
In a strange and distant land!
THE WARNING.

Beware! The Israelite of old, who tore
The lion in his path,—when, poor and blind,
He saw the blessed light of heaven no more,
Shorn of his noble strength and forced to grind
In prison, and at last led forth to be
A pander to Philistine revelry,—
Upon the pillars of the temple laid
His desperate hands, and in its overthrow
Destroyed himself, and with him those who made
A cruel mockery of his sightless woe;
The poor, blind Slave, the scoff and jest of all,
Expire, and thousands perished in the fall!

There is a poor, blind Samson in this land,
Shorn of his strength and bound in bands of steel,
Who may, in some grim revel, raise his hand,
And shake the pillars of this Common-weal,
Till the vast Temple of our liberties
A shapeless mass of wreck and rubbish lies.

THE SPANISH STUDENT.

DRAMATIS PERSONAE

VICTORIAN | C.
HYPERION | C.
THE COUNT OF LARA | C.
DON CARLOS | C.
THE ARCHBISHOP OF TOLEDO, A CARDINAL.
BELTRAN CRUZADO.
BARTOLOME ROMAN.
THE PADRE CURA OF GUADARRAMA.
PEDRO CRESPO.
PANCHO.
FRANCISCO.
CHISPA.
BALTASAR.
PRECiosa.
ANGELICA.
MARTINA.
DILLORES.

Gypsies, Musicians, &c.

ACT I.

SCENE I. — The Count of Lara's chambers.

Night. The Count in his dressing-gown,

smoking and conversing with Don Carlos.

Lara. You were not at the play-to-night, Don Carlos;

How happened it?

Don C. I had engagements elsewhere.

Pray who was there?

Lara. Why, all the town and court.

The house was crowded: and the busy fans

Among the gayly dressed and perfumed ladies

Fluttered like butterflies among the flowers.

There was the Countess of Medina Celi;

The Goblin Lady with her Phantom Lover,

Her Lindo Don Diego; Dona Sol,

And Dona Serena, and her cousins.

Don C. What was the play?

Lara. It was a dull affair;

One of those comedies in which you see,

As Lope says, the history of the world

Brought down from Genesis to the Day of Judg-

ment,

There were three duels fought in the first act,

Three gentlemen receiving deadly wounds,

Laying their hands upon their hearts, and saying,

"O, I am dead!" a lover in a closet,

An old hidalgo, and a gay Don Juan,

A Dona luna with a black mantilla,

Followed at twilight by an unknown lover,

Who looks intently where he knows she is not!

Don C. Of course, the Preciosa danced to-

ight?

Lara. And never better. Every footstep fell

As lightly as a sunbeam on the water.

I think the girl extremely beautiful.

Don C. Almost beyond the privilege of wo-

man!

Students of Alcalá,

Gentlemen of Madrid.

Count of the Gypsies,

A young Gypsy.

Alcalde.

Lara's Servant.

Victoriana's Servant.

Inquester.

A Gypsy Girl.

A poor Girl.

The Padre Cura's Niece.

Preciosa's Maid.

I saw her in the Prado yesterday.

Her step was royal,—queen-like,—and her face

As beautiful as a saint's in Paradise.

Lara. May not a saint fall from her Paradise,

And be no more a saint?

Don C. Why do you ask?

Lara. Because I have heard it said this angel fell,

And though she is a virgin outwardly

Within she is a sinner; like those panels

Of doors and altar-pieces the old monks

Painted in convents, with the Virgin Mary

On the outside, and on the inside Venus!

Don C. You do her wrong; indeed, you do her wrong!

She is as virtuous as she is fair.

Lara. How could you are? Why look you, friend,

There's not a virtuous woman in Madrid,

In this whole city! And would you persuade me

That a mere dancing-girl, who shows herself,

Nightly, half-naked, on the stage, for money,

And with voluptuous motions tires the blood

Of inconsiderate youth, is to be held

A model for her virtue?

Don C. You forget.

She is a Gypsy girl.

Lara. And therefore won

The easier.

Don C. Nay, not to be won at all!

The only virtue that a Gypsy prizes

Is chastity. That is her only virtue.

Dearer than life she holds it. I remember

A Gypsy woman, a vile, shameless bawd,

Whose craft was to betray the young and fair;

And yet this woman was above all bitches.

And when a noble lord, touched by her beauty,

The wild and wizard beauty of her race,
Offered her gold to be what she made others,
She turned upon him, with a look of scorn,
And smote him in the face!

Lara. And does that prove
That Preciosa is above suspicion?

Don C. It proves a nobleman may be repulsed,
When he thinks conquest easy. I believe
That woman, in her deepest degradation,
Holds something sacred, something unclouded,
Some pledge and keepsake of her higher nature,
And, like the diamond in the dark, retains
Some quenchless gleam of the celestial light!

Lara. Yet Preciosa would have taken the gold.

Don C. (rising). I do not think so.

Lara. I am sure of it.

But why this haste? Stay yet a little longer.
And fight the battles of your Dulcinea.

Don C. Tis late. I must be gone, for if I stay
You will not be pacified.

Lara. Yes; persuade me.

Don C. No one so deaf as he who will not hear!

Lara. No one so blind as he who will not see!

Don C. And so good night. I wish you pleasant dreams.

And greater faith in woman. 

First Emin. Greater faith!

Lara. I have the greatest faith; for I believe
Victorian is her lover. I believe
That I shall be to-morrow; and thereafter
Another, and another, and another,
Chasing each other through her zodiac.

As Taurus chases Aries.

(Enter Francisco with a casket.)

Well, Francisco, What speed with Preciosa?

Fran. None, my lord.
She sends you her jewels, and bids me tell you
She is not to be purchased by your gold.

Lara. Then I will try some other way to win her.

Pray, dost thou know Victorian?

Fran. Yes, my lord; I saw him at the jeweller's to-day.

Lara. What was he doing there?

Fran. He saw him buy
A golden ring, that had a ruby in it.

Lara. Was there another like it?

Fran. One so like it I could not choose between them.

Lara. It is well.

To-morrow morning bring that ring to me.

Do not forget. Now light me to my bed.

(Exeunt.

SCENE II.—A street in Madrid. Enter CHISPA, followed by musicians, with a bagpipe, guitars, and other instruments.

Chispa. Acheroncio Satanias! and a plague on all lovers who ramble about at night, drinking the elements, instead of sleeping quietly in their beds. Every dead man to his cemetery, say I; and every firi to his monastery. Now, here's my master, Victorian, yesterday a cow-keeper, and to-day a gentleman; yesterday a student, and to-day a lover; and I must be up later than the nightingale, for as the abbot sings so must the sacristan respond. God grant he may soon be married, for then shall all this serenading cease. Ay, marry! marry! marry! Mother, what does marry mean? It means to spin, to bear children, and to weep, my daughter! And, of a truth, there is something more in matrimony than the wedding-ring. (To the musicians.) And now gentleman, Pax vobiscum! as the ass said to the cabbages. Pray, walk this way; and don't hang down your heads. It is no disgrace to have an old father and a ragged shirt. Now, look you, you are gentlemen who lead the life of crickets; you enjoy hunger by day and noise by night. Yet, I beseech you, for this once be not loud, but pathetic: If it is a serenade to a damsel in bed, and not to the Man in the Moon. Your object is not to arouse and terrify, but to soothe and bring inlinging dreams. Therefore, each shall not play upon his instrument as if it were the only one in the universe, but gently, and with a certain modesty, according with the others. Pray, how may I call thy name, friend?

First Mus. Geromino Gil, at your service.
Chispa. Every tub smells of the wine that is in it. Pray, Geromino, is not Saturday an unpleasant day with thee?

First Mus. Why so?

Chispa. Because I have heard it said that Saturday is an unpleasant day with those who have but one shirt. Moreover, I have seen thee at the tavern, and if thou canst run as fast as thou canst drink, I should like to hunt hares with thee. What instrument is that?

First Mus. An Aragonese bagpipe.
Chispa. Pray, art thou related to the bagpiper of Bujalance, who asked a maravedi for playing, and ten for leaving off?

First Mus. No, your honor.

Chispa. I like it; it has a cheerful, soul-stirring sound, that soars up to my lady's window like the song of a swallow. And you others?

Second Mus. We are the singers, please your honor.

Chispa. You are too many. Do you think we are going to sing mass in the cathedral of Cordova? Four men can make but little use of one shoe, and I see not how you can all sing in one song. But follow me along the garden wall. That is the way my master climbs to the lady's window. It is by the Vicar's skirts that the Devil climbs into the belfry. Come, follow me, and make no noise.

(Exeunt.

SCENE III.—PRECIOSA'S chamber. She stands at the open window.

Prec. How slowly through the lilac-scented air Descends the tranquil moon! Like thistletown The vapory clouds float in the peaceful sky; And sweetly from you hollow vaults of shade The nightingales breathe out their souls in song. And darkly what songs of love, what soul-like sounds, Answer them from below! 

SERENADE.

Stars of the summer night!
Far in yon azure deeps
Hide, hide your golden light!
She sleeps! My lady sleeps!
Sleeps!

Moon of the summer night!
Far down yon western steepes,
Sink, sink in silver light!
She sleeps! My lady sleeps!
Sleeps!

Wind of the summer night!
Where yonder woodbine creepes,
Fold, fold thy pinions light!
She sleeps! My lady sleeps!
Sleeps!
THE SPANISH STUDENT.

47.

Dreams of the summer night!
Tell her, her lover keeps
Watch! while in slumber's light
She sleeps!
My lady sleeps!
Sleeps!

(Enter VICTORIAN by the balcony.)

VICT. Poor little dove! Thou tremblest like a leaf!

PREE. I am so frightened! 'Tis for thee I tremble!
I hate to have thee climb that wall by night!

VICT. Did no one see thee?

PREE. None, my love, but thou.

VICT. 'Tis very dangerous; and when thou art gone
I chide myself for letting thee come here
Thus stealthily by night. Where hast thou been?
Since yesterday I have no news from thee.

VICT. Since yesterday I have been in Alcalá,
Erelong the time will come, sweet Preciosa,
When that dull distance shall no more divide
And I no more shall scale thy wall by night
To steal a kiss from thee, as I do now.

PREE. An honest thief, to steal but what thou givest.

VICT. And we shall sit together unmolested,
And words of true love pass from tongue to tongue,
As singing birds from one bough to another.

PREE. That were a life to make time evanescent! I knew that thou wouldst come to-me to-night.
I saw thee at the play.

VICT. Sweet child of air!

PREE. Never did I behold thee so artless
And garmented in beauty as to-night!
What hast thou done to make thee look so fair?

PREE. Am I not always fair?

VICT. Ay, and so fair
That I am jealous of all eyes that see thee,
And wish that they were blind.

PREE. I heed them not; when thou art present, I see none but thee!

VICT. There's nothing fair nor beautiful, but takes
Something from thee, that makes it beautiful.

PREE. And yet thou leavest me for those dusty books.

VICT. Thou comest between me and those books too often! I see thy face in everything I see!
The paintings in the chapel wear thy looks,
The canticles are changed to sarabands,
And with the learned doctors of the schools
I see thee dance eucharists.

PREE. In good sooth, I dance with learned doctors of the schools.

VICT. And with whom, I pray?

PREE. A grave and reverend Cardinal, and his Grace

The Archbishop of Toledo.

VICT. What mad jest
Is this?

PREE. It is no jest; indeed it is not.

VICT. Prithee, explain thyself.

PREE. Why, simply thus. Thou knowest the Pope has sent here into Spain
To put a stop to dances on the stage.

VICT. I have heard it whispered.

PREE. Now the Cardinal, who for this purpose comes, would fain behold
With his own eyes these dances; and the Archbishop
Has sent me for—

VICT. That thou mayst dance before them!
Now viva la cachucha! It will breathe
The fire of youth into these gray old men!

PREE. Yes, that I love thee, as the good love heaven;
But not that I am worthy of that heaven.

VICT. How shall I more deserve it?
THE SPANISH STUDENT.

Vic. Loving more.

Prec. I cannot love thee more; my heart is full.

Vic. Then let it overflow, and I will drink it,

As in the summer-time the thirsty sands

Drink the swift waters of the Mananares,

And still do thirst for more.

A Watchman (in the street). Ave Maria

Purissima! 'T is midnight and serene!

Vic. Hear'st thou that cry?

Prec. It is a hateful sound,

To scare thee from me!

Vic. As the hunter's horn

Doth scare the timid stag, or bark of hounds

The moor-fowl from his mate.

Prec. Pray, do not go!

Vic. I must away to Alcalá to-night.

Think of me when I am away.

Prec. Fear not!

I have no thoughts that do not think of thee.

Vic. (from the garden). Safe as my love for thee!

But art thou safe?

Others can climb a balcony by moonlight

As well as I. Pray shut thy window close;

I am jealous of the perfumed air of night

That from this garden climbs to kiss thy lips.

Prec. (throwing down her handkerchief). Thou art my childly child! Take this to blind thine eyes.

It is my benison!

Vic. And brings to me

Sweet fragrance from thy lips, as the soft wind

Waits to the out-bound mariner the breath

Of his beloved land he leaves behind.

Prec. Make not thy voyage long.

Vic. To-morrow night

Shall see me safe returned. Thou art the star

To guide me to an anchorage. Good night!

My beauteous star! My star of love, good night!

Prec. Good night!

Watchman (at a distance). Ave Maria Purissima!

SCENE IV.—An inn on the road to Alcalá. BAL- TASA AR asleep on a bench. Enter Chispa.

Chispa. And here we are, half-way to Alcalá, between cocks and midnight. Body o' me! what an inn this is! The lights out, and the landlord asleep. Hold! ancient Baltasar!

Bal. (waking). Here I am.

Chispa. Yes, there you are, like a one-eyed Alcalá in a town without inhabitants. Bring a light, and let me have supper.

Bal. Where is your master?

Chispa. Do not trouble yourself about him.

We have stopped a moment to breathe our horses; and, if he chooses to walk up and down in the open air, looking into the sky as one who hears it rain, that does not satisfy my hunger, you know.

But be quick, for I am in a hurry, and every man stretches his legs according to the length of his couvertet. What have we here?

Bal. (setting a light on the table). Stewed rabbit.

Chispa (eating). Consequence of Portalegro! Stewed kitten, you mean.

Bal. And a pitcher of Pedro Ximenes, with a roasted pear in it.

Chispa (drinking). Ancient Baltasar, amigo! You know how he swallows and sells vinegar. I tell you this is nothing but Vino Tinto de La Mancha, with a tang of the swine-skin.

Bal. I swear to you by Saint Simon and Judas, it is all as I say.

Chispa. And I swear to you by Saint Peter and Saint Paul, that it is no such thing. Moreover, your supper is like the hidalgo's dinner, very little meat and a great deal of tablecloth.

Bal. Ha! ha! ha!

Chispa. And more noise than nuts.

Bal. Ha! ha! ha! You must have your joke, Master Chispa. But shall I not ask Don Victo- rian in, to take a draught of the Pedro Ximenes?

Chispa. No; you might as well say, 'Don't- you-want-some?' to a dead man.

Bal. Why does he go so often to Madrid?

Chispa. For the same reason that he eats no supper. He is in love. Were you ever in love, Baltasar?

Chispa. Well, I was never out of it, good Chispa. It has been the torment of my life.

Chispa. What! are you on fire, too, old hay- stack? Why, we shall never be able to put you out.

Vic. (without). Chispa! Chispa! Go to bed, Pero Grullo, for the cocks are crowing.

Vic. Es! Chispa! Chispa! Chispa. Ent. Señor. Come with me, ancient Baltasar, and bring water for the horses. I will pay for the supper to-morrow.

[Exeunt.]

SCENE V.—VICTORIAN's chambers at Alcalá. HYLLOPE asleep in an arm-chair. He awakes slowly.

Hyp. I must have been asleep! ay, sound asleep.

And it was all a dream. O sleep, sweet sleep! Whatever form thou takest, thou art fair, Holding unto our lips thy goblet filled Out of Oblivion's well, a healing draught! The candles have burned low; it must be late. Where can Victorian be? Like Fray Carillo, The only place in which one cannot find him Is his own cell. Here's his guitar, that seldom Feels the caresses of his master's hand.

Open thy silent lips, sweet instrument! And make dull midnight merry with a song.

(He plays and sings.)

Padre Francisco! Padre Francisco!

What do you want of Padre Francisco?

Here is a pretty young maiden

Who wants to confess her sins!

Open the door and let her come in,

I will shrieve her from every sin.

[Enter VICTORIAN.]

Vic. Padre Hyllope! Padre Hyllope!

Hyp. What do you want of Padre Hyllope?

Vic. Come, shrieve me straight; for, if love be a sin,

I am the greatest sinner that doth live.

I will confess the sweetest of all crimes,

A maiden won and won.

The same old tale
Of the old woman in the chimney-corner,
Who, while the pot boils, says, "Come here, my child;
I'll tell thee a story of my wedding-day."

"Vict. Nay, listen, for my heart is full; so full
That I must speak."

"Hyp. Alas! that heart of thine
Is like a scene in the old play; the curtain
Rises to solemn music, and lo! enter
The eleven thousand virgins of Cologne!"

"Vict. Nay, like the Silvyl volumes, thou
shouldst say;
Those that remained, after the six were burned,
Being held more precious than the nine together.
But listen to my tale. Dost thou remember
The Gypsy girl we saw at Córdova,
Dance the Romanis in the market-place?

"Hyp. Thou meanest Preciosa.

"Vict. Ay, the same.
Thou knowest how her image haunted me
Long after we returned to Alcalá.

She's in Madrid.

"I know it.

"Hyp. And I'm in love.

"Vict. And therefore in Madrid when thou
shouldst be.

In Alcalá.

"O pardon me, my friend,
If I so long have kept this secret from thee;
Beloved, the charm that guards such treasures,
And, if a word be spoken ere the time,
They sink again, they were not meant for us.

"Hyp. Alas! alas! I see thou art in love.

Love keeps the cold out better than a cloak.
It serves for food and rainment. Give a Spaniard
His mass, his olla, and his Dona Lusia—
Thou knowest the proverb. But pray tell me, lover,
How speeds thy wool? Is the maiden coy?
Write her a song, beginning with an Ave;
Sing as the monk sang to the Virgin Mary,

Ave! cujus caelestis clarus
No centum communemur
Scatrit Sterpig studiosi."

"Vict. Pray, do not jest! This is no time for it!
I am in earnest!

"Hyp. Seriously enemored?

What, ho! The Prinons of great Alcalá
Enamored of a Gypsy? Tell me frankly,
How meanest thou?

"Vict. I mean it honestly.

"Hyp. Surely thou wilt not marry her?

"Vict. Why not?

"Hyp. She was betrothed to one Bartolomé,
If I remember rightly, a young Gypsy
Who danced with her at Córdova.

"Vict. They quarreled,
And so the matter ended.

"Hyp. Thou wilt not marry her.

"Vict. In truth I will.

The angels sang in heaven when she was born!
She is a precious jewel I have found!
Among the filth and rubbish of the world,
I'll stoop for it; but when I wear it here,
Set on my forehead like the morning star,
This world may wonder, but it will not laugh.

"Hyp. If thou wear'st nothing else upon thy
forehead,
'T will be indeed a wonder.

Out upon thee
With thy unseasonable jests! Pray tell me,
Is there no virtue in the world?

"Hyp. Not much.

What, think'st thou, is she doing at this moment;
Now while we speak of her?

"Vict. She lies asleep,
And from her parted lips her gentle breath
Comes like the fragrance from the lips of flowers,
Her tender limbs are still, and on her breast
The cross she prayered to, ere she fell asleep,
Rises and falls with the soft tide of dreams,
Like a light large safe moored.

"Hyp. Which means, in prose, she's keeping with her watch a little open!

"Vict. O, would I had the old magician's glass
To see her as she lies in childlike sleep!

"Hyp. And wouldst thou venture?

"Vict. Ay, indeed I would!

"Hyp. Thou art courageous. Hast thou ever
reflected
How much lies hidden in that one word, now?

"Vict. Yes; all the awful mystery of life!
I oft have thought, my dear Hypolito,
That could we, by some spell of magic, change
The world and its inhabitants to stone,
In the same attitudes they now are in,
What fearful glances downward might we cast
Into the hollow chasms of human life?

What groups should we behold about the death-
bed,
Putting to shame the group of Nienor!
What joyous welcomes, and what sad farewells?
What tears for those congenial eyes!
What visible joy or anguish in those cheeks!
What bridal pumps, and what funereal shows!
What foes, like gladiators, fierce and struggling!
What lovers with their marble lips together!

"Hyp. Ay, there it is and, if I were in love,
That is the very point I most should dread.
This magic glass, these magic spells of thine,
Might tell a tale were better left untold.

For instance, they might show us thy fair cousin,
The Lady Violante, bathed in tears of
Of love and anger, like the maid of Colchis,
Whom thou, another faithless Argonaut,
Having won that golden fleece, a woman's love,
Desertest for this Glance.

"Vict. Hold thy peace!
She cares not for me. She may wed another,
Or go into a convent, and, thus dying,
Marry Achilles in the Elysian Fields.

"Hyp. (rising). And so, good night!
Good morning, I should say.

(Clock strikes three.)

"Hark! how the loud and ponderous mace of Time
Knocks at the golden portals of the day!
And so, once more, good night! We'll speak
more largely
Of Preciosa when we meet again.

Get thee to bed, and the magician, Sleep,
Shall show her to thee, in his magic glass,
In all her loveliness. Good night!

"Vict. Good night.
But not to bed; for I must read awhile.

(Throes himself into the arm-chairs which
Hypolito has left, and lays a large book open upon
his knees.)

Must read, or sit in revery and watch
The changing color of the waves that break
Upon the idle sea-shore of the mind!
Visions of Fame! that once did visit me,
Making night glorious with your smiles, where are
they?

O, who shall give me, now that ye are gone,
Juices of those immortal plants that bloom
Upon Olympus, making us immortal?

Or teach me where that wondrous mandrake grows
Whose magic root, torn from the earth with
groans,
At midnight hour, can scare the fiends away,
And make the mind prolific in its fancies?

I have the wish, but want the will, to act!
Soul of great men departed! Ye whose words
Have come to light from the swift river of Time,
Like Roman swords found in the Tagus' bed,
Where is the strength to wield the arms ye bore?
From the larred visor of Antiquity
Reflected shines the eternal light of Truth,
As from a mirror! All the means of action—
The shapeless masses, the materials—
Life everywhere. What we need
Is the celestial fire to change the flint.
Into transparent crystal, bright and clear.
That fire is genius! The rude peasant sits
At evening in his smoky cot, and draws
With charcoal unough figures on the wall.
The son of genius comes, foot-sore with travel,
And begs a shelter from the inclement night.
He takes the charcoal from the peasant's hand,
And, by the magic of his touch at once
Transformed, all its hidden virtues shine,
And, in the eyes of the astonished clown,
It gleams a diamond! Even thus transformed,
Rude popular traditions and old tales
Shine as immortal poems, at the touch
Of some poor, houseless, homeless, wandering bard,
Who had but a night's lodging for his pains.
But there are brighter dreams than those of Fame,
Which are the dreams of Love! Out of the heart
Rises the bright ideal of these dreams,
As from some woodland fount a spirit rises
And sinks again into its silent deeps,
Ere the enamored knight can touch her robe!
"This is the ideal that the soul of man,
Like the enamored knight beside the fountain,
Waits for upon the margin of Life's stream;
Waits to behold her rise from the dark waters,
Clad in a mortal shape! Alas! how many
Must wait in vain! The stream flows evermore,
But from its silent deeps no spirit rises!
Yet I, born under a propitious star,
Have found the bright ideal of my dreams.
Yes! she is ever with me. I can feel,
Here, as I sit at midnight and alone,
Her gentle breathing! on my breast can feel
The pressure of her head! God's benison
Rest ever on it! Close those beauteous eyes,
Sweet sleep! and all the flowers that bloom at night
With balmy lips breathe in her ears my name!
(Gradually sinks asleep.)

ACT II.


Peregrina. Why will you go so soon? Stay yet awhile.
The poor too often turn away unheard
From hearts that shut against them with a sound
That will be heard in heaven. Pray, tell me more
Of your adversities. Keep nothing from me.
What is your landlord's name?
Angelica. The Count of Lara.
Peregrina. The Count of Lara? O, beware that man!
Mistress of so much—hold no parley with him!
And rather die an outcast in the streets.
Than touch his gold.
Angelica. You know him, then!
Peregrina. As much
As a woman may, and yet be pure.
As you would keep your name without a blemish,
Beware of him!
Angelica. Alas! what can I do?
I cannot choose my friends. Each word of kind-
ness shews
Come whence it may, is welcome to the poor.
Peregrina. Make me your friend. A girl so young
And fair,
Should have no friends but those of her own sex.
What is your name?
Angelica. Angélica.
Peregrina. That name
Was given you, that you might be an angel.
To her who bore you! When your infant smile
Made her home Paradise, you were her angel.
O, be an angel still! She needs that smile.
So long as you are innocent, fear nothing.
No one can harm you! I am a poor girl,
Whom chance has taken from the public streets.
I have no other shield than mine own virtue.
That is the charm which has protected me!
Amid a thousand perils, I have worn it
Here on my heart! It is my guardian angel.

Angelica. (rising). I thank you for this counsel,
Dearest lady.
Peregrina. Thank me by following it.
Angelica. Indeed I will.
Peregrina. Pray, do not go. I have much more to say.
Angelica. My mother is alone. I dare not leave her.
Peregrina. Some other time, then, when we meet again.
You must not go away with words alone.
(Gives her a purse.)

Take this. Would it were more.
Angelica. I thank you, lady.
Peregrina. No thanks. To-morrow come to me again.
I dance to-night,—perhaps for the last time.
But what I gain, I promise shall be yours,
If that can save you from the Count of Lara.
Angelica. O, my dear lady! how shall I be grateful
For so much kindness?
Peregrina. I deserve no thanks.
Angelica. Thank Heaven, not me.
Peregrina. Both Heaven and you.
Angelica. Farewell.
Remember that you come again to-morrow.
Angelica. I will. And may the Blessed Virgin guard you,
And all good angels.

[Exit. Peregrina. May they guard thee too,
And all the poor; for they have need of angels.
Now bring me, dear Dolores, my basquinas,
My richest maja dress,—my dancing dress,
And my most precious jewels! Make me look
Fairer than night e'er saw me! I've a prize
To win this day, worthy of Peregrina!

(Enter Beltrán Cruzado.)

Cruzado. Ave María!
Peregrina. O God! my evil genius!
What seethen thou here to-day?
Cruzado. Thyself,—my child.
Peregrina. What is thy will with me?
Cruzado. Gold! gold!
Peregrina. I gave thee yesterday; I have no more.
Cruzado. The gold of the Bosqué,—give me his gold!
Peregrina. I gave the last in charity to-day.
Cruzado. That is a foolish lie.
Peregrina. It is the truth.
Cruzado. Curses upon thee! Thou art not my child!
Hast thou given gold away, and not to me?
Not to thy father? To whom, then?
Cruzado. Who needs it more.
Peregrina. No one can need it more.
Peregrina. Thou art not poor.
Cruzado. What, I, who lurk about
In dismal suburbs and unwholesome lanes;
I, who am housed worse than the galley slave;
I, who am fed worse than the kennelled hound; I, who am clothed in rags,—Beltran Cruzado,—Not poor!

Prec. Thou hast a stout heart and strong hands. Thou canst supply thy wants; what wouldst thou more?

Cruz. The gold of the Bushé! give me his gold!

Prec. Beltran Cruzado! hear me once for all. I speak the truth. So long as I had gold, I gave it to thee freely, at all times. Never denied thee: never had a wish. But to fulfill thine own. Now go in peace! Be merciful, be patient, and configure Thou shalt have more.

Cruz. And if I have it not, Thou shalt no longer dwell here in rich chambers, Wear silken dresses, feed on dainty food, Abide in idleness; and go not with me. Dance the Romanis in the public streets, And wander wild again o'er field and fell; For here we stay not long.

Prec. What! march again? Cruz. Ay, with all speed. I hate the crowded town!

I cannot breathe shut up within its gates! Air,—I want air, and sunshine, and blue sky, The feeling of the breeze upon my face, The singing of the turf beneath my feet, And no walls but the far-off mountain-tops. Then I am free and strong,—once more myself, Beltran Cruzado, Count of the Calés;

Prec. God speed thee on thy march!—I cannot go.

Cruz. Remember who I am, and who thou art! Be silent and obey! Yet one thing more. Bartolome Román.

Prec. [with emotion.] O, I beseech thee If my obedience and blameless life, If my humility and meek submission In all things hitherto, can move in thee One feeling of compassion; if thou art Indeed my father, and cannot trace in me One look of her who bore me, or one tone That doth remind thee of her, let it plead In my behalf, who am a feeble girl. Too feeble to resist, and do not force me To win that man! I am afraid of him. I do not love him! On my knees I beg thee To use no violence, nor do in haste What cannot be undone!

Cruz. O child, child, child! Thou hast betrayed thy secret, as a bird Betrays her nest, by striving to conceal it. I will not leave thee here in the great city To be a granite's mistress. Make thee ready To go with us; and until then remember A watchful eye is on thee. [Exit. Woe is me! I have a strange misgiving in my heart! But that one deed of charity I'll do. Befall what may; they cannot take that from me.

Scene II.—A room in the Archbishop's Palace. The Archbishop and a Cardinal seated.

Arch. Knowing how near it touched the public morals, And that our age is grown corrupt and rotten By such excesses, we have sent to Rome, Beseeching that his Holiness would aid In curing the gross surfeit of the time, By seasonable stop put here in Spain To bull-fights and lewd dances on the stage. All this you know.

Card. Know and approve. And further, That, by a mandate from his Holiness, The first have been suppressed.

I trust forever.
It was a cruel sport.
A barbarous pastime, Disgraceful to the land that calls itself Most Catholic and Christian.

Card. Yet the people Murnur at this: and, if the people dance Should be condemned upon too slight occasion, Worse ill's might follow than the ills we cure. As Panem et Circenros was the cry Among the Roman populace of old, So Pan y Toros is the cry in Spain. Hence I would act advisedly herein; And therefore have induced your Grace to see These national dances, ere we interdict them.

(Enter a Servant.)

Serv. The dancing-girl, and with her the musical Your Grace was pleased to order, wait without.

Arch. Bid them come in. Now shall your eyes behold In what angelic, yet voluptuous shape The Devil came to tempt Saint Anthony.

(Enter Preciosa, with a mantle thrown over her head. She advances slowly, in modest, half-limbed attitude.)

Card. (aside.) O, what a fair and ministering angel Was lost to heaven when this sweet woman fell! Prec. (kneeling before the Archbishop.) I have obeyed the order of your Grace. If I intrude upon your better hours, I proffer this excuse, and here beseech Your holy benediction.

Arch. May God bless thee, And lead thee to a better life. Arise. Card. (aside.) Her acts are modest, and her words discreet! I did not look for this! Come hither, child. Is thy name Preciosa?

Prec. Thus I am called.

Card. That is a Gypsy name. Who is thy father?

Prec. Beltran Cruzado, Count of the Calés. Arch. I have a dim remembrance of that man; He was a bold and reckless character, A sun-burnt Ishmael!

Card. Dost thou remember Thy earlier days?

Prec. Yes; by the Darro's side My childhood passed. I can remember still The river, and the mountains capped with snow; The villages, where, yet a little child, I told the traveller's fortune in the street; The smuggler's horse, the brigand and the shepherd; The march across the moor; the halt at noon; The red fire of the evening camp, that lighted The forest where we slept; and, further back, As in a dream or in some former life, Gardens and palace walls.

Arch. "Th is is the Alhambra, Under whose towers the Gypsy camp was pitched. But this night wears; and we should be thee dance. Prec. Your Grace shall be obeyed.

(She lays aside her mantilla. The music of the escola-cho is played, and the dance begins. The Archbishop and the Cardinal look on with gravity and an occasional frown; then make signs to each other; and, as the dance continues, become more and more pleased and excited; and at length rise from their seats, throw their caps in the air, and applaud vehemently as the scene closes.)

Scene III.—The Prado. A long avenue of trees
leading to the gate of Atocha. On the right side the dome and spires of a convent. A fountain.

Evening, Don Carlos and Hypolito meeting.

Don C. Hola! good evening, Don Hypolito.

Hyp. And a good evening to my friend, Don Carlos.

Some lucky star has led my steps this way. I was in search of you.

Don C. Command me always.

Hyp. Do you remember, in Quevedo's Dreams, the miser, who, upon the Day of Judgment, and if his money-bags would rise?

Don C. I do, but what of that?

Hyp. I am that wretched man.

Don C. You mean to tell me yours have risen empty?

Hyp. And amen! said my Cid the Campeador.

Don C. Pray, how much need you?

Hyp. Some half-dozen ounces, which, with due interest, will be a lasting purse. What am I a Jew to put my moneys out at usury?

Here is my purse.

Hyp. Thank you, a pretty purse.

Made by the hand of some Madrilena; perhaps a keepsake.

Don C. No, 'tis at your service.

Hyp. Thank you again. Lie there, good Chrystosom, and with thy golden mouth remind me often, I am the debtor of my friend.

But tell me, Come you to-day from Alcalá?

Don C. And pray, how fares the brave Victoriana?

Hyp. Indifferent well; that is to say, not well. A damsel has ensnared him with the glances of her dark, roving eyes, as herdsman catch a steeple of Andalusia with a lasso.

He is in love.

Don C. And is it falling ill?

Hyp. In his case very ill.

Don C. Why so?

Hyp. For many reasons. First and foremost, because he is in love with an ideal; a creature of his own imagination; a child of air; an echo of his heart; and, like a lily on a river floating. She floats upon the river of his thoughts.

Don C. A common thing with poets. But who is this floating lily? For, in fine, some woman, some living woman,—not a mere ideal,—must wear the outward semblance of his thought. Who is it? Tell me.

Hyp. Well, it is a woman! But, look you, from the coffers of her heart he brings forth precious jewels to adorn her. Ancient priests adorn some favorite saint with gems and gold, until at length she gleams One blaze of glory. Without these, you know, and the priest's benediction, 'tis a doll.

Don C. Well, well! who is this doll?

Hyp. Why, do you know?

Don C. His cousin Violante.

Hyp. Guess again.

To ease his laboring heart, in the last storm he drew her overboard, with all her ingots. Don C. I cannot guess; so tell me who it is.

Hyp. Not I.

Don C. Why not?

Hyp. (mysteriously) Why? Because Marie Francesca...

Don C. Was married four leagues out of Salamanca!

Hyp. Preciosa.

Don C. Impossible! The Count of Lara tells me she is not virtuous.

Did I say she was?

The Roman Emperor Claudius had a wife Whose name was Messalina, as I think; Valeria Messalina was her name.

But hie! I see him yonder through the trees, Walking as in a dream.

Don C. He comes this way.

Hyp. It has been truly said by some wise man, That money, grief, and love cannot be hidden.

(Enter Victoriana in front.)

Vict. Where'er thy step has passed is holy ground!

These groves are sacred! I behold thee walking Under these shadowy trees, where we have walked At evening, and I feel thy presence now; Feel that the place has taken a charm from thee, And is forever hallowed.

Hyp. Mark him well! See how he strides away with lordly air, Like that odd guest of stone, that grim Commannder Who comes to sup with Juan in the play.

Don C. What ho! Victorian!

Hyp. Will thou sup with us?

Vict. Hola! Amigos! Faith, I did not see you.

How fares Don Carlos?

Don C. At your service ever.

Vict. How is that young and green-eyed Cadiziana That you both wot of?

Don C. Ay, soft, emerald eyes!

She has gone back to Cadiz.

Hyp. Ay de mi!

Vict. You are much to blame for letting her go back.

A pretty girl; and in her tender eyes Just that soft shade of green we sometimes see In evening skies.

Hyp. But, speaking of green eyes, Are thine green?

Vict. Not a whit. Why so?

Hyp. I think The slightest shade of green would be becoming; For thou art jealous.

Vict. No, I am not jealous.

Hyp. Thou shouldst be.

Vict. Why?

Hyp. Because thou art in love.

And they who are in love are always jealous.

Therefore thou shouldst be.

Vict. Marry, is that all?

Farewell; I am in haste. Farewell, Don Carlos. Thou sayest I should be jealous?

Hyp. Ay, in truth I fear there is reason. Be upon thy guard. I hear it whispered that the Count of Lara Lay siege to the same cardinal.

Vict. Indeed!

Then he will have his labor for his pains.

Hyp. He does not think so, and Don Carlos tells me.

He boasts of his success.

Vict. How's this, Don Carlos?

Don C. Some hints of it I heard from his own lips. He spoke but lightly of the lady's virtue. As a gay man might speak.

Vict. Death and damnation! I'll cut his lying tongue out of his mouth, And throw it to my dog! But no, no, no! This cannot be. You jest, indeed you jest. Trifle with me no more. For otherwise We are no longer friends. And so, farewell!

[Exit.

Hyp. Now what a coil is here! The Avenging Child.
Hunting the traitor Quadros to his death,  
And the great Moor Calavanz, when he rode  
To Paris River,  
Wore nothing to him! O hot-headed youth!  
But come; we will not follow. Let us join  
The crowd that pours into the Prado. There  
We shall find merrier company; I see  
The Marialonzos and the Almavivas,  
And fifty fans, that beckon me already.

[Exeunt.]

Scene IV.—Preciosa's chamber. She is sitting  
with a book in her hand, near a table, on which  
are flowers. A bird singing in its cage. The  
Count of Lara enters behind unperceived.

Prec. (reads).

All are sleeping, weary heart!  
Thou, thou only sleepless art!  

Heigho! I wish Victorian were here.  
I know not what it is makes me so restless!  

(The bird sings.)

Thou little prisoner with thy motley coat,  
That from thy vaulter, wily dungeon singest,  
Like thee I am a captive, and, like thee,  
I have a gentle jailer. Lack-a-day!  

All are sleeping, weary heart!  
Thou, thou only sleepless art!  
All this throbbing, all this aching,  
Evermore shall keep thee waking,  
For a heart in sorrow breaking  
Thinketh ever of its smart!

Thou speakest truly, poet! and methinks  
More hearts are breaking in this world of ours  
Than one would say. In distant villages  
And solitudes remote, where winds have wafted  
The barbed seeds of love, or birds of passage  
Scattered them in their flight, do they take root,  
And grow in silence, and in silence perish.

Who hears the falling of the forest leaf?  
Or who takes note of every flower that dies?  
Heigho! I wish Victorian would come.  
Dolores:

(Turns to lay down her book, and perceives the  
Count.)

Ha!  
Lara.  
Sofora, pardon me!  
Prec. How's this? Dolores!  
Lara.  
Prec. Pardon me—  
Lara.  
Prec. Be not alarmed; I found no one in  
waiting.

If I have been too bold—  
Prec. (turning back upon him). You are  
too bold!  
Retire! retire, and leave me!  
Lara.  
My dear lady,  
First hear me! I beseech you, let me speak!  
'T is for your good I come.  
Prec. (giving him with indulgence).  
Begone! begone!  
You are the Count of Larina, but your deeds  
Would make the statues of your ancestors  
Blush on their tombs! Is it Castilian honor,  
Is it Castilian pride, to steal in here  
Upon a friendless girl, to do her wrong?  
O shame! shame! shame! that you, a nobleman,  
Should be so little noble in your thoughts  
As to send jewels here to win my love.  
And think to buy my honor with your gold!  
I have no words to tell you how I scorn you!  
Begone! The sight of you is hateful to me!  
Begone, I say!  
Lara. Be calm; I will not harm you.  
Prec. Because you dare not.

(Lara. I dare anything!  
Therefore beware! You are deceived in me.  
In this false world, we do not always know  
Who are our friends and who our enemies.  
We all have enemies, and all need friends.  
Even you, fair Preciosa, here at court  
Have foes, who seek to wrong you.  
Prec. If to this  
I owe the honor of the present visit,  
You might have spared the coming. Having  
spoken,

Once more I beg you, leave me to myself.  
Lara. I thought it but a friendly part to tell  
you What strange reports are current here in town.  
For my own self, I do not credit them;  
But there are many who, not knowing you,  
Will lead a rowdier card.  
Prec. There was no need  
That you should take upon yourself the duty  
Of telling me these tales.

Lara. Malicious tongues  
Are ever busy with your name.

Prec. Alas!  
I've no protectors. I am a poor girl,  
Exposed to insults and unfeeling jests.  
They have humbled me, yet I cannot shield myself.  
I give no cause for these reports. I live  
Retired; am visited by none.

Lara. By none?  
O, then, indeed, you are much wronged!  
Prec. How mean you?  
Lara. Nay, nay; I will not wound your gent-  
tle soul  
By the report of idle tales.  
Prec. What are these idle tales? You need not spare me.  
Lara. I will deal frankly with you. Pardon me;  
This window, as I think, looks toward the street,  
And this into the Prado, does it not?  
In you high house, beyond the garden wall,—  
You see the roof there just above the trees,—  
There lives a friend, who told me yesterday,  
That on a certain night,—be not offended  
If I too plainly speak,—he saw a man  
Climb to your chamber window. You are silent!  
I would not blame you, being young and fair—  

(He tries to embrace her. She starts back, and  
draws a dagger from her bosom.)

Prec. Beware! beware! I am a Gypsy girl!  
Lay not your hand upon me. One step nearer  
And I will strike!  
Lara. Pray you, put up that dagger.  
Fear not.

Prec. I do not fear. I have a heart  
In whose strength I can trust.

Lara. Listen to me.  
I come here as your friend,—I am your friend,—  
And by a single word can put a stop  
To all those idle tales, and make your name  
Spotless as lilies are. Here on my knees,  
Fair Preciosa! on my knees I vow  
I love you even to madness, and that love  
Has driven me to break the rules of custom,  
And force myself unasked into your presence.

(VICTORIAN enters behind.)

Prec. Rise, Count of Lara! That is not the  
place  
For such as you are. It becomes you not  
To kiss before me. I am strangely moved  
To see one of your rank thus low and humbled;  
For your sake I will put aside all anger,  
All unkind feeling, all dislike, and speak  
In gentleness, as most becomes a woman,  
And as my heart now prompts me. I no more  
Will hate you, for all hate is painful to me.
But if, without offending: modesty
And that reserve which is a woman's glory,
I may freely speak, I will teach my heart
To love you.

Lara. O sweet angel! Ay, in truth,
Far better than you love yourself or me.
Lara. Give me some sign of this,—the slightest token.
Let me but kiss your hand!

Prec. Nay, come no nearer.
The words I utter are its sign and token.
Misunderstand me not! Be not deceived!
The love wherewith I love you is not such
As you would offer me. For you come here
To take from me the only thing I have,
My honor. You are wealthy, you have friends
And kindred, and a thousand pleasant hopes
That fill your heart with happiness; but I
And peace, and friendship, having but one treasure,
And you would take that from me, and for what?
To flatter your own vanity, and make me
What you would most despise. O sir, such love,
That seeks to harm me, cannot be true love.
Indeed it cannot. But my love for you
Is of a different kind. It seeks your good.
It is a holy feeling. It rebukes
Your earthly passion, your unchaste desires,
And bids you look into your heart, and see
How you do wrong that better nature in you,
And grieve your soul with sin.
Lara. I swear to you,
I would not harm you; I would only love you.
I would not take your honor, but restore it,
And in return I ask but some slight mark
Of your affection. If indeed you love me,
As you confess you do, O let me thus
With this embrace—

VICTORIAN. (Rushing forward.) Hold! hold! This is too much.

What means this outrage?
Lara. First, what right have you
To question thus a nobleman of Spain?
Prec. I too am noble, and you are no more!
Out of my sight!

Lara. Are you the master here?
Prec. Ay, here and elsewhere, when the wrong of others
Gives me the right.

Prec. (to Lara.) Go! I beseech you, go!
Lara. I shall have business with you, Count, anon!

For VICTORIAN!
O, we have been betrayed!

Lara. Ha! ha! betrayed!
Prec. T is I have been betrayed, not we!—not we!

Lara. Dost thou imagine

Lara. I imagine nothing; I see how t is thou whilest the time away
When I am gone!

Prec. O speak not in that tone!
Lara. It wounds me deeply.
Prec. T was not meant to flatter.

Prec. Too well thou knowest the presence of that man
Is hateful to me!

Lara. Yet I saw thee stand
And listen to him, when he told his love.

Lara. Indeed thou didst, and answeredst them with love.

Lara. Hast thou heard all?

Prec. I heard enough.

Prec. Be not so angry with me.
Lara. I am not angry; I am very calm.

Lara. If thou wilt let me speak—

Prec. Nay, say no more.

Lara. I know too much already. Thou art false!
I do not like these Gypsy marriages!
Where is the ring I gave thee?

Prec. In my casket.

Lara. There let it rest! I would not have thee wear it:
I thought thee spotless, and thou art polluted!

Lara. I call the Heavens to witness—

Lara. Nay, nay, nay!
Take not the name of Heaven upon thy lips!
They are forsworn!

VICTORIAN. (To Lara.) Dear Victorian! I gave up all for thee; myself, my fame,
My hopes of fortune, ay, my very soul!
And thou hast been my ruin! Now, go on!

Lara. Laugh at my folly with thy paramour,
And, sitting on the Count of Lara’s knee,
Say what a poor, fond fool Victorian was!

(He casts her from him and rushes out.)

Prec. And this from thee?

SCENE V.—The Count of Lara’s rooms. Enter the Count.

Lara. There’s nothing in this world so sweet as love.
And next to love the sweetest thing is hate!
I’ve sworn to hate, and therefore am revenged.
A silly girl to play the prude with me!
The fire that I have kindled—

(Enter FRANCISCO.)

Well, Francisco,
What tidings from Don Juan?

FRAN. Good, my lord;
He will be present.

Lara. The Duke of Lermos?
FRAN. Was not at home.

Lara. How with the rest?
FRAN. I’ve found
The men you wanted. They will all be there,
And at the given signal raise a whirlwind
Of such discordant noises, that the dance
Must cease for lack of music.

Lara. Bravely done.
Ah! little dost thou dream, sweet Preciosa;
What lies in wait for thee. Sleep shall not close
Thine eyes this night! Give me my cloak and sword.

(Exit.

SCENE VI.—A retired spot beyond the city gates. Enter VICTORIAN and HYPOLITO.

VICTORIAN. O shame! O shame! Why do I walk abroad
By daylight, when the very sunshine mocks me,
And voices, and familiar sights and sounds
Cry, "Hide thyself!" O what a thin partition
Doth shut out from the curious world the knowledge
Of evil deeds that have been done in darkness!
Disgrace has many tongues. My fears are windows,
Through which all eyes seem gazing. Every face
Expresses some suspicion of my shame,
And in derision seems to smile at me!

HYPOLITO. Did I not caution thee? Did I not tell thee
I was but half persuaded of her virtue?

VICTORIAN. And yet, Hypolito, we may be wrong,
We may be over-hasty in condemning!

The Count of Lara is a cursed villain.

HYPOLITO. And therefore is she cursed, loving him.

VICTORIAN. She does not love him! 'T is for gold!

HYPOLITO. Ay, but remember, in the public streets
He shows a golden ring the Gypsy gave him,
A serpent with a ruby in its mouth.
THE SPANISH STUDENT.

Vict. She had that ring from me! God! she is false!
But I will be revenged! The hour is passed.
Where stays the coward? 

Hyp. Nay, he is no coward; A villain, if thou wilt, but not a coward.
I've seen him burn with swords; it is his pastime. And therefore be not over-confident,
He'll task thy skill anon. Look, here he comes.

(Ernest Lara, followed by Francisco.)

Lara. Good evening, gentlemen. 
Hyp. Good evening, Count.
Lara. I trust I have not kept you long in waiting.
Vict. Not long, and yet too long. Are you prepared?

Lara. I am.
Hyp. It grieves me much to see this quarrel
Between you gentlemen. Is there no way
Left open to accord this difference, But you must make one with your swords?
Vict. No! none!
I do entreat thee, dear Hypolito, To stand not between me and my foe. Too long Our tongues have spoken. Let these tongues of steel
End our debate. Upon your guard, Sir Count.

(They fight. Victorion disarms the Count.)

Your life is mine; and what shall now withhold me
From sending your vile soul to its account? 

Lara. Strike! strike! You are disarmed.
Vict. I will not kill you. I will not murder you. Take up your sword.

(Orange hands the Count his sword, and Hypolito interposes.)

Hyp. Enough! Let it end here! The Count
Has shown himself a brave man, and Victorian
A generous one as ever. Now be friends.
Put up your swords; for, to speak frankly to you, Your cause of quarrel is too slight a thing
To move you to extremes. I am content.
I sought no quarrel. A few hasty words,
Spoken in the heat of blood, have led to this. 
Vict. Nay, something more than that. I understand you. Therein I did not mean to cross your path.
To me the door stood open, as to others. But, had I known the girl belonged to you,
Never would I have sought to win her from you. The truth stands now revealed; she has been false
To both of us.

Vict. Ay, false as hell itself!
Lara. In truth, I did not seek her; she sought me;
And told me how to win her, telling me The hours when she was oftener left alone.
Vict. Say, can you prove this to me? 0, pluck out these awful doubts, that goad me into madness! Let me know all! all! all!

Lara. You shall know all.
Here is my page, who was the messenger
Between us. Question him. Was it not so, Francisco? 

Francesco. Ay, my lord.
Lara. If further proof Is needful, I have here a ring she gave me.
Vict. Pray let me see that ring! It is the same!

(Throws it upon the ground, and tramples upon it.)

Thus may she perish who once wore that ring! Thus do I spur her from me: do thus trample Her memory in the dust! O Count of Lara.
We both have been abused, been much abused! I thank you for your courtesy and frankness.
Though, like the surgeon's hand, yours gave me pain,
Yet it has cured my blindness, and I thank you. Now in the folly I have done,
Though 'tis alas! too late. So fare you well! To-night I leave this hateful town forever.
Regard me as your friend. Once more farewell Hypolito. Farewell, Sir Count.

[Exit Victorion and Hypolito.

Lara. Farewell! farewell! farewell!
Thus have I cleared the field of my worst foe! I have none to fear; the fight is done.
The citadel is stormed, the victory won!'

[Exit with Francisco.

SCENE VII.—A lane in the suburbs. Night.

Enter Cruzado and Bartolome.

Cruzo. And so, Bartolome, the expedition failed. But where wast thou for the most part?

Bart. In the Guadarrama mountains, near San Ildefonso.

Cruzo. And thou bringest nothing back with thee? Didst thou rob no one?

Bart. There was no one to rob, save a party of students from Segovia, who looked as if they would rob me; and a jolly little friar, who had nothing in his pockets but a missal and a loaf of bread.

Cruzo. Pray, then, what brings thee back to Madrid, then?

Bart. First tell me what keeps thee here?

Cruzo. Preciosa.

Bart. And she brings me back. Hast thou forgotten thy promise?

Cruzo. The two years are not passed yet. Wait patiently. The girl shall be thine.

Bart. I hear she has a Busnede lover.

Cruzo. That is nothing.

Bart. I do not like it. I hate him,—the son of a Basnede harlot. He goes in and out, and speaks with her alone, and I must stand aside, and wait.

Cruzo. Be patient, I say. Thou shalt have thy revenge. When the time comes, thou shalt play Juan.

Bart. Meanwhile, show me her house.

Cruzo. Come this way. But thou wilt not find her. She dances at the play to-night.

Bart. No matter. Show me the house.

[Exit.

SCENE VIII.—The Theatre. The orchestra plays the cachucha. Sound of castanets behind the scenes. The curtain rises, and discover Preciosa in the attitude of commencing the dance. The cachucha, Twinkle! twinkle! cries of "Bueno!" and "Afortuna!" She falters and pauses. The music stops. General confusion. Preciosa faints.

SCENE IX.—The Count of Lara's chamber. 

Lara and his Friends at supper.

Lara. So, Caballeros, once more many thanks! You have stood by me bravely in this matter.

Pray fill your glasses.

Don Luis. Did you mark, Don Luis, How pale she looked, when first the noise began,
And then stood still, with her large eyes dilated! Her nostrils spread! her lips apart! her bosom
Tumultuous as the sea!
Don L. I pitied her.
Lara. Her pride is humbled; and this very
night
I mean to visit her.
Don J. Will you serenade her?
Lara. No music! no more music!
Don L. Why not music?
It softens many hearts.
Lara. Not in the humor
She now is in. Music would madden her.
Don J. Try golden cymbals.
Don L. Yes, try Don Dinero;
A mighty wooer is your Don Dinero.
Lara. To tell the truth, then, I have bribed
her maid.
But, Caballeros, you dislike this wine.
A bumper and away; for the night wears.
A health to Preciosa.

(They rise and drink.)

All.
Preciosa.
Lara (holding up his glass). Thou bright and
flaming minister of Love!
Thou wonderful magician! who hast stolen
My secret from me, and mid sighs of passion
Caught from my lips, with red and fiery tongue,
Her precious name! O nevertheless henceforth
Shall mortal lips press thine; and nevertheless
A mortal name be whispered in thine ear.
Go! keep my secret!

(Drinks and dashes the goblet down.)

Don J. It's! missa est!

(Scene closes.)

SCENE X.—Street and garden wall. Night.
Enter CRUZADO and BARTOLOME.

Cruz. This is the garden wall, and above it,
yonder, is her house. The window in which then
seest the light is her window. But we will not
go in now.
Bart. Why not?
Cruz. Because she is not at home.
Bart. No matter; we can wait. But how is
this? The gate is bolted. (Sound of guitars
and voices in a neighboring street.) Hark! There
comes her lover with his infernal serenade!
Hark!

SONG.

Good night! Good night, beloved!
I come to watch o'er thee!
To be near thee,—to be near thee,
Alone is peace for me.
Thine eyes are stars of morning,
Thy lips are crimson flowers!
Good night! Good night, beloved,
While I count the weary hours,

Cruz. They are not coming this way.
Bart. Wait, they begin again.

SONG (coming nearer).

Ah! thou moon that shinest
Argent-clear above!
All night long enlighten
My sweet lady-love!
Moon that shinest,
All night long enlighten!

Bart. Woe be to him, if he comes this way!
Cruz. Be quiet. They are passing down the street.
Thou art too young, too full of lusty health.
To talk of dying.

VICT. Yet I fain would die!

To go through life, unloving and unloved;
To feel that thirst and hunger of the soul
We cannot still; that longing, that wild impulse,
And struggle after something we have not
And cannot have; the effort to be strong;
And, like the Spartan boy, to smile, and smile,
While secret wounds do bleed beneath our cloaks;
All this the dead feel not,—the dead alone!
Walls! were with them?

We shall all be soon.

VICT. It cannot be too soon; for I am weary
Of the bewildering masquerade of Life,
Where strangers walk as friends, and friends as
Readers;
Where whispers overheard betray false hearts;
And through the mazes of the crowd we chase
Some form of loveliness, that smiles and beckons,
And cheats us with fair words, only to leave us
A solemn sound, that echoes far and wide;
—confused,—
Not knowing friend from foe.

HYP. Why seek to know?
Enjoy the merry shrive-tide of thy youth!
Take each fair mask for what it gives itself,
Nor strive to look beneath it.

VICT. I confess,
That were the wiser part.
But Hope no longer
Comforts my soul.
I am a wretched man,
Most like a poor and shipwrecked mariner,
Who, struggling to climb up into the boat,
Has both his bruisd and bleeding hands cut off,
And sinks again into the wetering sea,
Helpless and hopeless.

HYP. Whither?
Yet thou shalt not perish.
The strength of thine own arm is thy salvation.
Above thy head, through rifted clouds, there shines
A glorious star. Be patient. Trust thy star!

(Sound of a village bell in the distance.)

VICT. Ave Maria! I hear the sacristan
Ringing the chimes from yonder village belfry!
From the red roofs of the cottages,
And bids the laboring hind a-field, the shepherd,
Guarding his flock, the lonely muleteer,
And all the crowd in village streets, stand still,
And breathe a prayer unto the blessed Virgin!

HYP. Amen! amen! Not half a league from hence
The village lies.

VICT. This path will lead us to it.
Over the wheat-fields, where the shadows sail
Across the running sea, now green, now blue,
And, like an idle mariner on the main,
Whistles the quail. Come, let us hasten on.

[Exeunt.

SCENE II.—Public square in the village of
Canardaruma. The Ave Maria still tolling.
A crowd of villagers, with their hats in their
hands, as if in prayer. In front, a group of
Gypsies. The bell rings a merrier peal.
A Gypsy dance. Enter Pancho, followed by
Pedro Crespo.

Pancho. Make room, ye vagabonds and Gypsy
thieves!
Make room for the Alcade and for me!
Pedro C. Keep silence all! I have an edict
here.
From our most gracious lord, the King of Spain,
Jerusalem, and the Canary Islands,
Which I shall publish in the market-place.
Open your ears and listen!

(Enter the Padre Cuna at the door of his
cottage.)
THE SPANISH STUDENT.

Padre Cara,
Good day! and, pray you, hear this edict read.

Padre C. Good day, and God be with you! Pray, what is it?

Padre C. An act of banishment against the Gypsies!

(Agitation and murmurs in the crowd.)

Pancho. Silence!

Pedro C. (reads). "I hereby order and command, That the Egyptian and Chaldean strangers, Known by the name of Gypsies, shall henceforth be banished from the realm, as vagabonds And beggars; and if, after seventy days, Any be found within our kingdom's bounds, They shall receive a hundred lashes each; The second time, shall have their ears cut off; The third, be slaves for life to him who takes them.

Or burnt as heretics. Signed, I, the King."

Vile miscreants and creatures unbaptized! You hear the law! Obey and disappear!

Padre C. And if in seventy days you are not gone,

Dead or alive I make you all my slaves.

(The Gypsies go out in confusion, showing signs of fear and discontent. PANCHOS follows.)

Padre C. A righteous law! A very righteous law!

Pray you, sit down. Pedro C. I thank you heartily.

(They seat themselves on a bench at the Padre Cara's door. Sound of guitars heard at a distance, approaching during the dialogue which follows.)

A very righteous judgment, as you say.

Now tell me, Padre Cara,—you know all things,—

How came these Gypsies into Spain?

Padre C. Why, look you;

They came with Hercules from Palestine, And hence are thieves and vagrants, Sir Alcalde, As the Simenasses from Simon Magus. And, look you, as Fray Jayme Bleda says, There are a hundred marks to prove a Moor Is not a Christian, so 'tis with the Gypsies. They never marry, never go to mass, Never baptize their children, nor keep Lent, Nor see the inside of a church,—nor —

Pedro C. Good reasons, good, substantial reasons all! No matter for the other ninety-five. They should be burnt, I see it plain enough, They should be burnt.

(Enter VICTORIAN and HIPOLITO playing.)

Padre C. And pray, whom have we here?

Pedro C. More vagrants! By Saint Lazarus, more vagrants!

Hyp. Good evening, gentlemen! Is this Guadarrama?

Padre C. Yes, Guadarrama, and good evening to you.

Hyp. We seek the Padre Cara of the village; And, judging from your dress and reverend mien, You must be he.

Padre C. I am, Pray, what's your pleasure?

Hyp. We are poor students, travelling in vacation. You know this mark?

(Touching the wooden spoon in his hat-band.)

Padre C. (joyfully). Ay, know it, and have worn it.

Pedro C. (aside). Soup-eaters! by the mass! The worst of vagrants! And there's no law against them, Sir, your servant.

[Aec III.]

Padre C. Your servant, Pedro Crespo.

Padre Cara,

From the first moment I beheld your face, I said within myself, "This is the man!"

There is a certain something in your looks, A certain scholar-like and studious something,— You understand, —which cannot be mistaken; Which marks you as a very learned man, In fine, as one of us,

VICT. (aside). What impudence?

Hyp. As we approached, I said to my companion,

"That is the Padre Cara: mark my words!"

Meaning your Grace. "The other man," said I, "Who sits so awkwardly upon the bench, Must be the sacristan."

Padre C. Ah! said you so? Why, that was Pedro Crespo, the alcalde!

Hyp. Indeed! i you much astonish me! His air

Was not so full of dignity and grace

As an alcalde's should be.

Padre C. That is true. He's out of humor with some vagrant Gypsies, Who have their camp here in the neighborhood. There's nothing so undignified as anger. Hyp. The Padre Cara will excuse our boldness, If, from his well-known hospitality, We crave a lodging for the night.

Padre C. I pray you, You do me honor! I am but too happy To receive such guests beneath my humble roof. It is not often that I have occasion To speak with scholars; and Emanuel moves, Nec sinit esse freros, Cicero says. Hyp. 'Tis Ovid, is it not? Francis. No, Cicero.

Hyp. Your Grace is right. You are the better scholar. Now what a dunce was I to think it Ovid! But hang me if it is not! (Aside.)

Padre C. Passa this way. He was a very great man, was Cicero! Pray you, go in, go in! no ceremony. (Ezeunt.)

SCENE III.—A room in the Padre Cara's house. Enter the Padre andHIPOLITO.

Padre C. So then, Señor, you come from Alcalá.

I am glad to hear it. It was there I studied.

Hyp. And left behind an honored name, no doubt.

How may I call your Grace?

Padre C. Gerónimo De Santillana, at your Honor's service.

Hyp. Descended from the Marquis Santillana? From the distinguished poet?

Padre C. From the Marquis, Not from the poet.

Hyp. Why, they were the same. Let me embrace you! O some lucky star Has brought me lither! Yet once more!—once more!

Your name is ever green in Alcalá, And our professor, when we are unruly, Will shake his hoary head, and say, "Alas! It was not so in Santillana's time!"

Padre C. I did not think my name remembered there.

Hyp. More than remembered; it is idolized. Padre C. Of what professor speak you?
Timoneda.

Hyp. What news is this, that makes thy cheek turn pale, And thy hand tremble?  O, most infamous!

Vic. The Count of Lara is a worthless villain!  

Hyp. That is no news, forsooth.

Vic. He strove in vain To steal from me the jewel of my soul, The love of Preciosa.  Not succeeding, He swore to be revenged; and set on foot A plot to ruin her, which has succeeded. She has been hissed and hooted from the stage, Her reputation stained by slanderous lies Too foul to speak of; and, once more a beggar, She roams a wanderer over God's green earth, Housing with Gypsies!  To renew again The Age of Gold, and make the shepherd swains Desparate with love, like Gasper Gil's Diana. Reedit et Virgo!

Vic. Dear Hypolito, How have I wronged that meek, confiding heart! I will go seek for her; and with my tears Wash out the wrong I've done her!  

Hyp. O beware!  Act not that folly o'er again.

Vic. Ay, folly, Delusion, madness, call it what thou wilt, I will confess my weakness,—I still love her! Still fondly love her!

(Enter the Padre Cura.)

Hyp. Tell us, Padre Cura, Who are these Gypsies in the neighborhood?  

Padre C. Beltran Cruzado and his crew.

Vic. Kind Heaven, I thank thee!  She is found!  is found again!  

Hyp. And have they with them a pale, beautiful girl, Called Preciosa?

Padre C. Ay, a pretty girl.

The gentleman seems moved.

Hyp. Yes, moved with hunger, He is half famished with this long day's journey. Padre C. Then, pray you, come this way. The supper waits.  

(Exeunt.)

Scene IV.—A post-house on the road to Segovia, not far from the village of Gazdarrama.  Enter Chispa, crackling a whip, and singing the cachucha.

Chispa. Hailoo! Don Fulano!  Let us have horses, and quickly.  Alas, poor Chispa! what a dog's life dost thou lead!  I thought, when I left my old master Victorian, the student, to serve my new master Don Carlos, the gentleman, that I, too, should lead the life of a gentleman; should go to bed early, and get up late.  For when the abbot plays cards, what can you expect of the friars?  But, in running away from the thunder, I have run into the lightning.  Here I am in hot chase after my master and his Gypsy girl.  And a good beginning of the week it is, as he said who was hanged on Monday morning.

(Enter Don Carlos.)

Don C. Are not the horses ready yet?

Chispa. I should think not, for the hostler seems to be asleep.  Ho! within there!  Horses! horses! horses!  (He knocks at the gate with his whip, and enters Mosquito, putting on his jacket.)  May Pray, have a little patience.  I'm not a musket.

Chispa. Health and pístarens! I'm glad to see you come on dancing, padre! Pray, what's the news?

Mng. You cannot have fresh horses; because there are none.
Chispa. Cachiporra! Throw that bone to another dog. Do I look like your aunt? Mosq. No; she has a beard. Chispa. Go to! go to! Mosq. Are you from Madrid? Chispa. Yes; and going to Estramadura. Get us horses. Mosq. What's the news at Court? Chispa. Why, the latest news is, that I am going to set up a coach, and I have already bought the whip.

(Strikes him round the legs.)
Mosq. Oh! oh! you hurt me! Don C. Enough of this folly. Let us have horses. (Gives money to MOSQUITO.) It is almost dark; and we are in haste. But tell me, has a band of Gypsies passed this way of late? Mosq. Yes; and they are still in the neighborhood.
Don C. And where? Mosq. Across the fields yonder, in the woods near Guadarrama. [Exit. Don C. Now this is lucky. We will visit the Gypsy camp. Chispa. Are you not afraid of the evil eye? Have you a stag's horn with you? Don C. Fear not. We will pass the night at the village.
Chispa. And sleep like the Squires of Hernan Daza, nine under one blanket. Don C. I hope we may find the Preciosas among them.
Chispa. Among the Squires? Don C. No; among the Gypsies, blockhead! Chispa. I hope we may; for we are giving ourselves trouble enough on her account. Don't you think so? However, there is no catching trout without wetting one's trousers. Yonder come the horses. [Exit.]


Gypsies (at the forge sing).
On the top of a mountain I stand,
With a crown of red gold in my hand,
Wild Moors come trooping over the lea,
O how from their fury shall I flee, flee, flee?
O how from their fury shall I flee?
First Gypsy (playing). Down with your John-Dorados, my pigeon. Down with your John-Dorados, and let us make an end.
Gypsies (at the forge sing).
Load sang the Spanish cavalier,
And thus his ditty ran:
God send the Gypsy haste here,
And not the Gypsy man.
First Gypsy (playing). There you are in your morocco!

Second Gypsy. One more game. The Alcolado's doves against the Padre Curá's new moon. First Gypsy. Have at you, Chirelín.
Gypsies (at the forge sing).
At midnight, when the moon began
To show her silver flame,
There came to him no Gypsy man,—
The Gypsy lame came.
(Enter BELTHAN CRUZADO.)

Crusz. Come hither, Murcigalleros and Bastil-leros; leave work, leave play; listen to your orders for the night. (Speaking to the right.) You will get you to the village, mark you, by the stone cross.

Gypsies. Ay!
Crusz. (to the left). And you, by the pole with the hermit's head upon it.
Gypsies. Ay!
Crusz. As soon as you see the planets are out, in with you, and be busy with the ten commandments, under the sky, and Saint Martin asleep. D'y heark? Gypsies. Ay!
Crusz. Keep your lanterns open, and, if you see a goblin or a papagayo, take to your trampers. Vineyards and Dáening John is the word. Am I comprehended? Gypsies. Ay! ay! Crusz. Away, then!
(Exeunt generally. CRUZADO walks up the stage, and disappears among the trees. Enter Preciosa.)

Prec. How strangely gleams through the gigantic trees The red light of the forge! Wild, beckoning shadows Stalk through the forest, ever and anon Rising and bending with the flickering flame, Then flitting into darkness! So within me Strange hopes and fears do beckon to each other, My brightest hopes giving dark fears a being As the light does the shadow. Woe is me! How still it is about me, and how lonely!

(BARTOLOME rushes in.)

Bart. Ho! Preciosa! O Bartolome!
Thou here? Bart. Lo! I am here.
Prec. Whence comest thou? Bart. From the rough ridges of the wild Sierra, From caverns in the rocks, from hunger, thirst, And fevor! Like a wild wolf to the shoepf
come I for thee, my lamb.
Prec. O touch me not! The Count of Lara's blood is on thy hands! The Count of Lara's curse is on thy soul! Do not come near me! Pray, begone from here! Thou art in danger! They have set a price Upon thy head! Bart. Ay, and I've wandered long Among the mountains; and for many days Have worn no human face, save the rough wineherd's. The wind and rain have been my sole companions. I shouted to them from the rocks thy name, And the loud echo sent it back to me, Till I grew mad. I could not stay from thee, And I am here! Betray me, if thou wilt. Prec. Betray thee? I betray thee? Bart. Preciosa! L come for thee! for thee I thus brave death! Fly with me o'er the borders of this realm! Fly with me! Speak of that no more.
Prec. I'm thine no longer.
Bart. O, recall the time When we were children! how we played together, How we grew up together; how we plotted Our hearts unto each other, even in childhood! Fulfil thy promise, for the hour has come. I'm hunted from the kingdom, like a wolf! Fulfil thy promise.
Prec. 'Twas my father's promise, Not mine. I never gave my heart to thee, Nor promised thee my hand!
Bart. False tongue of woman! And heart more false!
Prec. Nay, listen unto me. I will speak frankly. I have never loved thee;
I cannot love thee. This is not my fault,
It is my destiny. Thou art a man
Restless and violent. What wouldst thou with me,
A feeble girl, who have not long to live,
Whose heart is broken? Seek another wife,
Better than I, and fairer: and let not
Thy rash and headlong moods estrange her from thee.
Thou art unhappy in this hopless passion.
I never sought thy love; never did aught
To make thee love me. Yet I pity thee,
And most of all I pity wild heart,
That hurries thee to crimes and deeds of blood.
Beware, beware of that.

As it is
For thy dear sake
I will be gentle. Thou shalt teach me patience.
Thou must not linger here.
Come, come with me.

Bart. (Aside.) I entreat thee, come!

Prec. Away! It is in vain.

Bart. With thou not come?

Prec. Never! Then woo, eternal woe,
Upon thee!
Thou shalt not be another's. Thou shalt die.

(Exit.)

Prec. All holy angels keep me in this hour!
Spirit of her who bore me, look upon me!
Mother of God, the glorified, protect me!
Christ and the saints, be merciful unto me!
Yet why should I fear death? What is it to die?
To leave all disappointment, care, and sorrow,
To leave all falsehood, treachery, and unkindness,
All ignominy, suffering, and despair,
And be at rest forever! O dull heart,
Be of good cheer! When thou shalt cease to beat,
Then shalt thou cease to suffer and complain!

(Enter VICTORIAN and HYPOLITO behind.)

Viet. 'T is she! Behold, how beautiful she stands
Under the tent-like trees!

Hyp. A woodland nymph!

Viet. I pray thee, stand aside. Leave me.

Hyp. Be wary.

Do not betray thyself too soon.

Viet. (disguising his voice). Hist! Gypsy!

Prec. (aside, with emotion). That voice! that voice from heaven! O speak again!

Who is it calls?

Viet. A friend.

Prec. Is he? 'T is he! I thank thee, Heaven, that thou hast heard my prayer,
And sent me this protector! Now be strong,
Be strong, my heart! I must dissemble here.
Faithful or false?

Viet. A true friend to the true;
Four not; come hither. So; can you tell fortunes?

Prec. Not in the dark. Come nearer to the better light.
Give me your hand. It is not crossed, I see.

Viet. (putting a piece of gold into her hand.) There is the cross.

Prec. Is 't silver.

Viet. No, 't is gold.

Prec. There's a fair lady at the Court, who loves you,
And for yourself alone.

Viet. Fie! the old story! Tell me a better fortune for my money;
Not this old woman's tale!

Prec. You are passionate;
And this same passionate humor in your blood
Has marred your fortune. Yes; I see it now;
The line of life is crossed by many marks.
Shame! shame! O you have wronged the maid
who loved you!
How could you do it?

Viet. I never loved a maid;
For she I loved was then a maid no more.

Prec. How know you that?

Viet. A little bird in the air
Whispered the secret.

Prec. There, take back your gold!
Your hand is cold, like a deceiver's hand!
There is no blessing in its charity.
Make her your wife, for you have been abused;
And shall mend your fortunes, mending hers.

Viet. (Aside). How like an angel's speaks the tongue of woman,
When pleading in another's cause her own!
That is a pretty ring upon your finger.

Pray give it me.

(Tries to take the ring.)

Prec. No; never from my hand
Shall that be taken!

Viet. Why, 't is but a ring.
I'll give it back to you; or, if I keep it,
Will give you gold to buy you twenty such.

Prec. Why would you have this ring?

Viet. A traveller's fancy,
A whim, and nothing more. I would fain keep it
As a memento of the Gypsy camp.
In Guadarramas, and the fortune-teller
Who sent me back to wed a widowed maid.
Pray, let me have the ring.

Viet. No, never! never! I will not part with it, even when I die;
But bid my nurse fold my pale fingers thus,
That it may not fall from them. 'T is a token
Of a beloved friend, who is no more.

Viet. Yes; dead to me; and worse than dead.
He is estranged! And yet I keep this ring.
I will rise with it from my grave hereafter,
To prove to him that I was never false.

Viet. You. Be still, my swelling heart! one moment, still!
Why, 't is the folly of a love-sick girl.
Come, give me it, or I will say 't is mine,
And that you stole it.

O, you will not dare
To utter such a falsehood!

Viet. Not dare? Look in my face, and say if there is aught
I have not dared, I would not dare for thee!

(She rushes into his arms.)

Prec. 'T is thou! 't is thou! Yes; yes; my heart's elected!
My dearest-dear Victorian! my soul's heaven
Where hast thou been so long? Why didst thou leave me?

Viet. Ask me not now, my dearest Preciosa.
Let me forget we ever have been parted!

Prec. Hast thou not come?

Viet. Pray thee, do not chide me!

Prec. I should have perished here among these Gypsies.

Viet. Forgive me, sweet! for what I made thee suffer.
Think'st thou this heart could feel a moment's joy,
Thou being absent? O, believe it not!
Indeed, since that sad hour I have not slept,
For thinking of the wrong I did to thee.
Dost thou forgive me? Say, wilt thou forgive me?

Prec. I have forgiven thee. Ere these words of anger
Were in the book of Heaven writ down against thee,
I had forgiven thee.
THE SPANISH STUDENT.

VICT. I'm the veriest fool That walks the earth, to have believed thee false. It was the Count of Lara—That bad man Has worked me harm enough. Hast thou not heard—

VICT. I have heard all. And yet speak on. Let me but hear thy voice, and I am happy; For every tone, like some sweet incantation, Calls up the buried past to plead for me. Speak, my beloved, speak into my heart, Whatever fills and agitates thine own.

(The they walk aside.)

HYP. All gentle quarrels in the pastoral poets, All passionate love scenes in the best romances, All chaste embraces on the public stage, All soft adventures, which the liberal stars Have winked at, as the natural course of things, Have been surpassed here by my friend, the student, And this sweet Gypsy lass, fair Preciosa! PREC. Señor Hypolito! I kiss your hand.

VICT. Pray, shall I tell your fortune? HYP. Not to-night; For, should you treat me as you did Victorian, And send me back to marry maids forlorn, My wedding day would last from now till Christmas.

CHISPA (within). What ho! the Gypsies, ho! Beltran Cruzado! HALLO! halloo! halloo! halloo! (Enters, booted, with a whip and lantern.)

VICT. Why? What now? Why such a fearful din? Hast thou been robbed?

CHISPA. Ay, robbed and murdered; and good evening to you, My worthy masters.

VICT. Speak; what brings thee here? CHISPA (to PRECIOUS). Good news from Court; good news! Beltran Cruzado, The Count of the Cálès, is not your father, But your true father has returned to Spain Laden with wealth. You are no more a Gypsy.

VICT. Strange a Moorish tale!

CHISPA. And we have all Been drinking at the tavern at your health, As well drink in November, when it rains.

VICT. Where is the gentleman? CHISPA. As the old song says, His body is in Segovia, His soul is in Madrid.

PREC. Is this a dream? O, if it be a dream, Let me sleep on, and do not wake me yet! Repeat thy story! Say I'm not deceived! Say that I do not dream! I am awake!

This is the Gypsy camp; this is Victorian, And this his friend, Hypolito! Speak! speak! Let me not wake and find it all a dream! It is a dream, sweet child! a waking dream. A blissful certainty, a vision bright Of that rare happiness, which even on earth Heaven gives to those it loves. Now art thou rich, As thou wast ever beautiful and good; And I am now the beggar.

PREC. (giving him her hand). I have still A hand to give. CHISPA (aside). And I have two to take. I've heard my grandmother say, that Heaven gives almonds To those who have no teeth. That's nuts to crack. I've teeth to spare, but where shall I find almonds?

VICT. What more of this strange story?

CHISPA. Nothing more. Your friend, Don Carlos, is now at the village Showing to Pedro Crespo, the Alcalde, The proofs of what I tell you. The old hag, Who stole you in your childhood, has confessed; And probably they'll 'll hang her for the crime, To make the celebration more complete.

VICT. No; let it be a day of general joy; Fortune comes well to all, that comes not late. Now let us join Don Carlos.

HYP. So farewell, The student's wandering life! Sweet serenades, Sung under ladies' windows in the night, And all that makes vacation beautiful! To you, ye chaster shades of Alcalá, To you, ye radiant visions of romance, Written in books, but here surpassed by truth, The Bachelor Hypolito returns, And leaves the Gypsy with the Spanish Student.

SCENE VI.—A pass in the Guadarrama mountains. Early morning. A muleteer crosses the stage, sitting sideways on his mule, and lighting a paper cigar with flint and steel.

SONG.

If thou art sleeping, maiden, Awake and open thy door, 'Tis the break of day, and we must away, O'er meadow, and mount, and moor.

Wait not to find thy slipper, But come with thy naked feet, We shall have to pass through the dewy grass, And waters wide and deep.

(Disappears down the pass. Enter a Monk. A shepherd appears on the rocks above.)

MONK. Are Maria, gratia pleña. Oli! good man!

SHEP. Old!

MONK. Is this the road to Segovia?

SHEP. It is, your reverence.

MONK. How far is it?

SHEP. I do not know.

MONK. What is that yonder in the valley?

SHEP. San Idefonso.

MONK. A long way to breakfast.

SHEP. Ay, marry.

MONK. Are there robbers in these mountains?

SHEP. Yes, and worse than that.

MONK. What?

SHEP. Wolves.

MONK. Santa Maria! Come with me to San Idefonso, and thou shalt be well rewarded.

SHEP. What wilt thou give me?

MONK. An Agnus Dei and my benediction.

(They disappear. A mounted Contra-bandista passes, wrapped in his cloak, and a gun at his saddle-bow. He goes down the pass singing.)

SONG.

Worn with speed is my good steed, And I march me hurried, worried! Onward, caballito mio, With the white star in thy forehead! Onward, for here comes the Ronda, And I hear their ringing crack! Ay, jalo! Ay, ay, jalo! Ay, jalo! They cross our track.

(SONG dies away. Enter Preciosa; on horseback, attended by Victorian, Hypolito, Don Carlos, and Chispa, on foot, and armed.)

VICT. This is the highest point. Here let us rest.
Blasts of adversity and frosts of fate!
But the first ray of sunshine that falls on thee
Melts thee to tears! O, let thy weary heart
Lean upon mine! and it shall fain no more,
Nor thirst, nor hunger; but be comforted
And filled with my affection.
Prec. Stay no longer!
My father waits. Methinks I see him there,
Now looking from the window, and now watching
Each sound of wheels or footfall in the street,
And saying, “Hark! she comes!” O father! father!
(They descend the pass. CHISPA remains be-
hind.)

Chispa, I have a father, too, but he is a dead one. Alas and alack-a-day! Poor was I born, and poor do I remain. I neither win nor lose. Thus I wag through the world, half the time on foot, and the other half walking; and always as merry as a thunder-storm in the night. And so we plough along, as the fly said to the ox. Who knows what may happen? Patience, and shuffle the cards! I am not yet so bared that you can see my brains; and perhaps, after all, I shall some day go to Rome, and come back Saint Peter. Benedicite!
(Exit.)

(A pause. Then enter BARTOLOMÉ wildly, as if in pursuit, with a carbine in his hand.)

Bart. They passed this way! I hear their horses' hoofs!
Yonder I see them! Come, sweet caramillo, This secernade shall be the Gypsy's last!
(Fires down the pass.)

Ha! ha! Well whistled, my sweet caramillo! Well whistled!—I have missed her!—O my God!

(The shot is returned. BARTOLOMÉ falls.)
Hearing the music as they pass,
But deeming it no more, alas!
Than the hollow sound of brass.
Yet perchance a sleepless wight,
Lodging at some humble inn
In the narrow lanes of life,
When the dusk and hush of night
Shut out the incessant din
Of daylight and its toil and strife,
May listen with a calm delight
To the poet's melodies,
Till he hears, or dreams he hears,
Intermingled with the song,
Thoughts that he has cherished long;
Hears amid the chime and singing
The bells of his own village ringing,
And wakes, and finds his slumberous eyes
Wet with most delicious tears.
Thus dreamed I, as by night I lay
In Bruges, at the Fleur-de-Blé,
Listening with a wild delight
To the chimes that, through the night,
Rang their changes from the Belfry
Of that quaint old Flemish city.

In the market-place of Bruges stands the belfry.

THE BELFRY OF BRUGES.
In the market-place of Bruges stands the belfry
old and brown;
Three consumed and thrice rebuilt, still it
watches o'er the town.
As the summer morn was breaking, on that lofty
tower I stood,
And the world threw off the darkness, like the
weeds of widowhood.
Thick with towns and hamlets studded, and with
streams and vapors gray,
Like a shield embossed with silver, round and
vast the landscape lay.
At my feet the city slumbered. From its chim-
neys, here and there,
Wreaths of snow-white smoke, ascending, van-
sished, ghost-like, into air.

Not a sound rose from the city at that early
morning hour,
But I heard a heart of iron beating in the ancient
tower.

From their nests beneath the rafters sang the
swallows wild and high;
And the world, beneath me sleeping, seemed
more distant than the sky.

Then most musical and solemn, bringing back the olden
times,
With their strange, unearthly changes rang the
melancholy chimes,
Like the psalms from some old cloister, when
the nuns sing in their choir;
And the great bell tolled among them, like the
chanting of a friar.
Visions of the days departed, shadowy phantoms
filled my brain;
They who live in history only seemed to walk
the earth again;
All the Foresters of Flanders,—mighty Baldwin
Bras de Fer,
Lyderick du Buq and Cressy Philip, Guy de
Dampierre.
I beheld the pageants splendid that adorned
those days of old;
Stately dames, like queens attended, knights who
bore the Fleece of Gold.
Lombard and Venetian merchants with deep-
laden argosies;
Ministers from twenty nations: more than royal
pomp and ease.
I beheld proud Maximilian, kneeling humbly on
the ground;
I beheld the gentle Mary, hunting with her hawk
and hound;
And her lighted bridal-chamber, where a duke
slept with the queen,
And the armed guard around them, and the
sword unsheathed between.

I beheld the Flemish weavers, with Namur and
Juliers bold,
Marching homeward from the bloody battle of
the Spurs of Gold;
Saw the fight at Minnewater, saw the White
Hoods moving west,
Saw great Artevelde victorious scale the Golden
Dragon's nest.
And again the whiskered Spaniard all the land
with terror smote;
And again the wild alarum sounded from the toc-
sin's throat;
Till the bell of Ghent responded o'er lagoon and
dike of sand,
"I am Roland! I am Roland! there is victory
in the land!"
Then the sound of drums aroused me. The
awakened city's roar
Chased the phantoms I had summoned back into
their graves once more.
Hours had passed away like minutes; and, before
I was aware,
Lo! the shadow of the belfry crossed the sun-
ilumined square.

MISCELLANEOUS.

A GLEAM OF SUNSHINE.

This is the place. Stand still, my steed,
Let me review the scene,
And summon from the shadowy Past
The forms that once have been.
The Past and Present here unite
Beneath Time's flowing tide,
Like footprints hidden by a brook,
But seen on either side.
Here runs the highway to the town;
There the green lane descends,
Through which I walked to church with thee,
O gentlest of my friends!
The shadow of the linden-trees
Lay moving on the grass;
Between them and the moving boughs,
A shadow, thou didst pass.
Thy dress was like the lilies,
And thy heart as pure as they;
One of God's holy messengers
Did walk with me that day.
I saw the branches of the trees
Bend down thy torch to meet,
The clover-blossoms in the grass
Rise up to kiss thy feet.
"Sleep, sleep to-day, tormenting cares,
Of earth and folly born!"
Solemnly sang the village choir
On that sweet Sabbath morn.

Through the closed blinds the golden sun
Poured in a dusty beam,
Like the celestial ladder seen
By Jacob in his dream.

And ever and anon, the wind,
Sweet-scented with the hay,
Turned o'er the hymn-book's fluttering leaves
That on the window lay.

Long was the good man's sermon,
Yet it seemed not so to me;
For he spake of Ruth the beautiful,
And still I thought of thee.

Long was the prayer he uttered,
Yet it seemed not so to me;
For in my heart I prayed with him,
And still I thought of thee.

But now, alas! the place seems changed;
Though art no longer here;
Part of the sunshine of the scene
With thee did disappear.

Though thoughts, deep-rooted in my heart,
Like pine-trees dark and high,
Subdue the light of noon, and breathe
A low and ceaseless sigh;
This memory brightens o'er the past,
As when the sun, concealed
Behind some cloud that near us hangs,
Shines on a distant field.
THE ARSENAL AT SPRINGFIELD.

This is the Arsenal. From floor to ceiling,
Like a huge organ, rise the burnished arms;
But from their silent pipes no anthem pealing
Startles the villages with strange alarms.

Ah! what a sound will rise, how wild and dreary,
When the death-angel touches those swift keys!
What loud lament and dismal Miserere
Will mingle with their awful symphonies!

I hear even now the infinite fierce chorus,
The cries of agony, the endless groan,
Which, through the ages that have gone before us,
In long reverberations reach our own.

On helm and harness rings the Saxon hammer,
Through Cimbric forest roars the Norseman's song,
And loud, amid the universal clamor,
O'er distant deserts sounds the Tartar song.

I hear the Florentine, who from his palace
Wheels out his battle-bell with dreadful din,
And Aztec priests upon their teocallis
Beat the wild war-drums made of serpent's skin;

The tumult of each sacked and burning village;
The shout that every prayer for mercy drowns;
The soldiers' revels in the midst of pillage;
The wail of famine in beleaguered towns;

The bursting shell, the gateway wrenched asunder,
The rattling musketry, the clashing blade;
And ever and anon, in tones of thunder,
The dispassion of the cannonade.

Is it, O man, with such discordant noises,
With such accursed instruments as these,
Thou drownest Nature's sweet and kindly voices,
AndJarrest the celestial harmonies?

Were half the power, that fills the world with terror,
Were half the wealth, bestowed on camps and courts.
Given to redeem the human mind from error,
There were no need of arsenals or forts:

The warrior's name would be a name abhorred!
And every nation, that should lift again
Its hand against a brother, on its forehead
Would wear foreevermore the curse of Cain!

Down the dark future, through long generations,
The echoing sounds grow fainter and then cease;
And like a bell, with solemn, sweet vibrations,
I hear once more the voice of Christ say,
“Peace!”

Peace! and no longer from its brazen portals
The blast of War's great organ shakes the skies!
But beautiful as songs of the immortals,
The holy melodies of love arise.

NUREMBERG.

In the valley of the Pegnitz, where across broad meadow-lands
Rise the blue Franconian mountains, Nuremberg,
the ancient, stands.

Quaint old town of toil and traffic, quaint old town
of art and song,
Memories haunt thy pointed gables like the rooks
that round them throng:

Memories of the Middle Ages, when the emperors,
rough and bold,
Had their dwelling in thy castle, time-defying,
centuries old;

And thy brave and thirfty burghers boasted, in
their uncouth rhyme,
That their great imperial city stretched its hand
through every clime.

In the court-yard of the castle, bound with many
an iron band,
Stands the mighty linden planted by Queen
Cunigunde's hand;

On the square the oriel window, where in old he-
roic days
Sat the poet Melchior singing Kaiser Maximilian's praise.

Everywhere I see around me rise the wondrous
world of Art;
Fountains wrought with richest sculpture stand-
ing in the common mart;

And above cathedral doorways saints and bishops
carved in stone,
By a former age commissioned as apostles to our
own.

In the church of sainted Sebald sleeps enshrined
his holy dust,
And in bronze the Twelve Apostles guard from
age to age their trust;

In the church of sainted Lawrence stands a pix of
sculpture rare,
Like the foamy sheaf of fountains, rising through
the painted air.

Here, when Art was still religion, with a simple,
reverent heart,
Lived and labored Albrecht Dürer, the Evangelist
of Art;

Hence in silence and in sorrow, toiling still with
busy hand,
Like an emigrant he wandered, seeking for the
Better Land.

Enigmavit is the inscription on the tomb-stone
where he lies;
Dead he is not, but departed,—for the artist
never dies.

Fairer seems the ancient city, and the sunshine
seems more fair,
That he once has trod its pavement, that he once
has breathed its air!

Through these streets so broad and stately, these
obscure and dismal lanes,
Walked of yore the Mastersingers, chanting rude
poetic strains.

From remote and sunless suburbs came they to
the friendly guild,
Building nests in Paine's great temple, as in
spouts the swallows build.

As the weaver p lied the shuttle, wove he too the
mystic rhyme,
And the smith his iron measures hammered to
the anvil's chime;
The Norman Baron

Thanking God, whose boundless wisdom makes the flowers of poetical bloom,
In the forge's dust and cinders, in the tissues of the loom.

Hero Hans Sachs, the cobbler-poet, laureate of the gentle craft,
Wisest of the Twelve Wise Masters, in huge folios sang and laughed.

But his house is now an ale-house, with a nicely sanded floor,
And a garland in the window, and his face above the door;

Painted by some humble artist, as in Adam Puschman's song,
As the old man gray and dove-like, with his great beard white and long.

And at night the swart mechanic comes to drown his carp and care,
Quaffing ale from powder tankards, in the master's antique chair.

Vanished is the ancient splendor, and before my dreamy eye
Wave these mingled shapes and figures, like a faded tapestry.

Not thy Councils, not thy Kaisers, win for thee the world's regard;
But thy painter, Albrecht Dürer, and Hans Sachs thy cobbler-bard.

Thus, O Nuremberg, a wanderer from a region far away,
As he paced thy streets and court-yards, sang in thought his careless lay:

Gathering from the pavement's crevice, as a flower of the soil,
The nobility of labor,—the long pedigree of toil.

THE NORMAN BARON.

Dans les moments de la vie où la réflexion devient plus calme et plus profonde, où l'intérêt et l'avare par- lent moins haut que la raison, dans les instants de chagrin domestique, de maladie, et de cruel, mort, les nobles se repuvent de posséder des serfs, comme d'une chose peu agréable à Dieu, qui avait créé tous les hommes à son image.

Thierry, Comptes de l'Angleterre.

In his chamber, weak and dying,
Was the Norman baron lying;
Low, without, the tempest thundered
And the castle-turret shook.

In this fight was Death the gainer,
Spite of vassal and retainer,
And the lands his sires had plundered,
Written in the Doomsday Book.

By his bed a monk was seated,
Whose humble voice repeated
Many a prayer and pater-noster,
From the misson on his knee;

And, amid the tempest pealing,
Sounds of bells came faintly stealing,
Bells, that from the neighboring cloister
Rang for the Nativity.

In the hall, the serf and vassal
Held, that night, their Christmas wassail;
Many a carol, old and saintly,
Sang the minstrels and the waits;

And so loud these Saxon gleemen
Sang to slay the songs of freemen,
That the storm was heard but faintly
Knocking at the castle-gates.

Till at length the lays they chanted
Reached the chamber terror-haunted,
Where the monk, with accents holy,
Whispered at the baron's ear.

Tears upon his eyelids glistened,
As he paused awhile and listened,
And the dying baron slowly
Turned his weary head to hear.

"Wassail for the kindly stranger
Born and crucified in a manger!
King, like David, priest, like Aaron,
Christ is born to set us free!"

And the lightning showed the painted
Figures on the casement painted,
And explained the shuddering baron,
"Miserere, Domine!" in that hour of deep contrition
He beheld, with clearer vision,
Through all outward show and fashion,
Justice, the Avenger, rise.

All the pomp of earth had vanished,
Falsehood and deceit were banished,
Reassure, spake more loud than passion,
And the truth were no disguise.

Every vassal of his banner,
Every serf born to his manor,
All those wronged and wretched creatures,
By his hand were freed again.

And, as on the sacred missal,
He recorded their slate,
Death relaxed his iron features,
And the monk replied, "Amen!"

Many centuries have been numbered
Since in death the baron slumbered.
By the convent's sculptured portal,
Mingling with the common dust.

But the good deed, through the ages
Living in historic pages,
Brighter grows and gleams immortal,
Unconsumed by moth or rust.

RAIN IN SUMMER.

How beautiful is the rain!
After the dust and heat,
In the broad and fiery street,
In the narrow lane.
How beautiful is the rain!

How it clatters along the roofs,
Like the tramp of hoofs!
How it gushes and struggles out
From the throat of the overflowing spout!

Across the window-pane
It pours and pours;
And swift and wide,
With a muddy tide.
Like a river down the gutter roars
The rain, the welcome rain!

The sick man from his chamber looks
At the twisted brooks;
He can feel the cool
Breath of each little pool;

In his chamber, weak and dying,
Was the Norman baron lying;
Low, without, the tempest thundered
And the castle-turret shook.

In this fight was Death the gainer,
Spite of vassal and retainer,
And the lands his sires had plundered,
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Many a prayer and pater-noster,
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In the hall, the serf and vassal
Held, that night, their Christmas wassail;
Many a carol, old and saintly,
Sang the minstrels and the waits;
TO A CHILD.

Dear child! how radiant on thy mother's knee
With merry-making eyes and jocund smiles,
Thou gazest at the painted tiles,
Whose figures grace,
With many a grotesque form and face,
The ancient chimney of thy nursery!
The lady with the gay macaw,
The dancing girl, the grave bashaw
With bearded lip and chin;
And, leaning idly o'er his gate,
Beneath the imperial fan of state,
The Chinese mandarin.

With what a look of proudest command
Thou shakest in thy little hand
The coral rattle with its silver bells,
Making a merry tune!
Thousands of years in Indian seas
That coral grew. by slow degrees,
Until some deadly and wild monsoon
Dashed it on Coromandel's sand!
Those silver bells
Reposed of yore,
As shapeless ore.
Far down in the deep-sunken wells
Of darksome mines,
In some obscure and sunless place,
Beneath huge Chimborazo's base,
Or Potosí's e'er changing pines!
And thus for thee, O little child,
Through many a danger and escape,
The tall ships passed the stormy cape;
For thee in foreign lands remote,
Beneath a burning, tropic clime,
The Indian peasant, chasing the wild goat,
Himself as swift and wild,
In falling, clutched the fratl arbute,
The fibres of whose shallow root,
Uplifted from the soil, betrayed
The silver veins beneath it laid,
The buried treasures of the miser, Time.

But, lo! thy door is left ajar!
Thou nearest footsteps from afar!
And, at the sound,
Thou turnest round
With quick and questioning eyes,
Like one, who, in a foreign land,
Beholds on every hand
Some source of wonder and surprise!
And, restlessly, impatiently,
Thou strivest, strugglest, to be free.
The four walls of thy nursery
Are now like prison walls to thee.
No more thy mother's smiles,
No more the painted tiles,
Delight thee, nor the playthings on the floor,
That won thy little, beating heart before;
Thou strugglest for the open door.

Through these once solitary halls
Thy pattering footstep falls.
The sound of thy merry voice
Makes the old walls
Jubilant, and they rejoice
With the joy of thy young heart,
O'er the light of whose gladness
No shadows of sadness
From the sombre background of memory start.

His fevered brain
Grows calm again,
And he breathes a blessing on the rain.

From the neighboring school
Come the boys,
With more than their wonted noise
And commotion;
And down the wet streets
Sail their mimic fleets,
Till the treacherous pool
Inflates them in its whirling
And turbulent ocean.

In the country, on every side,
Where far and wide,
Like a leopard's tawny and spotted hide,
Stretches the plain,
To the dry grass and the drier grain
How welcome is the rain!

In the furrowed land
The toilsome and patient oxen stand;
Lifting the yoke-cumbered head,
With their dilated nostrils spread,
They silently inhale
The clover-scented gale,
And the vapors that arise
From the well-watered and smoking soil.
For this rest in the furrow after toil
Their large and hirsute eyes
Seem to thank the Lord,
More than man's spoken word.

Near at hand,
From under the sheltering trees,
The farmer sees
His pastures, and his fields of grain,
As they bend their tops
To the numberless beating drops
Of the incessant rain.
He counts it as no sin
That he sees therein
Only his own thrift and gain.

These, and far more than these,
The Poet sees!
He can behold
Aquarius old
Walking the fenceless fields of air;
And from each ample fold
Of the clouds about him rolled
Scattering everywhere
The showery rain,
As the farmer scatters his grain.

He can behold
Things manifold
That have not yet been wholly told,—
Have not been wholly sung nor said.
For his thought, that never stops,
Follows the water-drops
Down to the graves of the dead,
Down through chasms and gulfs profound,
To the dreary fountain-head
Of lakes and rivers underground;
And sees them, when the rain is done,
On the bridge of colors seven
Climbing up once more to heaven,
Opposite the setting sun.

Thus the Seer,
With vision clear,
Sees forms appear and disappear,
In the perpetual round of strange,
Mysterious change
From birth to death, from death to birth,
From earth to heaven, from heaven to earth;
Till glimpses more sublime
Of things, unseen before,
Unto his wondering eyes reveal
The Universe, as an immeasurable wheel
Turning forevermore
In the rapid and rushing river of Time.
THE OCCULTATION OF ORION.

Once, ah, once, within these walls,
One whom memory oft recalls,
The Father of his Country, dwell.
And yonder meadows broad and damp
The fires of the besieging camp
Encircled with a burnishing belt,
Up and down these echoing stairs,
Heavy with the weight of cares,
Sounded his majestic tread ;
Yes, within this very room
Sat he in those hours of gloom,
Weary both in heart and head.

But what are these grave thoughts to thee ?
Out, out ! into the open air !
Thy only dream is liberty,
Thou carest little where or where,
I see thee eager at thy play,
Now shouting to the apples on the tree,
With cheeks as round and red as they ;
And now among the yellow stalks,
Among the flowering flowers and plants,
As restless as the bee.
Along the garden walks,
The tracks of thy small carriage-wheels I trace ;
And see at every turn how they efface
Whole villages of sand-roofed tents,
That rise like golden domes
Above the cavernous and secret homes
Of wandering and nomadic tribes of ants.
Ah, cruel little Tamarlane,
Who, with thy dreadful reign,
Dost persecute and overwhelm
These hapless Troglydotes of thy realm !
What! tired already ! with those suppliant looks,
And voices more beautiful than a poet’s books,
Or murmuring sound of water as it flows,
Thou comest back to parley with repose !
This rustic seat in the old apple-tree,
With its overhanging golden canopies,
Of leaves illuminate with autumn hue,
And shining with the argent light of dews,
Shall for a season be our place of rest.
Beneath us, like an oracle’s pendent nest,
From which the laughing birds have taken wing,
By thee abandoned, hangings thy vacant swing.
Dream-like the waters of the river gleam ;
A sailless vessel drops adown the stream,
And like it, to a sea as wide and deep,
Thou driftest gently down the tides of sleep.

O child ! O new-born denizen
Of life’s great city ! on thy head
The glory of the morn is shed,
Like a celestial benison !
Here at the portal thou dost stand,
And with thy little hand
Thou openest the mysterious gate
Into the future’s undiscovered land.
I see its valves expand,
As at the touch of Fate !
Into those realms of love and hate,
Into that darkness blank and drear,
By some prophetic feeling taught,
I launch the bold, adventurous thought,
Frightened with hope and fear ;
As upon subterraneous streams,
In caverns unexplored and dark,
Men sometimes launch a fragile bark,
Laden with flickering fire,
And watch its swift-receding beams,
Until at length they disappear,
And in the darkt dark expire.

By what astrology of fear or hope
 Dare I to cast thy horoscope !
Like the new moon of life appears ;
A little strip of silver light,
And widening outward into night
The shadowy disk of future years ;

And yet upon its outer rim
A luminous circle, faint and dim,
And scarcely visible to us here,
Round and completes the perfect sphere ;
A prophecy and intimation,
A pale and feeble adumbration,
Of the great world of light, that lies
Behind all human destinies.

Ah! if thy fate, with anguish fraught,
Should be to wet the dusty soil
With the hot tears and sweat of toil,—
To struggle with impetuous thought,
Until the overburdened brain,
Weary with labor, faint with pain,
Like a jarred pendulum, retain
Only its motion, not its power,—
Remember, in that porions hour,
When most afflicted and oppressed,
From labor there shall come forth rest.

And if a more auspicious fate
On thy advancing steps await,
Still let it ever be thy pride
To linger by the laboring side ;
With words of sympathy or song
To cheer the dreamy march along
Of the great army of the poor,
O’er desert sand, o’er dangerous moor.
Nor to thyself the task shall be
Without reward ; for thou shalt learn
The wisdom early to discern
True beauty in utility ;
As great Pythagoras of yore,
Standing beside the blacksmith’s door,
And hearing the hammers, as they smote
The anvils with a different note,
Stole from the varying tones, that hung
Vibrant on every iron tongue,
The secret of the sounding wire,
And formed the seven-chorded lyre.

Enough ! I will not play the Seer ;
I will no longer strive to ope
The mystic volume, where appear
The herald Hope, forerunning Fear,
And Fear, the pursuivant of Hope.
Thy destiny remains unzold ;
For, like Accest’s shaft of old,
The swift thought kindles as it flies,
And burns to ashes in the skies.

THE OCCULTATION OF ORION.

I saw, as in a dream sublime,
The balance in the hand of Time.
O’er East and West its beam impended ;
And day, with all its hours of light,
Was slowly sinking out of sight,
While, opposite, the scale of night
Silently with the stars ascended.

Like the astrologers of old,
In that bright vision I beheld
Greater and deeper mysteries.
I saw, with its celestial keys,
Its chords of air, its frets of fire,
The Samian’s great Kollan lyre,
Rising through all its sevenfold bars,
From earth unto the fixed stars.
And through the dewy atmosphere,
Not only could I see, but hear,
Its wondrous and harmonious strings,
In sweet vibration, sphere by sphere,
From Dian’s circle light and near,
Ouward to vaster and wider rings,
THE BRIDGE.—TO THE DRIVING CLOUD.

THE BRIDGE.

I stood on the bridge at midnight,
As the clocks were striking the hour,
And the moon rose o'er the city.

Behind the dark church-tower.

I saw her bright reflection
In the waters under me,
Like a golden goblet falling
And sinking into the sea.

And far in the hazy distance
Of that lovely night in June,
The blaze of the flaming furnace
Gleaned redder than the moon.

Among the long, black rafters,
The waverimg shadows lay,
And the current that came from the ocean
Seemed to lift and bear them away;

As, sweeping and eddying through them,
Rose the belated tide,
And, streaming into the moonlight,
The seaweed floated wide.

And like those waters rushing
Among the wooded piers,
A flood of thoughts came o'er me
That filled my eyes with tears.

How often, O how often,
In the days that had gone by,
I had stood on that bridge at midnight
And gazed on that wave and sky!

How often, O how often,
I had wished that the ebbing tide
Would bear me away on its bosom
O'er the ocean wild and wide!

For my heart was hot and restless,
And my life was full of care;
And the burden laid upon me
Seemed greater than I could bear.

But now it has fallen from me,
It is buried in the sea;
And only the sorrow of others
Throws its shadow over me.

Yet whenever I cross the river
On its bridge with wooden piers,
Like the odor of brine from the ocean
Comes the thought of other years.

And I think how many thousands
Of care-enumbered men,
Each bearing his burden of sorrow,
Have crossed the bridge since then.

I see the long procession
Still passing to and fro,
The young heart hot and restless,
And the old subdued and slow!

And forever and forever,
As long as the river flows,
As long as the heart has passions,
As long as life has woes;

The moon and its broken reflection
And its shadows shall appear,
As the symbol of love in heaven,
And its waverning image here.

GLOOMY and dark art thou, O chief of the mighty Omahas;
Gloomy and dark as the driving cloud, whose name thou hast taken;
Wrept in thy scarlet blanket, I see thee stalk through the city's
Narrow and populous streets, as once by the margin of rivers
Stalked those birds unknown, that have left us
only their footprints.

What, in a few short years, will remain of thy race but the footprints?
How canst thou walk these streets, who hast trod the green turf of the prairies?
How canst thou breathe this air, who hast breathed the sweet air of the mountains?
Ah! 'tis in vain that with lordly looks of disdain thou dost challenge
Looks of disdain in return, and question these
walls and these pavements,
Claiming the soil for thy hunting-grounds,
while down-trodden millions
Starve in the garrets of Europe, and cry from its caverns that they, too,
Have been created heirs of the earth, and claim
its division!
Back, then, back to thy woods in the regions west of the Wabash!
There as a monarch thou reignest. In autumn the leaves of the maple
Pave the floors of thy palace-halls with gold, and in summer
Pine-trees waft through its chambers the odorous breath of their branches.
There thou art strong and great, a hero, a tamer of horses!
There thou chasest the stately stag on the banks of the Elkhorn,
Or by the roar of the Running-Water, or where the Omaha
Calls thee, and leaps through the wild ravine like a brave of the Blackfeet!
Hark! what murmurs arise from the heart of those mountainous deserts?
Is it the cry of the Foxes and Crows, or the mighty Behemoth,
Who, unharmed, on his tusks once caught the bolts of the thunder,
And now lurks in his lair to destroy the race of the red man?
Far more fatal to thee and thy race than the Crows and the Foxes,
Far more fatal to thee and thy race than the tread of Behemoth,
Lo! the big thunder-canoe, that steadily breasts the Missouri's
Merciless current! and yonder, afar on the prairies, the camp-fires
Gleam through the night; and yonder, in the gray of the daybreak
Marks not the buffalo's track, nor the Mandan's
dexterous horse-race?
It is a caravan, whitening the desert where dwell the Cunnaches!
Ha! how the breath of these Saxons and Celts,
like the blast of the east-wind,
Drifts evermore to the west the scanty smokes of thy wigwams!

SEAWEED

WHEN descends on the Atlantic
The gigantic
Storm-wind of the equinox,
Landward in his wrath he scourges
The toiling surges,
Laden with seaweed from the rocks:
From Bermuda's reefs; from edges
Of sunken ledges,
In some far-off, bright Azore;
From Bahama, and the flashing,
Silver-flashing
Surges of San Salvador;
From the tumbling surf, that buries
The Orkneyan skerries,
Answering the hoarse Hebrides;
And from wrecks of ships, and drifting
Spear, uplifting
On the desolate, rainy seas;

Ever drifting, drifting, drifting
On the shifting
Currents of the restless main;
Till in sheltered coves, and reaches
Of sandy beaches,
All have found repose again.
So when storms of wild emotion
Strike the ocean
Of the poet's soul, ere long
From each cave and rocky fastness,
In its vastness,
Floats some fragment of a song:
From the far-off isles enchanted,
Heaven has planted
With the golden fruit of Truth;

From the flashing surf, whose vision
Gleame Elysian
In the tropic clime of Youth;
From the strong Will, and the Endeavor
That forever
Wrestles with the tides of Fate;
From the wreck of Hopes far-scattered,
Tempest-shattered,
Floating waste and desolate;
Ever drifting, drifting, drifting
On the shifting
Currents of the restless heart;
Till at length in books recorded,
They, like hoarded
Household words, no more depart.

THE DAY IS DONE.

The day is done, and the darkness
Falls from the wings of Night,
As a feather is wafted downward
From an eagle in his flight.
I see the lights of the village
Gleam through the rain and the mist,
And a feeling of sadness comes o'er me
That my soul cannot resist:
A feeling of sadness and longing,
That is not akin to pain,
And resembles sorrow only
As the mist resembles the rain.
Afternoon in February.—To an Old Danish Song-Book.

Welcome, my old friend,
Welcome to a foreign fireside,
While the sullen gales of autumn
Shake the windows.

The ungrateful world
Has, it seems, dealt harshly with thee,
Since, beneath the skies of Denmark,
First I met thee.

There are marks of age,
There are thumb-marks on thy margin,
Made by hands that clasped thee rudely,
At the ale-house.

Soiled and dull thou art;
Yellow are thy time-worn pages,
As the russet, rain-molested
Leaves of autumn.

Thou art stained with wine
Scattered from hilarious goblets,
As the leaves with the libations
Of Olympus.

Yet dost thou recall
Days departed, half-forgotten,
When in dreamy youth I wandered
By the Baltic,—

When I paused to hear
The old ballad of King Christian
Shouted from suburban taverns
In the twilight.

Thou recallest bards,
Who, in solitary chambers,
And with hearts by passion wasted,
Wrote thy pages.

Thou recallest homes
Where thy songs of love and friendship
Made the gloomy Northern winter
Bright as summer.

Once some ancient Scald,
In his bleak, ancestral Iceland,
Chanted staves of these old ballads
To the Vikings.

Once in Elsinore,
At the court of old King Hamlet,
Yorick and his boon companions
Sang these ditties.

Once Prince Frederick's Guard
Sang them in their smoky barracks;—
Suddenly the English cannon
Joined the chorus!

Peasants in the field,
Sailors on the roaring ocean,
Students, tradesmen, pale mechanics,
All have sung them.

Thou hast been their friend;
They, alas! have left thee friendless!
Yet at least by one warm fireside
Art thou welcome.

And, as swallows build
In these wide, old-fashioned chimneys,
So thy twittering songs shall nestle
In my bosom,—

Quiet, close, and warm,
Sheltered from all molestation,
And recalling by their voices
Youth and travel.

Come, read to me some poem,
Some simple and heartfelt lay,
That shall soothe this restless feeling,
And banish the thoughts of day.

Not from the grand old masters,
Not from the bards sublime,
Whose distant footsteps echo
Through the corridors of Time.

For, like strains of martial music,
Their mighty thoughts suggest
Life's endless toil and endeavor;
And to-night I long for rest.

Read from some humbler poet,
Whose songs gushed from his heart,
As showers from the clouds of summer,
Or tears from the eyelids start;

Who, through long days of labor,
And nights devoid of ease,
Still heard in his soul the music
Of wonderful melodies.

Such songs have power to quiet
The restless pulse of care,
And come like the benediction
That follows after prayer.

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice;

And the night shall be filled with music,
And the cares, that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away.

Afternoon in February.

The day is ending,
The night is descending;
The marsh is frozen,
The river dead.

Through clouds like ashes
The red sun flashes
On village windows
That glimmer red.

The snow recommences;
The buried fences
Mark no longer
The road o'er the plain;

While through the meadows,
Like fearful shadows,
Slowly passes
A funeral train.

The bell is pealing,
And every feeling
Within me responds
To the dismal knell;

Shadows are trailing,
My heart is bewailing
And tolling within
Like a funeral bell.
WALTER VON DER VOGELWEID.

Vogelweid the Minnesinger,
When he left this world of ours,
Laid his body in the cloister,
Under Wurtzburg’s minster towers.

And he gave the monks his treasures,
Gave them all with this behest:
They should feed the birds at noontide
Daily on his place of rest;

Saying, “From these wandering minstrels
I have learned the art of song;,
Let me now repay the lessons
They have taught so well and long.”

Thus the bard of love departed;
And, fulfilling his desire,
On his tomb the birds were feasted
By the children of the choir.

Day by day, o’er tower and turret,
In foul weather and in fair,
Day by day, in vaster numbers,
Flocked the poets of the air.

On the tree whose heavy branches
Overshadowed all the place,
On the pavement, on the tombstone,
On the poet’s sculptured face,

On the cross-bars of each window,
On the lintel of each door,
They renewed the War of Wartburg,
Which the bard had fought before.

There they sang their merry carols,
Sang their lands on every side;
And the name their voices uttered
Was the name of Vogelweid.

Till at length the portly abbot
Murmured, “Why this waste of food?
Be it changed to loaves henceforward
For our fasting brotherhood.”

Then in vain o’er tower and turret,
From the walls and woodland nests,
When the minster bells rang noontide,
Gathered the unwelcome guests.

Then in vain, with cries discordant,
Clamorous round the Gothic spire,
Screamed the feathered Minnesingers
For the children of the choir.

Time has long effaced the inscriptions
On the cloister’s funeral stones,
And tradition only tells us
Where repose the poet’s bones.

But around the vast cathedral,
By sweet echoes multiplied,
Still the birds repeat the legend,
And the name of Vogelweid.

Old Silenus, bloated, drunken,
Led by his inebriate Satyrs;
On his breast his head is sunken,
Vacantly he leers and chatters.

Fauns with youthful Bacchus follow;
Ivy crowns that brow supremely
As the forehead of Apollo,
And possessing youth eternal.

Round about him, fair Bacchantes,
Bearing cymbals, flutes, and thyrae,
Wild from Naxian groves, or Zante’s
Vineyards, sing delirious verses.

Thus he won, through all the nations,
Bloodless victories, and the farmer
Boys, as trophies and oblations,
Vines for banners, ploughs for armor.

Judged by no o’erzealous rigor,
Much this mystic throng expresses;
Bacchus was the type of vigor,
And Silenus of excesses.

These are ancient ethinic revels,
Of a faith long since forsaken;
Now the Satyrs, changed to devils,
Frighten mortals wine-o’ertaken.

Now to rivulets from the mountains
Poring the rods of fortune-tellers;
Youth perpetual dwells in fountains,—
Not in flasks, and casks, and cellars.

Claudius, though he sang of flags
And huge tankards filled with Rhenish,
From that fiery blood of dragons
Never would his own replenish.

Even Reil, though he chanted Bacchus in the Tuscan valleys,
Never drank the wine he vaunted
In his dithyrambic sallies.

Then with water fill the pitcher
Wreathed about with classic fables;
Ne’er Faclernian threw a richer
Light upon Lucullus’ tables.

Come, old friend, sit down and listen!
As it passes thus between us,
How its wavelets laugh and glisten
In the head of old Silenus!

THE OLD CLOCK ON THE STAIRS.

L’éternité est une pendule, dont le balancier dit à
reuil sans cesse ces deux mots seulement, dans le silence
des tombeaux: “Toujours! jamais! Jamais! tout
jours!”

JACQUES BRIDAM.

SOMETHAT back from the village street
Stands the old-fashioned country-seat.
Across its antique portico
Tall poplar trees their shadows throw;
And from its station in the hall
An ancient timepiece says to all,—
“Forever—never!”

Half-way up the stairs it stands,
And points and beckons with its hands
From its case of massive oak.
Like a monk, who, under his cloak,
Crosses himself, and sighs, alas!  
With sorrowful voice to all who pass,—  
"Forever—never!  
Never—forever!"

By day its voice is low and light;  
But in the silent dead of night,  
Distinct as a passing footstep's fall,  
It echoes along the vacant hall,  
Along the ceiling, along the floor,  
And seems to say, at each chamber-door,  
"Forever—never!  
Never—forever!"

Through days of sorrow and of mirth,  
Through days of death and days of birth,  
Through every swift vicissitude  
Of changeful time, unchanged it has stood,  
And as if, like God, it all things saw,  
It calmly repeats those words of awe,—  
"Forever—never!  
Never—forever!"

In that mansion used to be  
Free-hearted Hospitality;  
His great fires up the chimney roared;  
The stranger feasted at his board;  
But, like the skeleton at the feast,  
That warming timepiece never ceased,—  
"Forever—never!  
Never—forever!"

There groups of merry children played,  
There youths and maidens dreaming strayed;  
O precios hours! O golden prime,  
And affluence of love and time!  
Even as a miser counts his gold,  
Those hours the ancient timepiece told,—  
"Forever—never!  
Never—forever!"

From that chamber, clothed in white,  
The bride by the fireside, in the wedding night;  
There, in that silent room below,  
The dead lay in his shroud of snow;  
And in the hush that followed the prayer,  
Was heard the old clock on the stair,—  
"Forever—never!  
Never—forever!"

All are scattered now and fled,  
Some are married, some are dead;  
And when I ask, with throbs of pain,  
"Ah! when shall they all meet again?"  
As in the days long since gone by,  
The ancient timepiece makes reply,—  
"Forever—never!  
Never—forever!"

Never here, forever there,  
Where all parting, pain, and care,  
And death, and time shall disappear,—  
Forever there, but never here!  
The horologe of Eternity  
Sayeth this incessantly,—  
"Forever—never!  
Never—forever!"

THE ARROW AND THE SONG.

I shot an arrow into the air,  
It fell to earth, I knew not where;  
For, so swiftly it flew, the sight  
Could not follow it in its flight.

I breathed a song into the air,  
It fell to earth, I knew not where;  
For who has sight so keen and strong,  
That it can follow the flight of song?

Long, long afterward, in an oak  
I found the arrow, still unbroke;  
And the song, from beginning to end,  
I found again in the heart of a friend.

SONNETS.

THE EVENING STAR.

Lo! in the painted oriel of the West,  
Whose panes the sunken sun incandines,  
Like a fair lady at her casement, shines  
The evening star, the star of love and rest!  
And then anon she doth herself divest  
Of all her radiant garments, and reclines  
Behind the sombre screen of yonder pines,  
With slumber and soft dreams of love opprest.  
O my beloved, my sweet Hesperus!  
My morning and my evening star of love!  
My best and gentlest lady! even thus,  
As that fair planet in the sky above,  
Dost thou retire unto thy rest at night,  
And from thy darkened window fades the light.

AUTUMN.

Thou comest, Autumn, heralded by the rain,  
With banners, by great gales incessant fanned,  
Brighter than brightest silks of Samarcand  
And stately oxen harnessed to thy wain!  
Thou standest, like imperial Charlemagne,  
Upon thy bridge of gold; thy royal hand  
Outstretched with benedictions o'er the land,  
Blessing the farms through all thy vast domain.  
Thy shield is the red harvest moon, suspended  
So long beneath the heaven's o'erhanging eaves;  
Thy steps are by the farmer's prayers attend ed;  
Like flames upon an altar shine the sheaves;  
And, following thee, in thy ovation splendid,  
Thine almoner, the wind, scatters the golden leaves!

DANTE.

Tuscan, that wanderest through the realms of gloom,  
With thoughtful pace, and sad, majestic eyes,  
Stern thoughts and awful from thy soul arise,  
Like Farinata from his fiery tomb,  
Thy sacred song is like the trump of doom;
Yet in thy heart what human sympathies,
What soft compassion glows, as in the skies
The tender stars their clouded lamps renew!
Methinks I see thee stand, with pallid cheeks,
By Fra Hilario in his diocese,

As up the convent-walls, in golden streaks,
The ascending sunbeams mark the day's decrease;
And, as he asks what there the stranger seeks,
Thy voice along the cloister whispers,
"Peace!"

O hemlock tree! how faithful are thy branches.

O hemlock tree! O hemlock tree! how faithful are thy branches!
Green not alone in summer time,
But in the winter's frost and rime!
O hemlock tree! O hemlock tree! how faithful are thy branches!

THE NIGHTINGALE, THE NIGHTINGALE, THOU TAK'ST FOR THINE EXAMPLE!

O maiden fair! O maiden fair! how faithless is thy bosom!
To love me in prosperity,
And leave me in adversity!
O maiden fair! O maiden fair! how faithless is thy bosom!

O hemlock tree! how faithful are thy branches.

O hemlock tree! how faithless is thy bosom!
THE HEMLOCK TREE.
ANNIE OF THARAW. — THE SEA HATH ITS PEARLS.

So long as summer laughs she sings,
But in the autumn spreads her wings.
The nightingale, the nightingale, thou tak'st for
thine example!

The meadow brook, the meadow brook, is mirror
of thy falsehood!
It flows so long as falls the rain,
In drought its springs soon dry again.
The meadow brook, the meadow brook, is mirror
of thy falsehood!

ANNIE OF THARAW.

FROM THE LOW GERMAN OF SIMON DACIL.

ANNIE of Tharaw, my true love of old,
She is my life, and my goods, and my gold.
ANNIE of Tharaw, her heart once again
To me has surrendered in joy and in pain.
ANNIE of Tharaw, my riches, my good,
Thou, O my soul, my flesh, and my blood!

Then come the wild weather, come sleet or come snow,
We will stand by each other, however it blow
Oppression, and sickness, and sorrow, and pain
Shall be to our true love as links to the chain.

As the palm-tree standeth so straight and so tall,
The more the hail beats, and the more the rains fall,—

So love in our hearts shall grow mighty and strong,
Through crosses, through sorrows, through manifold wrong.

Shouldst thou be torn from me to wander alone
In a desolate land where the sun is scarce known,—

Through forests I'll follow, and where the sea flows,
Through ice, and through iron, through armies of foes.

ANNIE of Tharaw, my light and my sun,
The threads of our two lives are woven in one.

Whate'er I have hidden thee thou hast obeyed,
Whatever forbidden thou hast not gainsaid.

How in the turmoil of life can love stand,
Where there is not one heart, and one mouth,
and one hand?

Some seek for dissension, and trouble, and strife;
Like a dog and a cat live such man and wife.

ANNIE of Tharaw, such is not our love;
Thou art my lambkin, my chick, and my dove.

Whate'er my desire is, in thine may be seen;
I am king of the household, and thou art its queen.

It is this, O my Annie, my heart's sweetest rest,
That makes of us twain but one soul in one breast.

This turns to a heaven the hut where we dwell;
While wrangling soon changes a home to a hell.

THE STATUE OVER THE CATHEDRAL DOOR.

FROM THE GERMAN OF JULIUS MOSEN.

Forms of saints and kings are standing
The cathedral door above;
Yet I saw but one among them
Who hath soothed my soul with love.

In his mantle,—wound about him,
As their robes the sowers wind,—
Bore he swallows and their fledglings,
Flowers and weeds of every kind.

And so stands he calm and childlike,
High in wind and tempest wild;
O, were I like him exalted,
I would be like him, a child!

And my songs,—green leaves and blossoms,—
To the doors of heaven would bear,
Calling even in storm and tempest,
Round me still these birds of air.

THE LEGEND OF THE CROSSBILL.

FROM THE GERMAN OF JULIUS MOSEN.

On the cross the dying Saviour
Heavenward lifts his eyelids calm,
Feels, but scarcely feels, a trembling
In his pierced and bleeding palm.

And by all the world forsaken,
Sees he how with zealons care
At the ruthless nail of iron
A little bird is striving there.

Stained with blood and never tiring,
With its beak it doth not cease,
From the cross 't would flee the Saviour,
Its Creator's Son release.

And the Saviour speaks in mildness:
"Blest be thou of all the good!
Bear, as token of this moment,
Marks of blood and holy rood!"

And that bird is called the crossbill;
Covered all with blood so clear,
In the groves of pine it singeth
Songs, like legends, strange to hear.

THE SEA HATH ITS PEARLS.

FROM THE GERMAN OF HEINRICH HEINE.

The sea hath its pearls,
The heaven hath its stars;
But my heart, my heart,
My heart hath its love.

Great are the sea and the heaven;
Yet greater is my heart,
And fairer than pearls and stars
Flashes and beams my love.

Thou little, youthful maiden,
Come unto my great heart;
My heart, and the sea, and the heaven
Are melting away with love!
POETIC APHORISMS.—CURFEW.

THE RESTLESS HEART.

A MILLSTONE and the human heart are driven ever round;
If they have nothing else to grind, they must themselves be ground.

CHRISTIAN LOVE.

WHILE LOVE was like a fire, and warmth and comfort it bespeke;
But, alas! it now is quenched, and only bites us, like the smoke.

ART AND TACT.

INTELLIGENCE and courtesy not always are combined;
Often in a wooden house a golden room we find.

RETribution.

THOUGH the mills of God grind slowly, yet they grind exceeding small;
Though with patience he stands waiting, with exactness grinds he all.

TRUTH.

WHEN by night the frogs are croaking, kindle but a torch's fire,
Ha! how soon they all are silent! Thus Truth silences the liar.

RHymes.

IF perhaps these rhymes of mine should sound not well in strangers' ears,
They have only to bethink them that it happens so with theirs;
For so long as words, like mortals, call a fatherland their own,
They will be most highly valued where they are best and longest known.

CURFEW.

I.

SOLEMNLY, mournfully,
Dealing its dole,
The Curfew Bell
Is beginning to toll.

Cover the embers,
And put out the light;
Toil comes with the morning,
And rest with the night.

Dark grow the windows,
And quenched is the fire;
Sound fades into silence,—
All footsteps retire.

No voice in the chambers,
No sound in the hall!
Sleep and oblivion
Reign over all!

II.

The book is completed,
And closed, like the day;
And the hand that has written it
Lays it away.

Dim grow its fancies;
Forgotten they lie;
Like coal's in the ashes,
They darken and die.

Song sinks into silence,
The story is told,
The windows are darkened,
The hearth-stone is cold.

Dark and darker
The black shadows fall;
Sleep and oblivion
Reign over all.
This is the forest primeval. The murmuring pines and the hemlocks, bearded with moss, and in garments green, indistinct in the twilight, stand like Druids of eld, with voices sad and prophetic, stand like harpers hoar, with beards that rest on their bosoms. Loud from its rocky caverns, the deep-voiced neighboring ocean speaks, and in accents disconsolate answers the wall of the forest.

This is the forest primeval; but where are the hearts that beneath it leaped like the roe, when he hears in the woodland the voice of the huntsman? Where is the thatch-roofed village, the home of Acadian farmers,—

Men whose lives glided on like rivers that water the woodlands, darkened by shadows of earth, but reflecting an image of heaven? Waste are those pleasant farms, and the farmers forever departed! Scattered like dust and leaves, when the mighty blasts of October seize them, and whirl them aloft, and sprinkle them far o'er the ocean. Naught but tradition remains of the beautiful village of Grand-Pré.

Ye who believe in affection that hopes, and endures, and is patient, ye who believe in the beauty and strength of woman's devotion, list to the mournful tradition still sung by the pines of the forest; list to a Tale of Love in Acadie, home of the happy.

She bore to the reapers at noontide flagons of home-brewed ale.
PART THE FIRST.

I.

In the Acadian land, on the shores of the Basin of Minas,
Distant, secluded, still, the little village of Grand-Pré,
Lay in the fruitful valley. Vast meadows stretched to the eastward,
Giving the village its name, and pasture to flocks without number.
Dikes, that the hands of the farmers had raised with labor incessant,
Shut out the turbulent tides; but at stated seasons the flood-gates
Opened, and welcomed the sea to wander at will 'ver the meadows.
West and south there were fields of flax, and orchards and cornfields
Spreading afar and unfenced o'er the plain; and away to the northward
Blomidon rose, and the forests old, and aloft on the mountains
Sea-fogs pitched their tents, and mists from the mighty Atlantic
Looked on the happy valley, but never from their

There, in the midst of its farms, reposed the Acadian village.
Strongly built were the houses, with frames of oak and hemlock;
Such as the peasants of Normandy built in the reign of the Henries.
Thatched were the roofs, with dormer-windows; and gables projecting
Over the basement below protected and shaded the doorway.
There in the tranquil evenings of summer, when brightly the sunset
Lighted the village street, and gilded the vases on the chimney-top,
Matrons and maidens sat in snow-white caps and in kirtles
Scarlet and blue and green, with distaffs spinning the golden
Flax for the gossipping looms, whose noisy shuttles within doors
Mingled their sound with the whirl of the wheels and the songs of the maidens.
Solemnly down the street came the parish priest,
A man of charity,
Paused in their play to kiss the hand he extended to bless them.
Reverend walked he among them; and up rose matrons and maidens,
Hailing his slow approach with words of affectionate welcome.
Then came the laborers home from the field, and serenely the sun sank
Down to his rest, and twilight prevailed. Anon from the belfry
Softly the Angelus sounded, and over the roofs of the village
Columns of pale blue smoke, like clouds of incense ascending.
Rose from a hundred hearthes, the homes of peace and contentment.
Thus dwelt together in love these simple Acadian farmers,
Dwelt in the love of God and of man. Alike were they free from
Fear, that reigns with the tyrant, and envy, the vice of republics.
Neither locks had they to their doors, nor bars to their windows;
But their dwellings were open as day and the hearts of the owners,
There the richest was poor, and the poorest lived in abundance.

Somewhat apart from the village, and nearer the Basin of Minas,
Beneficent Bellefontaine, the wealthiest farmer of Grand-Pré,
Dwelt on his ducally acres; and with him, directing his household,
Gentle Evangeline lived, his child, and the pride of the village.
Stalwart and stately in form was the man of seventy winters;
Hoary and hale was he, an oak that is covered with snow-flakes;
White as the snow were his locks, and his cheeks as brown as the oak-leaves.
Fair was the maid to behold, that maiden of seventeen summers.
Black were her eyes as the berry that grows on the thorn by the way-side,
Black, yet how softly they gleamed beneath the brown shade of her tresses!
Sweet was her breath as the breath of kine that feed in the meadows,
When in the harvest heat she bore to the reapers at the roadside
Flagons of home-brewed ale, ah! fair in sooth was the maiden.
Fairer was she when, on Sunday morn, while the bell from its turret
Springs on the holy sounds the air, as the priest with his hyssop
Sprinkles the congregation, and scatters blessings upon them,
Down the long street she passed, with her chaplet of beads and her missal,
Wearing her Norman cap, and her kirtle of blue, and the ear-rings,
Brought in the olden time from France, and since, as an heirloom,
Handed down from mother to child, through long generations.
But a celestial brightness — a more ethereal beauty—
Shone on her face and encircled her form, when, after confession,
Homeward solemnly she walked with God's benediction upon her,
When she had passed, it seemed like the ceasing of exquisite music.

Firmly builded with rafters of oak, the house of the farmer
Stood on the side of a hill commanding the sea; and daily
Sycamore grew by the door, with a woodbine wreathing around it.
Richly carved was the porch, with seats beneath; and a footpath
Led through an orchard wide, and disappeared in the meadow.
Under the sycamore-tree were hives overhanging by a penthouse,
Such as the traveller sees in regions remote by the roadside
Built o'er a box for the poor, or the blessed image of Mary.
Farther down, on the slope of the hill, was the well
With grass-grown bucket, fastened with iron, and near it a trough for the horses.
Shielding the house from storms, on the north, were the barns and the farm-yard,
There stood the broad-wheeled wains and the antique ploughs and the harrows;
There were the folds for the sheep; and there, in his feathered seraglio,
Strutted the lordly turkey, and crowned the cock, with the self-same
Voice that in ages of old had startled the penitent Peter.
Bursting with hay were the barns, themselves a village. In each one
Far o'er the gable projected a roof of thatch; and
a staircase,
Under the sheltering eaves, led up to the odorous
corn-loft.
There too the dove-cot stood, with its meek and
innocent inmates
Murmuring ever of love; while above in the vari-
ant breezes
Numberless noisy weathercocks rattled and sang of
mutation.
Thus, at peace with God and the world, the
farmer of Grand Pre

Gabriel Lajeunesse, the son of Basil the blacksmith,
Who was a mighty man in the village, and hon-
ored of all men:
For, since the birth of time, throughout all ages
and nations,
Has the craft of the smith been held in repute by
the people.
Basil was Benedict's friend. Their children from
earliest childhood
Grew up together as brother and sister; and Fa-
ther Felician,
Priest and pedagogue both in the village, had
taught them their letters

Lived on his sunny farm, and Evangeline gov-
erned his household.
Many a youth, as he knelt in the church and
opened his missal,
Fixed his eyes upon her as the saint of his deep-
est devotion;
Happy was he who might touch her hand or the
hem of her garment!
Many a suitor came to her door, by the darkness
befriended,
And, as he knocked and waited to hear the sound
of her footsteps,
Knew not which beat the louder, his heart or the
knocker of iron;
Or at the joyous feast of the Patron Saint of the
village,
Bolder grew, and pressed her hand in the dance
as he whispered
Hurried words of love, that seemed a part of the
music.
But, among all who came, young Gabriel only was
welcome;

Out of the self-same book, with the hymns of the
church and the plain-song.
But when the hymn was sung, and the daily
lesson completed,
Swiftly they hurried away to the forge of Basil
the blacksmith.
There at the door they stood, with wondering eyes
to behold him;
Take in his leathern lap the hoof of the horse as a
plaything,
Nailing the shoe in its place; while near him the
tire of the cart-wheel
Lay like a fiery snake, coiled round in a circle of
cinders.
Oft on autumnal eves, when without in the gath-
ering darkness
Bursting with light seemed the smithy, through
every cranny and crevice,
Warm by the forge within they watched the la-
boring bel lows,
And as its panting ceased, and the sparks expired
in the ashes,
Merrily laughed, and said they were nuns going into the chapel. 

Day with its burden and heat had departed, and twilight descending 

Oft on sledges in winter, as swift as the swoop of the eagle, 

Brought back the evening star to the sky, and the herds to the homestead. 

Down the hillsides bounding, they glided away o'er the meadow. 

Pawing the ground they came, and resting their weight on each other, 

Oft in the barns they climbed to the populous nests on the rafters, 

And with their nostrils distended inhaling the freshness of evening. 

Seeking with eager eyes that wondrous stone, 

Foremost, bearing the bell, Evangeline's beautiful heifer, 

Which the winds of autumn roared down. 

Proud of her snow-white hide, and the ribbon that waved from her collar. 

Brings from the shore of the sea to restore the sight of its fledgeings; 

Quietly paced and slow, as if conscious of human affection. 

Lucky was he who found that stone in the nest of the swallow! 

Then came the shepherd back with his bleating flocks from the seashore.

Thus passed a few swift years, and they no longer were children.

Where was their favorite pasture. Behind them followed the watch-dog. 

He was a valiant youth, and his face, like the face of the morning, 

Patient, full of importance, and grand in the pride of regular cadence. 

Gladdened the earth with its light, and ripened the crops of late fall. 

Walking from side to side with a lordly air, and superbly 

She was a woman now, with the heart and hopes of a woman. 

Waving his bushy tail, and urging forward the stragglers; 

"Sunshine of Saint Eulalie" was she called; for the light was the sunshine 

Regent of flocks was he when the shepherd slept; their protector, 

Which, as the farmers believed, would load their orchards with apples; 

When from the forest at night, through the starry silence, the wolves howled. 

She, too, would bring to her husband's house delight and abundance. 

Late, with the rising moon, returned the wains from the marshes. 

Filling it full of love and the ruddy faces of children. 

Laden with briny hay, that filled the air with its odor. 

II.

Now had the season returned, when the nights grow colder and longer, 

Cheerily neighed the steeds, with dew on their manes and their fetlocks. 

And the retreating sun the sign of the Scorpion enters, 

While aloft on their shoulders the wooden and ponderous saddles, 

Birds of passage sailed through the leaden air from the locust-bound, 

Painted with brilliant dyes, and adorned with tassels of crimson, 

Desolate northern bays to the shores of tropical islands. 

Nodded the bright array, like holyhoods hocky with blossoms, 

Harvests were gathered in; and wild with the winds of September 

Patiently stood the cows meanwhile, and yielded their udders. 

Wrestled the tides of the forest, as Jacob of old with the angel. 

Unto the milkmaid's hand; whilst loud and in the midst of 

All the signs foretold a winter long and inclement. Bees, with propitious instinct of want, had hoarded their honey 

Into the sounding pails the foaming streamlets descended. 

Till the hives overflowed; and the Indian hunters asserted 

Loving of cattle and peals of laughter were heard in the farm-yard, 

Cold would the winter be, for thick was the fur of the foaxes. 

Echoed back by the barns. Anon they sank into stillness; 

Such was the advent of autumn. Then followed that beautiful season, 

Heavily closed, with a jarring sound, the valves of the barn-doors, 

Called by the pious Acadian peasants the Summer of All-Saints! 

Rattled the wooden bars, and all for a season was silent. 

Filled was the air with a dreamy and magical light; and the landscape 

In-doors, warm by the wide-mouthed fire-place, idly the farmer 

Lay as if new created in all the freshness of childhood.

Called Sat in his elbow-chair, and watched how the flames and the smoke-wreaths 

Peace seemed to reign upon earth, and the restless heart of the ocean 

Struggled together like foes in a burning city. Behind him, 

Was for a moment consoled. All sounds were in harmony blended. 

Nodding and mocking along the wall, with gestures fantastic, 

Voices of children at play, the crowing of cocks in the farm-yards, 

Darted his own huge shadow, and vanished away into darkness. 

Whir of wings in the drowsy air, and the cooing of pigeons 

Faces, clumsily carved in oak, on the back of his arm-chair 

All were subdued and low as the murmurs of love, and the great sun 

Laughed in the flickering light, and the pewter plates on the dresser 

Looked with the eye of love through the golden vapors around him; 

Caught and reflected the flame, as shields of armies the sunshine. 

While arrayed in its robes of russet and scarlet and yellow; 

Fragment of song the old man sang, and carols of Christmas, 

Bright with the sheen of the dew, each glittering tree of the forest 

Such as at home, in the olden time, his fathers before him 

Flashed like the plane-tree the Persian adorned with mantles and jewels.

Close at her father's side was the gentle Evangeline seated. 

Now recommenced the reign of rest and affection and stillness.
Silent awhile were its treadles, at rest was its diligent shuttle,
While the monotonous drone of the wheel, like the drone of a bagpipe,
Followed the old man's song, and united the fragments together.
As in a church, when the chant of the choir at intervals ceases,
Footfalls are heard in the aisles, or words of the priest at the altar,
So, in each pause of the song, with measured motion the clock clicked.

Thus as they sat, there were footsteps heard, and suddenly lifted.
Sounded the wooden latch, and the door swung back on its hinges.
Benedict knew by the hob-nailed shoes it was Basil the blacksmith,
And by the hooping of the old man's heart Evangeline knew who was with him.

"Welcome!" the farmer exclaimed, as their footsteps paused on the threshold,
"Welcome, Basil, my friend! Come, take thy place on the settle,
Close by the chimney-side, which is always empty without thee;
Take from the shelf overhead thy pipe and the box of tobacco;
Never so much thyself art thou as when through the curling
Smoke of the pipe or the forge thy friendly and jovial face gleams
Round and red, as the harvest moon through the mist of the marshes."

Then, with a smile of content, thus answered Basil the blacksmith,
Taking with easy air the accustomed seat by the fireside:
"Benedict Bellefontaine, thou hast ever thy jest and thy ballad!
Ever in cheerfullest mood art thou, when others are filled with gloom
Of the forebodings of ill, and see only ruin before them.
Happy art thou, as if every day thou hadst picked up a horseshoe."

Pausing a moment, to take the pipe that Evangeline brought him,
And with a coal from the embers had lighted, he slowly continued:—
"Four days now are passed since the English ships at their anchors
Ride in the Gasperon's month, with their cannon pointed against us.
What their design may be is unknown; but all are commanded
On the morrow to meet in the church, where his Majesty's mandate
Will be proclaimed as law in the land. Alas! in the mean time
Many surmises of evil alarm the hearts of the people."

Then made answer the farmer:—"Perhaps some friendlier purpose
Brings these ships to our shores. Perhaps the harvests in England
By timely rains or untimelier heat have been blighted,
And from our bursting barns they would feed their cattle and children."

"Not so thinketh the folk in the village," said, shaking his head, as in doubt; then, heaving a sigh, he continued:—
"Louisburg is not forgotten, nor Beau Séjour, nor Fort Royal.
Many already have fled to the forest, and lurk on its out-skirts,
Waiting with anxious hearts the dubious fate of to-morrow.
Arms have been taken from us, and warlike weapons of all kinds;
Nothing is left but the blacksmith's sledge and the scythe of the mower."
Then with a pleasant smile made answer the jovial farmer:—
"Safer are we unarmed, in the midst of our flocks and our cornfields,
Safer within these peaceful dikes, besieged by the ocean,
Than our fathers in forts, besieg'd by the enemy's cannon.
Fear no evil, my friend, and to-night may no shadow of sorrow
Fall on this house and hearth; for this is the night of the contract.
Built are the house and the barn. The merry lads of the village
Strongly have built them and well; and, breaking the round about them,
Filled the barn with hay, and the house with food for a twelvemonth.
René Leblanc will be here anon, with his papers and inkhorn.
Shall we not then be glad, and rejoice in the joy of our children?"
As apart by the window she stood, with her hand in her lover's,
Blushing Evangeline heard the words that her father had spoken.
And, as they died on his lips, the worthy notary entered.

III.

Bent like a laboring oat, that toils in the surf of the ocean,
Bent, but not broken, by age was the form of the notary
Shocks of yellow hair, like the silken floss of the maize, hung
Over his shoulders; his forehead was high; and glasses with horn bows
Sat a-drooping on his brow, with a look of wisdom supernal.
Father of twenty children was he, and more than a hundred
Children's children rode on his knee, and heard not the watch tick.
Four long years in the times of the war had he languished a captive,
Suffering much in an old French fort as the friend of the English.
Now, though warier grown, without all guile or suspicion,
Ripe in wisdom was he, but patient, and simple, and childlike.
He was beloved by all, and most of all by the children.

For he told them tales of the Loup-garon in the forest,
And of the goblin that came in the night to water the horses,
And of the white Létille, the ghost of a child who unchristened
Died, and was doomed to haunt unseen the chambers of children;

And how an Christmas eve the oxen talked in the stable,
And how the fever was cured by a spider shut up in a nutshell,
And of the marvellous powers of four-leaved clover and horseshoes,
With whatsoever else was writ in the lore of the village.
Then up rose from his seat by the fireside Basil the blacksmith,
Knocked from his pipe the ashes, and slowly extending his right hand,
"Father Leblanc," he exclaimed, "thou hast heard the talk in the village,
And, perchance, canst tell us some news of those ships and their errand."

Then with modest demeanor made answer the notary public, —

"Gentle enough have I heard, in sooth, yet am never the wiser;
And what their errand may be I know not better than others.
Yet am I not of those who imagine some evil intention
Brings them here, for we are at peace; and why than molest us ? 

"God's name ! " shouted the hasty and sometimes irascible blacksmith:

"Must we in all things look for the bow, and the why, and the wherefore?
Daily injustice is done, and might is the right of the strongest !"

But, with no fear on his warmth, continued the notary public,—

"Man is unjust, but God is just; and finally justice
Triumphs; and well I remember a story, that often consoled me.
When as a captive I lay in the old French fort at Port Royal."

This was the old man's favorite tale, and he loved to repeat it
When his neighbors complained that any injustice was done them.

"Once in an ancient city, whose name I no longer remember,
Raised aloft on a column, a brazen statue of Justice.
Stood in the public square, upholding the scales in its left hand,
And in its right a sword, as an emblem that justice proceeds.
Over the laws of the land, and the hearts and homes of the people.
Even the birds had built their nests in the scales of the balance,
Having no fear of the sword that flashed in the sunshine above them.
But in the course of time the laws of the land were corrupted;
Might took the place of right, and the weak were oppressed, and the mighty
Rule with an iron rod. Then it chanced in a nobleman's palace
That a necklace of pearls was lost, and e'eryone a suspicion.
Fell on an orphan girl who lived as maid in the household.
She, after form of trial condemned to die on the scaffold,
Patiently met her doom at the foot of the statue of justice.
As to her Father in heaven her innocent spirit ascended.
Lo! o'er the city a tempest rose; and the bolts of the thunder
Smote the statue of bronze, and hurled in wrath from its left hand.
Down on the pavement below clattering scales of the balance,
And in the hollow thereof was found the nest of a magpie.
Into whose clay-built walls the necklace of pearls was inwoven."

Silenced, but not convinced, when the story was told, the blacksmith
Stood like a man who fain would speak, but findeth no language;
All his thoughts were concealed into lines on his face, as the vapors
Freeze in fantastic shapes on the window-panes in the winter.

Then Evangeline lighted the brazen lamp on the table,
Filled, till it overflowed, the pewter tankard with home-brewed
Nutm-brown ale, that was famed for its strength in the village of Grand-Pré;

While from his pocket the notary drew his papers and inkhorn,
Wrote with a steady hand the date and the age of the parties,
Naming the dower of the bride in flocks of sheep and cattle.
Orderly all things proceeded, and duly and well were completed,
And the great seal of the law was set like a sun on the margin.
Then from his leather pouch the farmer threw on the table
Three times the old man's fee in solid pieces of silver.
And the story rising, and blessing the bride and the bridegroom,
Lifted aloft the tankard of ale and drank to their welfare.
Wiping the foam from his lip, he solemnly bowed and departed.
While in silence the others sat and mused by the fireside,
Till Evangeline brought the draught-board out of its corner.
Soon was the game begun. In friendly contention the old men,
Laughed at each lucky hit, or unsuccessful manœuvre,
Laughed when a man was crowned, or a breach was made in the king-row.
Meanwhile apart, in the twilight gloom of a window's embrasure,
Sat the lovers, and whispered together, beholding the cascade.
Over the palid sea and the silvery mist of the meadows,
Silently one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the angels.

This was the evening passed. Anon the bell from the belfry
Rang the stars of nine, the village curfew, and straightway.
Rose the guests and departed; and silence reigned in the household.
Many a farewell word and sweet good-night on the door-step.
Lingered long in Evangeline’s heart, and filled it with gladness.
Carefully then were covered the embers that glowed on the hearth-stone,
And on the oaken stairs resounded the tread of the farmer.
Soon with a soundless step the foot of Evangeline followed.
Up the staircase moved a luminous space in the darkness,
Lighted less by the lamp than the shining face of the maiden.
Silent she passed the hall, and entered the door of her chamber.
Simple that chamber was, with its curtains of white, and its clothes-press.
Ample and high, on whose spacious shelves were carefully folded
Linens and the golden stuffs, by the hand of Evangeline woven.
This was the precious dower she would bring to her husband in marriage.
Better than flocks and herds, being proofs of her skill as a housewife.
Soon she extinguished her lamp, for the mellow and radiant moonlight
Streamed through the windows, and lighted the room, till the heart of the maiden.
Shadow and light from the leaves alternately played on his snow-white Hair, as it waved in the wind; and the jolly face of the fiddler Glowed like a living coal when the ashes are blown from the embers.
Gayly the old man sang to the vibrant sound of his fiddle,
Tous les Bourgeois de Chartres, and Le Carillon de Dunkerque,
And anon with his wooden shoes beat time to the medley. Merrily, merrily whirled the wheels of the dizzying dances Under the orchard-trees and down the path to the meadows; Old folk and young together, and children mingled among them. Fairest of all the maids was Evangeline, Benedict's daughter; Noblest of all the youths was Gabriel, son of the blacksmith!
So passed the morning away. And lo! with a summons sonorous Sounded the bell from its tower, and over the meadows a drum beat. Thronged crelong was the church with men. Without, in the churchyard, Waited the women. They stood by the graves, and hung on the headstones Garlands of autumn-leaves and evergreens fresh from the forest.
Then came the guard from the ships, and marching proudly among them Entered the sacred portal. With loud and dissonant clangor Echoed the sound of their brazen drums from ceiling and casement,— Echoed a moment only, and slowly the ponderous portal Closed, and in silence the crowd awaited the will of the soldiers.
Then uprose their commander, and spake from the steps of the altar, Holding aloft in his hands, with its seals, the royal commission.
"You are convened this day," he said, "by his Majesty's orders. Clement and silent has he been; but how you have answered his kindness, Let your own hearts reply! To my natural make and my temper Painful the task is I do, which to you I know must be grievous. Yet must I bow and obey, and deliver the will of our monarch; Namely, that all your lands, and dwellings, and cattle of all kinds Forfeited be to the crown; and that you yourselves from this province Be transported to other lands. God grant you may dwell there Ever as faithful subjects, a happy and peaceable people! Prisoners now I declare you; for such is his Majesty's pleasure!"
As when the air is serene in the sultry solstice of summer,
Suddenly gathers a storm, and the deadly sling of the hailstones Beats down the farmer's corn in the field and shatters his windows. Hiding the sun, and shivering the ground with thatch from the house-roofs, Bellowing fly the heards, and seek to break their enclosures; So on the hearts of the people descended the words of the speaker. Silent a moment they stood in speechless wonder, and then rose
Loud and ever louder a wail of sorrow and anger,
and, by one impulse moved, they madly rushed to the door-way.
Vain was the hope of escape; and cries and fierce imprecations
ranged through the house of prayer; and high o'er the heads of the others
Rose, with his arms uplifted, the figure of Basil Blacksmith,
As, on a stormy sea, a spar is tossed by the billows.
Flushed was his face and distorted with passion; and wildly, wildly, wildly, wildly;
"Down with the tyrants of England! we never have sworn them allegiance!
Death to these foreign soldiers, who seize on our homes and our harvests!"
More than aid would have said, but the merciless hand of a soldier
Smote him upon the mouth, and dragged him down to the pavement.

In the midst of the strife and tumult of angry contention,
Lo! the door of the chancel opened, and Father Felician
Entered, with serious mien, and ascended the steps of the altar.
Raising his reverend hand, with a gesture he waved into silence
All that clamorous throng; and thus he spake to his people:
Deep were his tones and solemn; and accents measured and mournful
Spake he, as, after the tocsin's alarum, distinctly the clock strikes:
"What is this that ye do, my children? what madness has seized you?
Forty years of my life have I labored among you, and taught you,
Not in word alone, but in deed, to love one another.
Is this the fruit of my toils, of my vigils and prayers and privations?
Have you so soon forgotten all lessons of love and forgiveness?
This is the house of the Prince of Peace, and would you profane it?
Thus with violent deeds and hearts overflowing with hatred?
Lo! where the crucified Christ from his cross is gazing upon you!
See! in those sorrowful eyes what meekness and holy compassion!
Hark! how those lips still repeat the prayer, 'O Father, forgive them!'.
Let us repeat that prayer in the hour when the wicked assails us,
Let us repeat it now, and say, 'O Father, forgive them!'.
Few were his words of rebuke, but deep in the hearts of his people
Sank they, and sob of contrition succeeded the passionate outbreak,
While they repeated his prayer, and said, 'O Father, forgive them!'.

Then came the evening service. The tapers gleamed from the altar.
Fervent and deep was the voice of the priest, and the blacksmith,
Not with their lips alone, but their hearts; and the Ave Maria
Sang they, and fell on their knees, and their souls, with devotion translated.
Rose on the altar of prayer, like Elijah ascending to heaven.

Meanwhile had spread in the village the tidings of ill, and on all sides Wandered, wailing, from house to house the women and children.
Long at her father's door Evangeline stood, with her right hand
Shielding her eyes from the level rays of the sun, that, descending.
Lighted the village street with mysterious splendor, and roofed each
Peasant's cottage with golden thatch, and emblazoned its windows.
Long within had been spread the snow-white cloth on the table;
There stood the wheaten loaf, and the honey fragment with wild-flowers;
There stood the tankard of ale, and the cheese fresh brought from the dairy;
And, at the head of the board, the great armchair of the farmer.
Thus did Evangeline wait at her father's door, as the sunset
Threw the long shadows of trees o'er the broad ambrosial meadows.
Ah! on her spirit within a deeper shadow had fallen.

And from the fields of her soul a fragrance celestial ascended,—
Charity, meekness, love, and hope, and forgiveness, and patience.
Then, a tears forgetful of self, she wandered into the village.
Cheering with looks and words the mournful hearts of the women.
As o'er the darkening fields with lingering steps they moved,
Urged by their household cares, and the weary feet of their children.
Down sank the great red sun, and in golden, gleaming splendor
Veiled the light of his face, like the Prophet descending from Sinai.
Sweetly over the village the bell of the Angelus sounded.

Meanwhile, amid the gloom, by the church Evangeline lingered.
All was silent within; and in vain at the door and the windows
Stood she, and listened and looked, till, overcome by emotion,
"Gabriel!" cried she aloud with tremulous voice; but no answer
Came from the graves of the dead, nor the grating of the living.
Slowly at length she returned to the tenantless house of her father.
Smouldered the fire on the hearth, on the board was the supper untasted,
Empty and drear was each room, and haunted with phantoms of terror.
Sadly echoed her step on the stair and the floor of her chamber.
In the dead of the night she heard the disconsolate rain fell
Loud on the withered leaves of the sycamore-tree by the window.
Keenly the lightning flashed; and the voice of the evening thunder
Told her that God was in heaven, and governed the world he created!
Then she remembered the tale she had heard of the justice of Heaven;
Soothed the people troubled soul, and she peacefully slumbered till morning.

V.

Four times the sun had risen and set; and now on the fifth day
Cheerily called the cock to the sleeping maids of the farm-house.
Soon o'er the yellow fields, in silent and mournful procession,
Came from the neighboring hamlets and farms the Acadian women,
Driving in ponderous wains their household goods to the sea-shore,
Pausing and looking back to gaze once more on their dwellings,
Ere they were shut from sight by the winding road and the woodland.
Close at their sides their children ran, and urged on the oxen,
While in their little hands they clasped some fragments of playthings.

Thus to the Gaspereau's mouth they hurried; and there on the sea-beach
Piled in confusion lay the household goods of the peasants.

Even as pilgrims, who journey afar from their homes and their country,
Sing as they go, and in singing forget they are weary and wayworn,
So with songs on their lips the Acadian peasants descended
Down from the church to the shore, amid their wives and their daughters.
Foremost the young men came; and, raising together their voices,
Sang with tremulous lips a chant of the Catholic Missions:
"Sacred heart of the Saviour! O inexhaustible fountain!
Fill our hearts this day with strength and submission and patience!"
Then the old men, as they marched, and the women that stood by the wayside
Joined in the sacred psalm, and the birds in the sunshine above them.

All day long between the shore and the ships did the boats ply;
All day long the wains came laboring down from the village.
Late in the afternoon, when the sun was near to his setting,
Echoed far o'er the fields came the roll of drums from the churchyard.
Thither the women and children thronged. On a sudden the church-doors
Opened, and forth came the guard, and marching in gloomy procession
Followed the long-imprisoned, but patient, Acadian farmers.

Driving in ponderous wains their household goods,
Mingled their notes therewith, like voices of spirits departed.

Half-way down to the shore Evangeline waited in silence,
Not overcome with grief, but strong in the hour of affliction,
Calmly and sadly she waited, until the procession approached her,
And she beheld the face of Gabriel pale with emotion.
Tears then filled her eyes, and, eagerly running to meet him,
Clasped she his hands, and laid her head on his shoulder, and whispered,—

"Gabriel! be of good cheer! for if we love one another,
Nothing, in truth, can harm us, whatever mis-
chances may happen!"

Smiling she spake these words; then suddenly 
paused, for her father
Saw she slowly advancing. Alas! how changed 
was his aspect!
Gone was the glow from his cheek, and the fire 
from his eye, and his footstep
Heavier seemed with the weight of the heavy heart 
in his bosom.
But with a smile and a sigh, she clasped his neck 
and embraced him,
Speaking words of endearment where words of 
comfort availed not.
That same month moved on that 
mournful procession.

There disorder prevailed, and the tumult and 
stir of embarking,
Bustle filled the freighted boats; and in the confu-
sion
Wives were torn from their husbands, and mothers, too late, saw their children
Left on the land, extending their arms, with 
widest entreaties.
So unto separate ships were Basil and Gabriel 
carried.
While in despair on the shore Evangeline stood 
with her father.
Half the task was not done when the sun went 
down, and the twilight
Deepened and darkened around; and in haste the reftuflent ocean
Fled the boatman from the shore, and left the line of the 
sand-beach
Covered with waifs of the tide, with kelp and the 
slippery sea-weed.
Further back in the midst of the household goods 
and the wagons,
Like to a gypsy camp, or a leaguer after a battle,
All escape cut off by the sea, and the sentinels near 
them,
Lay encamped for the night the houseless Aca-
dian farmers
Back to its nethermost caves retreated the bellow-
ing ocean,
Dragging adown the beach the rattling pebbles, 
and leaving
Inland and far up the shore the stranded boats of the 
sailors.
Then, as the night descended, the herds returned 
from their pastures;
Sweet was the moist still air with the odor of 
milk from their udders;
Lowing they waited, and long, at the well-known 
bars of the farm-yard,—

Waited and looked in vain for the voice and the 
hand of the milkmaid,
Silence reigned in the streets; from the church 
no Angelus sounded,
Rose no smoke from the roofs, and gleamed no 
lights from the windows.

But on the shores meanwhile the evening fires 
had been kindled,
Built of the drift-wood thrown on the sands from 
wracks in the tempest.
Round them shapes of gloom and sorrowful faces 
were gathered,
Voices of women were heard, and of men, and the 
crying of children,
Onward from fire to fire, as from hearth to 
hearth in his parish,
Wandered the faithful priest, consoling and bless-
ing and cheering,
Like unto shipwrecked Paul on Melita's desolate 
sea-shore.

Thus he approached the place where Evangeline 
sat with her father,
And in the flickering light beheld the face of the 
old man.
Haggard and hollow and wan, and without either 
thought or emotion,
'E'en as the face of a clock from which the hands 
have been taken.
Vainly the priest strive with words and caresses 
to cheer him,
Vainly offered him food: yet he moved not, he 
looked not, he spake not,
But, with a vacant stare, ever gazed at the flicker-
ning firelight.

"Benedicite!" murmured the priest, in tones of 
compassion.
More he fain would have said, but his heart was 
full, and his accents
Faulted and paused on his lips, as the feet of a 
child on a threshold,

Hushed by the scene he beholds, and the awful 
presence of sorrow.
Silently, therefore, he laid his hand on the 
head of the maiden
Raising his tearful eyes to the silent stars that above 
them

Moved on their way, unperturbed by the wrongs 
and sorrows of mortals.
Then sat he down at her side, and they went 
together in silence.

Suddenly rose from the south a light, as in 
autumn the blood-red
Moon climbs the crystal walls of heaven, and over 
the horizon,
Tilted like stretches its hundred hands upon the 
mountain and meadow,
Seizing the rocks and the rivers, and piling huge 
shadows together.
Broader and ever broader it gleamed on the roofs 
of the village,
Gleamed on the sky and the sea, and the ships that lay in the roadway.

Columns of shining smoke arose, and flashes of 
flame were

Thrust through their folds and withdrawn, like 
the quivering hands of a martyr.

Then as the wind seized the gleeds and the burn-
ing thatch, and, uplifting,
Whirl'd them aloft through the air, at once from a 
hundred house-tops

Started the sheeted smoke with flashes of flame 
tinted mingled

These things beheld in dismay the crowd on 
the shore and on shipboard.

Speechless at first they stood, then cried aloud in 
their anguish,

"We shall behold no more our homes in the vil-
lage of Grand-Pre!"

Loud on a sudden the cooks began to crow in the 
farm-yards,

Thinking the day had dawned; and anon the 
lowering of cattle

Came on the evening breeze, by the barking o 
dogs interrupted,
Then rose a sound of dread, such as startled th 
sleeping encampments

Far in the western plains or forests that skirt 
the Acadian

When the wild horses affrighted sweep by with 
the speed of the whirlwind,

Or the loud bellowing herds of buffaloes rush to 
the river.

Such was the sound that arose on the night, as 
the herds and the horses

Broke through their folds and fences, and madly 
rushed o'er the meadows.

Overwhelmed with the sight, yet speechless, the 
priest and the maiden
Gazed on the scene of terror that reddened and widened before them;  
And as they turned at length to speak to their silent companion,  
Lo! from his seat he had fallen, and stretched abroad on the sea-shore  
Motionless lay his form, from which the soul had departed.  
Slowly the priest uplifted the lifeless head, and the maiden  
Knelt at her father's side, and wailed aloud in her terror.  
Then in a swoon she sank, and lay with her head on his bosom.  
Through the long night she lay in deep, oblivious slumber;  
And when she woke from the trance, she beheld a multitude near her.  
Faces of friends she beheld, that were mournfully gazing upon her,  
Pallid, with tearful eyes, and looks of saddest compassion.  
Still the blaze of the burning village illumined the landscape,  
Reddened the sky overhead, and gleamed on the faces around her,  
And like the day of doom it seemed to her waver-  
Then a familiar voice she heard, as it said to the people,—  
"Let us bury him here by the sea. When a happier season  
Brings us again to our homes from the unknown land of our exile,  
Then shall his sacred dust be piously laid in the churchyard."  
Such were the words of the priest. And there in haste by the sea-side,  
"Having the glare of the burning village for funeral torches,  
But the shell or look, they buried the farmer of Grand-Pré.  
And as the voice of the priest repeated the service of sorrow,  
Lo! with a mournful sound, like the voice of a vast congregation,  
Solemnly answered the sea, and mingled its roar with the dirges.  
'Twas the returning tide, that afar from the waste of the ocean,  
With the first dawn of the day, came heaving and hurrying landward.  
Then recommenced once more the stir and noise of embarking;  
And with the ebb of the tide the ships sailed out of the harbor.  
Leaving behind them the dead on the shore, and the village in ruins.

PART THE SECOND.

I

MANY a weary year had passed since the burning of Grand-Pré,  
When on the falling tide the freighted vessels departed,  
Bearing a nation, with all its household gods, into exile,  
Exile without an end, and without an example in story.  
Far wandering on separate coasts, the Acadians landed;  
Scattered they, like flakes of snow, when the wind from the northeast  
Strikes aslant through the fogs that darken the banks of Newfoundland.  
Friendless, homeless, hopeless, they wandered from city to city,  
From the cold lakes of the North to sultry Southern savannas;  
From the bleak shores of the sea to the lands where the Father of Waters  
Seizes the hills in his hands, and drags them down to the ocean,  
Deep in their sands to bury the scattered bones of the mammoth.  
Friends they sought and homes; and many, despairing, heart-broken,  
Asked of the earth but a grave, and no longer a land nor a fireside.  
Written their history stands on tablets of stone in the churchyards.  
Long among them was seen a maiden who waited and wandered,  
Lowed her head in spirit, and patiently suffering all things.  
Fair was she and young; but, alas! before her extended,  
Drearv and vast and silent, the desert of life, the crosses and tombs,  
Marked by the graves of those who had sorrowed and suffered before her,  
Passions long extinguished, and hopes long dead and abandoned.  
As the long garments o'er the Western desert is marked by  
Camp-fires long consumed, and bones that bleach in the sunshine.  
Something there was in her life incomplete, imperfect, unfinished;  
As if a morning of June, with all its music and sunshine,  
Punished suddenly in the sky, and, fading, slowly ascending  
Into the ebb again, from whence it late had arisen.  
Sometimes she lingered in towns, till, urged by the fever within her,  
Urged by mockless longing, the hunger and thirst of the spirit,  
She would commence again her endless search and endeavor;  
Sometimes in churchyards strayed, and gazed on the crosses and tombs,  
Sat by some nameless grave, and thought that perhaps in its bosom  
He was already at rest, and she longed to slumber beside him.  
Sometimes a rumor, a hearsay, an intariculate whisper,  
Came with its airy hand to point and beckon her forward.  
Sometimes she spake with those who had seen her beloved and known him.  
But it was long ago, in some far-off place or forgotten.  
"Gabriel Lajeunesse!" they said; "O yes! we have seen him.  
He was with Basil the blacksmith, and both have gone to the prairies;  
Coureurs-des-Bois are they, and famous hunters and trappers."  
"Gabriel Lajeunesse!" said others; "O yes! we have seen him.  
He is a Voyageur in the lowlands of Louisiana."  
Then would they say, "Dear child! why dream and wait for him longer?  
Are there not other youths as fair as Gabriel? others  
Who have hearts as tender and true, and spirits as loyal?  
Here is Baptiste Leblanc, the notary's son, who has loved thee  
Many a tedious year; come, give him thy hand and be happy!  
Thou art too fair to be left to braid St. Catherine's  
Then would Evangeline answer, serenely but sadly, "I cannot!"
Whither my heart has gone, there follows my hand, and not elsewhere.
For when the heart goes before, like a lamp, and illumines the pathway,
Many things are made clear, that else lie hidden in darkness.
Therefore the priest, her friend and father-confessor,
Said, with a smile, "O daughter! thy God thus speaketh within thee!
Talk not of wasted affection, affection never was wasted;
If it enrich not the heart of another, its waters, returning
Back to their springs, like the rain, shall fill them full of refreshment;
That which the fountain sends forth returns again to the fountain.
Patience; accomplish thy labor; accomplish thy work of affection!
Sorrow and silence are strong, and patient endurance is godlike.
Therefore accomplish thy labor of love, till the heart is made godlike.
Purified, strengthened, perfected, and rendered more worthy of heaven.
Cheerèd by the good man's words, Evangeline labored and waited.
Still in her heart she heard the funeral dirge of the moon.
But with its sound there was mingled a voice that whispered, "Despair not!"
Thus did that poor soul wander in want and cheerless discomfort,
Bleeding, barefooted, over the shards and thorns of existence.
Let me essay, O Muse! to follow the wanderer's footsteps:—
Not through each devious path, each changeful year of existence;
But as a traveller follows a streamlet's course through the valley:
Far from its margin at times, and seeing the gleam of its water
Here and there in some open space, and at intervals only:
Then drawing nearer its banks, through sylvan glooms that conceal it,
Though he behold it not, he can hear its murmurs tumbling:
Happy, at length, if he find the spot where it reaches an outlet.

II.
It was the month of May, Far down the Beautiful River,
Past the Ohio shore and past the mouth of the Wabash,
Into the golden stream of the broad and swift Mississippi,
Floated a cumbersome boat, that was rowed by the Acadian boatmen.
It was a band of exiles; a raft, as it were, from the shipwrecked
Nation, scattered along the coast, now floating together,
Bound by the bonds of a common belief and a common misfortune;
Men and women and children, who, guided by hope or by hearsay,
Sought for their kith and their kin among the far-carrying farmers
On the Acadian coast, and the prairies of fair Opelousas.
With them Evangeline went, and her guide, the Father Felician.
Onward o'er sunken sands, through a wilderness sombre with forests,
Day after day they glided adown the turbulent river;

Night after night, by their blazing fires, encamped on its borders.
Now through rushing chutes, among green islands, where plumelike
Cotton-trees nodded their shadowy crests, they swept with the current.
Then emerged into broad lagoons, where silvery sand-bars
Lay in the stream, and along the wimpleting waves of their margin,
Shining with snow-white plumes, large flocks of pelicans waded.
Level the landscape grew, and along the shores of the river,
Shaded by chima-trees, in the midst of luxuriant gardens;
Stood the houses of planters, with negro-cabins and davo-cots.
They were approaching the region where reigns perpetual summer,
Where through the Golden Coast, and groves of orange and citron,
Sweeps with majestic curve the river away to the eastward.
They, too, observed from their course; and, entering the Bayou of Plaquemine,
Soon were lost in a maze of sluggish and devious waters,
Which, like a network of steel, extended in every direction.

Over their heads the towering and tenebrous boughs of the cypress
Met in a dusky arch, and trailing moses in mid-stream,
Waved like banners that hang on the walls of ancient cathedrals.
Deathlike the silence seemed, and unbroken, save by the herons
Home to their roosts in the cedar-trees returning at day's end.
Or by the owl, as he greeted the moon with demoniac laughter.
Lovely the moonlight was as it glanced and gleamed on the water,
Gleamed on the columns of cypress and cedar sustaining the arches,
Down through whose broken vaults it fell as through chinks in a ruin.
Dreamlike, and inconstant, and strange were all things around them;
And o'er their spirits there came a feeling of wonder and sadness,—
Strange forebodings of ill, unseen that cannot be compassed.
As, at the trump of a horse's hoof on the turf of the prairies,
Far in advance are closed the leaves of the shrinking mimosa,
So, at the hoof-beats of fate, with sad forebodings of evil,
Shrinks and closes the heart, ere the stroke of doom has attained it.
But Evangeline's heart was sustained by a vision, that faintly
Planted before her eyes, and beckoned her on, through the moonlight.
It was the thought of her brain that assumed the shape of a phantom.
Through those shadowy isles had Gabriel wandered before her,
And every stroke of the oar now brought him nearer and nearer.

Then in his place, at the prow of the boat, rose one of the oarsmen,
And, as a signal sound, if others like them peradventure,
Sailed on those gloomy and midnight streams, blew a blast on his bugle.
Wild through the dark colonnades and corridors leafy the blast rang,
EVANGELINE.

Breaking the seal of silence, and giving tongues to the forest,
Soundless above them the banners of moss just stirred to the music.
Multitudinous echoes awoke and died in the distance,
Over the watery floor, and beneath the reverberant branches;
But not a voice replied; no answer came from the darkness;
And, when the echoes had ceased, like a sense of pain was the silence.
Then Evangeline slept; but the boatmen rowed through the midnight,
Silent at times, then singing familiar Canadian boat-songs,
Such as they sang of old on their own Acadian rivers,
While through the night were heard the mysterious sounds of the desert,
Far off,—indistinct,—as of wave or wind in the forest.
Mixed with the whoop of the crane and the roar of the grim alligator.

Thus ere another noon they emerged from the shades; and before them Lay, in the golden sun, the lakes of the Atchafalaya.
Water-lilies in myriads rocked on the slight undulations
Made by the passing oars, and, resplendent in beauty, the lotus
Lifted her golden crown above the heads of the boatmen.
Faint was the air with the odorous breath of magnolia blossoms,
And with the heat of noon; and numberless sylvan islands,
Fragrant and thickly embowered with blossoming hedges of roses,
Near to whose shores they glided along, invited to slumber.
Soon by the fairest of these their weary oars were suspended.
Under the boughs of Wachita willows, that grew by the margin,
Safely their boat was moored; and scattered about on the greenward,
Tired with their midnight toil, the weary travellers slumbered.
Over them vast and high extended the cope of a cedar.
Swinging from its great arms, the trumpet-flower and the grapevine
Hung their ladder of ropes aloft like the ladder of Jacob,
On whose pendulous stairs the angels ascending, descending,
Were the swift humming-birds, that flitted from blossom to blossom.
Such was the vision Evangeline saw as she slumbered beneath it.
Filled was her heart with love; and the dawn of an opening heaven
Lighted her soul in sleep with the glory of regions celestial.

Nearer, ever nearer, among the numberless islands,
Darted a light, swift boat, that sped away o'er the water,
Urged on its course by the sinewy arms of hunters and trappers.
Northward its prow was turned, to the land of the bison and beaver.
At the helm sat a youth, with countenance thoughtful and careworn.
Dark and neglected locks overshadowed his brow, and a sadness

Somewhat beyond his years on his face was legible written grief.
Gabriel was it, who, weary with waiting, unhappy and restless,
Sought in the Western wilds oblivion of self and of sorrow.
Swiftly they glided along, close under the lee of the island,
But by the opposite bank, and behind a screen of palmettos,
So that they saw not the boat, where it lay concealed in the willows,
All undisturbed by the dash of their oars, and unseen, were the sleepers,
Angel of God was there none to awaken the slumbering maiden.
Swiftly they glided away, like the shade of a cloud on the prairie.
After the sound of their oars on the tholes had died in the distance,
As from a magic trance the sleepers awoke, and
Said with a sigh to the friendly priest, "O Father Felician!
Something says in my heart that near me Gabriel wanders.
Is it a foolish dream, an idle and vague superstition?
Or has an angel passed, and revealed the truth to my spirit?"
Then, with a blush, she added, "Alas for my credulous fancy!
Unto ears like thine such words as these have no meaning."
But made answer the reverend man, and he smiled as he answered,
"Daughter, thy words are not idle; nor are they to me without meaning.
Feeling is deep and still; and the word that floats on the surface
Is as the towing buoy, that betrays where the anchor is hidden.
Therefore trust to thy heart, and to what the world calls illusions.
Gabriel truly is near thee; for not far away to the southward,
On the banks of the Téche, are the towns of St. Maur and St. Martin,
There the long-wandering bride shall be given again to her bridegroom,
There the long-absent pastor regain his flock and his sheepfold.
Beautiful is the land, with its prairies and forests of fruit-trees;
Under whose feet a garden of flowers, and the bluest of heavens
Bending above, and resting its dome on the walls of the forest.
They who dwell there have named it the Eden of Louisiana."

With these words of cheer they arose and continued their journey.
Softly the evening came. The sun from the western horizon
Like a magician extended his golden wand o'er the landscape;
Twinkling vapors arose; and sky and water and the feeling
Seemed all on fire at the touch, and melted and mingled together.
Hanging between two skies, a cloud with edges of silver,
Plotted the boat, with its dripping oars, on the motionless water.
Filled was Evangeline's heart with inexpressible sweetness.
Touched by the magic spell, the sacred fountains of feeling
Glowed with the light of love, as the skies and waters around her.
Then from a neighboring thicket the mocking-bird, wildest of singers, swinging aloft on a willow spray that hung o'er the water, shook from his little throat such floods of delirious music, that the whole air and the woods and the waves seemed silent to listen. Plaintive at first were the tones and sad; then soaring to madness seemed they to follow or guide the revel of frenzied Bacchantes. Single notes were then heard, in sorrowful, low lamentation; till, having gathered them all, he flung them abroad in derision, as when, after a storm, a gust of wind through the tree-tops shakes down the rattling rain in a crystal shower on the branches. With such a prelude as this, and hearts that throbbed with emotion, slowly they entered the Teche, where it flows through the green Opelousas, and, through the amber air, above the crest of woodland, saw the column of smoke that arose from a neighboring dwelling;—sounds of a horn they heard, and the distant lowing of cattle.

III.

Near to the bank of the river, o'ershadowed by oaks, from whose branches garlands of Spanish moss and of mystic mistletoe flanked, such as the Druids cut down with golden hatchets at Yule-tide, stood, secluded and still, the house of the herdsman. A garden girded it round about with a belt of luxuriant blossoms, filling the air with fragrance. The house itself was of timbers hewn from the cypress-tree, and carefully fitted together. Large and low was the roof; and on slender columns supported, rose-wreathed, vine-encircled, a broad and spacious veranda, haunt of the humming-bird and the bee, extended around it. At each end of the house, amid the flowers of the garden, stationed the dove-cots were, as love's perpetual symbol, scenes of endless wooing, and endless contentions of rivals. Silence reigned o'er the place. The line of shadow and sunshine ran near the tops of the trees; but the house itself was in shadow, and from its chimney-top, ascending and slowly expanding into the evening air, a thin blue column of smoke rose. In the rear of the house, from the garden gate, ran a pathway through the great groves of oak to the skirts of the limitless prairie.
Into whose sea of flowers the sun was slowly descending.
Full in his track of light, like ships with shadowy canvas
Hanging loose from their spars in a motionless calm in the tropics,
Stood a cluster of trees, with tangled cordsage of grapevines.

Just where the woodlands met the flowery surf of the prairie,
Mounted upon his horse, with Spanish saddle and stirrups,
Sat a herdsman, arrayed in gaiters and doublet of deerskin.
Broad and brown was the face that from under the Spanish sombrero
Gazed on the peaceful scene, with the lordly look of its master.
Round about him were numberless herds of kine, that were grazing
Quietly in the meadows, and breathing the vapory freshness
That uprose from the river, and spread itself over the landscape.
Slowly lifting the horn that hung at his side, and expanding
Fully his broad, deep chest, he blew a blast, that resounded
Wildly and sweet and far, through the still damp air of the evening.
Suddenly out of the grass the long white horns of the cattle
Rose like flakes of foam on the adverse currents of the ocean.
Silent a moment they gazed, then bellowing rushed o'er the prairie,
And the whole mass became a cloud, a shade in the distance.
Then, as the herdsman turned to the house, through the gate of the garden
Saw he the forms of the priest and the maiden advancing to meet him.
Suddenly down from his horse he sprang in amazement, and forward
Rushed with extended arms and exclamations of wonder:
When they beheld his face, they recognized Basil the blacksmith.
Hearty his welcome was, as he led his guests to the garden.
There in an arbor of roses with endless question and answer
Gave they vent to their hearts, and renewed their friendly embraces.
Laughing and weeping by turns, or sitting silent and thoughtful,
Thoughtful, for Gabriel came not; and now dark doubts and misgivings
Stole o'er the maiden's heart; and Basil, somewhat embarrassed,
Broke the silence and said, "If you came by the Atolahalaya,
How have you nowhere encountered my Gabriel's boat on the bayous?"

Over Evangeline's face at the words of Basil a shade passed.
Tears came into her eyes, and she said, with a tremulous accent,
"Gone? is Gabriel gone?" and, concealing her face on his shoulder,
All her o'erburdened heart gave way, and she went and lamented.

Then the good Basil said,—and his voice grew blithe as he said it,—
"Be of good cheer, my child; it is only to-day he departed.
Foolish boy! he has left me alone with my herds and my horses.
Moody and restless grown, and tried and troubled, his spirit

Could no longer endure the calm of this quiet existence.
Thinking ever of thee, uncertain and sorrowful ever,
Ever silent, or speaking only of thee and his troubles,
He at length had become so tedious to men and to maidens.
Tedious even to me, that at length I bethought me, and sent him
Unto the town of Adayes to trade for mules with the traders.
Thence he will follow the Indian trails to the Ozark Mountains,
Hunting for furs in the forests, on rivers trapping the beaver.
Thus did he get good cheer; we will follow the fugitive lover:
He is not far on his way, and the Fates and the streams are against him.
Up and away to-morrow, and through the red dew
We will follow him fast, and bring him back to his prison."

Then glad voices were heard, and up from the banks of the river,
Borne aloft on his comrades' arms, came Michael the fiddler.
Long under Basil's roof had he lived like a god
On Olympus,
Having no other care than dispensing music to mortals.
Far renowned was he for his silver locks and his fiddle.
"Long live Michael," they cried, "our brave Acadian minstrel!"

As they bore him aloft in triumphal procession;
and straightway
Father Felician advanced with Evangeline, greeting him:
Kindly and oft, and recalling the past, while
Basil, enraptured,
Hailed with hilarious joy his old companions and
gossips,
Laughing loud and long, and embracing mothers and daughters.

Much they marveled to see the wealth of the cedevant blacksmithe,
All his domains and his herds, and his patriarchal demeanor;
Much they marveled to hear his tales of the soil and the climate,
And of the prairies, whose numberless herds were his who would take them;
Each one thought in his heart, that he, too, would go and do likewise.

Thus they ascended the steps, and, crossing the breezy verandas,
Entered the hall of the house, where already the
Supper of Basil
Waited his late return; and they rested and feasted together.

Over the joyous feast the sudden darkness descended.
All was silent without, and illumining the landscape with silver,
Fair rose the dewy moon and the myriad stars;
but within doors,
Brighter than these, shone the faces of friends in the glimmering lamplight.
Then from his station aloft, at the head of the table, the herdsman
Poured forth his heart and his wine together in endless profusion.
Lighting his pipe, that was filled with sweet Natichoches tobacco,
Thus he spake to his guests, who listened, and
embraced as they listened:—
"Welcome once more, my friends, who long have been friendless and homeless,
Welcome once more to a home, that is better perchance than the old one. *  
Here no hungry winter congeals our blood like the river;  
Here no stony ground provokes the wrath of the farmer.  
Smoothly the ploughshare runs through the soil,  
as a key through the water.  
All the year round the orange-groves are in blossom; and grass grows  
More in a single night than a whole Canadian  
Here, too, numberless herds run wild and unclaimed in the prairies;  
Here, too, lands may be had for the asking, and forests of timber  
With a few blows of the axe are hewn and framed into houses.  
After your houses are built, and your fields are yellow with harvests,  
No King George of England shall drive you away from your homesteads,  
 Burning your dwellings and barns, and stealing 
your farms and your cattle. *  
Speaking these words, he blew a wrathful cloud from his nostrils.  
While his huge, brown hand came thundering down on the table,  
So that the guests all started; and Father Féli-
cian, astounded,  
Sudden blushed, with a pinch of snuff half-way to his nostrils,  
But the brave Basil resumed, and his words were milder and gayer:—  
"Only beware of the fever, my friends, beware of the fever!  
For it is not like that of our cold Acadian climate,  
Cured by wearing a spider hung round one's neck in a nutshell. *  
Then there were voices heard at the door, and footsteps approaching  
Sounded upon the stairs and the floor of the breezy veranda.  
It was the neighboring Creoles and small Acadian planters.  
Who had been summoned all to the house of Basil the Herdsman.  
Merry the meeting was of ancient comrades and neighbors;  
Friend clasped friend in his arms; and they who before were as strangers,  
Meeting in exile, became straightway as friends to each other,  
Drawn by the gentle bond of a common country together,  
But in the neighboring hall a strain of music, proceeding  
From the accordant strings of Michael's melodious fiddle  
Broke up all farther speech. Away, like children delighted,  
All things forgotten besides, they gave themselves to the maddening  
Whirl of the dizzy dance, as it swept and swayed to the music,  
Dreamlike, with beaming eyes and the rush of fluttering garments.  
Meanwhile, apart, at the head of the hall, the priest and the herdsman  
Sat, conversing together of past and present and future;  
While Evangeline stood like one entranced, for  
Olden memories rose, and loud in the midst of the music  
Heard she the sound of the sea, and an irrepressible sadness  
Came o'er her heart, and unseen she stole forth into the garden.  

Beautiful was the night. Behind the black wall of the oaks,  
Tipping its summit with silver, arose the moon.  
On the river  
Fell here and there through the branches a tremulous gleam of the moonlight,  
Like the sweet throb of love on a darkened and devious spirit.  
Nearer and round about her, the manifold flowers of the garden  
Poured out their souls in odors, that were their prayers and confessions  
Unto the night, as it went its way, like a silent Carthusian.  
Fuller of fragrance than they, and as heavy with shadows and night-dews,  
Hung the heart of the maiden. The calm and the magical moonlight  
Seemed to inundate her soul with indefinable longings,  
As, through the garden gate, and beneath the shade of the oak-trees.  
Passed she along the path to the edge of the measureless prairie.  
Silent it lay, with a silvery haze upon it, and fire-flies  
Gleaming and floating away in mingled and infinite numbers.  
Over her head the stars, the thoughts of God in the heavens,  
Shone on the eyes of man, who had ceased to mar-
vel and worship.  
Save when a blazing comet was seen on the walls of that temple,  
As if a hand had appeared and written upon them,  
And the soul of the maiden, between the stars and the fire-flies,  
Wandered alone, and she cried, "O Gabriel! O my beloved!  
Art thou so near unto me, and yet I cannot behold thee?  
Art thou so near unto me, and yet thy voice does not reach me?  
Ah! how often thy feet have trod this path to the shadow of the oak-trees!  
Ah! how often thine eyes have looked on the woodlands around me!  
Ah! how often beneath this oak, returning from labor,  
Thou hast lain down to rest, and to dream of me in thy slumber!  
When shall these eyes behold, these arms be folded about thee?"  
Loud and sudden and near the note of a whipcord sounded  
Like a flute in the woods; and anon, through the neighboring thickets,  
Farther and farther away it floated and dropped into silence.  
"Patience!" whispered the oaks from oracular caverns of darkness;  
And, from the moonlit meadow, a sigh responded,  
"To-morrow!"  
Bright rose the sun next day; and all the flowers of the garden  
Bathed his shining feet with their tears, and  
Anointed his tresses  
With the delicious balm that they bore in their vases of crystal.  
"Farewell!" said the priest, as he stood at the shadowy threshold;  
"See that you bring us the Prodigal Son from his  
And, too, the Foolish Virgin, who slept when the bridegroom was coming."  
"Farewell!" answered the maiden, and, smiling,  
Down to the river's brink, where the boatmen already were waiting.
Thus beginning their journey with morning, and sunshine, and gladness, Swiftly they followed the flight of him who was speeding before them, Blown by the blast of fate like a dead leaf over the desert. Not that day, nor the next, nor yet the day that succeeded, They traced of his course, in lake or forest, or river, Nor, after many days, had they found him; but vague and uncertain Rumors alone were their guides through a wild and desolate country; Till, at the little inn of the Spanish town of Adayes, Weary and worn, they alighted, and learned from the garrulous landlord, That of the day before, with horses and guides and companions, Gabriel left the village, and took the road of the prairies.

IV.

Far in the West there lies a desert land, where the mountains Lift, through perpetual snows, their lofty and luminous summits, Down from their jagged, deep ravines, where the gorge, like a gateway, Opens a passing ride to the wheels of the emigrant's wagon, Westward the Oregon flows and the Walloway and Owyhee. Eastward, with devious course, among the Windrider Mountains, Through the Sweet-water Valley precipitate leaps the Nebraska; And to the south, from Fontaine-qui-bont and the Spanish sierras, Fretted with sands and rocks, and swept by the wind and eld, Numberless torrents, with ceaseless sound, descend to the ocean, Like the great chords of a harp, in loud and solemn vibrations, Spreading between these streams are the wondrous, beautiful prairies, Bilowy bays of grass ever rolling in shadow and sunshine, Bright with luxuriant clusters of roses and purple amaranths, Over them wander the buffalo herds, and the elk and the roebuck; Over them wander the wolves, and herds of riderless horses, Fires that blast and blight, and winds that are weary with travel; Over them wander the scattered tribes of Ishmael's children, Staining the desert with blood; and above their terrible war-trails Circles and sails aloft, on pinions majestic, the vulture, Like the implacable soul of a chieftain slaughtered in battle, By invisible stairs ascending and scaling the heavens. Here and there rise smokes from the camps of these savage marauders; Here and there rise groves from the margins of swift-running rivers; And the grim, taciturn bear, the anchorite monk of the desert, Climbs down their dark ravines to dig for roots by the brook-side, And over all is the sky, the clear and crystalline heaven, Like the protecting hand of God inverted above them.

Into this wonderful land, at the base of the Ozark Mountains, Gabriel far had entered, with hunters and trappers behind him. Day after day, with their Indian guides, the maiden and Basil followed his flying steps, and thought each day to overtake him. Sometimes he saw, or thought they saw, the smoke of his camp-fire. Rise in the morning air from the distant plain; but at nightfall, When they had reached the place, they found only embers and ashes. And, though their hearts were sad at times and their bodies were weary, Hope still guided them on, as the magic Fata Morgana showed on in her lakes of light, that retreated and vanished before them.

Once, as they sat by their evening fire, there silently entered Into the little camp an Indian woman, whose features Wore deep traces of sorrow, and patience as great as her sorrow. She was a Shawnee woman returning home to her people, From the far-off hunting-grounds of the cruel Camanches. Whose Canadian husband, a Coureur-des-Monts, had been murdered, Touched were her hearts at her story, and warmest and friendliest welcome Gave they, with words of cheer, and she sat and feasted with them. On the buffalo-meat and the venison cooked on the embers, But when their meal was done, and Basil and all his companions, Worn with the long day's march and the chase of the deer and the bison, Stretched themselves on the ground, and slept where the quivering fire-light Flashed on their swarthy cheeks, and their forms wrapped up in their blankets. Then at the door of Evangeline's tent she sat and repeated Slowly, with soft, low voice, and the charm of Indian accents, All the tale of her love, with its pleasures, and pains, and reverses. Much Evangeline wept at the tale, and to know that another Harpies heart like her own had loved and had been disappointed. Moved to the depths of her soul by pity and woman's compassion, Yet in her sorrow pleased that one who had suffered was near her, She in turn related her love and all its disasters. Mute with wonder the Shawnee sat, and when she had ended Still was mute; but at length, as if a mysterious horror Passed through her brain, she spoke, and repeated the tale of the Mowis; Mowis, the bridgewater of snow, who won and wedded a maiden. But, when the morning came, arose and passed from the wigwam, Fading and melting away and dissolving into the sunshine. Till she beheld him no more, though she followed far into the forest. Then, in those sweet, low tones, that seemed like a weird incantation, Told she the tale of the fair Lilinaw, who was wooded by a phantom.
When they had reached the place, they found only embers.

That, through the pines, o'er her father's lodge, in the hush of the twilight, Breathed like the evening wind, and whispered love to the maiden, Till she followed his green and waving plume through the forest, And nevermore returned, nor was seen again by her people. Silent with wonder and strange surprise, Evangeline listened To the soft flow of her magical words, till the region around her Seemed like enchanted ground, and her swarthy guest the enchantress; Slowly over the tops of the Ozark Mountains the moon rose, Lighting the little tent, and with a mysterious splendor Touching the sombre leaves, and embracing and filling the woodland, With a delicious sound the brook rushed by, and the branches Swayed and sighed overhead in scarcely audible whispers. Filled with the thoughts of love was Evangeline's heart, but a secret, Subtile sense crept in of pain and indefinite terror, As the cold, poisonous snake creeps into the nest of the swallow, It was no earthly fear. A breath from the region of spirits Seemed to float in the air of night; and she felt for a moment

That, like the Indian maid, she, too, was pursuing a phantom. With this thought she slept, and the fear and the phantom had vanished.

Early upon the morrow the march was resumed; and the Shawnee Said, as they journeyed along, "On the western slope of these mountains Dwells in his little village the Black Robe chief of the Mission. Much he teaches the people, and tells them of Mary and Jesus; Loud laugh their hearts with joy, and weep with pain, as they hear him." Then, with a sudden and secret emotion, Evangeline answered, "Let us go to the Mission, for there good tidings await us!" Thither they turned their steeds; and behind a spur of the mountains, Just as the sun went down, they heard a murmur of voices, And in a meadow green and broad, by the bank of a river, Saw the tents of the Christians, the tents of the Jesuit Mission. Under a towering oak, that stood in the midst of the village, Knelt the Black Robe chief with his children. A crucifix fastened High on the trunk of the tree, and overshadowed by grapevines,
EVANGELINE.

This is the compass-flower, that the finger of
God has planted
Here in the houseless wild, to direct the traveller's
journey
Over the sea-like, pathless, limitless waste of the
desert.
Such in the soul of man is faith. The blossoms of
passion,
Gay and luxuriant-flowers, are brighter and fuller
of fragrance,
But they beguile us, and lead us astray, and their
odor is deadly.
Only this humble plant can guide us here, and
hereafter;
Crown me with asphodel flowers, that are wet
with the dew of nepenthes."

So came the autumn, and passed, and the win-
ter,—yet Gabriel came not;
Blossomed the opening spring, and the notes of
the robin and bluebird
Sounded sweet upon wold and in wood, yet Ga-
briel came not.

But on the last breath of the summer winds a rumor
was wafted
Sweter than song of bird, or hue or odor of
blossom,
Far to the north and east, it said, in the Michi-
gan woods.
Gabriel had his lodge by the banks of the Saginaw
River.
And, with returning guides, that sought the lakes
of St. Lawrence,
Saying a sad farewell, Evangeline went from the
Mission.

When over weary ways, by long and perilous
marches,
She had attained at length the depths of the
Michigan forests;
Found she the hunter's lodge deserted and fallen
to ruin!

Thus did the long sad years glide on, and in
seasons and places.
Divers and distant far was seen the wandering
maiden:—
Now in the Tents of Grace, of the meek Moravian
people;
Now in the noisy camps and the battle-fields of
the army,
Now in secluded hamlets, in towns and populous
cities.

Like a skylark she came, and passed away unre-
membered,
Fair was she and young, when in hope began the
long journey;
Faded was she and old, when in disappointment
it ended.

Each succeeding year stole something away from
her beauty,
Leaving behind it, broader and deeper, the glow of
her

Then there appeared and spread faint streaks of
gray o'er her forehead,
Dawn of another life, that broke o'er her earthly
horizon,
As in the Eastern sky the first faint streaks of
the morning.

V.

In that delightful land which is washed by the
Delaware's waters,
Guarding in sylvan shades the name of Penn the
apostle,
Stands on the banks of its beautiful stream the
city he founded.
There all the air is balm, and the peach is the
emblem of beauty.
And the streets still re-echo the names of the
trees of the forest.
Then it came to pass that a pestilence fell on the city,
Presaged by wondrous signs, and mostly by flocks of wild pigeons.
Darkening the sun in their flight, with naught in their claws but an acorn.
And, as the tides of the sea rose in the month of September,
Flooding some silver stream, till it spreads to a lake in the meadow,
So death flooded life, and, o'erflowing its natural margin,
Spread from a slackish lake, the silver stream of existence.
Wealth had no power to bribe, nor beauty to charm, the oppressor;
But all perished alike beneath the scourge of his woe.
Only, alas! the poor, who had neither friends nor attendants,
Crept away to die in the almhouse, home of the homeless.
Then in the suburbs it stood, in the midst of meadows and woodlands:
Now the city surrounds it; but still, with its gateway and wicket
Meek, in the midst of splendor, its humble walls seem to echo
Softly the words of the Lord:—"The poor ye always have with you."
Thither, by night and by day, came the Sister of Mercy.
The dying looked up into her face, and thought, indeed, to behold there
Gleams of celestial light encircle her forehead with splendor,
Such far in the distant pârs o'er the brows of saints and apostles.
Or such as hangs by night o'er a city seen at a distance.
Unto their eyes it seemed the lamps of the city celestially
Into whose shining gates erelong their spirits would enter.

Thus, on a Sabbath morn, through the streets, deserted and silent,
Wending her quiet way, she entered the door of the alm-house.
Sweet on the summer air was the odor of flowers
In the garden;
And she paused on her way to gather the fairest among them,
That the dying once more might rejoice in their fragrance and beauty.
Then, as she mounted the stairs to the corridors,
Distant and soft on her ear fell the chimes from the belfry of Christ Church.
While, intermingled with these, across the meadows were wafted
Sounds of psalms, that were sung by the Swedes in their church at Wicaco.
Soft as descending wings fell the calm of the hour
On her spirit;
Something within her said, "At length thy trials are ended;"
And, with light in her looks, she entered the chambers of sickness,
Noiselessly moved about the assiduous, careful attendants,
Moistening the feverish lip, and the aching brow, and in silence
Closing the sightless eyes of the dead, and concealing their faces,
Where on their pallets they lay, like drifts of snow by the roadside.
Many a languid head, upraised as Evangeline entered,
Turned on its pillow of pain to gaze while she passed, for her presence.
Vanished the vision away, but Evangeline knelt.

Fell on their hearts like a ray of the sun on the walls of a prison.
And, as she looked around, she saw how Death, the consoler,
Laying his hand upon many a heart, had healed it forever.
Many familiar forms had disappeared in the night time;
Vacant their places were, or filled already by strangers.

Suddenly, as if arrested by fear or a feeling of wonder,
Still she stood, with her colorless lips apart,
Ran through her frame, and, forgotten, the flowerets dropped from her fingers,
And from her eyes and cheeks the light and bloom of the morning.
Then there escaped from her lips a cry of such terrible anguish,
That the dying heard it, and started up from their pillows.

On the pallet before her was stretched the form of an old man.
Long, and thin, and gray were the locks that shaded his temples;
But, as he lay in the morning light, his face for a moment
Seemed to assume once more the forms of its earlier manhood;
So are wont to be changed the faces of those who are dying.

Hot and red on his lips still burned the flush of the fever,
As if life, like the Hebrew, with blood had sprinkled its portals,
That the Angel of Death might see the sign, and pass over.
Motionless, senseless, dying, he lay, and his spirit exhausted
Seemed to be sinking down through infinite depths in the darkness,
Darkness of slumber and death, forever sinking and sinking,
Then through those realms of shade, in multiplied reverberations.

Heard he that cry of pain, and through the hush that succeeded
Whispered a gentle voice, in accents tender and saint-like,
"Gabriel! O my beloved!" and died away into silence.

Then he beheld, in a dream, once more the home of his childhood;
Green Acadian meadows, with sylvan rivers among them,
Village, and mountain, and woodlands; and, walking under their shadow,
As in the days of her youth, Evangeline rose in his vision.

Tears came into his eyes; and as slowly he lifted his eyelids,
Vanished the vision away, but Evangeline knelt by his bedside.

Vainly he strove to whisper her name, for the accents unuttered
Died on his lips, and their motion revealed what his tongue would have spoken.

Vainly he strove to rise; and Evangeline, kneeling beside him,
Kissed his dying lips, and laid his head on her bosom.
Sweet was the light of his eyes; but it suddenly sank into darkness,
As when a lamp is blown out by a gust of wind at a casement.

All was ended now, the hope, and the fear, and the sorrow,
All the aching of heart, the restless, unsatisfied longing,
All the dull, deep pain, and constant anguish of patience!
And, as she pressed once more the lifeless head to her bosom.
Mockily she bowed her own, and murmured, "Father, I thank thee!"

Still stands the forest primeval; but far away from its shadow,
Side by side, in their nameless graves, the lovers are sleeping.
Under the humble walls of the little Catholic churchyard,
In the heart of the city, they lie, unknown and unnoticed.

The pleasant books, that silently among
Our household treasures take familiar places,
And are to us as if a living tongue
Spake from the printed leaves or pictured faces!
Perhaps on earth I never shall behold,
With eye of sense, your outward form and semblance;
Therefore to me ye never will grow old,
But live forever young in my remembrance.

Never grow old, nor change, nor pass away!
Your gentle voices will flow on forever,
When life grows bare and tarnished with decay,
As through a leafless landscape flows a river.
Not chance of birth or place has made us friends,
Being oftentimes of different tongues and nations,
But the endeavor for the selfsame ends,
With the same hopes, and fears, and aspirations.
Therefore I hope to join your seaside walk,
Saddened, and mostly silent, with emotion;
Not interrupting with intrusive talk
The grand, majestic symphonies of ocean.
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.

THE SEASIDE AND THE FIRESIDE.

DEDICATION.

As one who, walking in the twilight gloom,
Hears round about him voices as it darkens,
And seeing not the forms from which they come,
Pauses from time to time, and turns and heartens;

So walking here in twilight, O my friends!
I hear your voices, softened by the distance,
And pause, and turn to listen, as each sends
His words of friendship, comfort, and assistance.

If any thought of mine, or sung or told,
Has ever given delight or consolation,
Ye have repaid me back a thousand-fold,
By every friendly sign and salutation.

Thanks for the sympathies that ye have shown!
Thanks for each kindly word, each silent token.
That teaches me, when seeming most alone,
Friends are around us, though no word be spoken.

Kind messages, that pass from land to land;
Kind letters, that betray the heart’s deep history;
In which we feel the pressure of a hand,—
One touch of fire,—and all the rest is mystery!

Daily the tides of life go ebbing and flowing beside them,
Thousands of throbbing hearts, where theirs are at rest and forever,
Thousands of aching brains, where theirs no longer are busy,
Thousands of toiling hands, where theirs have ceased from their labors,
Thousands of weary feet, where theirs have completed their journey!

Still stands the forest primeval; but under the shade of its branches
Dwells another race, with other customs and language.
Only along the shore of the mournful and misty Atlantic
Linger a few Acadian peasants, whose fathers from exile
Wandered back to their native land to die in its bosom.
In the fisherman’s cot the wheel and the loom are still busy;
Maids still wear their Norman caps and their kirtles of homespun,
And by the evening fire repeat Evangeline’s story,
While from its rocky caverns the deep-voiced, neighboring ocean
Speaks, and in accents disconsolate answers the wall of the forest.

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THE BUILDING OF THE SHIP.

"Build me straight, O worthy Master!
Stanch and strong, a goodly vessel,
That shall laugh at all disaster,
And with wave and whirlwind wrestle!"

The merchant's word
Delighted the Master heard;
For his heart was in his work,
And the heart Giveth grace unto every Art.

A quiet smile played round his lips,
As the eddies and dimples of the tide
Play round the bows of ships,
That steadily at anchor ride.

And with a voice that was full of glee,
He answered, "Erelong we will launch
A vessel as goodly, and strong, and stanch,
As ever weathered a wintry sea!"

And first with nicest skill and art,
Perfect and finished in every part,
A little model the Master wrought,
Which should be to the larger plan
What the child is to the man,
Its counterpart in miniature;
That with a hand more swift and sure
The greater labor might be brought
To answer to his inward thought.

And as he labored, his mind ran o'er
The various ships that were built of yore,
And above them all, and strangest of all
Towered the Great Harry, crank and tall,
Whose picture was hanging on the wall,
With bows and stern raised high in air,
And balconies hanging here and there,
And signal lanterns and flags afloat,
And eight round towers, like those that frown
From some old castle, looking down
Upon the drawbridge and the moat.

And he said with a smile, "Our ship, I wis,
Shall be of another form than this!"

It was of another form, indeed;
Built for freight, and yet for speed,
A beautiful and gallant craft;
Broad in the beam, that the stress of the blast,
Pressing down upon sail and mast,
Might not the sharp bows overwhelm;
Broad in the beam, but sloping airt
With graceful curve and slow degrees,
That she might be docile to the helm,
And that the currents of parted seas,
Closing behind, with mighty force,
Might aid and not impede her course.

In the ship-yard stood the master,
With the model of the vessel,
That should laugh at all disaster,
And with wave and whirlwind wrestle!

Covering many a rood of ground,
Lay the timber piled around;
Timber of chestnut, and elm, and oak,
And scattered here and there, with these,
The knarred and crooked cedar knees;
Brought from regions far away,
From Pascagoula's sunny bay,
And the banks of the roaring Roanoke!
Ah! what a wondrous thing it is
To note how many wheels of toil
One thought, one word, can set in motion!
There's not a ship that sails the ocean,
But every climate, every soil,
Must bring its tribute, great or small,
And help to build the wooden wall!

The sun was rising o'er the sea,
And long the level shadows lay,
As if they, too, the beams would be
Of some great, airy argosy,
Framed and launched in a single day.
That silent architect, the sun,
Had hewn and laid them every one,
Ere the work of man was yet begun.
Beside the master, when he spoke,
A youth, against an anchor leaning,
Listened, to catch his slightest meaning,
Only the long waves, as they broke
In ripples on the pebbly beach,
Interrupted the old man's speech.

Beautiful they were, in sooth
The old man and the fiery youth!
The old man, in whose busy brain
Many a ship that sailed the main
Was modelled o'er and o'er again:—
The fiery youth, who was to be
The heir of his dexterity,
The heir of his house, and his daughter's hand,
When he had built and launched from land
What the elder head had planned.

"Thus," said he, "will we build this ship!
Lay square the blocks upon the slip,
And follow well this plan of mine.
Choose the timbers with greatest care;
Of all that is unsound beware;
For only what is sound and strong
To this vessel shall belong.
Cedar of Maine and Georgia pine
Here together shall combine.
A goodly frame, and a goodly fame,
And the Union be her name!
For the day that gives her to the sea
Shall give my daughter unto thee!"

The Master's word
Enraptured the young man heard;
And as he turned his face aside,
With a look of joy and a thrill of pride,
Standing before
Her father's door,
He saw the form of his promised bride.
The sun shone on her golden hair,
And her cheek was glowing fresh and fair,
With the breath of morn and the soft sea air.
Like a beauteous barge was she,
Still at rest on the sandy beach,
Just beyond the billow's reach;
But he
Was the restless, seething, stormy sea!

Ah, how skilful grows the hand
That obeyeth Love's command!

"Standing before Her father's door,
He saw the form of his promised bride."
It is the heart, and not the brain,  
That to the highest doth attain,  
And he who followeth Love's behest  
Far excelleth all the rest!  

Thus with the rising of the sun  
Was the noble task begun,  
And soon throughout the ship-yard's bounds  
Were heard the intermingled sounds  
Of axes and of mallets, plied  
With vigorous arms on every side;  
Plied so deftly and so well,  
That, ere the shadows of evening fell,  
The keel of oak for a noble ship,  
Scarfed and bolted, straight and strong,  
Was lying ready, and stretched along  
The blocks, well placed upon the slip.  
Happy, thrice happy, every one  
Who sees his labor well begun,  
And not perplexed and multiplied,  
By idly waiting for time and tide!  

And when the hot, long day was o'er,  
The young man at the master's door  
Sat with the maiden, calm and still.  
And within the porch, a little more  
Removed beyond the evening chill,  
The father sat, and told them tales  
Of wrecks in the great September gales,  
Of pirates coasting the Spanish Main,  
And ships that never came back again,  
The chance and change of a sailor's life,  
Want and plenty, rest and strife,  
His roving fancy, like the wind,  
That nothing can stay and nothing can bind,  
And the magic charm of foreign lands,  
With shadows of palms, and shining sands,  
Where the tumbling surf,  
O'er the coral reefs of Madagascar,  
Washes the feet of the swarthy Lascar,  
As he lies alone and asleep on the turf  
And the trembling maiden held her breath  
At the tales of that awful, pitiless sea,  
With all its terror and mystery,  
The dim, dark sea, so like unto death,  
That divides and yet unites mankind!  
And whenever the old man paused, a gleam  
From the bowl of his pipe would awhile ilume  
The silent group in the twilight gloom,  
And thoughtful faces, as in a dream;  
And for a moment one might mark  
What had been hidden by the dark,  
That the head of the maiden lay at rest,  
Tenderly, on the young man's breast!  

Day by day the vessel grew,  
With timbers fastened strong and true,  
Stemson and keelson and sternson-knee,  
Till, framed with perfect symmetry,  
A skeleton ship rose up to view!  
And around the bows and along the side  
The heavy hammers and mallets plied,  
Till after many a week, at length,  
Wonderful for form and strength,  
Sublime in its enormous bulk,  
Loomed aloft the shadowy bulk!  
And around it columns of smoke, upwreathing,  
Rose from the boiling, bubbling, seething  
Caldron, that glowed,  
And overflowed.
The building of the ship.

With the black tar, heated for the sheathing,
And amid the clamors
Of clattering hammers,
He who listened heard now and then
The song of the master and his men:—

"Build me straight, O worthy Master,
Stanch and strong, a goodly vessel,
That shall laugh at all disaster,
And with wave and whirlwind wrestle!"

With oaken brace and copper band,
Lay the rudder on the sand,
That, like a thought, should have control
Over the movement of the whole;
And near it the anchor, whose giant hand
Would reach down and grapple with the land,
And immovable and fast
Hold the great ship against the bellowing blast:
And at the bows an image stood,
By a cunning artist carved in wood,
With robes of white, that far behind
Seemed to be fluttering in the wind.
It was not shaped in a classic mould,
Not like a Naxian goddess of old,
Or Naiad rising from the water,
But modelled from the master's daughter!
On many a dreary and misty night,
"T'will be seen by the rays of the signal light,
Spreading along through the rain and the dark,
Like a ghost in its snow-white sack,
The pilot of some phantom bark,
Guiding the vessel, in its flight,
By a path none other knows aright!

Behold, at last,
Each tall and tapering mast
Is swung into its place;
Shrouds and stays
Holding it firm and fast!

Long ago,
In the deer-haunted forests of Maine,
When upon mountain and plain
Lay the snow,
Those fell,—those lordly pines!
Those grand, majestic pines!
Mid shouts and cheers
The jaded steers,
Panting beneath the goal,
Dragged down the weary, windling road
Those captive kings so straight and tall,
To be shorn of their streaming hair,
And, naked and bare,
To feel the stress and the strain
Of the wind and the reeling main,
Whose roar
Would remind them forevermore
Of their native forests they should not see again.

And everywhere
The slender, graceful spars
Poise aloft in the air,
And at the mast-head,
White, blue, and red,
A flag unrolls the stripes and stars,
Ah! when the wanderer, lonely, friendless,
In foreign harbors shall behold
That flag unrolled
'Twill be as a friendly hand
Stretched out from his native land,
Filling his heart with memories sweet and endless!

All is finished! and at length
Has come the bridal day
Of beauty and of strength.
To-day the vessel shall be launched!
With fleecy clouds the sky is blanched,
And o'er the bay,
Slowly, in all his splendors dight,
The great sun rises to behold the sight.
The ocean old,
Centuries old,
Strong as youth, and as uncontrolled;
Pacos restless to and fro,
Up and down the sands of gold.
His beating heart is not at rest;
And far and wide,
With ceaseless flow,
His heard of snow
Heaves with the heaving of his breast.
He waits impatient for his bride.
There she stands,
With her foot upon the sands,
Decked with flags and streamers gay,
In honor of her marriage day.
Her snow-white signals fluttering, blending
Round her like a veil descending,
Ready to be
The bride of the gray old sea.

On the deck another bride
Is standing by her lover's side.
Shadows from the flags and shrouds,
Like the shadows cast by clouds,
Broken by many a sunny fleck,
Fall around them on the deck.
The prayer is said,
The service read,
The joyous bridegroom bows his head;
And in tears the good old Master
Shakes the brown hand of his son,
Kisses his daughter's glowing cheek
In silence, for he cannot speak,
And ever faster
Down his own the tears begin to run.
The worthy pastor—
The shepherd of that wandering flock,
That has the ocean for its home;
That has the vessel for its fold,
Leaping ever from rock to rock—
Spake, with accents mild and clear,
Words of warning, words of cheer,
But tedious to the bridegroom's ear.
He knew the chart
Of the sailor's heart,
All its pleasures and its griefs,
All its shallows and rocky reefs,
All those secret currents, that flow
With such resistless undertow,
And lift and drift, with terrible force,
The will from its moorings and its course.
Therefore he spake, and thus said he:—
"Like unto ships afar off at sea,
Outward or homeward bound, are we.
Before, behind, and all around,
Floats and swings the horizon's bound,
Seems at its distant rim to rise
And climb the crystal wall of the skies,
And then again to turn and sink,
As if we could slide from its outer brink.
Ah! it is not the sea,
It is not the sea that sinks and shelves,
But ourselves
That rock and rise
With endless and uneasy motion,
Now touching the very skies,
Now sinking into the depths of ocean.
Ah! if our souls but poised and swing
Like the compass in its brazen ring,
Ever level and ever true
To the toil and the task we have to do,
We shall sail securely, and safely reach
The Fortunate Isles, on whose shining beach
The sights we see, and the sounds we hear,
Will be those of joy and not of fear:"

Then the Master,
With a gesture of command,
Waved his hand;
And at the word,
With one exulting, joyous bound,
She leaps into the ocean's arms,

Loud and sudden there was heard,
All around them and below,
The sound of hammers, blow on blow,
Knocking away the shores and spurs.
And see! she stirs!
She starts,—she moves,—she seems to feel
The thrill of life along her keel,
And spurning with her foot the ground,
With one exulting, joyous bound,
She leaps into the ocean's arms!

And lo! from the assembled crowd
There rose a shout, prolonged and loud,
That to the ocean seemed to say,
"Take her, O bridegroom, old and gray,
Take her to thy protecting arms,
With all her youth and all her charms."

How beautiful she is! How fair
She lies within those arms, that press
Her form with many a soft caress
Of tenderness and watchful care!
Sail forth into the sea, O ship!
Through wind and wave, right onward steer!
The moistened eye, the trembling lip,
Are not the signs of doubt or fear.

Sail forth into the sea of life,
O gentle, loving, trusting wife,
And safe from all adversity
Upon the bosom of that sea
Thy comings and thy goings be!
For gentleness and love and trust
Prevail o'er angry wave and gust;

And in the wreck of noble lives
Something immortal still survives!
Thou, too, sail on, O Ship of State!
Sail on, O UNION, strong and great!
Humanity with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate!
We know what Master laid thy keel,
What Workmen wrought thy ribs of steel,
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge and what a heat
Were shaped the anchors of thy hope!

Fear not each sudden sound and shock,
'T is of the wave and not the rock;
'T is but the flapping of the sail,
And not a rent made by the gale!
In spite of rock and tempest's roar,
In spite of false lights on the shore,
Sail on, nor fear to breast the sea!
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!

CHRYSAOR.

Just above yon sandy bar,
As the day grows fainter and dimmer,
Lonely and lovely, a single star
Lights the air with a dusky glimmer.
Into the ocean faint and far
Falls the trail of its golden splendor,
And the gleam of that single star
Is ever refugent, soft, and tender

Chrysaror, rising out of the sea,
Showed thus glorious and thus emulous,
Leaving the arms of Calirrheus,
Forever tender, soft, and tremulous

Thus o'er the ocean faint and far
Trailed the gleam of his falchion brightly;
Is it a God, or is it a star
That, entranced, I gaze on nightly!

THE SECRET OF THE SEA.

Ah! what pleasant visions haunt me
As I gaze upon the sea;
All the old romantic legends,
All my dreams, come back to me.

Sails of silk and ropes of sandal,
Such as gleam in ancient lore;
And the singing of the sailors,
And the answer from the shore!

Most of all, the Spanish ballad
Haunts me oft, and tarry's long,
Of the noble Count Arnaldos
And the sailor's mystic song.

Like the long waves on a sea-beach,
Where the sand as silver shines,
With a soft, monotonous cadence,
Flow its unrhymed lyric lines;

Telling how the Count Arnaldos,
With his hawk upon his hand,
Saw a fair and stately galley,
Steering onward to the land:

How he heard the ancient helmsman
Chant a song so wild and clear,
That the sailing sea-bird slowly
Poised upon the mast to hear,

Till his soul was full of longing
And he cried, with impulse strong,—
"Helmsman! for the love of heaven,
Teach me, too, that wondrous song!"

"Wouldst thou,"—so the helmsman answered,
"Learn the secret of the sea?
Only those who brave its dangers
Comprehend its mystery!"

In each sail that skims the horizon,
In each landward—blowing breeze,
I behold that stately galley,
Hear those mournful melodies;

Till 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.

TWILIGHT.

The twilight is sad and cloudy,
The wind blows wild and free,
And like the wings of sea-birds
Flash the white caps of the sea.

But in the fisherman's cottage
There shins a ruddier light,
And a little face at the window
Peers out into the night.

Close, close it is pressed to the window,
As if those childish eyes
Were looking into the darkness,
To see some form arise.

And a woman's waving shadow
Is passing to and fro,
Now rising to the ceiling,
Now bowing and bending low.

What tale do the roaring ocean,
And the night-wind, bleak and wild,
As they beat at the crazy casement,
Tell to that little child?

And why do the roaring ocean,
And the night-wind, wild and bleak,
As they beat at the heart of the mother,
Drive the color from her cheek?

SIR HUMPHREY GILBERT.

SOUTHWARD with fleet of ice
Sailed the corsair Death;
Wild and fast blew the blast,
And the cast-wind was his breath.

His lordly ships of ice
Glisten in the sun;
On each side, like peonies wide,
Flashing crystal streamlets run.

His sails of white sea-mist
Dripped with silver rain;
But where he passed there were cast
Laden shadows o'er the main.

Eastward from Campolbello
Sir Humphrey Gilbert sailed;
Three days or more seaward he bore,
Then, alas! the land-wind failed.

Alas! the land-wind failed,
And ice-cold grew the night;
And no more, on sea or shore,
Should Sir Humphrey see the light.

He sat upon the deck,
The Book was in his hand;
"Do not fear! Heaven is as near,"
He said, "by water as by land!"

In the first watch of the night,
Without a signal's sound,
Out of the sea, mysteriously,
The fleet of Death rose all around.

The moon and the evening star
Were hanging in the shrouds;
Every mast as it passed,
Seemed to rake the passing clouds.

They grappled with their prize,
At midnight black and cold!
As of a rock was the shock;
Heavily the ground-swell rolled.

Southward through day and dark,
They drift in close embrace,
With mist and rain, o'er the open main;
Yet there seems no change of place.
THE LIGHHOUSE.

THE ROCKY LEDGE RUNS FAR INTO THE SEA,
And on its outer point, some miles away,
The Lighthouse lifts its massive masonry,
A pillar of fire by night, of cloud by day.

Even at this distance I can see the tides,
Upheaving, break unheard along its base,
A speechless wrath, that rises and subsides
In the white lip and tremor of the face.

And as the evening darkens, lo! how bright,
Through the deep purple of the twilight, air
Beams forth the sudden radiance of its light
With strange, unearthly splendor in the glare!

Not one alone; from each projecting cape
And perilous reef along the ocean's verge,
Starts into life a dim, gigantic shape,
Holding its lantern o'er the restless surge.

Like the great giant Christopher it stands
Upon the brink of the tempestuous wave,
Wading far out among the rocks and sands,
The night o'ertaken mariner to save.

And the great ships sail outward and return,
Bending and bowing o'er the billowy swells,
And ever joyful, as they see it burn,
They wave their silent welcomes and farewells.

They come forth from the darkness, and their sails
Gleam for a moment only in the blaze,
And eager faces, as the light unveils,
Gaze at the tower, and vanish while they gaze.

The mariner remembers when a child,
On his first voyage, he saw it fade and sink,
And when, returning from adventures wild,
He saw it rise again o'er ocean's brink.

Steadfast, serene, immovable, the same
Year after year, through all the silent night
Burns on forevemore that quenchless flame,
Shines on that inextinguishable light!

It sees the ocean to its bosom clasp
The rocks and sea-sand with the kiss of peace;
It sees the wild winds lift it in their grasp,
And hold it up, and shake it like a fleece.

The startled waves leap over it; the storm
Smites it with all the scourges of the rain,
And steadily against its solid form
Press the great shoulders of the hurricanes.

The sea-bird wheeling round it, with the din
Of wings and winds and solitary cries,
Blinded and madded by the light within,
Dashes himself against the glare, and dies.

A new Prometheus, chained upon the rock,
Still grasping in his hand the fire of Jove,
It does not hear the cry, nor heed the shock,
But hails the mariner with words of love.

"Sail on!" it says, "sail on, ye stately ships!
And with your floating bridge the ocean span;
Be mine to guard this light from all eclipse,
Be yours to bring man nearer unto man!"

THE FIRE OF DRIFTWOOD.

WE SAT WITHIN THE FARM-HOUSE OLD,
Whose windows, looking o'er the bay,
Gave to the sea-breeze, damp and cold,
An easy entrance, night and day.

Not far away we saw the port,
The strange, old-furnished, silent town,
The lighthouse, the dismantled fort,
The wooden houses, quaint and brown.

We sat and talked until the night,
Descending, filled the little room;
Our faces faded from the sight,
Our voices only broke the gloom.

We spake of many a vanished scene,
Of what we once had thought and said,
Of what had been, and might have been,
And who was changed, and who was dead;

And all that fills the hearts of friends,
When first they feel, with secret pain,
Their lives thenceforth have separate ends,
And never can be one again;

The first slight swerving of the heart,
That words are powerless to express,
And leave it still unsaid in part,
Or say it in too great excess.

The very tones in which we spake
Had something strange, I could but mark;
The leaves of memory seemed to make
A mournful rustling in the dark.

Oft did the words upon our lips,
As suddenly, from out the fire
Built of the wreck of stranded ships,
The flames would leap and then expire,
And, as their splendor flashed and failed,
We thought of wrecks upon the main,
Of ships dismasted, that were hailed
And sent no answer back again.

The windows, rattling in their frames,
The ocean, roaring up the beach,
The gusty blast, the bickering flames,
All mingled vaguely in our speech;

Until they made themselves a part
Of fancies floating through the brain,
The long-lost ventures of the heart,
That send no answers back again.

O flames that glowed! O hearts that yearned!
They were indeed too much akin,
The drift-wood fire without that burned,
The thoughts that burned and glowed within.
BY THE FIRESIDE.

RESIGNATION.

There is no flock, however watched and tended, But one dead lamb is there! There is no fireside, howsoever defended, But has one vacant chair? The air is full of farewells to the dying, And mournings for the dead; The heart of Rachel, for her children crying, Will not be comforted! Let us be patient! These severe afflictions Not from the ground arise, But oftentimes celestial benedictions Assume this dark disguise. We see but dimly through the mists and vapors; Amidst these earthly dumps, What seem to us but sad, funereal tapers May be heaven's distant lamps.

There is no Death! What seems so is transition; This life of mortal breath, Is but a suburb of the life elysian, Whose portal we call Death.

She is not dead,—the child of our affection,— But gone unto that school Where she no longer needs our poor protection, And Christ himself doth rule.

In that great cloister's stillness and seclusion, By guardian angels led, Safe from temptation, safe from sin's pollution, She lives, whom we call dead.

Day after day we think what she is doing In those bright realms of air, Year after year, her tender steps pursuing, Behold her grown more fair.

Thus do we walk with her, and keep unbroken The bond which nature gives, Thinking that our remembrance, though unspoken, May reach her where she lives.

Not as a child shall we again behold her; For when with raptures wild In our embraces we again enfold her, She will not be a child;

Lo! a fair maiden, in her Father's mansion, Clothed with celestial grace; And beautiful with all the soul's expansion Shall we behold her face.

And though at times impetuous with emotion And anguish long suppressed, The swelling heart heaves moaning like the ocean, That cannot be at rest,—

We will be patient, and assuage the feeling We may not wholly stay; By silence sanctifying, not concealing, The grief that must have way.

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Nothing useless is, or low; Each thing in its place is best; And what seems but idle show Strengthens and supports the rest.

For the structure that we raise, Time is with materials filled; Our to-days and yesterdays Are the blocks with which we build.

Truly shape and fashion these; Leave no yawning gaps between, Think not, because no man sees, Such things will remain unseen.

In the elder days of Art, Builders wrought with greatest care Each minute and unseen part; For the Gods see everywhere.

Let us do our work as well, Both the unseen and the seen; Make the house, where Gods may dwell, Beautiful, entire, and clean.

Else our lives are incomplete, Standing in these walls of Time, Broken stairways, where the feet Stumble as they seek to climb.

Build to-day, then, strong and sure, With a firm and ample base; And ascending and secure Shall to-morrow find its place.

Thus alone can we attain To those turrets, where the eye Sees the world as one vast plain, And one boundless reach of sky.

SAND OF THE DESERT IN AN HOUR-GLASS.

A handful of red sand, from the hot clime Of Arab deserts brought, Within this glass becomes the spy of Time, The minister of Thought.

How many weary centuries has it been About those deserts blown! How many strange vicissitudes has seen, How many histories known!

Perhaps the camels of the Ishmaelite Trampled and passed it o'er, When into Egypt from the patriarch's sight His favorite son they bore.

Perhaps the feet of Moses, burnt and bare, Crushed it beneath their tread; Or Pharaoh's flashing wheels into the air Scattered it as they sped;

Or Mary, with the Christ of Nazareth Held close in her caress, Whose pilgrimage of hope and love and faith Illumed the wilderness;

Or anchorites beneath Engaddi's palms Pacing the Dead Sea beach, And singing slow their old Armenian psalms In half-articulate speech;
Or caravans, that from Bassora's gate
With westward steps depart;
Or Mecca's pilgrims, confident of Fate,
And resolute in heart!

These have passed over it, or may have passed!
Now in this crystal tower
Imprisoned by some curious hand at last,
It counts the passing hour.

And as I gaze, these narrow walls expand;
Before my dreamy eye
Stretches the desert with its shifting sand,
Its unimpeded sky.

And borne aloft by the sustaining blast,
Dilates into a column high and vast,
A form of fear and dread.

And onward, and across the setting sun,
Across the boundless plain,
The column and its broader shadow run,
Till thought pursues in vain.

The vision vanishes! These walls again
Shut out the hot, immeasurable plain;
The half-hour’s sand is run!

BIRDS OF PASSAGE.

BLACK shadows fall
From the lindens tall,
That lift aloft their massive wall
Against the southern sky;

And from the realms
Of the shadowy elms
A tide-like darkness overwhelms
The fields that round us lie.

But the night is fair,
And everywhere
A warm, soft vapor fills the air,
And distant sounds seem near;

And above, in the light
Of the star-lit night,
Swift birds of passage wing their flight
Through the dewy atmosphere.

I hear the beat
Of their pinions fleet,
As from the land of snow and sleet
They seek a southern lea.

I hear the cry
Of their voices high
Falling dreamily through the sky,
But their forms I cannot see.

O, say not so!
Those sounds that flow
In murmurs of delight and woe
Come not from wings of birds.

They are the throngs
Of the poet’s songs,
Murmurs of pleasures, and pains, and wrongs,
The sound of wingèd words.

This is the cry
Of souls, that high
On toiling, beating pinions, fly,
Seeking a warmer clime.

From their distant flight
Through realms of light
It falls into our world of night,
With the murmuring sound of rhyme.

I saw the nursery windows wide open to the air.
THE OPEN WINDOW.—PEGASUS IN POUND.

KING WIILAF'S DRINKING-HORN.

Wiilaf, a king of the Saxons,
Ere yet his last he breathed,
To the merry monks of Crowland
His drinking-horn bequeathed,—
That, whenever they sat at their revels,
And drank from the golden bowl,
They might remember the donor,
And breathe a prayer for his soul.

So sat they once at Christmas,
And bade the goblet pass;
In their beards the red wine glistered
Like dew-drops in the grass.

They drank to the soul of Wiilaf,
They drank to Christ the Lord,
And to each of the Twelve Apostles,
Who had preached his holy word.

They drank to the Saints and Martyrs
Of the dismal days of yore,
And as soon as the horn was empty
They remembered one Saint more.

And the reader droned from the pulpit,
Like the murmur of many bees,
The legend of Saint Gothlac,
And Saint Basil's homilies;

Till the great bells of the convent,
From their prison in the tower,
Gothlac and Bartholomew,
Proclaimed the midnight hour.

And the Yule-log cracked in the chimney,
And the Abbot bowed his head,
And the flames that flapped and flickered,
But the Abbot was stark and dead.

Yet still in his pallid fingers
He clenched the golden bowl,
In which, like a pearl dissolving,
Had sunk and dissolved his soul.

But not for this their revels
The jovial monks forbore,
For they cried, "Fill high the goblet!
We must drink to one Saint more!"

GASPAR BECERRA

By his evening fire the artist
Pondered over his secret shame;
Baffled, weary, and disheartened,
Stilh he mistrusted, and dreamed of fame.

'T was an image of the Virgin
That had taxed his utmost skill;
But, alas! his fair ideal
Vanished and escaped him still.

From a distant Eastern isle
Had the precious wood been brought;
Day and night the anxious master
At his toil uniting wrought;

Till, discouraged and desponding,
Sat he now in shadows deep,
And the day's humiliation
Found oblivion in sleep.

Then a voice cried, "Rise, O master!
From the burning brand of oak
Shape the thought that stirs within thee!"
And the startled artist woke,—

Woke, and from the smoking embers
Seized and quenched the glowing wood;
And therefrom he carved an image,
And he saw that it was good.

O thou sculptor, painter, poet!
Take this lesson to thy heart:
That is best which lieth nearest;
Shape from that thy work of art.

PEGASUS IN POUND.

Once into a quiet village,
Without haste and without head,
In the golden prime of morning,
Strayed the poet's winged steed.

It was Autumn, and incessant
Piped the quails from shocks and sheaves,
And, like living coals, the apples
Burdied among the withering leaves.

Loud the clamorous bell was ringing
From its glistening granite grin;
"T was the daily call to labour
Not a triumph meant for him.

Not the less he saw the landscape,
In its gleaming vapor veiled;
Not the less he breathed the odors
That the dying leaves exhaled.

Thus, upon the village common,
By the school-boys he was found;
And the wise men, in their wisdom,
Put him straightway into pound.

Then the sombre village cried,
Ringing loud his brazen bell,
Wandered down the street proclaiming
There was an estray to sell.
And the curious country people,
Rich and poor, and young and old,
Came in haste to see this wondrous
Winged steed, with mane of gold.

Thus the day passed, and the evening
Fell, with vapors cold and dim;
But it brought no food nor shelter,
Brought no straw nor stall, for him.

Patiently, and still expectant,
Looked he through the wooden bars,
Saw the moon rise o'er the landscape,
Saw, the tranquil, patient stars;

Till at length the bell at midnight
Sounded from its dark abode,
And, from out a neighboring farm-yard,
Loud the cock Alcet crowed.

Then, with nostrils wide distended,
Breaking from his iron chain,
And unfolding far his pinions,
To those stars he soared again.

On the morrow, when the village
Woke to all its toll and care,
Lo! the strange steed had departed,
And they knew not when nor where.

But they found, upon the greensward
Where his struggling hoofs had trod,
Pure and bright, a fountain flowing
From the hoof-marks in the sod.

From that hour, the fount unfailing
Gladdens the whole region round,
Strengthening all who drink its waters,
While it soothes them with its sound.

TEGNÉR'S DRAPA.

I HEARD a voice, that cried,
"Balder the Beautiful
Is dead, is dead!"
And through the misty air
Passed like the mournful cry
Of sunward sailing canoes.

I saw the pallid corpse
Of the dead sun
Borne through the Northern sky.
Blasts from Nifelheim
Lifted the sheeted mists
Around him as he passed.

And the voice forever cried,
"Balder the Beautiful
Is dead, is dead!"
And died away
Through the dreary night,
In accents of despair.

Balder the Beautiful,
God of the summer sun,
Pairest of all the Gods!
Light from his forehead beamed,
Runes were upon his tongue,
As on the warrior's sword.

All things in earth and air
Bound were by magic spell
Never to do him harm;
Even the plants and stones;
All save the misletoe.
The sacred misletoe!

Hoder, the blind old God,
Whose feet are shod with silence,
Pierced through that gentle breast
With his sharp spear, by fraud
Made of the misletoe,
The accursed misletoe!

They laid him in his ship,
With horse and harness,
As on a funeral pyre.
Odin placed
A ring upon his finger,
And whispered in his ear.

They launched the burning ship!
It floated far away
Over the misty sea,
Till like the sun it seemed,
Sinking beneath the waves.
Balder returned no more!

So perish the old Gods!
But out of the sea of Time
Rises a new land of song,
Fairer than the old.
Over its meadows green
Walk the young bards and sing.

Build it again,
O ye bards.
Fairer than before!
Ye fathers of the new race,
Fed on morning dew,
Sing the new Song of Love!

The law of force is dead!
The law of love prevails!
Thor, the thun derer,
Shall rule the earth no more,
No more, with threats,
Challenge the meek Christ.

Sing no more.
O ye bards of the North,
Of Vikings and of Jarls!
Of the days of Eld
Preserve the freedom only,
Not the deeds of blood!

SONNET.

ON MRS. KEMBLE'S READINGS FROM SHAKESPEARE.

O Precious evenings! all too swiftly sped!
Leaving us heirs to ampest heritages
Of all the best thoughts of the greatest sages,
And giving tongues unto the silent dead!

How our hearts glowed and trembled as she read,
Interpreting by tones the wondrous pages
Of the great poet who foreruns the ages,
Anticipating all that shall be said!

O happy Reader! having for thy text
The magic book, whose Sibylline leaves have caught
The rarest essence of all human thought!
O happy Poet! by no critic vex'd!
How must thy listening spirit now rejoice
To be interpreted by such a voice!

THE SINGERS.

God sent his Singers upon earth
With songs of sadness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven again.
The first, a youth, with soul of fire,
Held in his hand a golden lyre;
Through groves he wandered, and by streams,
Playing the music of our dreams.

The second, with a bearded face,
Stood singing in the market-place,
And stirred with accents deep and loud
The hearts of all the listening crowd.

A gray old man, the third and last,
Sang in cathedrals dim and vast,
While the majestic organ rolled
Contrition from its mouth till gold.

And those who heard the Singers three
Disputed which the best might be:
For still their music seemed to start
 Discordant echoes in each heart.

But the great Master said, "I see
No best in kind, but in degree;
I gave a various gift to each,
To charm, to strengthen, and to teach.

"These are the three great chords of might,
And he whose ear is tuned aright
Will hear no discord in the three,
But the most perfect harmony."

SUSPIRIA.

Take them, O Death! and bear away
Whatever thou canst call thine own!
Thine image, stamped upon this clay,
Doth give thee that, but that alone!

Take them, O Grave! and let them lie
Folded upon thy narrow shelves,
As garments by the soul laid by,
And precious only to ourselves!

Take them, O great Eternity!
Our little life is but a gust
That bends the branches of thy tree,
And trails its blossoms in the dust!


HYMN

FOR MY BROTHER’S ORDINATION.

Christ to the young man said: "Yet one thing more;
If thou wouldst perfect be,
Sell all thou hast and give it to the poor,
And come and follow me!"

Within this temple Christ again, unseen,
Those sacred words hath said,
And his invisible hands to-day have been
Laid on a young man's head.

And evermore beside him on his way
The unseen Christ shall move,
That he may lean upon his arm and say,
"Dost thou, dear Lord, approve?"

Beside him at the marriage feast shall be,
To make the scene more fair;
Beside him in the dark Gethsemane
Of pain and midnight prayer.

O holy trust! O endless sense of rest!
Like the beloved John
To lay his head upon the Saviour's breast,
And thus to journey on!

THE BLIND GIRL OF CASTÉL-CUILLE.

FROM THE GASCON OF JASMIN.

Only the Lowland tongue of Scotland might
Rehearse this little tragedy aright;
Let me attempt it with an English quill:
And take, O Renter, for the deed the will.

I.

At the foot of the mountain height
Where is perched Castell-Cuille,
When the apple, the plum, and the almond tree
In the plain below were growing white,
This is the song one might perceive
On a Wednesday morn of Saint Joseph's Eve:

"The roads should blossom, the roads should bloom,
So fair a bride shall leave her home!
Should blossom and bloom with garlands gay,
So fair a bride shall pass to-day!"

This old Te Deum, rustic rites attending,
Seemed from the clouds descending;
When lo! a merry company
Of rosy village girls, clean as the eye,
Each one with her attendant swain,

Came to the cliff, all singing the same strain;
Resembling there, so near unto the sky,
Rejoicing angels, that kind Heaven has sent
For their delight and our encouragement.

Together blending,
And soon descending
The narrow sweep
Of verdurous valleys
With merry sallies
Singing their chant:

"The roads should blossom, the roads should bloom,
So fair a bride shall leave her home!
Should blossom and bloom with garlands gay,
So fair a bride shall pass to-day!"

"The roads should blossom, the roads should bloom,
So fair a bride shall leave her home!
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So fair a bride shall pass to-day!"
THE BLIND GIRL OF CASTÉL-CUIILLÉ.

It is Baptiste, and his affianced maiden,
With garlands for the bridal ladeen!"

The sky was blue; without one cloud of gloom,
The sun of March was shining brightly,
And to the air the freshening wind gave lightly
Its breathings of perfume.

When one beholds the dusky hedges blossom,
A rustic bridal, ah! how sweet it is!
To sounds of joyous melodies,
That touch with tenderness the trembling bosom,
A band of maidens
Gayly frolicking,
A band of youngsters
Wildly frolicking!
Kissing,
Carressing,
With fingers pressing,
Till in the very
Madness of mirth, as they dance,
They retreat and cool,
Trying whose laugh shall be loudest and
merriest;
While the bride, with roguish eyes,
Sporting with them, now escapes and cries.
Those who catch me
Married verily
This year shall be!"
And all pursue with eager haste,
And all attain what they pursue.
And touch her pretty apron fresh and new,
And the linen kirtle round her waist.

Meanwhile, whence comes it that among
These youthful maidens fresh and fair,
So joyous, with such laughing air,
Baptiste stands sighing, with silent tongue?
And yet the bride is fair and young?
Is it Saint Joseph would say to us all,
That love, o'er-lusty, precipieth a fall?
O no! for a maiden frail, I trow,
Never bore so lofty a brow!
What lovers! they give not a single care!
To see them so careless and coy,
These are grand people, one would say.
What ills Baptiste? what grief doth him oppress?

It is, that, half-way up the hill,
In yon cottage, by whose walls
Stand the cart-house and the stalla,
Dwelleth the blind orphan still,
Daughter of a veteran old;
And you must know, one year ago,
That Margaret, the young and tender,
Was the village pride and splendor,
And Baptiste her lover bold.

Love, the deceiver, them ensnared;
For them the altar was prepared;
But alas! the summer's blight,
The dread disease that none can stay,
The pestilence that walks by night,
Took the young bride's sight away.

All at the father's stern command was changed;
Their peace was gone, but not their love estranged.

Wearied at home, along the lover fled;
Returned but three short days ago,
The golden chain they round him throw,
He is enticed, and onward led
To marry Angela, and yet
Is thinking ever of Margaret.

Then suddenly a maiden cried,
"Anna, Theresa, Mary, Kate!"
Here comes the cripple Jane!"
And by a fountain's side
A woman, bent and gray with years,
Under the mulberry-trees appears,
And all towards her run, as fleet
As had they wings upon their feet.

It is that Jane, the cripple Jane,
Is a soothsayer, wary and kind.
She telleth fortunes, and none complain.
She promises one a village swain,
Another a happy wedding-day,
And the bride a lovely boy straightway.
All comes to pass as she avers;
She never deceives, she never errs.
But for this once the village seer
Wears a countenance severe,
And from beneath her eyebrows thin and white
Her two eyes flash like cannons bright.
Aimed at the bridgroom in waistcoat blue,
Who, like a statue, stands in view;
Changing color, as well he might,
When the beldame wrinkled and gray
Takes the young bride by the hand,
And, with the tip of her reedy wand
Making the sign of the cross, doth say:
"Thoughtless Angela, beware!"
Lest, when thou weddest this false bridegroom
Thou digestest for thyself a tomb!"
And she was silent; and the maidens fair
Saw from each eye escape a swollen tear;
But on a little streamlet silver-clear,
What are two drops of torrent rain?
Saddened a moment, the bridal train
Resumed the dance and song again;
The bridgroom only was pale with fear:
And down green alleys
Of verdurous valleys,
With merry sallies,
They sang the refrain:

"The roads should blossom, the roads should bloom,
So fair a bride shall leave her home!
Should blossom and bloom with garlands gay,
So fair a bride shall pass to-day!"

II.

And by suffering worn and weary,
But beautiful as some fair angel yet,
Thus lamented Margaret,
In her cottage lone and dreary:

"He has arrived! arrived at last!
Yet Jane has named him not these three days past;
Arrived! yet keeps aloof so far!
And knows that of my night he is the star!
Knows that long months I wait alone, benighted,
And count the moments since he went away!
Come! keep the promise of that happier day,
That I may keep the faith to thee I plighted!
What if I have I without thee? what delight?
Grief wastes my life, and makes it misery;
Day for the others ever, but for me
Forever night! forever night!
When he is gone 'tis dark! my soul is sad!
I suffer! O my God! I come, make me glad.
When he is near, no thoughts of day intrude;
Day has blue heavens, but Baptiste has blue eyes!
Within them shines for me a heaven of love,
A heaven all happiness, like that above,
No more of grief! no more of lassitude!
Earth I forget,—and heaven, and all distresses,
When seated by my side my hand he presses;
But when alone, remember all!
Where is Baptiste? he hears not when I call!
A branch of ivy, dying on the ground,
I need some bough to twine around!"
In pity come! be to my suffering kind!
True love, they say, in grief doth more abound!
What then—when one is blind?

"Who knows? perhaps I am forsaken!
Ah! woe is me! then hear me to my grave!
O God, what thoughts within me waken!
Away! he will return! I do but rave!
He will return! I need not fear!
He swore it by our Saviour dear;
He could not come as his own will;
Is weary, or perhaps is ill?
Perhaps his heart, in this disguise,
Prepares for me some sweet surprise!
But some one comes! Though blind, my heart can see!
And that deceives me not! 'tis he! 'tis he!"

And the door ajar is set,
And poor, confiding Margaret
Rises, with outstretched arms, but sightless eyes;'
'Tis only Paul, her brother, who thus cries:—
"Angela the bride has passed!
I saw the wedding guests go by;
Tell me, my sister, why were we not asked?
For all are there but you and I!"

"Angela married! and not sent
To tell her secret unto me!
O, speak! who may the bridegroom be?"
"My sister, 'tis Baptiste, thy friend!"

A cry the blind girl gave, but nothing said;
A milky whiteness spreads upon her cheeks;
An icy hand, as heavy as lead,
Descending, as her brother speaks,
Upon her heart, that has ceased to beat,
Suspends awhile its life and beat.
She stands beside the boy, now sore distressed,
A wax Madonna as a peasant dressed.

At length, the bridal song again
Brings her back to her sorrow and pain.

"Hark! the joyous airs are ringing!
Sister, dost thou hear them singing?
How merrily they ring and jest!
Would we were hidden with the rest!
I would don my hose of homespun gray,
And my doublet of linent striped and gay;
Perhaps they will come; for they do not wed
Till to-morrow at seven o'clock, it is said!
"I know it!" answered Margaret;
Whom the vision, with aspect black as jet,
Mastered again; and its hand of ice
Hell her heart crushed, as in a vice!
"Paul, be not sad! 'Tis a holiday;
To-morrow put on thy doublet gay!
But leave me now for a while alone,"
Away, with a hop and a jump, went Paul,
And, as he whistled along the hall,
Entered Jane, the crippled crone.

"Holy Virgin! what dreadful heat!
I am faint, and weary, and out of breath!
But thou art cold,—art chill as death;
My little friend! what ails thee, sweet?"

"Nothing as I heard them singing home the bride;
And, as I listened to the song,
I thought my tumb would come crelang, Thou knowest it is at Whitsuntide.
Thy cards forsooth can never lie.
To me such joy they prophesy,
Thy skill shall be vaunted far and wide
When they behold him at my side.
And poor Baptiste, what sayest thou?
It must seem long to him;—methinks I see him now!"

Jane, shuddering, her hand doth press:
"Thy love I cannot all approve;
We must not trust too much to happiness;—
Go, pray to God, that thou mayest love him less!"

"The more I pray the more I love!
It is no sin, for God is on my side!"
It was enough; and Jane no more replied.

Now to all hope her heart is barred and cold;
But to deceive the belamèd old
She takes a sweet, confederated air;
Speak of foul weather or of fair,
At every word the maiden smiles!
Thus the beguiler she beguiles;
So that, departing at the evening's close,
She says, "She may be saved! she nothing knows!"

Poor Jane, the cunning sorceress!
Now that thou wouldest, thou art no prophetess!
This morning, in the fulness of thy heart,
Thon wast so, far beyond thine art!

III.

Now rings the bell, nine times reverberating,
And the white daybreak, stealing up the sky,
Sees in two cottages two maidens waiting,
How differently!

Queen of a day, by flatterers caressed,
The one puts on her cross and crown,
Decks with a huge bouquet her breast,
And flaunting, fluttering up and down,
Looks at herself, and cannot rest.
The other, blind, within her little room,
Has neither crown nor flower's perfume;
But in their stead for something gropes apart,
That in a drawer's recess doth lie.
And, 'neath her bodice of bright scarlet dye,
Convulsive chafes it to her heart.

The one, fantastic, light as air,
"Mid kisses ringing,
And joyous singing,
Forgets to say her morning prayer!

The other, with cold drops upon her brow,
Joins her two hands, and knocks upon the door,
And whispers, as her brother opens the door,
"O God! forgive me now!"

And then the orphan, young and blind,
Conducted by her brother's hand,
Towards the church, through paths unscarred,
With tranquil air, her way doth wind.
Odors of laurel, making her faint and pale,
Round her at times exhale,
And in the sky as ye no sunny ray,
But brumal vapors gray.

Near that castle, fair to see,
Crowded with sculptures old, in every part,
Marvels of nature and of art,
And proud of its name of high degree,
A little chapel, almost bare.
At the base of the rock, is builded there;
All glorious that it lifts aloft,
Above each jealous cottage roof,
Its sacred summit, swept by autumn gales,
And its blackened steeples high in air,
Round with the osprey screams and sails.

"Paul, lay thy noisy battle by!"
Thus Margaret said.
"Where are we? we

"Yes; scot thou not our journey's end?
Hearest not the osprey from the belfry cry?

8
The hideous bird, that brings ill luck, we know!
Dost thou remember when our father said,
The night we watched beside his bed,
'O daughter, I am weak and low;
Take care of Paul; I feel that I am dying!'
And thou, and he, and I, all fell to crying?
Then on the roof the osprey screamed aloud;
And here they brought our father in his shroud.
There is his grave; there stands the cross we set;
Why dost thou clap me so, dear Margaret?
Come in! The bride will be here soon:
Thou tremblest! O my God! thou art going to swoon!"

She could no more,—the blind girl, weak and weary!
A voice seemed crying from that grave so dreary,
"What wouldst thou do, my daughter?"—and she started,
And quick recollected, aghast, faint-hearted;
But Paul, impatient, urges evermore
Her steps towards the open door;
And when, beneath her feet, the unhappy maid
Crushes the laurel near the house immortal,
And with her head, as Paul talks on again,
Touches the crown of filigrane
Suspected from the low-arched portal,
No more restrained, no more afraid,
She walks, as for a feast arrayed,
And in the ancient chapel's sombre night
They both are lost to sight.

At length the bell,
With booming sound,
Sends forth, resounding round,
Its hymenial peal o'er rock and down the dell.
It is broad day, with sunshine and with rain;
And yet the guests delay not long,
For soon arrives the bridal train,
And with it brings the village throng.

In sooth, deceit maketh no mortal gay,
For lo! Baptiste on this triumphant day,
Mute as an idiot, sad as yester-morning,
Thinks only of the beldame's words of warning.

And Angela thinks of her cross, I wis;
To be a bride is all! The pretty lisper
Feels her heart swell to hear all round her whisper,
"How beautiful! how beautiful she is!"

But she must calm that giddy head,
For already the Mass is said;
At the holy table stands the priest;
The wedding ring is blessed; Baptiste receives it;
Ere on the finger of the bride he leaves it,
He must pronounce one word at least!
'Tis spoken; and sudden at the groomman's side
"Tis he!" a well-known voice has cried.
And while the wedding guests all hold their breath,
Opens the confessional, and the blind girl, see!
"Baptiste," she said, "since thou hast wished it
As holy water be my blood for thee!"
And calmly in the air a knife suspended!
Doubtless her guardian angel near attended,
For anguish did its work so well,
That, ere the fatal stroke descended,
Lifeless she fell!

At eve, instead of bridal verse,
The De Profundis filled the air;
Decked with flowers a simple hearse
To the churchyard forth they bear;

Village girls in robes of snow
Follow, weeping as they go;
No where was a smile that day,
No, ah no! for each one seemed to say:—

"The road should mourn and be veiled in gloom,
So fair a corpse shall leave its home!
Should mourn and should weep, ah, well-away!
So fair a corpse shall pass to-day!"

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A CHRISTMAS CAROL
FROM THE NOEL BOURGUIGNON DE GUÍ BARÓZAI.

I hear along our street
Pass the minstrel throngs;
Hark! they play so sweet,
On their hautboys, Christmas songs!
Let us by the fire
Ever higher
Sing them till the night expire!

In December ring
Every day the chimes;
Loud the gleemen-sing
In the streets their merry rhymes.
Let us by the fire
Ever higher
Sing them till the night expire.

Shepherds at the grange,
Where the Babe was born,
Sang, with many a change,
Christmas carols until morn.
Let us by the fire
Ever higher
Sing them till the night expire!

These good people sang
Songs devout and sweet;
While the rafters rang,
There they stood with freezing feet.
Let us by the fire
Ever higher
Sing them till the night expire.

Nuns in frigid cells
At this holy tide.
For want of something else,
Christmas songs at times have tried.
Let us by the fire
Ever higher
Sing them till the night expire!

Washerwomen old,
To the sound they beat,
Sing by rivers cold,
With uncovered heads and feet.
Let us by the fire
Ever higher
Sing them till the night expire.

Who by the fireside stands
Shouts the words of songs;
But he who blows his hands
Not so gay a carol brings.
Let us by the fire
Ever higher
Sing them till the night expire!
INTRODUCTION.

SHOULD you ask me, whence these stories?
Whence these legends and traditions,
With the odors of the forest,
With the dew and damp of meadows,
With the curling smoke of wigwams,
With their frequent repetitions,
And their wild reverberations,
As of thunder in the mountains?

I should answer, I should tell you,
"From the forests and the prairies,
From the great lakes of the Northland,
From the land of the Ojibways,
From the mountains, moors, and fenlands,
Where the heron, the Shuh-shuh-gah,

I repeat them as I heard them
From the lips of Nawadaha,
The musician, the sweet singer."

Should you ask where Nawadaha
Found these songs, so wild and wayward,
Found these legends and traditions,
I should answer, I should tell you,
"In the bird's-nests of the forest,
In the lodges of the beaver,
In the hoof-prints of the bison,
In the eyry of the eagle!

"All the wild-fowl sang them to him,
In the moorlands and the fen-lands,
In the melancholy marshes;
Chetowak, the plover, sang them.

Mahng, the loon, the wild-goose, Wawa,
The blue heron, the Shuh-shuh-gah,
And the grouse, the Muskokassa!"

If still further you should ask me,
Saying, "Who was Nawadaha?"
Tell us of this Nawadaha,"
I should answer your inquiries
Straightway in such words as follow.

"In the Vale of Tawasentha,
In the green and silent valley,
By the pleasant water-courses,
Dwelt the singer Nawadaha.
Round about the Indian village
Spread the meadows and the corn-fields,
And beyond them stood the forest,
Stood the groves of singing pine-trees,
Green in Summer, white in Winter,
Ever sighing, ever singing.

And the pleasant water-courses,
You could trace them through the valley,
By the rushing in the Spring-time,
By the aires in the Summer,
By the white fog in the Autumn,
By the black line in the Winter;
And beside them dwelt the singer,
In the vale of Tawasentha.

"There he sang of Hiawatha,
Sang the Song of Hiawatha,
Sang his wondrous birth and being,
How he prayed and how he fasted,
How he lived, and toiled, and suffered,
That the tribes of men might prosper,
That he might advance his people!"
Ye who love the haunts of Nature,
Love the sunshine of the meadow,
Love the shadow of the forest,
Love the wind among the branches,
And the rain shower and the snow-storm,
And the rushing of great rivers
Through their palisades of pine-trees,
And the thunder in the mountains,
Whose innumerable echoes
Flap like eagles in their eyries;—
Listen to these wild traditions,
To this Song of Hiawatha!
Ye who love a nation's legends,
Love the ballads of a people,
That like voices from afar off
Call to us to pause and listen,
Speak in tones so plain and childlike,
Scantily can the ear distinguish
Whether they are sung or spoken;—
Listen to this Indian Legend,
To this Song of Hiawatha!
Ye whose hearts are fresh and simple,
Who have faith in God and Nature,
Who believe that in the ages
Every human heart is human,
That in even savage bosoms
There are longings, yearnings, strivings
For the good they comprehend not,
That the feeble hand and helpless,
Groping blindly in the darkness,
Touch God's right hand in that darkness
And are lifted up and strengthened;—
Listen to this simple story,
To this Song of Hiawatha!
Ye, who sometimes, in your rambles
Through the green lanes of the country,
Where the tangled barberry-bushes
Hang in their tufts of crimson berries
Over stone walls gray with mosses,
Pause by some neglected graveyard,
For a while to muse, and ponder
On a half-effaced inscription,
Written with little stain of song-craft,
Homely phrases, but each letter
Full of hope and yet of heart-break,
Full of all the tender pathos
Of the Here and the Hereafter;—
Son of the Race and the inscription,
Read this Song of Hiawatha!

THE SONG OF HIWAHTHA.

I.
THE PEACE PIPE.

On the Mountain; of the Prairie
On the great Be'l Pipe-stone Quarry,
Gitche Manito, the mighty,
He the Master of Life, descending
On the red crags of the quarry
Stood erect, and called the nations,
Called the tribes of men together.
From his footprints flowed a river,
Leaped into the light of morning,
O'er the precipice plunging downward
Cleaved like Ishkodah, the comet.
And the Spirit, stooping earthward,
With his finger on the meadow
Traced a winding pathway for it,
Saying to it, "Run in this way!"
From the red stone of the quarry
With his hand he broke a fragment,
Moulded it into a pipe-head,
Shaped and fashioned it with figures;
From the margin of the river
Took a long reed for a pipe-stem,

With its dark green leaves upon it;
Filled the pipe with bark of willow,
With the bark of the red willow;
Breathed upon the neighboring forest,
Made its great boughs choke together,
Till in flame they burst and kindled;
And erect upon the mountains,
Gitche Manto, the mighty,
Smote the calumets, the Peace-Pipe,
As a signal to the nations.

And the smoke rose slowly, slowly,
Through the tranquil air of morning,
First a single line of darkness,
Then a denser, bluer vapor, etc.
Then a snow-white cloud unfolding,
Like the tree-tops of the forest,
Ever rising, rising, rising,
Till it touched the top of heaven,
Till it broke against the heavens,
And rolled outward all around it.

From the Vale of Tawasentha,
From the Valley of Wyoming,
From the groves of Tuscaloosa,
From the far-off Rocky Mountains,
From the Northern lakes and rivers
All the tribes held the signal,
Saw the distant smoke ascending,
The Pakwana of the Peace-Pipe.

And the Prophets to the nations
Said: "Behold it, the Pakwana!
By this signal from afar off,
Bending like a wand of willow,
Waiting like a hand that beckons,
Gitche Manito, the mighty,
Calls the tribes of men together,
Calls the warriors to his council!"

Down the rivers, o'er the prairies,
Came the warriors of the nations,
Came the Delawares and Mohawks,
Came the Cheota's and Camsanches,
Came the Shoshonies and Blackfeet,
Came the Pawnees and Omahas,
Came the Mandans and Acedahs,
Came the Hurons and Ojibways,
All the warriors drawn together
By the signal of the Peace-Pipe,
To the Mountains of the Prairie,
To the great Red Pipe-stone Quarry.
And they stood there on the meadow,
With their weapons and their war-gear,
Painted like the leaves of Autumn,
Painted like the sky of morning,
Wildly glaring at each other;
In their faces stern defiance,
In their hearts the feuds of ages,
The hereditary hatred,
The ancestral thirst of vengeance.

Gitche Manito, the mighty,
The creator of the nations,
Looked upon them with compassion,
With paternal love and pity;
Looked upon their wrath and wrangling
But as quarrels among children,
But as feuds and fights of children!
Over them he stretched his right hand,
To subdue their stubborn natures,
To allay their thirst and fever,
By the shadow of his right hand;
Spake to them with voice majestic
As the sound of far-off waters,
Passing into deep abysses,
Warning, chiding, spake in this wise:
"O my children! my poor children!
Listen to the words of wisdom,
Listen to the words of warning,
From the lips of the Great Spirit,
From the Master of Life, who made you!
"I have given you lands to hunt in,
I have given you streams to fish in,
I have given you bear and bison,
I have given you roe and reindeer,
I have given you brant and beaver,  
Filled the marshes full of wild-fowl,  
Flown the rivers full of fishes;  
Why then are you not contented?  
Why then will you hunt each other?  
"I am weary of your quarrels,  
Weary of your wars and bloodshed,  
Weary of your prayers for vengeance,  
Of your wranglings, and dissensions;  
All your strength is in your union,  
All your danger is in discord;  
Therefore be patient henceforward,  
And as brothers live together."

"I will send a Prophet to you,  
A Deliverer of the nations,  
Who shall guide you and shall teach you,  
Who shall walk with you,  
If you listen to his counsels,  
You will multiply and prosper;  
If his warnings pass unheeded,  
You will fade away and perish!"

"Bathe now in the stream before you,  
Wash the war-paint from your faces,  
Wash the blood-stains from your fingers,  
Bury your war-clubs and your weapons,  
Break the red stone from this quarry,  
Mingled with the rivers' water;  
Take the reeds that grow beside you,  
Deck them with your brightest feathers,  
Smoke the calumet together,  
And as brothers live henceforward!"

Threw their cloaks and shirts of deerskin,  
Threw their weapons and their war-gear,  
Leaped into the rushing river,  
Washed the war-paint from their faces.  
Clear and limpid from the footprints  
Of the Master of Life descending;  
Dark below them flowed the water,  
Soiled and stained reeds of crimson,  
As if blood were mingled with it!

From the river came the warriors,  
Clean and washed from all their war-paint;  
On the banks their clubs they buried,  
Buried all their warlike weapons.  
Gituote Manito, the mighty,  
The Great Spirit, the creator,  
Smiled upon his helpless children!  
And in silence all the warriors
Broke the red stone from the quarry,  
Smoothed and formed it into Peace-Pipes,  
Broke the long reeds by the river,  
Decked them with their brightest feathers,  
And departed each one homeward.  
While the Master of Life ascended,  
Through the opening of cloud-curtains,  
Through the doorways of the heaven,  
Vanished from before their faces,  
In the smoke that rolled around him,  
The Pukwana of the Peace-Pipe!

II.

THE FOUR WINDS.

"Honour be to Mudjekeewis!"

Cried the warriors, cried the old men,  
When he came in triumph homeward  
With the sacred Belt of Wampum,  
From the regions of the North-Wind,  
From the kingdom of Wabasso,  
From the land of the White Rabbit.  
He had stolen the Belt of Wampum  
From the neck of Mish-Mokwa,  
From the Great Bear of the mountains,  
From the terror of the nations,  
As he lay asleep and careless  
On the summit of the mountains,  
Like a rock with mosses on it,  
Spotted brown and gray with mosses.  
Silently he stole upon him,  
Till the red nails of the monster  
Almost touched him, almost scared him,  
Till the hot breath of his nostrils  
Warmed the hands of Mudjekeewis,  
As he drew the Belt of Wampum  
Over the round ears, that heard not,  
Over the small eyes, that saw not,  
Over the long nose and nostrils,  
The black muffle of the nostrils,  
Out of which the heavy breathing  
Warmed the hands of Mudjekeewis.

Then he swung aloft his war-club,  
Shouted loud and long his war-cry,  
Smote the mighty Misho-Mokwa  
In the middle of the high road.  
Right between the eyes he smote him.  
With the heavy blow bewildered,  
Rose the Great Bear of the mountains;  
But his knees beneath him trembled,  
And he whispered in his ear;  
As he reeled and staggered forward,  
As he sat upon his haunches;  
And the mighty Mudjekeewis,  
Standing fearlessly before him,  
Touched him in head and haunch.  
Spake disdainfully in this wise:—

"Hark you, Bear! you are a coward,  
And no Brave, as you pretended;  
Else you would not cry and whimper  
Like a miserable woman."

"Bear! you know our tribes are hostile,  
Long have been at war together;  
Now you find that we are strongest,  
You go sneaking in the forest,  
You clear abiding in the mountains!  
Had you conquered me in battle  
Not a groan would I have uttered;  
But you, Bear! sit here and whimper,  
And disgrace your tribe by crying.  
Like a wretched Shangojaja,  
Like a cowardly old woman!"

Then again he raised his war-club,  
Smote again the Misho-Mokwa  
In the middle of his forehead,  
Broke his skull, as ice is broken  
When one goes to fish in Winter.  
Thus was slain the Misho-Mokwa,  
He the Great Bear of the mountains,  
He terror of the nations.

"Honour be to Mudjekeewis!"

With a shout exclaimed the people,  
"Honour be to Mudjekeewis! Henceforth he shall be the West-Wind,  
Favored and favored of the nations,  
Shall he hold supreme dominion  
Over all the winds of heaven.  
Call him no more Mudjekeewis,  
Call him Kabeyun, the West-Wind!"

Thus was Mudjekeewis,  
Father of the Winds of Heaven.

For himself he kept the West-Wind,  
Gave the others to his children;  
Unto Wabun gave the East-Wind,  
Gave the South to Shawandasee,  
And the North-Wind, wild and cruel,  
To the fierce Kabibonokka.  
Young and beautiful was Wabun;  
He it was who brought the morning,  
He it was whose silver arrows  
Chased the dark 'er hill and valley;  
He it was whose cheeks were painted  
With the brightest streaks of crimson,  
And whose voice awoke the village,  
Called the deer, and called the hunter.

Lonely in the sky was Wabun;  
Though the birds sang gayly to him,  
Though the wild-flowers of the meadow  
Filled the air with odors for him,  
Though the forest and the rivers..."
Sang and shouted at his coming,  
Still his heart was sad within him,  
For he was alone in heaven.  

But that one morning, gazing earthward,  
While the village still was sleeping,  
And the fog lay on the river,  
Like a ghost, that goes at sunrise,  
Ward held a maiden talking  
All alone upon a meadow,  
Gathering water-flags and rushes  
By a river in the meadow.  

Every morning, gazing earthward,  
Still the first thing to behold there  
Was her blue eyes looking at him,  
Two blue lakes among the rushes.  
And he loved the lonely maiden,  
Who thus waited for his coming;  
For they were both happy,  
She on earth and he in heaven.  

And he wooed her with caresses,  
Woed her with his smile of sunshine,  
With his flattering words he wooed her,  
With his sighing and his singing,  
Gentlest whispers in the branches,  
Softest music, sweetest odors,  
Till he drew her to his bosom,  
Folded her in his arms,  
Till into a star he changed her,  
Trembling still upon his bosom;  
And forever in the heavens  
They are seen together walking,  
Wabun and the Wabun Among,  
Wabun and the Star of Morning.  

But the fierce Kabibonokka  
Has his dwelling among icebergs,  
In the everlasting snow-drifts,  
In the king of Wasso,  
In the land of the White Rabbit.  

He it was whose hand in Autumn  
Painted all the trees with scarlet,  
Stained the leaves with red and yellow;  
He it was who sent the snow-flakes,  
Sifting, hissing through the forest,  
Froze the ponds, the lakes, the rivers,  
Drove the loon and sea-gull southward,  
Drove the cormorant and curlew  
To their nests of sedge and sea-tang  
In the realms of Shawandace.  

Once the fierce Kabibonokka  
Issued from his lodge of snow-drifts,  
From his home among the icebergs,  
And his hair, with snow besprinkled,  
Streamed behind him like a river,  
Like a black and winter river,  
As he howled and hurried southward,  
Over frozen lakes and moorlands.  
There among the reeds and rushes  
Found he Shingebis, the diver,  
Trailing strings of fish behind him,  
O'er the frozen fens and moorlands,  
Lingered still among the moorlands,  
Though his tribe had long departed  
To the land of Shawandace.  

Cried the fierce Kabibonokka,  
"Who is this that dares to brave me?  
Dares to stay in my dominions,  
When the Wawa has departed,  
When the wild-goose has gone southward,  
And the heron, the Shuh-shuh-gah,  
Long ago departed southward?  
I will go into his wigwam,  
I will put his smouldering fire out!"  

And at night Kabibonokka  
To the lodge came wild and wailing,  
Heaped the snow in drifts about it,  
Shouted down into the smoke-flue,  
Shook the lodge-poles in his fury,  
Flapped the curtain of the door-way.  
Shingebis, the diver, feared not;  
Shingebis, the diver, cared not;  
Four great logs had he for firewood,  
One for each moon of the winter,  
And for the fishes served him.  
By his blazing fire he sat there,  
Warm and merry, eating, laughing,  
Singing, "O Kabibonokka,  
You are but my fellow-mortal!"  
Then Kabibonokka entered,  
And though Shingebis, the diver,  
Felt his presence by the coldness,  
Felt his icy breath upon him,  
Still he did not cease his singing,  
Still he did not leave his laughing,  
Only turned the log a little,  
Only made the fire burn brighter,  
Made the sparks fly up the smoke-flue.  
From Kabibonokka's forehead,  
From his snow-besprinkled tresses,  
Drops of sweat fell fast and heavy,  
Making dints upon the ashes,  
As along the caves of lodges,  
As from drooping boughs of hemlock,  
Drips the melting snow in spring-time,  
Making hollows in the snow-drifts,  
Till at last he rose defeated,  
Could not bear the heat and laughter,  
Could not bear the merry singing.  
But he rushed headlong through the doorway,  
Stampeted upon the crusted snow-drifts,  
Stampeted upon the lakes and rivers,  
Made the snow upon them harder,  
Made the ice upon them thicker,  
Challenged Shingebis, the diver,  
To come forth and wrestle with him,  
To come forth and wrestle naked  
On the frozen fens and moorlands.  

Forth went Shingebis, the diver,  
Wrestled all night with the Night-Wind,  
Wrestled naked on the moorlands  
With the fierce Kabibonokka,  
Till his panting breath grew fainter,  
Till his frozen grasp grew feeble,  
Till he reeled and staggered headward,  
And retreated, baffled, beaten,  
To the kingdom of Wasso,  
To the land of the White Rabbit,  
Hearing still the gusty laughter,  
Hearing Shingebis, the diver,  
Singing, "O Kabibonokka,  
You are but my fellow-mortal!"  

Shawandasee, fat and lazy,  
Hid his dwelling far to the northward,  
In the drowsy, dreamy sunshine,  
In the never-ending Summer.  
He it was who sent the wood-birds,  
Sent the robin, the Opechee,  
Sent by day he sighed with passion,  
Day by day he gazed upon her,  
Day by day he sighed with passion,  
Day by day his heart within him.
THE SONG OF HIAWATHA.

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Grew more hot with love and longing
For the maid with yellow tresses.
But he was too fair and lacy
To bestir himself and woo her;
Yes, too indolent and easy
To pursue her and persuade her.
So he only gazed upon her,
Only sat and sighed with passion
For the maiden of the prairie.

Till one morning, looking northward,
He beheld her yellow tresses
Changed and covered with whiteness.
Covered as with whitest snow-flakes.
"Ah! my brother from the Northland,
From the kingdom of Wahbaso,
From the land of the White Rabbit!
You called the beautiful Wenonah,
You have laid your hand upon her,
You have wooded and won my maiden,
With your stories of the Northland!"

Thus the wretched Shawon dace
Breathed into the air his sorrow;
And the South-Wind o'er the prairie
Wandered warn with sighs of passion,
With the sighs of Shawon dace,
Till the air seemed full of snow-flakes,
Full of chris tole-dee despair.
And the maid with hair like sunshine
Vanished from his sight forever;
Never more did Shawon dace
See the maid with yellow tresses!

"I was no woman that you gazed at,
I was no maiden that you sighed for,
I was the prairie dandelion
That through all the dreamy Summer
You had gazed at; with such longing,
You had sighed for with such passion,
And had puffed away forever,
Blown into the air with sighing.
Ah! deluded Shawon dace!
Thus the Poor Winds were divided;
Thus the sons of Mudjekeewis
Had their stations in the heavens,
At the corner of the heavens;
For himself the West-Wind only
Kept the mighty Mudjekeewis.

II.

HIAWATHA'S CHILDHOOD.

DOWNWARD through the evening twilight,
In the days that are forgotten,
Grew up like the prairie lilies,
From the full moon fell Nokomis,
Fell the beautiful Nokomis,
She a wife, but not a mother.
She was sporting with her women
Strolling in a swing of grape-vines,
When her rival, the rejected,
Full of jealousy and hatred,
Cut the leafy swing asunder,
Cut in twain the twisted grape-vines,
And Nokomis fell with a wail.
Downward through the evening twilight,
On the Muskoday, the meadow,
On the prairie full of blossoms.
"See! a star falls!" said the people;
"From the sky a star has fallen!"
There among the ferns and mosses,
There among the prairie lilies,
On the Muskoday, the meadow,
In the moonlight and the starlight,
Fairy Nokomis bore a daughter.
And she called her name Wenonah,
As the first-born of her daughters.
And the daughter of Nokomis
Grew up like the prairie lilies,
Grew a tall and slender maiden,
With the beauty of the moonlight,
With the beauty of the starlight.
But Nokomis warned her often,
Saying oft, and oft repeating,
"O, beware of Mudjekeewis,
Of the West-Wind, Mudjekeewis;
Listen not to what he tells you;
Look not down upon the meadow,
Stoop not down among the lilies,
Lest the West-Wind come and harm you!"

But she heeded not the warning,
Heeded not those words of wisdom.
And the West-Wind came at evening,
Walking lightly o'er the prairie,
Whispering to the leaves and blossoms,
Beholding the flowers and grasses,
Found the beautiful Wenonah,
Lying there among the lilies.
Wooded her with words of sweetness,
Wooded her with soft caresses,
Till she bore a son in sorrow,
Born a son of lowly, old Nokomis.

Thus was born my Hiawatha,
Thus was born the child of wonder;
But the daughter of Nokomis,
Hiawatha's gentle mother,
In an anguish did she despair.

By the shores of Gitche Gumee,
By the shining Big-Soo-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis.
Dark beneath its roof the forest,
Rose the black and glossy pine-trees,
Rose the firs with cones upon them;
Bright before it beat the water,
Beat the clear and sunny water,
Beat the shining Big-Soo-Water.

There the wrinkled, old Nokomis
Nursed the little Hiawatha,
Rocked him in his Linden cradle,
Bedded soft in moss and rushes,
Safely bound with reindeer sinews;
Still'd his fretful wail by saying,
"Hash! the Naked Bear will hear thee!"
Lulled him into slumber, singing,
"Ewa-yea! my little owlet!"
Who is this, that lights the wigwam?
With light upon his brow he harrowed,
"Ewa-yea! my little owlet!"

Many things Nokomis taught him
Of the stars that shine in heaven;
Shoved him Ishkoodah, the comet,
Ishkoodah, with fiery tresses,
Shoved the Death-Dance of the spirits,
Warriors with their plumes and war-clubs,
Flaring far away to northward
In the frosty nights of Winter;
Shoved him the broad white road to heaven,
Pathway of the ghosts, the shadows,
Running straight across the heavens,
Crowded with the ghosts, the shadows.

At the door on summer evenings
Sat the little Hiawatha,
Heard the whispering of the pine-trees,
Heard the lapping of the water,
Sounds of music, words of wonder;
"Minnewawa!" sah the pine-trees,
"Madway-anshka!" said the water.

Saw the fire-fly, Wah-wah-taysee,
Flitting through the dusk of evening,
With the twinkle of its candle
Lighting the breaks and bushes,
And he sang the song of children.
Sang the song Nokomis taught him:
"Wah-wah-taysee, little fire-fly,
Little, flitting, white-fire insect,
Little, dancing, white-fire creature,
Light me with your little candle,
Ere upon my bed I lay me,
Ere in sleep I close my eyelids!"

Saw the moon rise from the water
Rippling, rounding from the water,
Saw the flecks and shadows on it,
Whispered, "What is that, Nokomis?"
And the good Nokomis answered:
"Once a warrior, very angry,
Seized his grandmother, and threw her
Up into the sky at midnight;
Right against the moon he threw her;
"T is her body that you see there."

Saw the rainbow in the heaven,
In the eastern sky, the rainbow,
Whispered, "What is that, Nokomis?"
And the good Nokomis answered:
"'T is the heaven of flowers you see there;
All the wild-flowers of the forest,
All the lilies of the prairie,
When on earth they fade and perish,
Blossom in that heaven above us."

When he heard the owls at midnight,
Hooting, laughing in the forest,
"What is that?" he cried in terror;
"What is that?" he said, "Nokomis?"
And the good Nokomis answered:
"That is but the owl and owlet,
Talking in their native language,
Talking, scolding at each other."

Then the little Hiawatha
Learned of every bird its language,
Learned their names and all their secrets,
How they built their nests in Summer,
Where they hid themselves in Winter,
Talked with them when'er he met them,
Called them "Hiawatha's Chickens."

Of all the beasts he learned the language,
Learned their names and all their secrets,
How the beavers built their lodges,
How the squirrels hid their acorns,
How the reindeer ran so swiftly,
Why the rabbit was so timid,
Talked with them when'er he met them,
Called them "Hiawatha's Brothers."

Then Lagoo, the great boaster,
He the marvellous story-teller,
He the traveller and the talker,
He the friend of old Nokomis,
Made a bow for Hiawatha;
From a branch of ash he made it,
From an oak-bough made the arrows,
Tipped with flint, and winged with feathers,
And the cord he made of deer-skin.

Then he said to Hiawatha:
"Go, my son, into the forest,
Where the red deer herd together,
Kill for us a famous roebuck,
Kill for us a deer with antlers!"

Forth into the forest straightway
All alone walked Hiawatha,
Proudly, with his bow and arrows;
And the birds sang round him, o'er him,
"Do not shoot us, Hiawatha!"
Sang the robin, the Opechee,
Sang the bluebird, the Owaisa,
"Do not shoot us, Hiawatha!"

Up the oak-tree, close beside him,
Sprang the squirrel, Adjidaumo,
In and out among the branches,
Coughed and chattered from the oak-tree,
Laughed, and said between his laughing.
"Do not shoot me, Hiawatha!"

And the rabbit from his pathway
Leaped aside, and at a distance
Sat erect upon his haunches,
Half in fear and half in frolic,
Saving to the little hunter,
"Do not shoot me, Hiawatha!"

But he hesitated and heard them,
For his thoughts were with the red deer;
On their tracks his eyes were fastened,
Leading downward to the river,
To the ford across the river;
And as one in solemn stalked he,
Hidden in the alder-bushes,
There he waited till the deer came,
Till he saw two antlers lifted,
Seven twigs leaned from the thicket,
Saw two nostrils point to windward,
And a deer came down the pathway,
Fleeced with leafy light and shadow.
And his heart within him fluttered,
Trembled like the leaves above him,
Like the birch-leaf palpitated,
As the deer came down the pathway.

Then, upon one knee uprising,
Hiawatha aimed an arrow;
Scarce a twig moved in his motion,
Scarce a leaf was stirred or rustled,
But the wary redbuck started,
Stampèd with all his hoofs together,
Listened with one foot uplifted,
Leaped as if to remove arrow;
Ah! the stinging, fatal arrow,
Like a wasp it buzzed and stung him!
Dead he lay there in the forest,
By the ford across the river;
Beat his timbrel from behind,
But the heart of Hiawatha
Throbbed and shouted and exulted,
As he bore the red deer homeward,
And Iago and Nakimis
Hailed his coming point to applauses.

From the red deer's hide Nakimis
Made a cloak for Hiawatha,
From the red deer's flesh Nakimis
Made a blanket in his honor.
All the village came and feasted,
All the guests praised Hiawatha,
Called him Strong-Heart, Soan-ge-taha!
Called him Loon-Heart, Mahn-go-taysee!

IV.

HIWATHA AND MUDJEKEWEIS.

Out of childhood into manhood
Now had grown my Hiawatha,
Skilled in all the craft of hunters,
Learned in all the lore of old men,
In all youthful sports and pastimes,
In all manly arts and labors.
Swift of foot was Hiawatha; He could shoot an arrow from him,
Run furward with such fleetness,
That the arrow fell behind him!
Strong of arm was Hiawatha; He could shoot ten arrows upward,
Shoot them with such strength and swiftness,
That the tenth had leaped the bow-string Ere the first to earth had fallen!
He had mittens, Minjekahwun,
Magic moccasins made of deer-skin;
When upon his hands he wore them, He could smite the rocks asunder,
He could grind them into powder.
He had moccasins enchanted,
Magic moccasins of deer-skin;
When he bound them round his ankles, When upon his feet he tied them,
At each stride a mile he measured!
Much he questioned old Nakomis
Of his father Mudjekeweis;
Learned from her the fatal secret
Of the beauty of his mother,
Of the falsehood of his father;
And his heart was hot within him,
Like a living coal his heart was.
Then he said to old Nakomis,
"I will go to Mudjekeweis,
See how fares it with my father,
At the doorways of the West-Wind,
At the portals of the sunset!"
From his lodge went Hiawatha,
Dressed for travel, armed for hunting;
Dressed in deer-skin shirt and leggings,
Richly wrought with quills and wampum.
On his head his eagle feathers,
Round his waist his belt of wampum,
In his hand his bow of ash-wood,
Strung with sinews of the reindeer.
In his quiver oaken arrows,
Tipped with jasper, quill with feathers;
With his moccasins enchanted,
With his mocassins enchanted.
Warning said the old Nakomis,
"Go not forth, O Hiawatha!
To the kingdom of the West-Wind,
To the realms of Mudjekeweis,
Lest he harm you with his magic,
Lest he kill you with his cunning!"
But the fearless Hiawatha
Hailed not her woman's warning;
Forth he strode into the forest,
At each stride a mile he measured;
Lurid seemed the sky above him,
Lurid seemed the earth beneath him,
Hot and close the air around him,
Filled with smoke and fiery vapors,
As of burning woods and prairies,
For his heart was hot within him,
Like a living coal his heart was,
So he journeyed westward, westward,
Left the fleetest deer behind him,
Left the antelope and bison;
Crossed the rushing Esconaba,
Crossed the mighty Mississippi,
Passed the Mountains of the Prairie,
Passed the land of Crows and Foxes,
Passed the dwellings of the Blackfeet,
Came unto the Rocky Mountains,
To the kingdom of the West-Wind,
Where upon the gusty summits
Sat the ancient Mudjekeweis,
Ruler of the winds of heaven.
Filled with awe was Hiawatha
At the aspect of his father,
On the air about him wildly
Tossed and-streamed his cloudy tresses,
Gleamed like drifting snow his tresses,
Glared like Ishkoodah, the comet,
Like the star with fiery tresses,
Filled with joy was Mudjekeweis
When he looked on Hiawatha,
Saw his youth rise up before him
In the face of Hiawatha,
Saw the beauty of Wenumah
From the grave rise up before him.
"Welcome!" said he, "Hiawatha,
To the kingdom of the West-Wind!
Long have I been waiting for you!
Youth is lovely, age is lonely,
Youth is fiery, age is frosty;
You bring back the days departed,
You bring back my youth of passion,
And the beautiful Wenumah!"
Many days they talked together,
Questioned, listened, waited, answered;
Much the mighty Mudjekeweis
Beasted of his ancient prowess,
Of his perilous adventures.
His indomitable courage,
His invulnerable body,
Patiently sat Hiawatha,
Listening to his father's boasting;
With a smile he sat and listened.
Uttered neither threat nor menace,
Neither word nor look betrayed him,
But his heart was hot within him,
Like a living coal his heart was.
Then he said, "O Mudjekeewis,
Is there nothing that can harm you?
Nothing that you are afraid of?"
And the mighty Mudjekeewis,
Grant and gracious in his boasting,
Answered, saying, "There is nothing,
Nothing but the black rock yonder,
Nothing but the fatal Wawbeek!"
And he looked at Hiawatha
With a wise look and benignant,
With a countenance paternal,
Looked with pride upon the beauty
Of his tall and graceful figure,
Saying, "O my Hiawatha!
Is there anything can harm you?
Anything you are afraid of?"
But the wary Hiawatha,
Paused awhile, as if uncertain,
Held his peace, as if resolving,
And then answered, "There is nothing,
Nothing but the bulrush yonder,
Nothing but the fatal Wawbeek!"
And as Mudjekeewis, rising,
Stretched his hand to pluck the bulrush,
Hiawatha cried in terror,
Cried in well-dissembled terror,
"Kago! kago! do not touch!"
"Ah, kaween!" said Mudjekeewis,
"No, indeed, I will not touch it!"
Then they talked of other matters;
First of Hiawatha's brothers,
First of Wabun, of the East-Wind,
Of the South-Wind, Shawndasee,
Of the North, Kabibonokka;
Then of Hiawatha's mother,
Of the beautiful Wenonah,
Of her birth upon the meadow,
Of her death, as old Nokomis
Had remembered and related.
And he cried, "O Mudjekeewis,
It is thou who Wabun;
Took her young life and her beauty,
Broke the Lily of the Prairie,
Trampled it beneath your footsteps;
You confess it! you confess it!"
And the mighty Mudjekeewis
Tossed upon the wind his tresses,
Bowed his hoary head in anguish,
With a silent nod assented.
Then up started Hiawatha,
And with threatening look and gesture
Laid his hand upon the black rock,
On the fatal Wawbeek laid it,
With his mitten, Minjekahwun,
Bent the jutting rag-sunder,
Smote and crushed it into fragments,
Hurl'd them madly at his father,
The remorseful Mudjekeewis,
For his heart was hot within him,
Like a living coal his heart was.
But the ruler of the West-Wind
Blow the fragments backward from him,
With the breathing of his nostrils,
With the tempest of his anger,
Blow them back at his assailant;
Seized the bulrush, the Apukwa,
Dragged it with its roots and fibres
From the margin of the meadow,
From its ooze, the giant bulrush;
Long and loud laughed Hiawatha!
Then began the deadly conflict,
Hand to hand among the mountains;
From his cyrie screamed the eagle,
The Keneu, the great war-eagle
Sat upon the crags around them,
Wheeling flapped his wings above them.
Like a tall tree in the tempest
Bent and lashed the giant bulrush;
And in masses huge and heavy
Crashing fell the fatal Wawbeek;
Till the earth shook with the tumult
And confusion of the battle,
And the air was full of shoutings,
And the thunder of the mountains,
Starting, answered, "Baim-wawa!"
Back retreated Mudjekeewis,
Rushing westward o'er the mountains,
Stomping westward down the mountains.
Three whole days retreated fighting,
Still pursued by Hiawatha
To the doorways of the West-Wind,
To the portals of the Sunset,
To the kingdoms of the Sun,
Where into the empty spaces
Sinks the sun, as a flamingo
Drops into her nest at nightfall,
In the melancholy marshes
"Hold!" at length cried Mudjekeewis,
"Hold, my son, my Hiawatha!
'Tis impossible to kill me,
For you cannot kill the immortal.
I have put you to this trial,
But to know and prove your courage;
Now receive the prize of valor!
"Go back to your home and people,
Live among them, toil among them,
Cleanse the earth from all that harms it,
Clear the fishing-groinds and rivers,
Slay all monsters and magicians,
All the Wendigoes, the giants,
All the serpents, the Kanabeks,
As I slew the Misha-Mokwa,
Slow the Great Bear of the mountains.
"And at last when Death draws near you,
When the awful eyes of Puaguk
Glare upon you in the darkness,
I will share my kingdom with you,
Ruler shall you be thenceforward
Of the Northwest-wind, Keewaydin,
Of the home-wind, the Keewaydin."
Thus was fought that famous battle
In the dreadful days of Shah-shah,
In the days long since departed,
In the kingdom of the West-Wind.
Still the hunter sees its traces
Sottered far o'er hill and valley;
Sees the giant bulrush growing
By the ponds and water-courses,
Sees the masses of the Wawbeek
Lying still in every valley.
Homeward now went Hiawatha;
Pleasant was the landscape round him,
Pleasant was the air above him,
For the bitterness of anger
Had departed wholly from him,
From his brain the thought of vengeance,
From his heart the burning fever.
Only once his pace he slackened,
Only once he paused or halted,
Paused to purchase heads of arrows
Of the ancient Arrow-maker,
In the land of the Dacotahs,
Where the Falls of Minnehaha
Flash and gleam among the oak-trees,
Laugh and leap into the valley.
And there the ancient Arrow-maker
Made his arrow-heads of sandstone,
Arrow-heads of chalcedony,
Arrow-heads of flint and Jasper,
Smoothed and sharpened at the edges,
Hard and polished, keen and costly.
With him dwelt his dark-eyed daughter,
Wayward as the Minnehaha,
With her moods of shade and sunshine,
Eyes that smiled and frowned alternate,
Feet as rapid as the river,
Presses flowing like the water,
And as musical a laughter;
And he named her from the river,
From the water-fall he named her,
Minnehaha, Laughing Water.

Was it then for heads of arrows,
Arrow-heads of chieftains,
Arrow-heads of flint and Jasper,
That my Hiawatha halted
In the land of the Dacotahs?
In the land of the Pottawatomies;
Rattling through the wigwam.

But when he saw the Tu-ashe-
oshi,
The Arapahoes, 'Tis true,
Saw the yellow perch, the Sahara,
Like a sunbeam in the water,
Saw the pike, the Maskenozha,
And the herring, Okahawvis,
And the Shawneeshe, the craw-fish!

"Master of Life!" he cried, desponding,
"Must our lives depend on these things?"

On the fourth day of his fasting
In his lodge he lay exhausted;
From his couch of leaves and branches
Gazing with half-open eyelids,
Full of shadowy dreams and visions,
On the dizzy, swimming landscape,
On the gleaming of the water,
And he saw a youth approaching.

Dressed in garments green and yellow
Coming through the purple twilight,
Through the splendor of the sunset;
Plumes of green beneath his forehead,
And his hair was soft and golden.

Standing at the open doorway,
Long he looked at Hiawatha,
Looked with pity and compassion
On his wasted form and features,
And, in accents like the sighing
Of the South-Wind in the tree-tops,
Said he, "O my Hiawatha!
All your prayers are heard in heaven,
For you pray not like the others;
Not for greater skill in hunting,
Not for greater craft in fishing,
Not for triumph in the battle,
Nor renown among the warriors,
But for profit of the people.

For advantage of the nations,
From the Master of Life descending,
I, the friend of man, Mondamin,
Come to you and instruct you.
How by struggle and by labor
You shall gain what you have prayed for.
Rise up from your bed of branches,
Rise, O youth, and wrestle with me!"
Came Mondamin for the trial,
For the strife with Hiawatha;
Came as silent as the dew comes,
From the empty air a-drowning,
Into empty air returning.
Taking shape when earth it touches,
But invisible to all men.
In its coming and its going,
Thrice they wrestled there together
In the glory of the sunset,
Till the darkness fell around them,
Till the heron, the Shuh-shuh-gah,
From her nest among the pine-trees,
Uttred her loud cry of famine,
And Mondamin paused to listen.
Tall and beautiful he stood there,
In his garments green and yellow;
To and fro his plumes above him
Waved and nodded with his breathing,
And the sweat of the encounter
Stood like drops of dew upon him.
And he cried, "O Hiawatha!
Bravely have you wrestled with me,
Thrice have wrestled stoutly with me,
And the Master of Life, who see us,
He will give you to the triumph!"
Then he smiled, and said: "To-morrow
Is the last day of your fasting,
Is the last day of your fasting.
You will conquer and overcome me;
Make a bed for me to lie in,
Where the rain may fall upon me,
Where the sun may come and warm me;
Strip these garments, green and yellow,
Strip this nodding plumage from me,
Lay me in the earth, and make it
Soft and loose and light above me.
"Let no hand disturb my slumber,
Let no weed nor worm molest me,
Let not Kahgahgee, the raven,
Come, to haunt me and molest me,
Only one above such me,
Till I wake, and start, and quicken,
Till I leap into the sunshine."
And thus saying, he departed;
Peacefully slept Hiawatha,
But the heart of the Wabissossa,
Heard the whippoorwill complaining,
Perched upon his lonely wigwam;
Heard the rushing Sebowisha,
Heard the rivulet rippling near him,
Talking to the darting forest,
Heard the sighing of the branches,
As they lifted and subsided
At the passing of the night-wind,
Heard them, as one hears in slumber
Far-off mixture of dreamy whispers;
Peacefully slept Hiawatha.

On the morrow came Nokomis,
On the seventh day of his fasting,
Came with food for Hiawatha,
Came imploring and bewailing,
Lest this hunger should o'ercome him,
Lest his fasting should be fatal.
But he tasted not, and touched not,
Other, it said to her, "Nokomis,
Wait until the sun is setting,
Till the darkness falls around us,
Till the heron, the Shuh-shuh-gah,
Crying from the desolate marshes,
Tells us that the day is ended."
Homeward weeping went Nokomis,
Sorrowing for her Hiawatha.
Fearing lest his strength should fail him,
Lest his fasting should be fatal,
He meanwhile sat weary waiting
For the coming of Mondamin,
Till the shadows, pointing eastward,
Lengthened over field and forest,
Till the sun dropped from the heaven,
Floating on the waters westward,
As a red leaf in the Autumn
Falls and floats upon the water,
Fades and sinks into its bosom.
And behold! the young Mondamin,
With his soft and shining trusses,
With his garments green and yellow,
With his long and glossy plumage,
Stood and beckoned at the doorway,
And as one in slumber walking,
Pale and haggard, but undaunted,
From the wigwam Hiawatha
Came and wrestled with Mondamin.
Round about him spun the landscape,
Sky and forest reeled together,
And his strong heart leaped within him,
As the sturgeon leaps and struggles
In a net to break its meshes,
Like a riving fire to ring him
Blazed and flared the red horizon,
And a hundred suns seemed looking
At the combat of the wrestlers.
Suddenly upon the greensward
All alone stood Hiawatha,
Panting with his wild exertion,
Pulpitating with the struggle;
And before him breathless, lifeless,
Lay the youth, with hair dishevelled,
Plumage torn, and garments tattered,
Dead he lay there in the sunset.
And victorious Hiawatha
Made the grave as he commanded,
Stripped the garments from Mondamin,
Stripped his tattered plumage from him,
Laid him in the earth, and made it
Soft and loose and light above him;
And the heron, the Shuh-shuh-gah,
From the melancholy hands,
Gave a cry of lamentation,
Gave a cry of pain and anguish!
Homeward then went Hiawatha
To the lodge of old Nokomis,
And the seventh days of his fasting
Were accomplished and completed,
But the place was not forgotten
Where he wrestled with Mondamin;
Nor forgotten nor neglected
Was the grave where lay Mondamin,
Sleeping in the rain and sunshine,
Where his scattered plumes and garments
Faded in the rain and sunshine.
Day by day did Hiawatha
Go to wait and watch beside it; it;
Kept the dark mould soft above it,
Kept it clean from weeds and insects,
Drove away, with scoops and shoutings,
Kahgahgee, the king of ravens.
To at length a small green feather
From the earth shot slowly upward,
Then another and another,
And before the Summer ended
Stood the maize in all its beauty,
With its shining robes about it,
And its long, soft, yellow trusses;
And in rapture Hiawatha
Cried aloud, "It is Mondamin! Yes, my friend of my Mondamin!"
Then he called to old Nokomis
And Iago, the great boaster,
Showed them where the maize was growing,
Told them of his wondrous vision,
Of his wrestling and his triumph,
Of this new gift to the nations,
Which should be their food forever.
And still later, when the Autumn
Changed the long, green leaves to yellow,
And the soft and juicy kernels
Grew like wampum hard and yellow,
Then the ripened ears he gathered,
Stripped the withered husks from off them,
As he once had stripped the wrestler,
Gave the first Feast of Mondamin,
And made known unto the people
This new gift of the Great Spirit.

VI.

HIAWATHA'S FRIENDS.

Two good friends had Hiawatha,
Singed out from all the others,
Bound to him in closest union,
And to whom he gave in right hand
Of his heart, in joy and sorrow;
Chibiabos, the musician,
And the very strong man, Kwsind.

Straight between them ran the pathway,
Never grew the grass to cover
O'er the firebrands in the wigwam!
In the coldest days of Winter
I must break the ice for fishing;
With my nets you never help me!
At the door my net I bar at
Dripping, freezing with the water;
Go and wring them, Yenadize!
Go and dry them in the sunshine!"

Slowly, from the ashes, Kwsind Rose, but made no angry answer.

From the lodge went forth in silence,
Took the nets, that hung together,
Dripping, freezing at the doorway,
Like a wisp of straw he wrung them,
Like a wisp of straw he broke them,
Could not wring them without breaking,
Such the strength was in his fingers.

"Lazy Kwsind!" said his father,
"In the hut you never help me;
Every bow you touch is broken,
Snapped asunder every arrow;
Yet come with me to the forest,
You shall bring the hunting homeward."

That a narrow pass they wandered,
Where a brooklet led them onward,
Where the trail of deer and bison
Marked the soft mud on the margin,
Till they found all further passage
Shut against them, barred securely
By the trunks of trees uprooted,
Lying lengthwise, lying crosswise,
And forbidding further passage.

"We must go back," said the old man,
"Our feet will carry us no longer.
Not a woodchuck could get through them,
Not a squirrel clamber o'er them!"

And straightway his pipe he lighted,
And sat down to smoke and ponder.
But before his pipe was finished,
Lo! the path was cleared before him;
All the trunks had Kwsind lifted,
To the right hand, to the left hand,
Shot the pine-trees swift as arrows,
Harried the cedar light as lances,

"Lazy Kwsind!" said the young men,
As they sported in the meadow:
"Why stand idly looking at us,
Leaning on the rock behind you?
Come and wrestle with the others,
Let us pitch the quoit together!"

Lazy Kwsind made no answer,
To their challenge made no answer,
Only rose, and slowly turning,
Seized the huge rock in his fingers,
Tore it from its deep foundation,
Posed it in the air a moment,
Pitched it sheer into the river,
Sheer into the swift Pauwating;
Where it still is seen in Summer.

Once as down that foaming river,
Down the rapids of Pauwating,
Kwsind sailed with his companions,
In the stream he saw a beaver.

Saw Aimeek, the King of Beavers,
Struggling with the rushing currents,
Rising, sinking in the water.
Without speaking, without pausing, Kwasind leaped into the river,
Plunged beneath the bubbling surface, Through the whirlpools chased the beaver, Followed him among the islands.
Stayed so long beneath the water, That his terrified companions Cried, "Alas! good-by to Kwasind! We shall never see Kwasind!"
But he reappeared triumphant, And upon his shining shoulders Brought the beaver, dead and dripping, Brought the King of all the Beavers.
And these two, as I have told you, Were the friends of Hiawatha, Chibiabos, the musician, And the very strong man, Kwasind. Long they lived in peace together, Spake with naked hearts together, Pondering much and much contriving How the tribes of men might prosper.

VII.

HIAWATHA'S SAILING.

"Give me of your bark, O Birch-Tree! Of your yellow bark, O Birch-Tree! Growing by the rushing river, Tall and stately in the valley! I a light canoe will build me, Build a swift Cheemaun for sailing, That shall float upon the river, Like a yellow leaf in Autumn, Like a yellow water-lily!" 

"Lay aside your cloak, O Birch-Tree! Lay aside your white-skin wrapper, For the Summer-time is coming, And the sun is warm in heaven, And you need no white-skin wrapper!"

Thus aloud cried Hiawatha
In the solitary forest,
By the rushing Taquamenaw, When the birds were singing gayly, In the Moon of Leaves were singing, And the sun, from sleep awaking, Started up and said, "Behold me! Geezis, the great Sun, behold me!"

And the tree with all its branches Rustled in the breeze of morning, Singing, with a sigh of patience, "Take my cloak, O Hiawatha!"

With his knife the tree he girdled; Just beneath its lowest branches, Just above the roots, he cut it, Till the sap came oozing outward; Down the trunk, from top to bottom, Sheer he left the bark asunder, With a wooden wedge he raised it, Stripped it from the trunk unbroken.

"Give me of your boughs, O Cedar! Of your strong and pliant branches, My canoe to make more steady, Make more strong and firm beneath me!"

Through the summit of the Cedar Went a sound, a voice of horror, Went a murmur of resistance; But it whispered, bending downward, "Take my boughs, O Hiawatha!"

Down he hewed the boughs of cedar, Shaped them straightway to a framework, Like two bows he formed and shaped them, Like two bended bows together.

Give me of your roots, O Tamarack! Of your blustering roots, O Birch-Tree! My canoe to bind together, So to bind the ends together That the water may not enter, That the river may not wet me!"

And the Larch, with all its fibres, Shivered in the air of morning, Touched his forehead with its tassels, Said, with one long sigh of sorrow, "Take them all, O Hiawatha!"

From the earth he tore the fibres, Tore the tough roots of the Larch-Tree, Closely sewed the bark together, Bound it closely to the framework.

And the Fir-Tree, thisand sombre, Sobbed through all its robes of darkness, Battled like a shore with pebbles, Answered wailing, answered weeping, "Take my balm, O Hiawatha!"

And he took the tears of balsam, Took the resin of the Fir-Tree, Smearèd therewith each seam and fissure, Made each crevice safe from water.

"Down with your quills, O Hedgehog! All your quills, O Kugh, the Hedgehog! I will make a necklace of them, Make a girdle for my beauty, And two stars to deck her breast!"

From a hollow tree to the Hedgehog With his sleepy eyes looked at him, Shot his shining quills, like arrows, Saying, with a drowsy murmur, Through the tangle of his whiskers, "Take my quills, O Hiawatha!"

From the ground the quills he gathered, All the little shining arrows, Stained them red and blue and yellow, With the juice of roots and berries; Into his canoe he wrote them, Round its waist a shining girdle, Round its bows a gleaming necklace, On its breast two stars resplendent.

Thus the Birch Canoe was builded In the valley, by the river, In the bosom of the forest; And the forest's life was in it, All its mystery and its magic, All the lightness of the birch-tree, All the toughness of the cedar, All the larch's supple sinews; And it floated on the river Like a yellow leaf in Autumn, Like a yellow water-lily.

Paddles none had Hiawatha, Paddles none he had or needed, For his thoughts as paddles served him, And his wishes served to guide him; Swift or slow at will he paddled, Veered to right or left at pleasure.

Then he called aloud to Kwasind, To his friend, the strong man, Kwasind, Saying, "Help me clear this river Of its sunken logs and sand-bars."

Straight into the river Kwasind Plunged as if he were an otter, Dived as if he were a beaver, Stood up to his waist in water, To his firm-pits in the river.

Swam and shouted in the river, Tagged at sunken logs and branches, With his hands he scooped the sand-bars, With his feet the ooze and tangle.

And thus sailed my Hiawatha, Down the rushing Taquamenaw, Sailed through all its bends and windings, Sailed through all its deeps and shallows, While his friend, the strong man, Kwasind, Swam the deeps, the shallows waded, Up and down the river went they, In and out among its islands, Cleared its bed of root and sand-bar,
THE SONG OF HIAWATHA.

Dragged the dead trees from its channel,  
Made its passage safe and certain,  
Made a pathway for the people,  
From its springs among the mountains,  
To the waters of Pauwatung,  
To the bay of Taquamenaw.

VIII

HIAWATHA'S FISHING.

FORTH upon the Gitche Goom,  
On the shining Big-Sea-Water,  
With his fishing-line of cedar,  
Of the twisted bark of cedar,  
Forth to catch the sturgeon Nahma,  
Mishe-Nahma, King of Fishes,  
In his fur the breeze of morning  
Played as in the prairie grasses,  
On the white sand of the bottom  
Lay the monster Mishe-Nahma,  
Lay the sturgeon, King of Fishes;  
Through his gills he breathed the water,  
With his fins he fanned and winnowed,  
With his tail he swept the sand-floor.

There he lay in all his armor;  
On each side a shield to guard him,  
Plates of bone upon his forehead,  
Plates of bone with spines projecting!  
Painted was he with his war-paints,  
Stripes of yellow, red, and azure.  
Spots of brown and spots of sable;  
And he lay there on the bottom,  
Fanning with his fins of purple.

In his birch canoe exulting  
All alone went Hiawatha.  
Through the clear, transparent water  
He could see the fishes swimming  
Far down in the depths below him;  
See the yellow perch, the Sahwa,  
Like a sunbeam in the water,  
See the Shawgashee, the craw-fish,  
Like a spider on the bottom,  
On the white and sandy bottom.  
At the stern sat Hiawatha,  
With his fishing-line of cedar;  
In his plumes the breeze of morning  
Played as in the hemlock branches;  
On the bows, with tail erected,  
Sat the squirrel, Adjidaumo;  
As above him Hiawatha  
In his birch canoe came sailing,  
With his fishing-line of cedar.  
"Take my bait," cried Hiawatha,  
Down into the depths beneath him,  
"Take my bait, O Sturgeon, Nahma!  
Come up from below the water,  
Let us see which is the stronger."  
And he dropped his line of cedar  
Through the clear, transparent water,  
Waited vainly for an answer,  
Long sat waiting for an answer,  
And repeating loud and louder,  
"Take my bait, O King of Fishes!"  
Quiet lay the sturgeon, Nahma,  
Fanning slowly in the water,
Looking up at Hiawatha,  
Listening to his call and clamor,  
His unnecessary tumult.  
Till he weighed of the shouting;  
And he said to the Kenozha,  
To the pike, the Maskenoza,  
"Take the bait of this rude fellow,  
Break the line of Hiawatha!"  
He shouted to him.  
Felt the loose line jerk and tighten  
As he drew it in, it tugged so  
That the birch canoec stood endwise,  
Like a birch log in the water,  
With the squirrel, the adjidamo,  
Perched and frisking on the summit.  
Full of scorn was Hiawatha  
When he saw the fish rise upward,  
Saw the pike, the Maskenoza,  
Come when Hiawatha saw him  
And he shouted through the water,  
"Ess! ess! shame upon you!  
You are but the pike, Kenozha.  
You are not the bream,  
You are not the King of Fishes!"  
Reeling downward to the bottom  
Sank the pike in great confusion,  
And the mighty sturgeon, Nahma,  
So to Ugudwash, the sun-fish,  
To the bream, with scales of crimson,  
"Take the bate of this great boaster,  
Break the line of Hiawatha!"  
Slowly upward, wavering, gleaming,  
Rose the Liendwash, the sun-fish,  
Seized the line of Hiawatha,  
Swung with all his weight upon it,  
Made a whirlpool in the water,  
Whirled the birch canoe in circles,  
And he shouted in angling eddies,  
Till the circles in the water  
Reached the far-off sandy beaches,  
Till the water-flags and rushes  
Nodded on the distant margins,  
With his right hand, firmly  
Slowly rising through the water,  
Lifting up his disk refugent,  
Loud he shouted in derision,  
"Ess! ess! shame upon you!  
You are Ugudwash, the sun-fish,  
You are not the fish I wanted,  
You are not the King of Fishes!"  
Slowly downward, wavering, gleaming,  
Sank the Ugudwash, the sun-fish,  
And again the sturgeon, Nahma,  
Heard the shout of Hiawatha,  
Heard his challenge of defiance,  
The unnecessary tumult,  
Bearing far across the water.  
From the white sand of the bottom  
Up he rose with angry gesture,  
Quivering in each nerve and fibre,  
Clashing all his plates of armor,  
Gleaming bright with all his war-paint;  
In his wrath he darted upward,  
Flashing leaped into the sunshine,  
Opened his great jaws, and swallowed  
The birch canoe and Hiawatha.  
Down into that darksome cavern  
Plunged the headlong Hiawatha,  
As a log on some black river  
Shoots and plunges down the rapid,  
Pound himself in utter darksome.  
Groaned about in helpless wonder,  
Till he felt a great heart beating,  
Throbbed in that utter darkness.  
And he smote it in his anger,  
With his fist, the heart of Nahma,  
Felt the mighty King of Fishes  
Shudder through each nerve and fibre,  
Heard the water gurgle round him  
As he leaped and staggered through it,  
Sick at heart, and faint and weary.

Crosswise then did Hiawatha  
Drag his birch-canoe for safety,  
Lest out from the jaws of Nahma,  
In the turmoil and confusion,  
Forth he might be hurled and perish.  
And the squirrel, Adjidamo,  
Frisked and chattered very gayly,  
Toiled and tugged with Hiawatha  
Till the labor was completed.  
Then said Hiawatha to him,  
"O my little friend, the squirrel,  
Bravely have you toiled to help me;  
Take the thanks of Hiawatha,  
And the name which now he gives you:  
For hereafter and forever  
Boys shall call you Adjidamo,  
Tail-in-air the boys shall call you!"  
And again the sturgeon, Nahma,  
Groped and quivered in the water,  
Then was still, and drifted landward  
Till he grunted on the pebbles,  
Till the listening Hiawatha  
Heard him grate upon the margin,  
Felt him strand upon the pebbles,  
Knew that Nahma, King of Fishes,  
Lay there dead upon the margin.  
Then he heard a clang and flapping,  
As of many wings a fluttering,  
Heard a screaming and confusion,  
As of birds of prey contending,  
Saw a gleam of light above him,  
Shining through the ribs of Nahma,  
Saw the glittering eye of sea-gulls,  
Of Kayoshk, the sea-gulls, peering,  
Gazing at him through the opening,  
Heard them saying to each other,  
"T is our brother, Hiawatha!  
Cried exulting from the cavern:  
"O ye sea-gulls! O my brothers!  
I have slain the sturgeon, Nahma;  
Make the rifts a little larger,  
With your claws the openings widen,  
Set me free from this dark prison,  
And henceforward and forever  
Men shall speak of your achievements,  
Calling you Kayoshk, the sea-gulls,  
Y Kayoshk, the Noble Scratchers!"  
And the wild and clamorous sea-gulls  
Toiled with beak and claws together,  
Made the rifts and openings wider  
In the mighty ribs of Nahma,  
And from peril and from prison,  
From the body of the sturgeon,  
From the peril of the water,  
They released my Hiawatha.  
He was standing near his wigwam,  
On the margin of the water,  
And he called to old Nokomis,  
Called and beckoned to Nokomis,  
Pointed to the sturgeon, Nahma,  
Lying lifeless on the pebbles,  
With the sea-gulls feeding on him.  
"I have slain the Mishe-Nahma,  
Slain the King of Fishes!" said he;  
"Look! the sea-gulls feed upon him,  
Yes, my friends Kayoshk, the sea-gulls;  
Drive them not away, Nokomis,  
They have saved me from great peril  
In the body of the sturgeon,  
Wait until their meal is ended,  
Their claws are full with feasting,  
Till they homeward fly, at sunset,  
To their nests among the marshes:  
Then bring all your pots and kettles,  
And make oil for us to Winter."  
And she waited till the sun set,  
Till the pallid moon, the Night-sun,  
Rose above the tranquil water,  
Till Kayoshk, the sated sea-gulls,  
From their banquet rose with clamor,
THE SONG OF HIWATHA.

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And across the fiery sunset
Winged their way to far-off islands; \To their nests among the rushes.
To his sleep went Hiawatha,
And Nokomis to her labor,
Toiling patient in the moonlight,
Till the sun and moon changed places,
Till the sky was red with sunrise,
And Kayoshk, the hungry sea-gulls,
Came shrieking from the rock-islands,
Chamorous for their morning banquet.

Three whole days and nights alternate
Old Nokomis and the sea-gulls
Striped the oily flesh of Nahma,
Till the waves were the passage of the rib-bones,
Till the seagulls came no longer,
And upon the sands lay nothing
But the skeleton of Nahma.

IX.

HIWATHA AND THE PEARL-FEATHER.

On the shores of Gitche Gumee,
Of the shining Big-Sea-Water,
Stood Nokomis, the old woman,
Pointing with her finger westward,
Over the sea pointing westward,
To the purple clouds of sunset.
Fiercely the red sun descending
Burned his way along the heavens,
Set the sky on fire behind him.
As war-parties, when retreating,
Burn the prairies on their war-trail;
And the moon, the Night-sun, eastward,
Suddenly starting from his ambush,
Followed fast those bloody footprints,
Fell in that path of gore,
With its glare upon his features.

And Nokomis, the old woman,
Pointing with her finger westward,
Spoke these words to Hiawatha:
"Yonder dwells the great Pearl-Feather,
Megissogwon, the Magician,
Manito of Wealth and Wampum,
Guarded by his fiery serpents,
Guarded by the black pitch-water.
You can see his firearms
The Kenabeek, the great serpents,
Coiling, playing in the water:
You can see the black pitch-water
Stretching far away beyond them,
To the purple lands of death.
He it was who slew my father,
By his wicked wiles and cunning,
When he came on earth to seek me.
He, the mightiest of Magicians,
Sends the fever from the marshes,
Sends the pestilential vapors,
Sends the poisonous exhalations,
Sends the white fog from the fen-lands,
Sends disease and death among us!"

"Take your bow, O Hiawatha,
Take your arrows, jasper-headed,
Take your war-club, Puggawanjun,
And your moccasins, Manito-whar,
And your birch-canoes for sailing,
And the oil of Mishe-Nahma,
So to smear its sides, that swiftly
You may pass the black pitch-water;\Save this merciless
Save the people from the fever
That he breathes across the fen-lands,
And avenge my father's murder!"

Straightway then my Hiawatha
Armed himself with his war-club,
Launched his birch-canoes for sailing;
With his palm its sides he patted,
Said with glee, "Chee maun, my darling,
O my Birch-Canooe! leap forward,
Where you see the fiery serpents,
Where you see the black pitch-water!"
Forward leaped Chee maun exulting,
And the noble Hiawatha,
Sang his war-song wild and woful,
And above him the war-eagle,
The Keneu, the great war-eagle,
Master of all fowl with feathers,
Screamed and hurled through the heavens.

Soon he reached the fiery serpents,
The Kenabeek, the great serpents,
Lying huge upon the water,
Sparkling, rippling in the water,
Lying coiled across the passage
With their blazing crests uplifted,
Breathing fiery fogs and vapors,
So that none could pass beyond them.

But the fearless Hiawatha
Could not pass the black pitch-water.
"Let me pass my way, Kenabeek,
Let me go upon my journey!"
And they answered, hissing fiercely,
With their fiery breath made answer:
"Beck! Beck! O Shungodawa!
Back to old Nokomis, Pain't heart!"

Then the angry Hiawatha
Raised his mighty bow of ash-tree,
Seized his arrows, jasper-headed,
Shot them fast among the serpents;
Every twanging of the bow-string
Was a war-cry and a death-cry,
Every whizzing of an arrow
Was a death-song of Kenabeek.

Wiltering in the bloody water,
Dead lay all the fiery serpents,
And among them Hiawatha
Harassed sailed, and cried exulting:
"O Chee maun, my darling!
Onward to the black pitch-water!"

Then he took the oil of Nahma,
And the bows and sides anointed,
Smeared them well with oil, that swiftly
He might pass the black pitch-water.

All night long he sailed upon it,
Sailed upon that sluggish water,
Covered with its mound of ages,
Black with rotten water-rushes,
Hank with flags and leaves of lilies,
Stagnant, lifeless, dreary, dismal,
Lighted by the shimmering moonlight,
And by will-o'the-wisps illumined,
 Fires by ghosts of dead men kindled,
In their purple cloud-cloaks!

All the air was white with moonlight,
All the water black with shadow,
And around him the Suggema,
The mosquito, sang his war-song,
And the fire-flies, Wah-wah-tawee,
Waved their torches to mislead him;
And the bull-frog, the Dahinda,
Thrust his head into the moonlight,
Fixed his yellow eyes upon him;
The birds of prey and the raven, the owl,
Sobbed and sank beneath the surface;
And anon a thousand whistles,
Answered over all the fen-lands,
And the heron, the Shuh-shuh-gah,
Far off on the reedy margin,
Rallied the hero's coming.

Westward thus fared Hiawatha,
Toward the realm of Megissogwon,
Toward the land of the Pearl-Feather,
Till the level moon stood at him.
In his face stared pale and haggard,
Till the sun was hot behind him,
Till it burned upon his shoulders,
And before him on the upland
He could see the Shining Wigwam
Of the Manito of Wampum,
Of the mightiest of Magicians.

Then once more Chee maun he patted,
To his birch-canoe said, "Onward!"
And it stirred in all its fibres,
And with one great bound of triumph
Leaped across the fields of Maine,
Leaped through tangled flags and rushes,
And upon the beach beyond them
Dry-shod landed Hiawatha.
Straight took his bow of ash-tree,
On the sand one end he rested,
With his knee he pressed the middle,
Stretched the faithful bow-string tighter,
Took an arrow, jasper-headed,
Shot it at the Shining Wigwam,
Sent it singing as a bird,
As a bearer of his message,
Of his challenge loud and lofty:
"Come forth from your lodge, Pearl-Feather!
Hiawatha waits your coming!"
"Straightway from the Shining Wigwam
Came the mighty Megissogwon,
Tall of stature, broad of shoulder,
Dark and terrible in aspect,
All his head doff'd, wampum,
Armed with all his warlike weapons,
Painted like the sky of morning,
Streaked with crimson, blue, and yellow,
Crested with great eagle feathers,
Swarming upward, flaming outward.
"Well I know you, Hiawatha!"
Cried he in a voice of thunder,
In a tone of loud derision,
"Hasten back, O Shaugodaya! Hasten back among your women,
Back to old Nokomis, Faint-heart! I will slay you as you stand there,
As of old I slew her father!"

But my Hiawatha answered,
Nothing daunted, saying
"Big words do not smite like war-clubs,
Boastful breath is not a bow-string,
Taunts are not so sharp as arrows,
Deeds are better things than words are,
Actions mightier than boasts!"

Then began the greatest battle
That the sun had ever looked on,
That the war-birds ever witnessed.
All a summer's day wampum,
From the sunrise till the sunset;
For the shafts of Hiawatha
Harmless hit the shirt of wampum,
Harmless fell the blows he dealt it
With his mitten, his blackven,
Harmless fell the heavy war-club;
It could dash the rocks asunder,
But it could not break the meshes
Of that magic shirt of wampum.
Till at sunset Hiawatha,
Leaning on his bow of ash-tree,
Wounded, weary, and desponding,
With his mighty war-club broken,
With his mitten torn and tattered,
And three useless arrows only,
Paused to rest beneath a pine-tree,
From whose branches trailed the mosses,
And whose trunk was coated over
With the Dead-man's Moccasin-leather,
With the fungus white and yellow.

Suddenly from the boughs above him
Sang the Mama, the woodpecker:
Aim your arrows, Hiawatha,
At the head of Megissogwon,
Strike the taft of hair upon it,
At their roots the long black tresses;
There alone can he be wounded!"

Wing'd with feathers, tipped with jasper,
Swift flew Hiawatha's arrow,
Just as Megissogwon, stooping,
Raised a heavy stone to throw it.
Full upon the crown it struck him,
At the roots of his long tresses,
And he reeled and staggered forward,
Plunging like a wounded bison,
Yes, like Pezhekée, the bison,
When the snow is on the prairie.
Swifter flew the second arrow,
In the pathway of the other,
Piercing deeper than the other,
Wounding soreer than the other;
And the knees of Megissogwon
Shook like windy reeds beneath him,
Bent and trembled like the rushes.
But the third and latest arrow
Swiftest flew, and wounded sorest,
And the mighty Megissogwon
Saw the fiery eyes of Pauguk,
Saw the eyes of Death glare at him,
Heard his voice call in the darkness;
At the feet of Hiawatha.
Lifeless lay the great Pearl-Feather,
Lay the mightiest of Magicians.
Then the grateful Hiawatha,
Called the Mama, the woodpecker,
Forsaking his head of wampum,
Of the melancholy pine-tree,
And, in honor of his service,
Stained with blood the tuft of feathers,
On the little head of Mama;
Even to this day he wears it,
Wears the tuft of crimson feathers,
As a symbol of his service.
Then he stripped the shirt of wampum
From the back of Megissogwon,
As a trophy of the battle,
As a signal of his conquest.
On the shore he left the body,
Half on land and half in water,
In the sand his feet were buried,
And his face was in the water.
And above him, wheeled and clambered
The Kenen, the great war-eagle,
Sailing round in narrower circles,
Hovering nearer, nearer.
From the wigwam Hiawatha
Bore the wealth of Megissogwon,
All his wealth of skins and wampum,
Furs of bison and of beaver,
Furs of the opossum and of the ermine,
Wampum belts and strings and pouches,
Quivers wrought with beads of wampum,
Filled with arrows, silver-headed.
Homeward then he sailed exulting,
Homeward through the black pitch water,
Homeward through the weltering serpents,
With the trophies of the battle,
With a shout and song of triumph.
On the shore stood old Nokomis,
On the shore stood Chibiabos,
And the very strong man, Kwasind,
Waiting for the hero's coming,
Listening to his song of triumph.
And the people of the village
Welcomed him with songs and dances,
Made a joyous feast, and shouted:
"Honour be to Hiawatha!
He has slain the great Pearl-Feather,
Slain the mightiest of Magicians,
Him who sent the fiery fever,
Sent the white fog from the fen-lands,
Sent disease and death among us!"

Ever dear to Hiawatha
Was the memory of Mama!
And in token of his friendship,
As a mark of his remembrance,
He adorned and decked his pipe-stem
With the crimson tuft of feathers,
With the blood-red crest of Mama!
But the wealth of Megissogwon,
All the trophies of the battle,
He divided with his people,
Shared it equally among them.
"As unto the bow the cord is,  
So unto thee the missal is!  
Though she bends him, she obeys him,  
Though she draws him, yet she follows,  
Useless each without the other!  

Thus the youthful Hiawatha  
Said within himself, "I am perplexed,  
Much perplexed by various feelings,  
Listless, longing, hoping, fearing,  
Dreaming still of Minnehaha,  
Of the lovely Laughing Water,  
The land of the Dacotahs,  
"Wed a maiden of your people,"  
Warning said the old Nokomis;  
"Go not eastward, go not westward,  
For a stranger, whom we know not!  
Like the starlight, the moonlight, the fire,  
Is a neighbor's homely daughter,  
Like the starlight or the moonlight,  
Is the handsomest of strangers!  

Thus dissuading spake Nokomis,  
And my Hiawatha obeyed:  
Only this: "Dear old Nokomis,  
Very pleasant is the firelight,  
But I like the starlight better,  
Better do I like the moonlight!  

"Bring not here an idle maiden,  
Bring not here a useless woman,  
Hands unskilful, feet unwilling;  
Bring a wife with nimble fingers,  
Heart and hand that move together,  
Feet that run on willing errands!"

"Smiling answered Hiawatha:  
"In the land of the Dacotahs  
Lives the arrow-maker,  
Minnehaha, Laughing Water,  
Handsomest of all the women.  
I will bring her to your wigwam,  
She shall run upon your errands,  
Be your starlight, moonlight, firelight,  
Be the sunlight of my people!"

"Still dissuading said Nokomis:  
"Bring not to my lodge a stranger  
From the land of the Dacotahs!  
Very here are the feet of strangers,  
Often is there war between us,  
There are feuds yet unforgotten,  
Wounds that ache and still may open!"

"Laughing answered Hiawatha:  
"For that reason, I say,  
Would I went the fair Dacotah,  
That our tribes might be united,  
That old feuds might be forgotten,  
And old wounds be healed forever!"

Thus departed Hiawatha  
To the land of the Dacotahs,  
To the land of handsome women;  
Striding over moor and meadow,  
Through interminable woodlands,  
Through uninterrupted silence.  
With his moccasins of magic,  
At each stride a mile he measured;  
Yet the way seemed long before him,  
And his heart outran his footsteps;  
And he journeyed without resting,  
Till he heard the cataract's laughter,  
Heard the Falls of Minnehaha  
Calling to him through the silence.  
"Pleasant is the sound!" he murmured,  
"Pleasant is the voice that calls me!"

On the outskirts of the forest,  
Twixt the shadow and the sunshine,  
Hereof fallow deer were feeding,  
But they saw not his footsteps;  
To his bow he whispered, "Fall not!"  
To his arrow whispered, "Swerve not!"

Sent it singing on its errand,  
To the red heart of the roebuck;  
Throw the deer across his shoulder,  
And sped forward without pausing.  
At the doorway of his wigwam  
Sat the ancient Arrow-maker,  
In the land of the Dacotahs,  
Making arrow-heads of jasper,  
Arrow-heads of chalcedony.  
At his side, in all her beauty,  
Sat the lovely Minnehaha,  
Sat his daughter, Laughing Water,  
Plaiting mats of flags and rushes;  
Of the past the old man's thoughts were,  
And the maiden's of the future.  
He was thinking, as he sat there,  
Of the days when with such arrows  
He had struck the deer and bison,  
On the Muskoday, the meadow;  
Shot the wild goose, flying southward,  
On the Grand and tall and very handsome,  
Who one morning, in the Spring-time,  
Came to buy her father's arrows,  
Sat and rested in the wigwam,  
Laughed long about the doorway,  
Looking back as he departed.  
She had heard her father praise him,  
Praise his courage and his wisdom;  
Would he come again for arrows  
To the Falls of Minnehaha?  
On the mat her hands lay idle,  
And her eyes were very dreamy.  
Through their thoughts they heard a footsteps,  
Heard a rustling in the branches,  
And with glowing cheek and downcast head,  
With the deer upon his shoulders,  
Suddenly from out the woodlands  
Hiawatha stood before them.  
Straight the ancient Arrow-maker  
Looked up gravely from his labor,  
Laid aside the unfinished arrow,  
Bade him enter at the doorway,  
Saying, as he rose to meet him,  
"Hiawatha, you are welcome!"

"At the feet of Laughing Water  
Hiawatha laid his burden,  
Threw the red deer from his shoulders  
And the maiden looked up at him,  
Looked up from her mat of rushes,  
Said with gentle look and accent,  
"You are welcome, Hiawatha!

Very spacious was the wigwam,  
Made of deer-skin dressed and whitened,  
With the Gods of the Dacotahs;  
Drawn and painted on its curtains,  
And so tall the doorway, hardly  
Hiawatha stooped to enter,  
Hardly touched his eagle-feathers  
As he entered at the doorway.  
Then uprose the Laughing Water,  
From the ground fair Minnehaha,  
Laid aside her mat unfinished,  
Brought forth food and set before them,  
Water brought them from the brooklet,  
Gave them food in earthen vessels,  
Gave them drink in bowls of bass-wood,  
Listened while the guest was speaking,  
Listened while her father answered,  
But once her lips she opened,  
Not a single word she uttered.

Yes, as in a dream she listened
THE SONG OF HIWATHA.

To the words of Hiwatha,
As he talked of old Nokomis,
Who had nursed him in his childhood,
As he told of his companions,
Chibiaos, the musician,
And the very strong man, Kwesind,
And of happiness and plenty
In the land of the Ojibways,
In the pleasant land and peaceful
After many years of warfare,
Many years of strife and bloodshed,
There is peace between the Ojibways
And the tribe of the Dacotahs."
Thus continued Hiwatha,
And then added, speaking slowly,
"That this peace may last forever.
And our hands be clasped more closely,
And our hearts be more united,
Give me as my wife this maiden,
Minnehaha, Laughing Water,
The fairest of Dacotah women."
And the ancient Arrow-maker
Passed a moment ere he answered,
Smoked a little while in silence,
Looked at Hiwatha proudly.
Fondly looked at Laughing Water,
And made answer very gravely:
"Yes, if Minnehaha wishes;
Let your heart speak, Minnehaha!"
Seemed more lovely as she stood there,
Neither willing nor reluctant,
As she went to Hiwatha,
Softly took the seat beside him,
While she said, and clasped to say it,
"I will follow you, my husband!"
This was Hiwatha's woe!
Thus it was he won the daughter
Of the ancient Arrow-maker,
In the land of the Dacotahs.
From the wigwam he departed,
Leading with him Laughing Water;
Hand in hand they went together,
Through the woodland and the meadow,
Left the old man standing lonely
At the doorway of his wigwam,
Heard the Falls of Minnehaha
Calling to them from the distance,
Crying to them from afar off,
"Fare thee well, O Minnehaha!"
And the ancient Arrow-maker
Turned again unto his labor,
Sat down by his sunny doorway,
Murmuring to himself, and saying:
"Thus it is our daughter leaves us,
Those we love, and those who love us!
Just when they have learned to help us,
When we are old and lean upon them,
Comes a youth with flaming feathers,
With his flute of reeds, a stranger
Wanders piping through the village,
Beckons to the fairest maiden,
And she follows where he leads her,
Leaving all things for the stranger!"
Pleasant was the journey homeward,
Through interminable forests,
Over meadow, over mountain,
Over river, hill, and hollow,
Short it seemed to Hiwatha,
Though they journeyed very slowly,
Though his pace he checked and slackened
To the steps of Laughing Water.
Over wide and rushing rivers
In his arms he bore the maiden.
Light he thought her as a feather,
As the plume upon his head-gear;
Cleared the tangled pathway for her,
Best aside the swaying branches.
Made at night a lodge of branches,
And a bed with boughs of hemlock,
And a fire before the doorway
With the dry cones of the pine-tree.
All the travelling winds went with them,
O'er the meadow, through the forest;
All the stars of night looked at them,
Watched with sleepless eyes their slumber;
From his ambush in the oak-tree
Peeped the squirrel, Adjidaumo,
Watched with eager eyes the lovers;
And the rabbit, the Wabasso,
Scampered from the path before them,
Peering, peeping from his burrow,
Sat erect upon his haunches,
Watched with curious eyes the lovers.
Pleasant was the journey homeward!
All the birds sang loud and sweetly
Songs of this peace and happy ease;
Sing the bluebird the Owissa,
"Happy are you, Hiwatha,
Having such a wife to love you!"
Sang the robin, the Opechee,
"Happy are you Laughing Water,
Having such a noble husband!"
From the sky the sun banigant
Looked upon them through the branches,
Saying to them, "O my children,
Love and sunshine, love and shade.
Life is cherished shade and sunshine,
Rule by love, O Hiwatha!"
From the sky the moon looked at them,
Filled the lodge with its gentle splendors,
Whispered to them, "O my children,
Day is restless, night is quiet,
Man imperious, woman feeble;
Half is mine, although I follow,
Rule by patience, Laughing Water!"
Thus it was they journeyed homeward;
Thus it was that Hiwatha
To the lodge of old Nokomis
Brought the moonlight, starlight, firelight,
Blessed the sunshine of his people,
Minnehaha, Laughing Water,
Handsomest of all the women
In the land of the Dacotahs,
In the land of handsome women.

XI.

HIWATHA'S WEDDING-FEAST.

YOU shall hear how Pan-Puk-Keevis,
How the handsome Yenadize
Danced at Hiwatha's wedding;
How the gentle Chibiabos,
Handed the sweetest of musicians,
Sang his songs of love and longing;
How Iago, the great boaster,
He the marvellous story-teller,
Told his tales of strange adventure,
That the feast might be more joyous,
That the time might pass more gayly,
And the guests be more contented.
Sumptuous was the feast Nokomis
Made at Hiwatha's wedding;
All the bowls were made of bass-wood,
White and polished very smoothly,
All the spoons of horn of bison,
Black and polished very smoothly.
She had sent through all the village
Messengers with wands of willow,
As a sign of invitation,
As a token of the feasting;
And the wedding guests assembled,
Cloth in all their richest raiment,
Robes of fur and belts of warpum,
Splendid with their paint and plumage,
Beautiful with beads and tassels.
First they ate the stagcrown, Nahma,
And the pine, the Maskenooza,
Caught and cooked by old Nokomis;
Then on pecian they feasted,
Piscian and buffalo marrow,
Haunch of deer and lump of bison,
Yelow cakes of the Mondamin,
And the wild rice of the river.
But the gracious Hiawatha,
And the lovely Laughing Water,
And the careful old Nokomis.
Tasted not the food before them,
Only waited on the others,
Only served their guests in silence.
And when all the guests had finished,
Old Nokomis, brisk and busy,
From an ample pouch of finger,
Filled the red-stone pipes for smoking
With tobacco from the Southland,
Mixed with bark willows.
And with herbs and leaves of fragrance.
Then she said, "O Pau-Puk-Kewis,
Dance for us your merry dances,
Dance the Beggar's Dance to please us,
That the time may pass more gayly,
And our guests be more contented!"
Then the handsome Pau-Puk-Kewis,
He the idle Tenadizze,
He the merry mischief maker,
Whom the people called the Storm-Fool.
Rose among the guests assembled.
Skilled was he in sports and pastimes,
In the merry dance of snow-shoes,
In the play of quails and mall-play;
Skilled was he in games of hazard,
In all games of skill and hazard,
Pungasaing, the Bowl and Counters,
Kuntasseo, the Game of plump-stones;
He dressed him with the Paint-Heart;
Called him coward, Shaugodaya,
Ider, gambler, Yenadize,
Little heeded he their jesting.
Little were their remonstrants,
For the women and the maidens
Loved the handsome Pau-Puk-Kewis.
He was dressed in shirt of deerskin,
White and soft, and fringed with ermine,
All invigorating with odours:
He was dressed in deer-skin leggings,
Fringed with hedgehog quills and ermine
And in mocassins of buck-skin,
Thick with quills and beads embroidered.
On his head were plumes of swan's down,
On his heels were tails of foxes,
In one hand a fan of feathers,
And a pipe was in the other.
Barred with streaks of red and yellow,
Scorches of blue and the moon's light,
Shone the face of Pau-Puk-Kewis.
From his forehead fell his tresses,
Smooth, and parted like a woman's,
Shining bright with oil, and platted,
Hung with braids of scented-grasses,
As among the guests assembled,
To the sound of flutes and singing
To the sound of drums and voices,
Roses the handsome Pau-Puk-Kewis,
And began his dance.
First he danced a solemn measure,
Very slow in step and gesture,
In and out among the pine-trees,
Thro' the branches of the sunshine,
Treading softly like a panther,
Then more swiftly and still swifter,
Whirling, spinning round in circles,
Leaping o'er the guests assembled,
Nothing round and round the wigwam,
Till the leaves went whirling with him,
Till the dust and wind together
Swen in eddies round about him.
Then along the sandy margin
Of the lake, the Big-Water,
On he sped with frenzied gestures,
Stamped upon the sand, and tossed it
Wildly in the air around him:
Till the wind became a whirlwind,
Till the sand was blown and sifted
Like great snowdrifts o'er the landscape,
Heaping all the shores with Sand Dunes,
Sand Hills of the Nagowwiyajo.
Thus the merry Pau-Puk-Kewis
Danced his Beggar's Dance to please them,
And, returning, sat down laughing
There among the guests assembled,
Set himself among them
With his fan of turkey feathers.
Then they said to Chibiabos,
To the friend of Hiawatha,
To the sweetest of all singers,
To the best of all musicians,
"Sing to us, O Chibiabos!
Songs of love and songs of longing,
That the feast may be more jovial,
That the time may pass more gaily,
And our teasing in the dance cease!"
And the gentle Chibiabos
Sang in accents sweet and tender,
Sang in tones of deep emotion,
Songs of love and songs of longing;
Looking still at Hiawatha,
Looking at fair Laughing Water,
Sang he softly, sang in this wise:
"Onaway! Awake, beloved!
Thou the wild-flowers of the forest!
Thou the wild-bird of the prairie!
Thou with eyes so soft and fawn-like!
"If thou only lookest at me,
I am happy, I am happy,
As the silicis of the prairie,
When they feel the breeze upon them!
"Sweet thy breath is as the fragrance
Of the wild-flowers in the morning,
As their fragrance is at evening,
In the face of the rising sun.
"Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the moon when nights are brightest?
"Onaway! My heart sings to thee,
Sings with joy when thou art near me,
As the sighing, singing branches
In the pleasant moon of Strawberries!
"When thou art not pleased, beloved,
Then my heart is sad and darkned,
As the shining river darkens
When the clouds drop shadows on it!
"When thou smilest, my beloved,
Then my troubled heart is brightened,
As in the sunshine gleam the violets.
That the cold wind makes in rivers.
"Smiles the earth, and smile the waters,
Smile the cloudless skies above us,
But I lose the way of smiling
When thee art no longer near me!
"I myself, myself! behold me!
Blood of my beating heart, behold me!
O awake, awake, beloved!
Onaway! awake, beloved!"
Thus the gentle Chibiabos
Sang his song of love and longing;
And lagoo, the great boaster,
He the marvelous story-teller,
He the friend of the old Nokomis,
Jealous of the sweet musician,
Jealous of the appliance they gave him,
Saw in all the eyes around him,
Saw in all the books and garments,
That the wedding guests assembled
Longed to hear his pleasant stories,
His immeasurable falsehoods.
Very boastful was lagoo;
Never heard he an adventure
But himself had met a greater;
Never any deed of daring
But himself had done a bolder;
THE SONG OF HIWATHA.

Never any marvellous story
But himself could tell a stranger.
Would you listen to his boasting,
Would you only give him credence,
No one ever shot an arrow
Half so far and high as he had;
Ever caught so many fishes,
Ever killed so many reindeer,
Ever trapped so many beaver!
None could run so fast as he could,
None could dive so deep as he could,
None could swim so far as he could;
None had made so many journeys,
None had seen so many wonders,
As this wonderful Iagoo,
As this marvellous story-teller!
Thus his name became a by-word
And a jest among the people;
And whence'er a boastful hunter
Praised his own attributes too highly,
Or a warrior, home returning,
Talked too much of his achievements,
All his hearers cried, "Iagoo!"
Here's Iagoo come among us!"
He it is who swiftly rolleth
Of the little Hiwatha,
Carved its framework out of linden,
Bound it strong with reindeer sinews;
He it was who taught him later
How to make his bow and arrows,
How to make the bows of ash-tree,
And the arrows of the oak-tree.
So among the guests assembled
At my Hiwatha's wedding
Sat Iagoo old and wise,
Sat the marvellous story-teller.
And they said, "O good Iagoo,
Tell us now a tale of wonder,
Tell us of some strange adventure,
That the feast may be more joyous,
That the time may pass more gayly,
And our guests be more contented!"
And Iagoo answered straightway,
"You shall hear a tale of wonder,*
You shall hear the strange adventures
Of Osseo, the magician,
From the Evening Star descended."

XII.

THE SON OF THE EVENING STAR.

Can it be the sun descending
O'er the level plain of water?
Or the Red Swan floating, flying,
Wounded by the magic arrow,
Staining all the waves with crimson,
With the crimson of its life-blood,
Filling all the air with splendor,
With the splendor of its plumage?
Yes; it is the sun descending,
Sinking down into the water,
All the sky is stained with purple,
All the water flushed with crimson!
No; it is the Red Swan floating,
Diving down beneath the water;
To the sky its wings are lifted,
With its blood the waves are reddened!
Over it the Star of Evening
Melts and trembles through the purple,
Hangs suspended in the twilight.
No; it is a head of wampum
On the robes of the Great Spirit,
As he passes through the twilight,
Walks in silence through the heavens.
This with joy beheld Iagoo,
And he said in haste: "Behold it!
See the sacred Star of Evening!
You shall hear a tale of wonder,
Hear the story of Osseo,

Son of the Evening Star, Osseo!*

"Once, in days no more remembered,
Ages nearer the beginning,
When the heavens were closer to us,
And the Gods were more familiar,
In the North-land lived a hunter,
With ten young and comely daughters,
Tall and lithe as wands of willow;
Only Owenoee, the youngest,
She the willful and the wayward,
She the silent, dreamy maiden,
Was the fairest of the sisters.
"All those women married warriors,
Married brave and haughty husbands;
Only Owenoee, the youngest,
Laughed and flouted all her lovers,
All her young and handsome suitors,
And then married old Osseo,
Old Osseo, poor and ugly,
Broken with age and weak with coughing.
Always coughing like a squirrel.
"Ah, but beautiful within him
Was the spirit of Osseo,
From the Evening Star descended,
Star of Evening, Star of Woman,
Star of tenderness and passion!
All its fire was in his bosom,
All its beauty in his spirit,
All its mystery in his being.
All its splendor in his language!
"And her lovers, the rejected,
Handsome men with belts of wampum,
Handsome men with paint and feathers,
Pointed at her in derision,
Followed her with jest and laughter.
But she said: 'I care not for you,
Care not for your belts of wampum,
Care not for your paint and feathers,
Care not for your jests and laughter:
I am happy with Osseo.'
"Once to some great feast invited,
Through the damp and dusk of evening
Walked together the ten sisters,
Walked together with their husbands;
Slowly followed old Osseo,
With fair Owenoee beside him;
All the others chatted gayly.
These two only walked in silence.
"At the western sky Osseo
Gazed intent, as if imploring,
Often stopped and gazed imploring
At the trembling Star of Evening.
At the tender Star of Woman;
And they heard him murmur softly,
'Ah, showa nitensa, Nova!"
Pity, pity me, my father!"
"'Listen!' said the eldest sister,
'He is praying to his father;
What a pity that the old man
Does not stumble in the pathway,
Does not break his neck by falling!'
And they laughed till all the forest
Rang with their unseemly laughter.
'On their pathway through the woodlands
Lay an oak, by storms uprooted,
Lay the great trunk of an oak-tree,
Buried half in leaves and mosses,
Mouldering, crumbling, huge and hollow.
And Osseo, when he saw it,
Gave a shout, a cry of anguish,
Leaped into its yawning cavern,
At one end went in an old man,
Wasted, wrinkled, old, and ugly;
From the other came a young man,
Tall and straight and strong and handsome.
"Thus Osseo was transfigured,
Thus restored to youth and beauty;
But, alas for Osseo,
And for Owenoee, the faithful!
Strangely, too, was she transfigured.
Changed into a weak old woman,
With a staff she tottered onward, 
Wasted, wrinkled, old, and ugly! 
And the sisters and their husbands 
Laughed until the echoing forest 
Rang with their unseemly laughter. 
But Osseo turned not from her, 
Walked with slower step beside her, 
Took her hand, as brown and withered 
As an oak-leaf is in Winter, 
Called her sweetheart, Nememoosha, 
Soften returned soft radiants of kindness, 
Till they reached the lodge of feasting, 
Till they sat down in the wigwam, 
Sacred to the Star of Evening, 
To the tender Star of Woman, 
And again in the wigwam trembled, 
At the banquet sat Osseo; 
All were merry, all were happy, 
All were joyous but Osseo, 
Neither food nor drink he tasted, 
Neither comfort on the ground, 
But as one bewildered sat he, 
Looking dreamily and sadly, 
First at Oweenee, then upward 
At the gleaming sky above them. 
"Then a voice whispered, a whisper, 
Coming from the starry distance, 
Coming from the empty vastness, 
Low, and musical, and tender; 
And the voice said: "O Osseo! 
O Osseo, in my best beloved! Broken are the spells that bound you, 
All the charms of the magicians, 
All the magic powers of evil; 
Came to me; ascend, Osseo!" 
"Taste the food that stands before you: 
It is blessed and enchanted, 
It has magic virtues in it, 
It will change you to a spirit. 
All your bowls are made of kettles 
Shall be wood and clay no longer; 
But the bowls be changed to wampum, 
And the kettles be silver; 
They shall shine like shells of scarlet, 
Like the fire shall gleam and glimmer. 
And the women shall no longer 
Bear the dreary doom of labor, 
But be changed to birds, and listen 
With the beauty of the starlight, 
Painted with the dusk of dead leaves 
Of the skies and clouds of evening!" 
"What Osseo heard as whispers, 
What as words he comprehended, 
Was but music to the others, 
Music as of birds and quacks, 
Of the whippoorwill afar off, 
Of the lonely Wawonaissa 
Singing in the darksome forest. 
"Then the lodge began to tremble, 
Straight began to shake and tremble, 
And they felt it rising, rising, 
Slowly through the air ascending, 
From the darkness of the tree-tops 
Forth into the dewy heights; 
Till it passed the topmost branches; 
And behold! the wooden dishes 
All were changed to shells of scarlet! 
And behold! the earthen kettles 
All were changed of silver! 
And the roof-poles of the wigwam 
Were as glittering rods of silver, 
And the root of bark upon them 
As the shining shards of beetles. 
Then Osseo gazed around him, 
And he saw the nine fair sisters, 
All the sisters and their husbands, 
 Changed to birds of various plumage. 
Some were jays and some were magpies, 
Other thrushes, old and black; 
And they hopped, and sang, and twittered, 
Perked and fluttered all their feathers, 
Strutted in their shining plumage, 
And their tails like fans unfolded. 
"Only Oweenee, the youngest, 
Was not changed, but sat in silence, 
Wasted, wrinkled, old, and ugly, 
Looking sadly at the others; 
Till Osseo, gazing upward, 
Gave another cry of anguish, 
Such a cry as he had uttered 
By the oak-tree in the forest. 
"This little bird was wry and beauty, 
And her soiled and tattered garments 
Were transformed to robes of ermine, 
And her staff became a feather, 
Yes, a shining silver feather! 
"And all the branches of the wigwam 
Swayed and rushed through airy currents, 
Through transparent clouds and vapor, 
And amid celestial splendors 
On the Evening Star alighted, 
As a snow-flake from an ice-blade, 
As a leaf drops on a river, 
As the thistle-down on water. 
"For with cheerful words of welcome 
Came the father of Osseo, 
He with the radiant locks of silver, 
He with eyes serene and tender. 
And he said: 'My son, Osseo, 
Hang the cage of birds you bring there, 
Hang the cage with rods of silver, 
And the birds with glittering feathers.' 
At the doorway of my wigwam.' 
"At the door he hung the bird-cage, 
And they entered in, and gladly 
Listened to Osseo's father; 
Ruler of the Star of Evening, 
As he said: 'O my Osseo! 
I have had compassion on you, 
Given you back your youth and beauty, 
Into birds of various plumage 
Changed your sisters and their husbands; 
Changed them thus because they mocked you 
In the figure of the old man, 
In that aspect sad and wrinkled, 
Could not stay your heart of passion, 
Could not see your youth immortal; 
Only Oweenee, the faithful, 
Saw your naked heart and loved you. 
"In the lodge that glimmers yonder, 
In the little Star that twinkles, 
Through the vapors, on the left hand, 
Lives the envious Evil Spirit, 
The Wabeno, the magician, 
Who transformed you to an old man, 
Take heed lest his rime fall on you, 
For the rays he darts around him 
Are the power of his enchantment, 
Are the arrows that he uses. 
"Many years, in peace and quiet, 
On the peaceful Star of Evening 
Dwelt Osseo with his father; 
Many years, in song and flutter, 
At the doorway of the wigwam, 
Hung the cage with rods of silver, 
And fair Oweenee, the faithful, 
Bore a son unto Osseo, 
With the beauty of his mother, 
With the courage of his father. 
"As the boy grew up and prospered, 
And Osseo, to delight him, 
Made him little bows and arrows, 
Opened the great cage of silver, 
And let loose his aunts and uncles, 
All those birds with glossy feathers, 
For his little son to shoot at. 
"Round and round they wheeled and darted, 
Filled the Evening Star with music, 
With their songs of joy and freedom; 
Filled the Evening Star with splendor, 
With the fluttering of their plumage; 
Till the boy, the little hunter, 
The Song of Hiawatha.
Bent his bow and shot an arrow,
Shot a swift and fatal arrow,
And a bird, with shining feathers,
At his feet fell wounded sorely.

"But, O wondrous transformation!
If no bird you before him
I was a beautiful young woman,
With the arrow in her bosom!

"When her blood fell on the planet,
On the sacred Star of Evening,
Beneath was the spell of magic,
Powerless was the strange enchantment,
And the youth, the fearless bowman,
Suddenly felt himself descending,
 Held by unseen hands, but sinking
Downward through the empty spaces,
Downward through the clouds and vapors,
Till he rested on an island,
On an island, green and grassy,
Yonder in the Big-Sea-Winigie.

"After him he saw descending
All the birds with shining feathers,
Fluttering, falling, wafted downward,
Like the painted leaves of Autumn;
And the lodge with shows of silver,
With its roof like wings of beetles,
Like the shining shards of beetles,
By the winds of heaven uplifted,
Slowly sank upon the island,
Bringing back the good Hiawatha,
Bringing Owemoone, the faithful.

"Then the birds, again transfigured,
Reassumed the shape of mortals,
Took their shape, but not their stature;
They remained as little magics,
Like the pygmies, the Puk-Wudjies,
And on pleasant nights of Summer,
When the Evening Star was shining,
Hand in hand they danced together
On the island's craggy headlands,
On the sand-beach low and level.

"Still their glittering lodge is seen there,
On the tranquil Summer evenings,
And upon the shore the fisher
Sometimes hears their happy voices,
Seems them dancing in the starlight!

When the story was completed,
When the wondrous tale was ended,
Looking round upon his listeners,
Solemnly Iago added:

"There are great men, I have known such,
Whom their people understand not;
Whom they even make a jest of,
Seethe and leer at in derision.
From the story of Oseee
Let us learn the fate of jesters!"

All the wedding guests delighted
Listened laughing and applauding,
And they whispered to each other:

"Does he mean himself, I wonder?
And are we the aunts and uncles?"

Then again sang Chibiaso;
Sang a song of love and longing,
In those accents sweet and tender,
In those tones of pensive sadness,
Sang a maiden's lamentation
For her love, my Algonquin.

"When I think of my beloved,
Ah me! think of my beloved,
When my heart is thinking of him,
O my sweetheart, my Algonquin!"

"Ah me! when I thought of him,
Round my neck he hung the wampum,
As a pledge, the snow-white wampum,
O my sweetheart, my Algonquin!

"I will go with you, he whispered,
Ah me! to your native country.

Let me go with you, he whispered,
O my sweetheart, my Algonquin!

Very far away, I answered,
Ah me! is my native country,
O my sweetheart, my Algonquin!

"When I looked back to behold him,
Where we parted, to behold him,
After me he still was gazing,
O my sweetheart, my Algonquin!

"By the tree he still was standing,
By the falling tree was standing,
That had dropped into the water,
O my sweetheart, my Algonquin!

"When I think of my beloved,
Ah me! think of my beloved,
When my heart is thinking of him,
O my sweetheart, my Algonquin!"

Such was Hiawatha's wedding,
Such the dance of Pau Puk-Keewis,
Such the story of Iago,
Such the songs of Chibiaso;
Unknown was of the women,
And the wedding guests departed,
Leaving Hiawatha happy
With the night and Minnehaha.

XIII.

BLESSING THE CORNFIELDS.

Sing, O Song of Hiawatha,
Of the happy days that followed,
In the land of the Ojibways.
In the pleasant land and peaceful!
Sing the mysteries of Mondamin,
Sing the Blessing of the Cornfields!
Buried was the bloody hatchet,
Buried was the dreadful war-club,
Buried were all war-like weapons,
And the war-cry was forgotten.
There was peace among the nations;
Un molested roved the hunters,
Built the birch canoe for sailing,
Caught the fish in lake and river,
Shot the deer and trapped the beaver;
Made their sugar from the maple,
Gathered wild rice in the meadows,
Dressed the skins of deer and beaver.

All around the happy village
Stood the maize-fields, green and shining,
Waved the green plumes of Mondamin,
Waved his soft and sunny tresses,
Filling all the land with plenty.
'T was the women who in Spring-time
Planted the broad and fruitful
Buried in the earth Mondamin;
'T was the women who in Autumn
Stripped the yellow husks of harvest,
Stripped the garments from Mondamin,
Even as Hiawatha taught them.

Once, when all the maize was planted,
Hiawatha, wise and thoughtful,
Spoke and said to Minnehaha,
To his wife the Laughing Water:

"You shall bless to-night the cornfields,
Draw a magic circle round them,
To protect them from destruction,
Blast of mildew, blight of insect,
Wages of the thief of cornfields.
Patrons, who steals the maize-ear!"

"In the night, when all is silence,
In the night, when all is darkness,
When the Spirit of Sleep, Nepahwin,
Shut the doors of all the wigwams,
So that not an ear can hear you,
So that not an eye can see you,
Rise up from your bed in silence,
Lay aside your garments wholly,
Walk around the fields you planted,
Round the borders of the cornfields,
Covered by your tresses only,
Robed with darkness as a garment.
"Thus the fields shall be more fruitful, 
And the passing of your footsteps 
Draw a magic circle round them, 
So that neither blight nor mildew, 
Neither burrowing worm nor insect, 
Shall pass o'er the magic circle; 
Not the dragon-fly or gnat, 
Nor the spider, Subbekashe, 
Nor the grasshopper, Pah-puk-keena, 
Nor the mighty caterpillar, 
Way-muk-kwana, with the bear-skin, 
K'ahgaijgee, or the wild-aspen, 
Round the cornfields, 
As a signal of his vengeance, 
And a warning to marauders.

Only Kahgahgee, the leader, 
Kahgahgee, the leader of the ravens, 
When he is missed among them 
As a hostage for his people, 
With his prisoner-string he bound him, 
Led him captive to his wigwam, 
Tied him fast to his smoking-hark 
To the ridge-pole of his wigwam. 
"Kahgahgee, my raven!" said he, 
"You the leader of the robbers, 
You the plotter of this mischief, 
The conqueror of the tribe. 
I will keep you, I will hold you, 
As a hostage for your people, 
As a pledge of good behavior!"

And he left him, grim and sulky, 
Sitting in the morningshine.

On the summit of the wigwam, 
Crooking fiercely his displeasure, 
Flapping his great sable pinions, 
Vainly struggling for his freedom, 
Vainly crying on his prison:

Summer passed, and Shawondasse 
Breathed his sighs o'er all the landscape, 
From the South-land sent his ardores, 
Wafied kisses warm and tender, 
And the maize-field grew and ripened, 
Till it stood in all the splendor 
Of its garments green and yellow, 
Of its tassels and its plumeage, 
And the maize-ears hung and shining 
Glazed from bursting sheaths of verdure.

Then Nokomis, the old woman, 
Spake, and said to Minnehaha:
"If is the Moon when leaves are falling; 
All the wild-rice has been gathered, 
And the maize is ripe and ready; 
Let us gather in the harvest, 
Let us wrestle with Mondamin, 
Strip him of his plumes and tassels, 
Of his garments green and yellow!"

And the merry Laughing Water 
Went rejoicing from the wigwam, 
With Nokomis, old and wrinkled, 
And they called the women round them, 
Called the young men and the maidens, 
To the harvest of the cornfields, 
To the husking of the maize-ear.

On the border of the forest, 
Underneath the fragrant pine-trees, 
Sat the old men and the warriors, 
Smoking in the pleasant shade. 
In uninterrupted silence 
Looked they at the gameless labor 
Of the young men and the women; 
Listened to their noisy talking.

To their laughter and their singing, 
Heard them chattering like the magpies, 
Heard them laughing like the blue-jays, 
Heard them singing like the robins, 
And whene'er some lucky maiden 
Found a red ear in the husking, 
Found a maize-ear red as blood is, 
"Nushka!" cried they all together, 
"Nushka! you shall have a sweetheart, 
They perceived no danger near them, 
Till their claws became entangled, 
Till they found themselves imprisoned 
In the snare of Hiawatha.

From his place of ambush came he, 
Striding terrible among them, 
And so awful was his aspect, 
That the bravest quailed with terror.

Without mercy he destroyed them 
Right and left, by tens and twenties, 
And their wretched, lifeless bodies 
Hung aloft on poles for scavengers 
Round the consacrated cornfields, 
As a signal of his vengeance, 
As a warning to marauders.

So closely the spaces were filled, 
That the white bear-women 
Kaw-she-na, might not pass, 
And the wild-women, Nushka-

All their craft and cunning, 
All their skill in wiles of warfare,
THE SONG OF HIAWATHA.

You shall have a handsome husband!"
"Ugh!" the old men all responded,
From their seats beneath the pine-trees.
And whence'er a youth or maiden
Found a crooked ear in husking,
Blighted, mildewed, or misshapen,
Then they laughed and sang together,
Crept and limped about the cornfields,
Mimicked in their gait and gestures
Some old man, beneath the moon,
Singing singly or together:
"Wagamin, the thief of cornfields!
Palmsaid, who steals the maize-ear!"
"Pamela, in the ring with laughter,
Till from Hiawatha's wigwam
Kahgashgee, the King of Ravens,
Screamed and quivered in his anger,
And from all the neighboring tree-tops
Cawed and whistled the wood-pardela.
"Ugh!" the old men all responded,
From their seats beneath the pine-trees!

XIV.
PICTURE-WRITING.

In those days said Hiawatha,
"Lo! how all things fade and perish!
From the memory of the old men
Pass away the great traditions,
The achievements of the warriors,
The adventures of the hunters,
All the wisdom of the Medias,
All the craft of the Wabenos,
All the marvellous dreams and visions
Of the Jossakeeds, the Prophets!
"Great men die and are forgotten,
Wise men speak their words of wisdom
Perish in the ears that hear them,
Do not reach the generations
That, as yet unborn, are waiting
In the great, mysterious darkness
Of the speechless days that shall be!
"On the grave-posts of our fathers
Are no signs, no figures painted;
Who are in those graves we know not,
Only know they are our fathers.
Of what kith they are and kindred,
From what old, ancestral Totem,
Be it Eagle, Bear, or Beaver,
They descended, this we know not,
Or know they all our fathers,
"Face to face we spoke together,
But we cannot speak when absent,
Cannot send our voices from us
To the friends that dwell afar off;
Cannot send a secret message,
But the bearer learns our secret,
May pervert it, may betray it,
May reveal it unto others.
Thus said Hiawatha, walking
In the solitary forest,
Pondering, museing in the forest,
On the welfare of his people.

From his pouch he took his colors,
Took his paints of different colors,
On the smooth bark of a birch-tree
Painted many shapes and figures,
Wonderful and mystic figures,
And each figure had a meaning.
Each some word or thought suggested.

Gitche Manito the Mighty,
He, the Master of Life, was painted
As an egg, with points projecting
To the four winds of the heavens.
 Everywhere is the Great Spirit,
Was the meaning of this symbol.
Mitche Manito the Mighty,
He the dreadful Spirit of Evil,
As a serpent was depicted,
As Kenabeck, the great serpent.
Very crafty, very cunning,
In the creeping Spirit of Evil,
Was the meaning of this symbol.
Life and Death he drew as circles,
Life was white, but Death was darkened;
Sun and moon and stars he painted,
Man and beast, and fish and reptile,
Foothills, mountains, lakes, and rivers.
For the earth he drew a straight line,
For the sky a bow above it;
White the space between for daytime,
Filled with little stars for night-time;
On the left a point for sunrise,
On the right a point for sunset,
On the top a point for noontide
And for rain and cloudy weather.
Waving lines descending from it
Footprints pointing towards a wigwam
Were a sign of invitation.
Were a sign of guests assembling;
Bloody hands with palms uplifted
Were a symbol of destruction.
Were a hostile sign and symbol.
All these things did Hiawatha
Show unto his wondering people,
And interpreted their meaning,
And he said: "Behold, your grave-posts
Have no mark, no sign or symbol.
Go and paint them all with figures:
Each one with its household symbol,
With its own ancestral Totem;
So that those who follow after
May distinguish this and know them."
And they painted on the grave-posts
On the graves yet unfortified,
Each his own ancestral Totem,
Each the symbol of his household;
Figures of the Bear and Reindeer,
Of the Turtle, Crane, and Beaver,
Each inverted as a token
That the owner was departed,
That the chief who bore the symbol
Lay beneath in dust and ashes.
And the Jossakeeds, the Prophets,
The Wabenos, the Magicians,
And the Medicine-men, the Medias,
Painted upon bark and deer-skin
Figures for the songs they chanted,
For each song a separate symbol,
Figures mystical and awful,
Figures strange and brightly colored;
And each figure had its meaning,
Each some magic song suggested.
The Great Spirit, the Creator,
Flashing light through all the heavens,
The great Serpent, the Kenabeck,
With his fiery crest erected,
Creeping, looking into heaven;
In the sky the sun, that listens,
And the moon eclipsed and dying;
Owl and eagle, crane and heron;
And the cornorant, bird of magic;
Headless men, that walk the heavens,
Bodies lying pierced with arrows,
Bloody hands of death uplifted,
Flags on graves, and great war-captains
Gazing both the earth and heaven!
Such as these the shapes, they painted
On the birch-bark and the deer-skin:
Songs of war and songs of hunting,
Songs of medicine and of magic.
All were written in these figures,
For each figure had its meaning,
Each its separate song recorded.
Nor forgotten was the Love-Song,
The most sublime of all medicines,
The most potent spell of magic,
Dangerous more than war or hunting!
Thus the Love-Song was recorded,
Symbol and interpretation.
First a human figure standing
Painted in the brightest scarlet;
And the meaning is, "My painting
Makes me powerful over others."
Then the figure seated, singing,
Playing on a drum of magic,
And the interpretation, "Listen!
'T is my voice you hear, my singing!"
Then the same red figure seated
In the shelter of a wigwam,
And the meaning of the symbol,
"I will come and sit beside you
In the mystery of my passion!"
Then two figures, man and woman,
Standing hand in hand together
With their hands so clasped together
That they seem in one united,
And the words thus represented
Are, "I see your heart within you,
And your cheeks are red with blushes!"
Next the maiden on an island,
In the centre of an island;
And the song this shape suggested
Was, "Though you were at a distance,
Were upon some far-off island,
Such the spell I cast upon you,
Such the magic power of passion,
I could straightway draw you to me!"
Then the figure of the maiden
Sleeping, and the lover near her,
Whispering to her in her slumber,
Saying, "Though you were far from me
In the land of Sleep and Silence,
Still the voice of love would reach you!"
And the last of all the figures
Was a heart within a circle,
Drawn within a magic circle;
And the image had this meaning:
"Naked lies your heart before me,
To your naked heart I whisper!"
Thus it was that Hiawatha,
In his wisdom, taught the people
All the mysteries of painting,
All the art of Picture-Writing,
On the smooth bark of the birch-tree,
On the white skin of the reindeer,
On the grave-posts of the village.

XV.

HIAWATHA'S LAMENTATION

In those days the Evil Spirits,
All the Manitos of mischief,
Fearing Hiawatha's wisdom,
And his love for Chibiabos,
Jealous of their faithful friendship,
And their noble words and actions.
The magicians, the Wabenos,  
And the Joasakeedas, the prophets,  
Came to visit Hiawatha;  
Built a Sacred Lodge beside him,  
To appease him, to console him,  
Walked in silence, gave procession,  
Bearing each a poultice of healing,  
Skin of beaver, lynx, or otter,  
Filled with magic roots and simples,  
Filled with very potent medicines.  
When he heard their steps approaching,  
Hiawatha ceased lamenting,  
Called no more on Chibiabos;  
Naught he questioned, naught he answered,  
But his mournful head uncovered,  
From his face the mourning-colors  
Washed he slowly and in silence,  
Slowly and in silence followed  
Onward to the Sacred Wigwam.  
There a magic drink they gave him,  
Made him strong,  
And Wabeno-wusk, the yarrow,  
Roots of power, and herbs of healing;  
Beat their drums, and shook their rattles;  
Chanted singly and in chorus,  
Many songs like these, they chanted.  
"I myself, myself! behold me!  
'T is the great Gray Eagle talking;  
Come, ye white crows, come, and hear him!  
The loud-speaking thunder helps me;  
All the unsoned spirits help me;  
I can hear their voices calling,  
All around the sky I hear them!  
I can blow you strong, my brother,  
I can heal you, Hiawatha!"  
"Hi-an-la!" replied the chorus,  
"Way-ha-way!" the mystic chorus.  
Friends of mine are all the serpents!  
Hear me shake my skin of hen-hawk!  
Make, the white lynx, I can kill him;  
I can shoot your heart and kill it!  
I can blow you strong, my brother,  
I can heal you, Hiawatha!"  
"Hi-an-la!" replied the chorus,  
"Way-ha-way!" the mystic chorus.  
"I myself, myself! the prophet!  
When I speak the wigwam trembles,  
Shakes the Sacred Lodge with terror,  
Hands unseen begin to shake it!  
When I walk, the sky is deafened  
Bends and makes a noise beneath me!  
I can blow you strong, my brother!  
Rise and speak, O Hiawatha!"  
"Hi-an-la!" replied the chorus.  
"Way-ha-way!" the mystic chorus.  
Then they shook their medicine-pouches  
O'er the head of Hiawatha.  
Danced their medicine-dance around him;  
And startling wild and haggard,  
Like a man from dreams, awakened,  
He was healed of all his madness.  
As the clouds are swept from heaven,  
Straightway from his brain departed  
All his moody melancholy;  
As the ice is swept from rivers,  
Straightway from his heart departed  
All his sorrow and affliction.  
Then they summoned Chibiabos  
From his grave beneath the waters,  
From the sands of Gitche Gumee  
Summoned Hiawatha's brother.  
And so mighty was the magic  
Of that cry and invocation,  
That he heard it as he lay there  
Underneath the Big-Sea-Water;  
From the sand he rose and listened,  
Heard the music and the singing,  
Came, obedient to the summons,  
To the doorway of the wigwam;  
But to enter they forbade him,  
Through a chink a coal they gave him,
Through the door a burning fire-brand;
Ruler in the Land of Spirits,
Ruler over the dead, they made him,
Telling him a fire to kindle
For all those that died thereafter,
Camp-fires for their night encampments
On their solitary journey
To the krulmof the Mediamahn,
To the land of the Hereafter.

From the village of his childhood,
From the homes of those who knew him,
Passing silent through the forest,
Like a smoke-wreathed ghostly, sideways,
Slowly vanished Chibiabo!
Where he passed, the branches moved not,
Where he trod, the grasses bent not,
And the fallen leaves of last year
Miss the ground beneath his footsteps.

Four whole days he journeyed onward
Down the pathway of the dead men;
On the dead-man's strawberry feasted,
Crossed the melonholo river,
On the flogging of the whips slowly,
Many weary spirits saw he,
Panting under heavy burdens,
 Laden with war-clubs, bows and arrows,
Robes of fur and kettles,
And with food that friends had given
For that solitary journey.

"Ay! why do the living," said they
"Lay such heavy burdens on us!
Better were it to go fasting,
Than to bear such heavy burdens
On our long and weary journey!"

Forth then issued Hiawatha,
Wandered eastward, wandered westward,
Teaching men the use of simples
And the antidotes for poisons,
And the cure of all diseases.
Thus was first made known to mortals
All the mystery of Medamiah,
All the sacred art of healing.

XVI.

PAU-PUK-KEEWIS.

You shall hear how Pau-Puk-Keevis
He, the handsome Yenadezee,
Whom the Storm Fool, Vexed the village with disturbance;
You shall hear of all his mischief,
And his flight from Hiawatha,
And his wondrous transmigrations,
And the end of his adventures.

On the shores of Gitche Guinnee,
On the dunes of Nagow Wudjoo,
By the shining Big-Sea-Water
Stood the lodge of Pau-Puk-Keevis.
It was he who in his frenzy
Whirled these drifting sands together,
On the dunes of Nagow Wudjoo.
When, among the guests assembled,
He so merrily united various elements,
Danced at Hiawatha's wedding,
Danced the Beeggar's Dance to please them.

Now, in search of new adventures,
From his lodge went Pau-Puk-Keevis,
Came that joped into the village,
Found the young men all assembled
In the lodge of old Iagoo,
Listening to his monstrous stories,
To his wonderful adventures.
He was telling them the story,

Of Ojoeg, the Summer-Maker,
How he made a hole in heaven,
How he climbed up into heaven,
And let out the summer-weather,
The perpetual pleasant Summer;
How the Otter first essayed it;
How the Beaver, Lynx, and Badger
Tried to turn the great heavens round,
From the summit of the mountain
Smote their fists against the heavens,
Smote against the sky their foreheads,
Cracked the sky, but could not break it;
How the Wolverine, approaching,
Made him ready for the encounter,
Bent his knees down, like a squirrel,
Drew his arms back, like a cricket.
"Once he leaped," said old Iagoo,
"On the peak he stood above him
Bent the sky, as ice in rivers
When the waters rise beneath it;
Twice he leaped, and lo! above him
Cracked the sky, as ice in rivers
When the ice is highest;'
Thrice he leaped, and lo! above him
Broke the shattered sky asunder,
And disappeared within it,
And Ojoeg, the Fisher Weasel,
With joy said, "I have found him!"

"Hark you!" shouted Pau-Puk-Keevis
As he entered at the doorway;
"I am tired of all this talking,
Tired of old Iagoo's stories,
Tired of Hiawatha's wisdom.
Here is something to amuse you,
Better than this endless talking."

Then from out his pouch of wolf-skin
Forth drew, with regular manner,
All the game of Bowl and Counters,
Puggasing, with thirteen pieces,
White on one side were they painted,
And vermilion on the other;
Two Kenabeeks or green kites,
Two Inniegew or wedge-men,
One great war-club, Pugamangn,
And one slender fish, the Keego,
Four round pieces, Ozawabeeks,
And the three Sheshewong or ducklings.
All were made of bone and painted,
All except the Ozawabecks;
These were brass, on one side burnished,
And were black upon the other.
In a wooden bowl he placed them,
Shook and jostled them together,
Threw them on the ground before him.
Thus explaining and explaining:
"Red side up are all the pieces,
And on the left Kenabeck," taunting
On the bright side of a brass piece,
On a burnished Ozawabeck;
Thirteen tens and eight are counted."
Then again he shook the pieces,
Shook and jostled them together,
Threw them on the ground before him,
Still explaining and explaining:
"White are both the great Kenabeeks,
And the Inniegew or wedge-men,
Red are all the other pieces;
Five tens and an eight are counted,"
Thus he taught the game of hazard,
Thus displayed it and explained it,
Running through various variations,
Various changes, various meanings:
Twenty curious eyes stared at him.
Full of eagerness stared at him.

"Many games," said old Iagoo,
"Many games of skill and hazard,
Have I seen in different nations,
Have I played in different countries.
He who plays with old Iagoo
Must have very nimble fingers;
Though you think yourself so skilful.
THE SONG OF HIAWATHA.

I can beat you, Pan-Puk-Keevis,
I can even give you lessons
In your game of Bowls and Counters!"
So they sat and played together,
All the old men and the young men,
Played for prizes, weapons, wampum, Played till midnight, played till morning,
Played until the Yemulize,
Till the cunning Pau-Puk-Keevis,
Of their treasures had despooled them,
Of the best of all their dresses,
Shirts of deer-skin, robes of ermine,
Belts of wampum, crescent of feathers,
Warlike weapons, pipes and pouches.
Twenty eyes glared wildly at him,
Like the eyes of wolves glared at him.
'Said the jeery Pan-Puk-Keevis:
'In my wigwam I am lonely,
In my wanderings and adventures
I have need of a companion,
Pain would have a Meshininawa,
An attendant and pipe-beaver.
I will venture all these winnings,
All these garments heaped about me,
All this wampum, all these feathers,
On a single throw will venture
All against the young yonder!'"
'T was a youth of sixteen summers,
'T was a nephew of Isagoo;
Face-in-a-Mist, the old woman,
And the lodge is left unguarded!'"

As the fire burns in a pipe-head
Dusky red beneath his cheeks,
So beneath his shaggy eyebrows
Glowed the eyes of old Isagoo.
"Ugh!" he answered very fiercely;
"Ugh!" they answered together
As he threw them down before him.
Red were both the great Kenabecks,
Red the Innawee, the wedge-men,
Shook it fiercely and with fury,
Made the pieces ring together
As he threw them down before him.
Red were both the great Kenabecks,
Red the Innawee, the wedge-men,
Shook it fiercely and with fury,
Made the pieces ring together
As he threw them down before him.
Red were both the great Kenabecks,
Red the Innawee, the wedge-men,

As he turned and left the wigwam,
Followed by his Meshininawa,
By the nephew of Isagoo,
By the tall and grave stripling,
Bearing in his arms the wintings,
Shirts of deer-skin, robes of ermine,
Belts of wampum, pipes and weapons.
'Carry them,' said Pan-Puk-Keevis,
Pointing with his fan of feathers.
"To my wigwam far to eastward,
On the dunes of Nagow Wudjo!
Hot and red with smoke and gambling
Were the eyes of Pan-Puk-Keevis
As he came forth to the freshness
Of the pleasant Summer morning.
All the birds were singing gayly,
All the streamlets flowing swiftly,
And the heart of Pan-Puk-Keevis
Sang with pleasure as the birds sing,
Beat with triumph like the streamlets,
As he wandered through the village,
In the early gray of morning,
With his fan of turkey-feathers,
With his plum-skins and tufts of swan's down,
Till he reached the farthest wigwam,
Reached the lodge of Hiawatha.
Silent was it and deserted;
No one met him at the doorway,
No one came to bid him welcome;
But the birds were singing round it,
In and out and round the doorway,
Hopping, singing, fluttering, feeding,
And aloft upon the ridge-pole
Kahgahgee, the King of Ravens,
Sat with fiery eyes, and, screaming,
Flapped his wings at Pan-Puk-Keevis.
"All are gone! the lodge is empty!"
Thus it was spake Pan-Puk-Keevis,
In his heart resolving mischief;
"Gone is wary Hiawatha.
Gone the silly Laughing Water,
Gone the old woman,
And the lodge is left unguarded!"

As the neck he seized the raven,
Whirled it round him like a rattle,
Like a medicine-pouch he shook it,
Strangled Kahgahgee, the raven.
From the ridge-pole of the wigwam
Left its lifeless body hanging,
As an insult to its master,
As a taunt to Hiawatha.
With a stealthy step he entered,
Round the lodge in wild disorder
Threw the household things about him,
Piled together in confusion
Dresses, wampum, ermine, robes,
Bluf of wood and carven kettle,
Robes of buffalo and beaver,
Skins of otter, lynx, and ermine,
As an insult to the old woman,
As a taunt to Minnehaha.
Then departed Pan-Puk-Keevis,
Whistling, singing through the forest,
Whistling gayly to the squirrels,
Who from hollow boughs above him
Dropped their acorn-shells upon him,
Singing gayly to the wild birds,
Who from out the leafy darkness
Answered with a song as merry.
Then he climbed the rocky headlands,
Looked in the Gitche Gumee,
Perched himself upon their summit,
Waiting full of mirth and mischief
The return of Hiawatha.
Stretching upon his back he lay there;
Far below him plashed the waters,
Plashed and washed the dreamy waters;
Far above him swam the heavens,
Swam the dizzy, dreamy heavens;
Round him hovered, fluttered, rustled,
Hiawatha's mountain chickens,
Flock-wise swept and wheeled about him,
Almost brushed him with their pinions.
And he killed them as he lay there,
Slaughtered them by tens and twenties,
Thrown their bodies down the headland,
Throw them on the beach below him,
Till at length Kayoshik, the sea-gull,
Perched upon a crag above them,
Shouted: "It is Pan-Puk-Keevis! He is slaying us by hundreds!
Send a message to our brother,
Tidings send to Hiawatha!"

THE HUNTING OF PAU-PUK-KEEVIS.

FULL OF WRATH WAS HIWATHA:
When he came into the village,
Found the people in confusion,
O'er the trail of Pan-Puk-Keevis,
Through the forest, where he passed it,
To the headlands where he rested;
But they found not Pan-Puk-Keevis,
Only in the trampled grasses,
Where kno-deep the trees were standing,
Where the water-lilies floated,
Where the rushes waved and whispered.

On the dam stood Pan-Puk-Keevis,
On the dam of trunks and branches,
Through whose chinks the water spotted,
O'er whose summit flowed the streamlet.

From the bottom rose the beaver,
Looked with two great eyes of wonder,
Eyes that seemed to ask a question,
At the stranger, Pan-Puk-Keevis.

On the dam stood Pan-Puk-Keevis,
O'er his ankles flowed the streamlet,
Flowed the bright and silvery water,
And he spoke unto the beaver,
With a smile he spoke in this wise:

"O my friend Ahmeek, the beaver,
Cool and pleasant is the water;"

Let me dive into the water.
Let me rest there in your lodges;
Change me, too, in the doorway.
Cautiously replied the beaver,
With reserve he thus made answer:

"Let me first consult the others;"
Let me ask the other beavers;"

Down he sank into the water.
Heavily sank he, as a stone sinks,
Down among the leaves and branches,
Brown and matted at the bottom.

On the dam stood Pan-Puk-Keevis,
O'er his ankles flowed the streamlet,
Spouted through the chinks below him,
Dashed upon the stones beneath him,
Spread serene and calm before him,
And the sunshine on the shadows.
Fell in flocks and gleams upon him,
Fell in little shining patches,

Through the waving, rustling branches.
From the bed of trunk and tree the beavers,
Silently above the surface.
Rose one head and then another,
Till the pond seemed full of beavers,
Full of black and shining faces.

To the beavers Pan-Puk-Keevis
Spake entreatingly, in this wise:

"Very pleasant is your dwelling;"
O my friends! and safe from danger;
Can you not with all your cunning,
All your wisdom and contrivance;
Change me, too, into a beaver?"

"Yes,"
replied Ahmeek, the beaver,
He the King of all the beavers,
Let yourself slide down among us,
Down into the tranquil water;"

Down into the pond among them
Silently sank Pan-Puk-Keevis;
Black became his shirt of deer-skin,
Black as the tail of the wolf,
In a broad black tail behind him
Spread his fox-tails and his fringes;
He was changed into a beaver.

"Make me large,"
said Pan-Puk-Keevis,
"Make me large and make me larger,
Larger than the other beavers."

"Yes," the beaver chief responded,
"When our lodge below you enter,
In our wigwam we will make you
Ten times larger than the others.
Thus into the clear, brown water
Silently sank Pan-Puk-Keevis;
Found the bottom covered over
With the trunks of trees and branches,
Horned and limb, and the winter,
Piles and heaps against the winter,
Found the lodge with arching doorway,
Leading into spacious chambers.
Here the male of the body was large,
Made him largest of the beavers.
Ten times larger than the others.
"You shall be our ruler," said they;
"Chief and king of all the beavers."

But not long said Pan-Puk-Keevis
Sat in state among the beavers,
When there came a voice of warning
From the watchman at his station
In the water-flags and lilies,
Saying, "Hiawatha!
Hiawatha with his hunters!"

Then they heard a cry above them,
Heard a shouting and a trumping,
Heard a crying and a rushing,
And the water round and over them
Sank and swung away in eddies.
And they knew their dam was broken.

On the lodge's roof the hunters
Leaped, and broke it all asunder;
Streamed the sunshine through the crevice,
Sprang the beavers through the doorway.
Hid themselves in deeper water,
In the channel of the streamlet;
But the mighty Pan-Puk-Keevis
Could not pass through the doorway;
He was puffed with pride and feeding,
He was swollen like a bladder.

Through the roof looked Hiawatha,
Cried aloud, "O Pan-Puk-Keevis;
Vain are all your craft and cunning,
Vain your manifold disguises!"

Well I know you, Pan-Puk-Keevis!"
With their clubs they beat and bruised him,
Bent to death the Pan-Puk-Keevis,
Pounded him as maize is pounded,
Till his skull was crushed to pieces.

Six tall hunters, lithe and limber,
Bore him home on poles and branches,
Bore the body of the beaver;
But the ghost, the Jeebi in him,
Thought and felt as Pan-Puk-Keevis.
Still lived on as Pau-Puk-Keevis.
And it fluttered, strove, and struggled,
Waving higher, waving higher,
As the curtains of a wigwam
Struggled with their thongs of deer-skin,
When the wintry wind is blowing;
Till it drew itself together,
Till it rose up from the body,
Till it took the form and features
Of the cunning Pau-Puk-Keevis
Vanishing into the forest.

But the wary Hiawatha
Saw the figure ere it vanished,
Saw the form of Pau-Puk-Keevis
Glide into the soft blue shadow
Of the pine-trees of the forest;
Toward the squares of white beyond it,
Toward an opening in the forest.
Like a wag it ran, running,
Bending all the boughs before it,
And behind it, as the rain comes,
Came the steps of Hiawatha.

To a lake with many islands
Came the Pau-Puk-Keevis,
Where among the water-lilies
Pishekuh, the brant, were sailing;
Through the tufts of rushes floating,
Steering through the reedy islands.
Now their broad beaks they lifted,
Now they plunged beneath the water,
Now they darkened in the shadow,
Now they brightened in the sunshine.

"Pishekuh!" cried Pau-Puk-Keevis,
"Pishekuh! my savior!
"Change me to a brant with plumage,
With a shining neck and feathers,
Make me large, and make me larger
Than the largest of the others.
Straightway to a brant they changed him,
With two huge and dusky pinions,
With a boom smooth and rounded,
With a bill like two great paddles,
Made him larger than the others,
Ten times larger than the largest,
Just as, shouting from the forest,
On the shore stood Hiawatha.
Up they rose with cry and clamor,
With a whir and howl, and pinions,
Rose up from the reedy islands,
From the water-flags and lilies.
And they said to Pau-Puk-Keevis;
"In your flying, look not downward,
Taking good heed and not downward,
Lest some strange mischance should happen,
Lest some great mishap befall you!"
Fast and far they fled to northward,
Fast and far through mist and sunshine,
Fed among the moors and fen-lands,
Slept among the reeds and rushes.

On the morrow as they journeyed,
Buoyed and lifted by the South-wind,
Wafted onward by the South-wind,
Blowing fresh and strong behind them,
Rose a sound of human voices,
Rose a clamor from beneath them,
From the lodges of a village,
From the people beneath them.

For the people of the village
Saw the flock of brant with wonder,
Saw the wings of Pau-Puk-Keevis
Flapping far up in the ether,
Breastier than two world's sails,
Pau-Puk-Keevis heard the shouting,
Knew the voice of Hiawatha,
Knew the outcry of Iago,
And, forgetful of the warning,
Drew his neck in, and leaped downward,
And the wind that blew behind him
Caught his mighty fan of feathers,
Sent him wheeling, whirling downward!
All in vain did Pau-Puk-Keevis

Struggle to regain his balance!
Whirling round and round and downward,
He beheld in turn the village,
And in turn the flock above him,
Saw the village coming nearer,
And the flock receding farther,
Heard the voices growing louder,
Heard the shouting and the laughter;
Saw no more the flock above him,
Only saw the earth beneath him;
Dead out of the empty heaven,
Dead among the shouting people,
With a heavy sound and sullen,
Fell the brant with broken pinions.
But his soul, his ghost, his shadow,
Still survived as Pau-Puk-Keevis,
Took again the form and features
Of the handsome Yenadizee,

And amid the whirling eddies
Sprang into a hollow oak-tree,
Changed himself into a serpent,
Gliding out through root and rubbish.

With his right hand Hiawatha
Smote amain the hollow oak-tree,
Rent it into shreds and splinters,
Left it lying there in fragments.
But in vain; for Pau-Puk-Keevis,
Once again in human figure,
Pulled in sight ran on before him,
And amid the whirling eddies

And the Old Man of the Mountain,
He the Manitou of Mountains,
Opened wide his rocky doorways,
Opened wide his deep abysses,
Giving Pau-Puk-Keevis shelter
In his caverns dark and dreary,
Bidding Pau-Puk-Keevis welcome
To his gloomy lodge of sandstone.

There without stood Hiawatha,
Bent the doorways closed against him,
With his mittens, Minjekahwun,
Smote great canyons in the sandstone,
Cried aloud in tones of thunder,
"O Pau-Puk-Keevis, I am Hiawatha!"
But the Old Man of the Mountain
Opened not, and made no answer
From the silent crags of sandstone,
From the gloomy rock abysses,
There raised his hands to heaven,
Called imploring on the tempest,
Called Waywassimo, the lightning,
And the thunder, Annemeekee;
And they came with night and darkness,
Swift down the Big-Sea-Water.
From the distant Thunder Mountains;
And the trembling Pau-Puk-Keevis
Heard the footsteps of the thunder,
Saw the red eyes of the lightning,
Was afraid, and crouched and trembled.

Then Waywassimo, the lightning,
Smote the doorways of the caverns,
With his war-club smote the doorways,
Smote the jutting crags of sandstone,
And the thunder, Annemeekee, 
Shouted down into the caverns, 
Saying, "Where is Pau-Puk-Keewis!"
And the crags fell, and beneath them 
Dead among the rocky ruins. 
Lay the cunning Pau-Puk-Keewis, 
Lay the handsome Y-beante, 
Lay in his own human figure. 
Ended were his wild adventures, 
Ended were his tricks and gambols, 
Ended all his craft and cunning, 
Ended all his making, 
All his gambling and his dancing, 
All his wooing of the maidens. 
Then the noble Hiawatha 
Took his soul, his ghost, his shadow, 
Spake and said: "O Pau-Puk-Keewis, 
Never more in human figure 
Shall you search for new adventures; 
Never more with jest and laughter 
Dance the dust and leaves in whirlwinds; 
But above there in the heavens 
You shall soar and sail in circles; 
I will change you to an eagle, 
To Keneu, the great war-eagle, 
Chief of all the feathered, 
Chief of Hiawatha's chickens."
And the name of Pau-Puk-Keewis 
Lingers still among the people, 
Lingers still among the singers, 
And among the story-tellers; 
And in Winter, when the snow-flakes 
Whirl in eddies round the lodges, 
When the wind in gusty tumult 
O'er the smoke-flue pipes and whistles, 
"There," they cry, "comes Pau-Puk-Keewis; 
He is dancing through the village, 
He is gathering in his harvest!"

XVIII. 

THE DEATH OF KWSIND. 

Far and wide among the nations 
Spread the name and fame of Kwsind; 
No man dared to strive with Kwsind, 
No man could compete with Kwsind. 
But the mischievous Puk-Wuedjes, 
Plotted to murder the People, 
They the fairies and the pygmies, 
Plotting and conspired against him. 
"If this hateful Kwsind," they said, 
"If this great, outrageous fellow 
Goes on thus a little man, 
Tearing everything he touches, 
Rending everything to pieces, 
Filling all the world with wonder, 
What becomes of the Puk-Wuedjes?" 
Who will care for the Puk-Wuedjes? 
He will tread us down like mushrooms, 
Drive us all into the water, 
Give our bodies to be eaten 
By the wicked Noo-ba-naw-baigs, 
The slippery, treacherous:" 

So the angry Little People 
All conspired against the Strong Man, 
All conspired to murder Kwsind, 
Yea, to rend his sinews, 
The audacious, overbearing, 
Heartless, haughty, dangerous Kwsind!: 
Now this wondrous strength of Kwsind 
In his crown alone was seated: 
In his crown too was his weakness; 
There alone could he be wounded, 
Nowhere else could weapon pierce him, 
Nowhere else could weapon harm him. 
Even there the only weapon 
That could wound the hunter, could slay him, 
Was the seed-cone of the pine-tree, 
Was the blue cone of the fir-tree. 
This was Kwsind's fatal secret, 
Known to no man among mortals; 
But the cunning Little People, 
The Puk-Wudedjes knew the secret, 
Knew the only way to kill him, 
So they gathered cones together, 
Gathered seed-cones of the pine-tree, 
Gathered blue cones of the fir-tree, 
In the woods by Taquamenaw, 
Brought them to the river's margin, 
Heaped them in great piles together, 
Where lay the mists of the margin 
Jutting overhang the river. 
There they lay in wait for Kwsind, 
The malicious Little People. 
"This was an afternoon in Summer; 
Very hot and still the air was, 
Very smooth the gliding river, 
Motionless the sleeping shadows; 
Insects glinted in the sunshine, 
In the red rocks trees 
Filled the drowsy air with buzzing, 
With a far resounding war-cry. 
Down the river came the Strong Man, 
In his birch canoe came Kwsind, 
Floating slowly down to 
Of the sluggish Taquamenaw, 
Very languid with the weather, 
Very sleepy with the silence. 
From the overhanging branches, 
From the tassels of the birch trees, 
Soft the Spirit of Sleep descended; 
By his airy hosts surrounded, 
His invisible attendants, 
Came the Spirit of Sleep, Nepahwin; 
Like the harnessed Duske-wa-ne-hee, 
Like a dragon-fly, he hovered 
O'er the drowsy head of Kwsind. 
To his ear there came a murmur 
As of waves upon a sea-shore, 
As of far-off tumbling waters, 
As of winds among the pine-trees; 
And he felt upon his forehead 
Blows of little airy war-clubs, 
Wielded by the numerous legions 
Of the Spirit of Sleep, Nepahwin, 
As of some one breathing on him. 
At the first blow of their war-clubs, 
Fell a drowsiness on Kwsind; 
At the second blow they smote him, 
Motionless his paddle rested; 
At the third, before his vision 
Reeled the landscape into darkness, 
Very sound asleep was Kwsind. 
So he floated down the river, 
Like a blind man seated upright, 
Plotted down the Taquamenaw, 
Underneath the trembling birch-trees, 
Underneath the wooded headlands, 
Underneath the war-encampment 
Of the pygmies, the Puk-Wudedjes. 
There they stood, all armed and waiting, 
Hurl'd the pine-cones down upon him, 
Struck him on his brawny shoulders, 
On his crown defenceless struck him, 
"Death to Kwsind!" was the sudden 
War-cry of the Little People. 
And he sideways swayed and tumbled, 
Sideways fell into the river, 
Plunged beneath the sluggish water 
Headlong, as the otter plunges; 
And the birch- canoe, abandoned, 
Drifted empty down the river, 
Bogged upward sweated and drifted: 
Nothing more was seen of Kwsind. 
But the memory of the Strong Man 
Lingered long among the people, 
And whenever through the forest 
Raged and gnawed the wintry tempest, 
And the branches, tossed and troubled, 
Creaked and groaned and split asunder,
THE GHOSTS.

NEVER stoops the soaring vulture
On his quarry in the desert,
On the sick or wounded bison,
But another vulture, watchers
From his high aerial look-out,
Sees the downward plunge, and follows;
And a third pursues the second,
Coming from the invisible ether,
First a speck, and then a vulture,
Till the air is dark with pinions.

So disasters come not singly;
But as if they watched and waited,
Scanning one another's motions,
When the first descends, the others
Follow, follow, gathering flock-wise
Round their victim, sick and wounded,
First a shadow, then a sorrow,
Till the air is dark with languishment.

Now, o'er all the dreary Northland,
Mighty Peboan, the Winter,
Breathing on the lakes and rivers,
Into stone had changed their waters.
From a hair he made the snow-flakes,
Till the plains were strew'd with whiteness,
One uninterrupted level,
As if, stooping, the Creator
With his hand had smoothed them over.

Through the forest, hide and wailing,
Roamed the hunter on his snow-shoes;
In the village worked the women,
Pounded maize, or dressed the deer-skin;
And a night shrouded off the daylight.
On the ice the noisy ball-play,
On the plain the dance of snow-shoes.

One dark evening, after sundown,
In her wigwam Laughing Water
Sat with old Nokomis, waiting
For the steps of Hiawatha.

Homeward from the hunt returning
On their faces gleamed the fire-light,
Painting them with streaks of crimson,
In the eyes of old Nokomis,
Glimmered like the watery moonlight,
In the eyes of Laughing Water
Glistened like the sun in water;
And behind them crouched their shadows
In the corners of the wigwam,
And the smoke in wreaths above them
Climbed and crowded through the smoke-flue.

Then the curtain of the doorway
From without was slowly lifted;
Brighter glowed the fire a moment,
And a moment swerved the smoke-wreath,
As two women entered softly,
Passed the doorway uninvited,
Without discovery,
Without sign of recognition,
Sat down in the farthest corner,
Crouching low among the shadows.

From their aspect and their garments,
Strangers seemed they were the village;
Very pale and haggard were they,
As they sat there sad and silent.

Trembling, cowering with the shadows.

Was it the wind about the smoke-flue,
Muttering down into the wigwam?
Was it the owl, the Koko-koko,
Hooting from the dismal forest?

Sure a voice said in the silence:
"These are corpses clad in garments,
These are ghosts that come to haunt you,
From the kingdom of Ponemah,
From the land of the Hereafter!"

Homeward now came Hiawatha
From his hunting in the forest,
With the snow upon his tresses,
And the red deer on his shoulders.
At the feet of Laughing Water
Drove he his lifeless burden;
Nobler, handsome she thought him,
When than first he came to woo her,
First threw down the deer before her,
As a token of his wishes,
At the promise of the future.

Then he turned and saw the strangers,
Covering, crouching with the shadows;
Said within himself, "Who are they?
What strange guests has Minnehaha?"
But he questioned not the strangers,
Only spake to bid them welcome
To his lodge, his food, his fireside.

When the evening meal was ready,
And the deer had been divided,
Springing from among the shadows,
Seized upon the choicest portions,
Seized the white fat of the roebuck,
Set apart for Laughing Water,
For the wife of Hiawatha.

Without asking, without thanking,
Eagerly devoured the morsels,
Flitted back among the shadows
In the corner of the wigwam.

Not a word spake Hiawatha,
Not a motion made Nokomis,
Not a gesture Laughing Water;
Not a change came o'er their features;
Only Minnehaha softly
Whispered, saying, "They are famished;
Let them do what best delights them;
Let them eat, for they are famished."

Many a daylight dawned and darkened,
Many a night shrouded off the daylight.
As the pine shakes off the snow-flakes
From the midnight of its branches;
Day by day the guests unmoving
Sat there silent in the wigwam;
But by night, in storm or starlight,
Forth they went into the forest,
Bringing fire-wood to the wigwam,
Bringing pine-cones for the burning,
Always sad and always silent.

And whenever Hiawatha
Came from fishing or from hunting,
When the evening meal was ready,
And the food had been divided,
Gliding from their darksome corner,
Came to the pallid guests, the strangers,
Seized upon the choicest portions
Set aside for Laughing Water,
And without rebuke or question
Flit back among the shadows.

Never once had Hiawatha
By a word or look reproved them;
Never once had old Nokomis
Made a gesture of impatience;
Never once had Laughing Water
Shown resentment at the outrage.
All had they endured in silence,
That the rights of guest and stranger,
That the virtue of free-giving,
By a look might not be lessened,
By a word might not be broken.

Once at midnight Hiawatha,
Ever wakeful, ever watchful,
In the wigwam, dimly lighted
By the brands that still were burning,
By the glimmering, flickering fire-light,
Heard a sighing, oft repeated,
Heard a sobbing, as of sorrow.

From his couch rose Hiawatha,
From his shaggy hide of bison,
Pushed aside the deer-skin curtain,
Saw the pallid guests, the shadows,
THE SONG OF HIAWATHA.

Fell the covering snow, and drifted Through the forest, o’er the silent village. Hardly from his buried wigwam Could the hunter force a passage; With his mittens and his snow-shoes Vainly walked he through the forest, Sought for birds or beasts; and found none, Saw no track of deer or rabbit, In the snow beheld no footprints, In the ghostly, gleaming forest

Fell, and could not rise from weakness, Perished there from cold and hunger. O the famine and the fever! O the wasting of the famine! O the blasting of the fever! O the wailing of the children! O the anguish of the heart! All the earth was sick and famished; Hungry was the air around them, Hungry was the sky above them, And the hungry stars in heaven Like the eye of wolves gazed at them! Into Hiawatha’s wigwam Came two other guests, as silent As the ghosts were, and as gloomy, Waited not to be invited, Did not nether at the doorway, Sat there without word of welcome In the seat of Laughing Water; Looked with hanggard eyes and hollow At the face of Laughing Water. And the foremost said: “Behold me! I am Famine, Bukadawin!” And the other said: “Behold me! I am Fever, Ahoosewin!” And the lovely Minnehaha Shuddered as they looked upon her, Shuddered at the words they uttered, Lay down on her bed in silence, Hid her face, and made no answer; Lay there trembling, freezing, burning At the looks they cast upon her, At the fearful words they uttered. Forth into the empty forest Rushed the madinden Hiawatha; In his heart was full of sorrow, In his face a stony firmness; On his brow the sweat of anguish Started, but it froze and fell not. Wrapped in furs and armed for hunting, With his mighty bow of ash-tree, With his quiver full of arrows, With his mittens, Minjekahwun, Into the vast and vacant forest On his snow-shoes strode he forward. ‘‘Gitchee Manto, the Mighty.’’ Cried he with his face uplifted In that bitter hour of anguish, ‘‘Give your children food, O father! Give us food, or we must perish! Give me food for Minnehaha, For my dying Minnehaha!’’ Through the far-resounding forest, Through the forest vast and vacant Hung that cry of desperation, But there came no other answer Than the echo of his crying, Than the echo of the woodlands, ‘‘Minnehaha! Minnehaha!’’ All day long roved Hiawatha In that melancholy forest. Through the shadow of whose thickets, In the pleasant days of Summer, Of that ne’er forgotten Summer, He had brought his young wife homeward From the land of the Dacotahs; When the birds sang in the thickets, And the streamlets laughed and glistened, And the air was full of fragrance, And the lovely Laughing Water Said with voice that did not tremble,
"I will follow you, my husband!"
In the wigwam with Nokomis,
With those gloomy guests, that watched her,
With the Famine and the Fever,
She was lying, the Beloved,
She the dying Minnehaha.
"Hark!" she said: "I hear a rushing,
Hear a roaring and a rushing,
Hear the Falls of Minnehaha
Calling to me from a distance!"
"No, my child!" said old Nokomis,
"T is the night-wind in the pine-trees!"
"Look!" she said: "I see my father
Standing lonely at his doorway,
Beckoning to me from his wigwam
In the land of the Dacotahs!"
"No, my child!" said old Nokomis,
"T is the smoke, that waves and beckons!"
"Ah!" said she, "the eyes of Pauguk
Glare upon me in the darkness,
I can feel his icy fingers
Clasping mine amid the darkness!
Hiawatha! Hiawatha!"
And the desolate Hiawaths,
Far away amid the forest,
Miles away among the mountains,
Heard that sudden cry of anguish,
Heard the voice of Minnehaha
Calling to him in the darkness,
"Hiawatha! Hiawatha!"
Over snow-fields waste and pathless,
Under snow-enumbered branches,
Homeward hurried Hiawatha,
Empty-handed, heavy-hearted,
Heard Nokomis moaning, wailing:
"Wahonowin! Wahonowin!"
Would that I had perished for you,
Would that I were dead as you are!
Wahonowin! Wahonowin!"

And he rushed into the wigwam,
Saw the old Nokomis slowly
Rocking to and fro and moaning,
Saw his lovely Minnehaha
Lying dead and cold before him,
And his bursting heart within him
Uttered such a cry of anguish,
That the forest moaned and shuddered,
That the very stars in heaven
Shook and trembled with his anguish.
Then he sat down, still and speechless,
On the bed of Minnehaha.
At the feet of Laughing Water,
At those willing feet, that never
More would lightly run to meet him,
Never more would lightly follow.
With both hands his face he covered,
Seven long days and nights he sat there,
As if in a swoon he sat there,
Speechless, motionless, unconscious
Of the daylight or the darkness.
Then they buried Minnehaha;
In the snow a grave they made her,
In the forest deep and darksome,
Underneath the moaning hemlocks;
Clothed her in her richest garments,
Wrapped her in her robes of ermine;
Covered her with snow, like ermine,
Thus they buried Minnehaha.
And at night a fire was lighted,
On her grave four times was kindled,
For her soul upon its journey
To the Islands of the Blessed.
From his doorway Hiawatha
Saw it burning in the forest,
Lighting up the gloomy hemlocks;
From his sleepless bed uprising,
From the bed of Minnehaha,
Stood and watched it at the doorway,
That it might not be extinguished,  
Might not move her in the darkness.  
"Farewell!" said he, "Minnehaha!  
Farewell, O my Laughing Water!  
All my heart is buried with you,  
All my thoughts go onward with you!  
Come not back again to suffer,  
Where the Famine and the Fever  
Wear the heart and waste the body.  
Soon my task will be completed,  
Soon your footsteps and the robin  
To the Islands of the Blessed,  
To the Kingdom of Ponemah,  
To the Land of the Hereafter!"

XXI.

THE WHITE MAN'S FOOT.

In his lodge beside a river,  
Close beside a frozen river,  
Sat an old man, sad and lonely.  
White his hair was as a snow-drift;  
Dull and low his voice was murmuring,  
And the old man shook and troubled,  
Folded in his Waubewyon,  
In his tattered white-skinner wrapper,  
Hearing nothing but the tempest  
As it roared along the lake,  
Seeing nothing but the snow-storm,  
As it whirled and hissed and drifted.

All the coals were white with ashes,  
And the fire was slowly dying.  
As a young maiden drawing nightly,  
At the open doorway entered,  
Red with blood of youth his cheeks were,  
Soft his eyes, as stars in Spring-time,  
Bowed his forehead was with grasses,  
Bowed and plumed with second grasses;  
On his lips a smile of beauty,  
Filling all the lodge with sunshine,  
In his hand a bunch of blossoms  
Filling all the lodge with sweetness.

"All, my son!" exclaimed the old man,  
"Happy are my eyes to see you.  
Sit here on the mat beside me,  
Sit here by the dying embers,  
Let us pass the night together.  
Tell me of your latest adventures,  
Of the lands where you have travelled;  
I will tell you of my prowess,  
Of my many deeds of wonder."

From his pouch had he brought his peace-pipe,  
Very old and strangely fashioned;  
Made of red stone was the pipe-head,  
And the stem a reed of feathers;  
Filled the pipe with bark of willow,  
Placed a burning coal upon it,  
Gave to his guest, the stranger,  
And began to speak in this wise:  
"When I blow my breath about me,  
When I breathe upon the landscape,  
Moistures are all hard as stone becomes the water!"

And the young man answered, smiling:  
"When I blow my breath about me,  
When I breathe upon the landscape,  
Flowers spring up in the marshes."

Singing, onward rush the rivers!"

"When I shake my hoary tresses,"  
Said the old man darkly frowning,  
"All the land with snow is covered;  
All the leaves from all the branches  
Fall and fade and die and wither,  
For I breathe, and lo! they are not.  
From the waters and the marshes  
Rise the wild goose and the heron,  
Fly away to distant regions,  
For I speak, and lo! they are not.

And where'er my footsteps wander,  
All the wild beasts of the forest  
Hide themselves in holes and caverns,  
And the earth becomes as flintstone!"

"When I shake my flowing ringlets,"  
Said the young man, softly laughing,  
"Showers of rain fall warm and welcome,  
Plants lift up their heads rejoicing,  
Back unto their lakes and marshes  
Come the wild goose and the heron,  
Homeward shoots the arrowy swallow,  
Singing the bickbird and the robin,  
And where'er my footsteps wander,  
All the meadows wave with blossoms,  
All the woodlands ring with music,  
All the trees are dark with foliage:  
While earth doth speak, the night departeth:

From the distant realms of Wabun,  
From his shining lodge of silver,  
Like a warrior robed and painted,  
Came the sun, and said, "Behold me!  
Gheezis, the great sun, behold me!"

Then the old man's tongue was speechless  
And the air grew warm and pleasant,  
And upon the wigwam sweetly  
Sang the bluebird and the robin;  
And the stream began to murmur,  
And a scent of growing grasses  
Through the lodge was gently wafted.  
And Segwun, the youthful stranger,  
More distinctly in the daylight  
Saw the icy face before him;  
It was Peboon, the Winter!"

From his eyes the tears were flowing,  
As from melting lakes the streamlets,  
And his body shrunk and dwindled  
As the shouting sun ascended,  
Till into the air it faded,  
Till into the ground it vanished,  
And the young man saw before him,  
On the hearth-stone of the wigwam,  
Where the fire had smoked and smouldered,  
Saw the earliest flower of Spring-time,  
Saw the Beauty of the Spring-time,  
Saw the Miskoolcd in blossom;  
Thus it was that in the North-land  
After that unheard-of-coldness,  
That intolerable Winter,  
Came the Spring with all its splendor,  
All its birds and all its blossoms,  
All its flowers and its leaves and grasses.

Sailing on the wind to northward,  
Flying in great flocks, like arrows,  
Like huge arrows shot through heaven,  
Passed the swan, the Muskokala,  
Speaking almost as a man speaks;  
And in long lines waving, bending  
Like a bow-string snapped asunder,  
Came the white goose, Waw-be-wawa;  
And in pairs, or singly flying  
Making the boon, with clangorous pinions,  
The blue heron, the Shik-shik-gah,  
And the grousse, the Muskokolosa,  
In the thickets and the meadows  
Piped the bluedead, the Owass,  
On the summit of the lodges  
Sang the robin, the Opechee,  
In the covert of the pine-trees  
Cooed the pigeon, the Oimeee,  
And the sorrowing Hiawatha;  
Speechless in his infinite sorrow,  
Heard their voices calling to him,  
Went forth from his gloomy doorway,  
Stood and gazed into the heaven,  
Gazed upon the earth and waters.

From his wanderings far to eastward,  
From the regions of the morning,  
From the shining land of Wabun,  
Homeward now returned the sage,  
The great traveller, the great boaster,  
Full of new and strange adventures,
The Marvels Listened

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No one else beholds such wonders!

He had seen, he said, a water
Bigger than the Big-Sea-Water,
Broader than the Gitche Gumee,

Hiss so that none could drink it!
At each other looked the warriors,

Looked the women at each other,
Smiled, and said, "It cannot be so!
Kaw!" they said, "It cannot be so!"

"Per it, said he, o'er this water
Came a great canoe with pinions,
A canoe with wings came flying,
Bigger than a grove of pine-trees,
Taller than the tallest tree-tops!

And the old men and the women
Looked and tittered at each other;
"Kaw!" they said, "We don't believe it!"

From its mouth, he said, to greet him,
Came Waywassimo, the lightening,
Like the thunder, came the thunders,

Laughed and the women
Laughed aloud at poor Iagoo;
"Kaw!" they said, "What tales you tell us!"

In it, said he, came a people,
In the great canoes with pinions,

Came, he said, a hundred warriors;
Painted white were all their faces,

And with hair their chins were covered!

And the warriors and the women

Smiled, and said, "It cannot be so!
Kaw!" they said, "It cannot be so!"

"Per it, said he, o'er this water
Came a great canoe with pinions,
A canoe with wings came flying,
Bigger than a grove of pine-trees,
Taller than the tallest tree-tops!

And the old men and the women
Looked and tittered at each other;
"Kaw!" they said, "We don't believe it!"

Only Hiawatha laughed not,
But he gracefully spoke and answered
To their jeering and their jesting:
"True is all Iagoo tells us;
I have seen it in a vision.

I have seen it in a vision.

Seen the great canoe with pinions,
Seen the people with white faces,

Seen the coming of this bearded
People of the wooden vessel
From the regions of the morning,
From the shining land of Waban.

"Gitche Manito, the Mighty,
The Great Spirit, the Creator,

Sends them hither on his errand,
Sent them to us with his message.

Whereas ever they tread, beneath them
Springs a flower unknown among us,
Springs the White man's Foot in blossom.

"Let us welcome, then, the strangers,
Hail them as our friends and brothers,
And the heart's right hand of friendship
Give them when they come to see us.

Gitche Manito, the Mighty,
Said this to me in my vision.

I beheld, too, in that vision
All the secrets of the universe,
Of the distant days that shall be.

I beheld the westward marches
Of the unknown, crowded nations.
All the land was full of people,
Restless, struggling, toiling, striving,
Speaking many tongues, yet feeling
But one heart-beat in their bosoms.

In the woodlands rang their axes,
Smoked their towns in all the valleys,
Over all the lakes and rivers
Rushed their great canoes of thunder.

"Then a darker, drearier vision

Passed before me, vague and cloud-like:
I beheld our nation scattered,
All forgetful of my counsels,

Weakened, warring with each other;

Saw the remnants of our people

Sweeping westward, wild and woful,
Like the cloud-rack of a tempest,

Like the withered leaves of Autumn!"

XXII.

HIAWATHA'S DEPARTURE.

By the shore of Gitche Gumee,
By the shining Big-Sea-Water,

At the doorway of his wigwam,

In the pleasant Summer morning,
Hiawatha stood and waited.

All the air was full of freshness,
All the palms spread out against it,

And before him, through the sunshine,
Westward toward the neighboring forest
Passed in golden swarms the Ahmo,
Passed the bees, the honey-makers,

Bearing, singing in the sunshine.

Bright above him shone the heavens,

Level spread the lake before him;
From its bosom leaped the sturgeon,
Sparkling, flashing in the sunshine;

On its margin the great forest,

Stood reflected in the water,

Every tree-top had its shadow,

Motionless beneath the water,

from the brook of Hiawatha

Green was every trace of sorrow,

As the fog from off the water,

As the mist from off the meadow,
With a smile of joy and triumph,

With a look of exultation,
As of one who in a vision

Sees what is to be, but is not,

Stood and waited Hiawatha.

Toward the sun his hands were lifted,
Both the palms spread out against it,

And between the parted fingers

Fell the sunshine on his features,

Flecked with light his naked shoulders,

As it falls and flecks an oak-tree

Through the rifted leaves and branches.

O'er the water floating, flying,

Something in the hazy distance,

Something in the mists of morning,
Loomed and lifted from the water,

Now seemed floating, now seemed flying,

Coming nearer, nearer, nearer.
Was it Shingebis the diver?
Or the pelican, the Sha-da?
Or the heron, the Shu-shu-gah?
Or the white goose, Waw-be-wawa,

With the water dripping, flashing,

From its glossy neck and feathers?

It was neither goose nor diver,

Neither pelican nor heron,

O'er the water floating, flying,

Through the shining mist of morning,

But a birch canoe with paddles,

Rising, sinking on the water,

Dripping, flashing in the sunshine;

And within it came a people

From the distant land of Waban,

From the farthest realms of morning

Came the Black-Robe chief, the Prophet,

He the Priest of Power, the Pale-face,

With his guides and his companions.

And the noble Hiawatha,

With his hands aloft extended,

Held aloft in sign of welcome,

Wafted, full of exultation,

Till the birch canoe with paddles

Grated on the shining pebbles,
Stranded on the sandy margin,
Till the Black-Robe chief, the Pale-face,
With the cross upon his bosom,
Landed on the sandy margin.
Then the joyous Hiawatha
Cried aloud and spake in this wise:
"Behold! it is the sun, the strangers,
When you come so far to see us!
All our town in peace awaits you,
All our doors stand open for you;
You shall enter all our wigwams,
For the heart's right hand we give you,
"Never bloomed the earth so gayly,
Never shone the sun so brightly,
As to-day they shine and blossom
While you come so fair to see us!
Never was our lake so tranquil,
Nor so free from rocks and sand-bars;
For your birch canoe in passing
Has removed both rock and sand-bar.
"Never before had our tobacco
Such a sweet and pleasant flavor,
Never the broad leaves of our cornfields
Were so beautiful to look on,
As they seem to us this morning,
Will you come so far to see us?"
And the Black-Robe chief made answer,
Stammered in his speech a little,
Speaking words yet unfamiliar:
"Peace be with you, Hiawatha,
Peace be with you and your people,
Peace of prayer, and peace of pardon,
Peace of Christ, and joy of Mary!"
Then the generous Hiawatha
Led the strangers to his wigwam,
Seated them on skins of ermine,
And the careful old Nokomis
Brought them food in bowls of bass-wood,
Water brought in birchen dippers,
And the cabinet, the peace-pipe,
Filled and lighted for their smoking.
All the old men of the village,
All the warriors of the nation,
All the Jossakons, the prophets,
The magicians, the Wabemese,
And the medicine men, the Mesla,
Came to bid the strangers welcome;
"It is well," they said, "O brothers,
That you come so far to see us."
In a circle round the doorway
With their pipes they sat in silence,
Waiting to behold the strangers,
Waiting to receive their message;
They seated the chief, the Pale-face,
From the wigwam came to greet them,
Stammering in his speech a little,
Speaking words yet unfamiliar:
"It is well," they said, "O brother,
That you come so far to see us."
Then the Black-Robe chief, the prophet,
Told his message to the people,
Told the purport of his mission,
Told them of the Virgin Mary,
And her blessed Saviour, Jesus,
How in distant lands and ages
He had lived on earth as we do;
How he fasted, prayed, and labored;
How the Jews, the tribe accursed,
Mocked him, scourged him, crucified him;
How he rose from where they laid him,
Walked again with his disciples,
And ascended into heaven.
And the chiefs made answer, saying:
"We have listened to your message,
We have heard your words of wisdom,
We will think on what you tell us.
It is well for us, O brothers,
That you come so far to see us!"
Then they rose up and departed
Each one homeward to his wigwam,
To the young men and the women
Told the story of the strangers
Whom the Master of Life had sent them
From the shining land of Waban.

The song of Hiawatha

To him whom the heat and silence
Grew the afternoon of Summer;
With a drowsy sound in the forest
Whispered round the sultry wigwam,
With a sound of sleep the water
Rippled on the beach below it;
From the cornfield shrill and ceaseless
Sang the grasshopper, Pan-pik-keena;
And the guests of Hiawatha,
Weary with the heat of Summer,
Slumbered in the sultry wigwam.


Now with the evening landscape
Fell the evening's dusk and coolness,
And the long and level sunbeams
Shot their spears into the forest,
Breaking through its shields of shadow,
Ruined into each secret ambush.

Search each thicket, dingle, hollow;
Still the guests of Hiawatha
Slumbered in the silent wigwam.

From his place rose Hiawatha,
Bade farewell to old Nokomis,
Spake in whispers, spake in this wise:
"I am going, O Nokomis,
On a long and distant journey,
To the portals of the Sunset,
To the regions of the home-wind,
Of the North-west wind, Kecawaydin.
But these guests I leave behind me,
In your watch and ward I leave them;
See that they never harm them near them,
See that never fear molest them,
Never danger nor suspicion,
Never want of food or shelter,
In the lodge of Hiawatha;"

Forth into the village went he,
Bade farewell to all the warriors,
Bade farewell to all the young men,
Spake persuading, spake in this wise:
"I am going, O my people,
On a long and distant journey;
Many moons and many winters
Will have come, and will have vanished,
Ere I come again to see you.
But my guest I leave behind me;
Listen to their words of wisdom,
Listen to the truth they tell you,
For the Master of Life has sent them
From the land of light and morning."
MILES STANDISH.

In the Old Colony days, in Plymouth the land of the Pilgrims,
To and fro in a room of his simple and primitive dwelling,
Clad in doublet and hose, and boots of Cordovan leather,
Strode, with a martial air, Miles Standish the Puritan Captain.
Buried in thought he seemed, with his hands behind him, and pausing
Ever and anon to behold his glittering weapons of warfare,
Hanging in shining array along the walls of the chamber,—
Cutlass and corselet of steel, and his trusty sword of Damascus,
Curved at the point and inscribed with its mystical Arabic sentence,
While underneath, in a corner, were fowling-piece, musket, and matchlock.

Short of stature he was, but strongly built and athletic,
Broad in the shoulders, deep-chested, with muscles and sinews of iron;
Brown as a nut was his face, but his russet beard was already
Flaked with patches of snow, as hedges sometimes in November.
Near him was seated John Alden, his friend, and household companion
Writing with diligent speed at a table of pine by the window;
Fair-haired, azure-eyed, with delicate Saxon complexion,
Having the dew of his youth, and the beauty thereof, as the captives
Whom Saint Gregory saw, and exclaimed, "Not Angels, but Angels."
Youngest of all was he of the men who came in the May Flower.
Spake, in the pride of his heart, Miles Standish the Captain of Plymouth.

"Look at these arms," he said, "the warlike weapons that hang here,
Burnished and bright and clean, as if for parade or inspection!
This is the sword of Damascus I fought with in Flanders; this breastplate,
Well I remember the day! once saved my life in a skirmish;
Here in front you can see the very dint of the bullet.
 Fired point-blank at my heart by a Spanish araucero."

Had it not been of sheer steel, the forgotten bones of Miles Standish
Would at this moment be mould, in their grave in the Flemish morasses.

Thereupon answered John Alden, but looked not up from his writing:

"Truly the breath of the Lord hath slackened the speed of the bullet;
He in his mercy preserved you, to be our shield and our weapon!"

Still the Captain continued, unheeding the words of the stripping:

"See, not without as they are burnished, as if in an arsenal hanging:
That is because I have done it myself, and not left it to others.
Serve yourself, would you be well served, is an excellent adage.
So I take care of my arms, as you of your pens and your inkhorn.

Then, too, there are my soldiers, my great, invincible army,
Twelve men, all equipped, having each his rest
and his matchbox,
Eighteen shillings a month, together with diet and pilage,
And, like Cæsar, I know the name of each of my soldiery."

This he said with a smile, that danced in his eyes, as the sunbeams
Dance on the waves of the sea, and vanish again in a moment.

Alden laughed as he wrote, and still the Captain continued:

"Look! you can see from this window my brazen howitzer planted
High on the roof of the church, a preacher who speaks to the purpose,
Steady, straightforward, and strong, with irresistible logic,
Orthodox, flashing conviction right into the hearts of the heathen.

Now we are ready, I think, for any assault of the Indians;
Let them come, if they like, and the sooner they try it the better,—
Let them come if they like, be it sagamore, sacheem, or pow-wow,
Aspetin, Sunoseet, Corabbitan, Squanto, or Tokahmahon!"

Long at the window he stood, and wastefully gazed on the landscape,
Washed with a cold gray mist, the vapory breath of the east-wind,
Forest and meadow and hill, and the steel-blue rim of the skylight,
Lying silent and sad, in the afternoon shadows and sunshine.

Over his countenance flitted a shadow like those on the landscape,
Gloom intermingled with light, and his voice was subdued with emotion,
Tenderness, pity, regret, as after a pause he proceeded:

"Wonder there, on the hill by the sea, lies buried
Rose Standish; Beautiful rose of love, that bloomed for me by the wayside!
She was the first to die of all who came in the May Flower!
Green above her is growing the field of wheat we have sown there,
Better to hide from the Indian scouts the graves of our people,
Lest they should count them and see how many already have perished!"

Saddly his face he averted, and strode up and down, and was thoughtful.

Fixed to the opposite wall was a shelf of books, and among them
Prominent three, distinguished alike for bulk and magnificence:
Barrie's Artillery Guide, and the Commentaries of Cæsar
Out of the Latin translated by Arthur Goldings of London,
And, if guarded by these, between them was standing the Bible.
Musing a moment before them, Miles Standish paused, as if doubtful
Which of the three he should choose for his consolation that night.

Whether the wars of the Hobnobs, the famous campaigns of the Romans,
Or the Artillery practice, designed for bellicose Christians.
Finally he took down from its shelf he dragged the ponderous Roman,
Seated himself at the window, and opened thevth: book, and in silence
Turned over the well-worn leaves, where thumbnails and ink stains ran on the margin,
Like the tramples of feet, proclaimed the battle was hottest.
Nothing was heard in the room but the hurrying pen of the stripping.
Basely writing epistles important, to go by the May Flower,
Ready to sail on the morrow, or next day at latest, God willing!
Homeward bound with the tidings of all that terrible victory.
Letters written by Alden, and full of the name of Priscilla,
Full of the name and the fame of the Puritan maiden Priscilla!

II.

LOVE AND FRIENDSHIP.

NOTHING was heard in the room but the hurrying pen of the stripping.
Or an occasional sigh from the laboring heart of the Captain.
Reading the marvellous words and achievements of Julius Cæsar.
After awhile he exclaimed, as he smote with his hand, palm downwards,
Heavily on the page: 'A wonderful man was this Caesar!'
You are a writer, and I am a fighter, but here is a fellow
Who could both write and fight, and in both was equally skillful.
Straightway answered and spake John Alden, the comely, the youthful:

"Yes, he was equally skilled, as you say, with his pen and his weapons.
Somewhere have I read, but where I forget, he could dictate
Seven letters at once, at the same time writing his memoirs.
"Truly," continued the Captain, not heeding or hearing the other,
"Truly a wonderful man was Caius Julius Caesar! "

Better be first, he said, in a little Iberian village,
Than be second in Rome, and I think he was right when he said it.

Twice he was married before he was twenty, and many times after;
Battles five hundred he fought, and a thousand others;
He, too, fought in Flanders, as he himself has recorded;
Finally he was stabbed by his friend, the orator Brutus!

Now, do you know what he did on a certain occasion in Flanders?
When the rear-guard of his army retreated, the front giving way too,
And the immortal Twelfth Legion was crowded so closely together
There was no room for their swords? Why, he seized a shield from a soldier,
Put himself straight at the head of his troops, and commanded the captains,
Calling on each by his name, to order forward the ensigns
Then to wield the ranks, and give more room for their weapons;
So he won the day, the battle of something-or-other.
That’s what I always say; if you wish a thing to be well done,
You must do it yourself, you must not leave it to others!"

All was silent again; the Captain continued his reading.
Nothing was heard in the room but the hurrying pen of the striping
Writing epistles important to go next day by the Mayflower,
Filled with the name and the fame of the Puritan maiden Priscilla;
Every sentence began or closed with the name of Priscilla,
Till the treacherous pen, to which he confided the secret,
Strove to betray it by singing and shouting the name of Priscilla!

Finally closing his book, with a bang of the ponderous cover,
Sudden and loud as the sound of a soldier grounding his musket,
Thus to the young man spoke Miles Standish the Captain of Plymouth:
"When you have finished your work, I have something important to tell you.
Be not however in haste; I can wait; I shall not be impatient!"

Straightway Alden replied, as he folded the last of his letters,
Pushing his papers aside, and giving respectful attention:
"Speak; for whenever you speak, I am always ready to listen,
Always ready to hear whatever pertains to Miles Standish."

Thereupon answered the Captain, embarrassed, and culling his phrases:
"It is not good for a man to be alone, say the Scriptures.
This I have said before, and again and again I repeat it;
Every hour in the day, I think it, and feel it, and say it.
Since Rose Standish died, my life has been weary and dreary;
Sick at heart have I been, beyond the healing of marriage.
Oft in my lonely hours have I thought of the maiden Priscilla.
She is alone in the world; her father and mother are dead.
Died in the winter together; I saw her going and coming,
Now to the grave of the dead, and now to the bed of the dying,
Patient, courageous, and strong, and said to myself, that if ever
There were angels on earth, as there are angels in heaven,
Two have I seen and known; and the angel whose name is Prisilla
Holds in my desolate life the place which the other abandoned.
Long have I cherished the thought, but never have dared to reveal it,
Being afraid in this, though valiant enough for the most part.
Go to the damsel Priscilla, the loveliest maiden of Plymouth,
Say that a blunt old Captain, a man not of words
Offers his hand and his heart, the hand and heart of a soldier.
Not in these words, you know, but this in short and in meaning;
I am a maker of war, and not a maker of phrases.
You, who are bred of a scholar, can say it in elegant language,
Such as is found in your books of the pleadings and wooings of lovers,
Such as you think best adapted to win the heart of a maiden."

When he had spoken, John Alden, the fair-haired, taciturn stripling,
All aghast as his words, surprised, embarrassed, bewildered,
Trying to mask his dismay by treating the subject with lightness,
Trying to smile, and yet feeling his heart stand still in his bosom,
Just as a timepiece stops in a house that is stricken by lightning,
Thus heanswered spontaneously, or rather stammered than answered:
"Such a message as that, I am sure I should manage and mar it;
If you would have it well done,—I am only repeating your maxim,—
You must do it yourself, you must not leave it to others!"

But with the air of a man whom nothing can turn from his purpose,
Gravely shaking his head, made answer the Captain of Plymouth:
"Truly the maxim is good, and I do not mean to gainsay it;
But we must use it discreetly, and not waste powder for nothing.
Now, as I said before, I was never a maker of phrases.
I can march up to a fortress and summon the garrison to surrender,
But march up to a woman with such a proposal, I dare not.
I’m not afraid of bullets, nor shot from the mouth of a cannon,
But of the thundering "No!" point-blank from the mouth of a woman,
That I confess I’m afraid of, nor am I ashamed to confess it!"

So you must grant my request, for you are an elegant scholar.
Having the graces of speech, and skill in the turning of phrases.
Taking the hand of his friend, who still was reasonable and doubtful,
Holding it long in his own, and pressing it kindly, he added:
"Though I have spoken thus lightly, yet deep is the feeling that prompts me; surely you cannot refuse what I ask in the name of our friendship!"

Then made answer John Alden: "The name of friendship is sacred; what you demand in that name, I have not the power to deny you!"

So the strong will prevailed, subsiding and moulding the gentler, friendship prevailed over love, and Alden went on his errand.

III.

THE LOVER'S ERRAND.

So the strong will prevailed, and Alden went on his errand, out of the street of the village, and into the paths of the tranquil woods, where bluebirds and robins were building towns in the populous trees, with hanging gardens of verdure, peaceful, aerial cities of joy and affection and freedom. All around him was calm, but within him commotion and conflict, love contending with friendship, and self with each generous impulse. To and fro in his breast his thoughts were heaving and dashing, as in a foundering ship, with every roll of the vessel.

Washes the bitter sea, the merciless surge of the ocean!

"Must I relinquish all," he cried with a wild lamentation,—

"Must I relinquish all, the joy, the hope, the illusion? Was it for this I have loved, and waited, and worshipped in silence? Was it for this I have followed the flying feet and the shadow, over the wintry sea, to the desolate shores of New England?

Truly the heart is deceitful, and out of its depths of corruption rise like an exhalation, the misty phantoms of passion; angels of light they seem, but are only delusions of Satan.

All is clear to me now; I see it, I see it distinctly! This is the hand of the Lord; it is laid upon me in anger, for I have followed too much the heart's desires and devices, worshiping Astaroth blindly, and impious idols of Baal, worst, this is the cross I must bear; the sin and the swift retribution."

So through the Plymouth woods John Alden went on his errand; crossing the brook at the ford, where it brawled over pebble and shallow, gathering still, as he went, the May-flowers blooming around him, fragrant, filling the air with a strange and wonderful sweetness. Children lost in the woods, and covered with leaves in their slumber;

"Puritan flowers," he said, "and the type of Puritan maidens, modest and simple and sweet, the very type of Priscilla! So I will take them to her; to Priscilla the Mayflower of Plymouth, modest and simple and sweet, as a parting gift will I take them; breathing their silent farewells, as they fade and wither and perish, soon to be thrown away as is the heart of the giver."

So through the Plymouth woods John Alden went on his errand; came to a meadow, and saw the disk of the ocean, sailless, sombre and cold with the comfortless breath of the east-wind; saw the newly-built house, and people at work in a meadow.

Heard, as he drew near the door, the musical voice of Priscilla.

Singing the hundredth Psalm, the grand old Puritan anthem, music that Luther sang to the sacred words of the Psalmist, full of the breath of the Lord, consoling and comforting many.

Then, as he entered the door, he beheld the form of the maiden; seated beside her wheel, and the carded wool like a snow-drift piled at her knee, her white hands feeding the rapid spindle, while with her foot on the treadle she guided the wheel in its motion. Open wide on her lap lay the well-worn psalm-book of Ainsworth, printed in Amsterdam, the words and the music together, rough hewn, angular notes, like stones in the wall of a churchyard, darkened and overhung by the running vine of the verses.

Such was the book from whose pages she sang the old Puritan anthem, she, the Puritan girl, in the solitude of the farm; making the humble house and the modest apparel of home-span beautiful with her beauty, and rich with the wealth of her being. Over his head, like a wind that is keen and cold and relentless, thoughts of what might have been, and all the hopes that had faded, and all the dreams that had vanished, all his life henceforth: a dreary and tenantless mansion, haunted by vain regrets, and pallid, sorrowful faces.

Still he said to himself, and almost fiercely he said it, "Let not him that putteth his hand to the plough look backwards; though the ploughshare cut through the flowers of life to its fountains, though it pass over the graves of the dead and the hearts of the living, it is the will of the Lord; and his mercy endures forever."

So he entered the house; and the hum of the wheel and the singing suddenly ceased; for Priscilla, aroused by his step on the threshold, rose as he entered, and gave him her hand, in signal of welcome, saying, "I knew it was you, when I heard your step in the passage; for I was thinking of you, as I sat there singing and spinning." Awkward and dumb with delight, that a thought of him had been mingled thus in the sacred psalm, that came from the heart of Plymouth. Silent before he stood, and gave her the flowers for an answer,
Finding no words for his thought. He remembered that day in the winter, After the first great snow, when he broke a path from the village. Reeling and ploughing along through the drifts that encumbered the doorway, Stamping the snow from his feet as he entered the house, and Priscilla Laughed at his snowy locks, and gave him a seat by the fireside, Grateful and pleased to know he had thought of her in the snow-storm. Had he but spoken then! perhaps not in vain had he spoken; Now it was all too late; the golden moment had vanished!

So he stood there abashed, and gave her the flowers for an answer.

Then they sat down and talked of the birds and the beautiful Spring-time, Talked of their friends at home, and the May Flower that sailed on the morrow.

"I have been thinking all day," said gently the Puritan maiden, "Dreaming all night, and thinking all day, of the hedge rows of England,—They are in blossom now, and the country is all blue and green; Thinking of lanes and fields, and the song of the lark and the linnet, Seeing the village street, and familiar faces of neighbors Going about as of old, and stopping to gossip together, And, at the end of the street, the village church, with the ivy Climbing the old grey tower, and the quiet graves in the churchyard, Kind are the people I live with, and dear to me my religion; Still my heart is so sad, that I wish myself back in Old England. You will say it is wrong, but I cannot help it: I almost Wish myself back in Old England, I feel so loudly and wretched."

Thereupon answered the youth: "Indeed I do not condemn you; Stouter hearts than a woman's have quailed in this terrible winter, Yours is tender and trusting, and needs a stronger to lean on; So I have come to you now, with an offer and proffer of marriage Made by a good man and true, Miles Standish the Captain of Plymouth!"

Thus he delivered his message, the dexterous writer of letters,— Did not embellish the theme, nor array it in beautiful phrases, But came straight to the point, and blurted it out like a school-boy; Even the Captain himself could hardly have said it more bluntly, Mute with amazement and sorrow, Priscilla the Puritan maiden Looked into Alden's face, her eyes dilated with wonder, Feeling his words like a blow, that stunned her and rendered her speechless; Till at length she exclaimed, interrupting the ominous silence: "If the great Captain of Plymouth is so very eager to wed me, Why does he not come himself, and take the trouble to woo me? If I am not worth the wooing, I surely am not worth the winning!"

Then John Alden began explaining and smoothing the matter, Making it worse as he went, by saying the Captain was busy— Had no time for such things,—such things! the words grating harshly Fell on the ear of Priscilla; and swift as a flash she made answer: "Has no time for such things, as you call it, before the wedding? Would he be likely to find it, or make it, after the wedding? That is the way with you men; you don't understand us, you cannot. When you have made up your minds, after thinking of this one and that one, Choosing, selecting, rejecting, comparing one with another, Then you make known your desire, with abrupt and sudden avowal, And are offended and hurt, and indignant perhaps, that a woman Does not respond at once to a love that she never sought. Does not attain at a bound the height to which you have been climbing. This is not right nor just: for surely a woman's affection Is not to be asked for, and had for only the asking. When one is truly in love, one not only says it, but shows it. Had he but waited awhile, had he only showed that he loved me, Even this captain of yours—who knows?—at last might have won me, Old and rough as he is; but now it never can happen."

Still John Alden went on, unheeding the words of Priscilla, Urging the suit of his friend, explaining, persuading, expanding; Spoke of his courage and skill, and of all his battles in Flanders, How with the people of God he had chosen to suffer affliction, How, in return for his zeal, they had made him Captain of Plymouth; He was a gentleman born, could trace his pedigree plainly Back to Hugh Standish of Duxbury Hall, in Lancashire, England, Who was the son of Ralph, and the grandson of Throsden de Standish; Heirs unto vast estates, of which he was basely defrauded, Still bore the family arms, and had for his crest a cock argent Combed and wattled gules, and all the rest of the blazon.

He was a man of honor, of noble and generous nature; Though he was rough, he was kindly; she knew how during the winter He had attended the sick, with a hand as gentle as woman's; Somewhat hasty and hot, he could not deny it, and headstrong, Stern as a soldier might be, but hearty, and placable always, Not to be laughed at and scorned, because he was little of stature; For he was great of heart, magnanimous, courtly, courageous; Any woman in Plymouth, nay, any woman in England, Might be happy and proud to be called the wife of Miles Standish! But as he warmed and glowed, in his simple and eloquent language.
Quite forgetful of self, and full of the praise of his rival,
Archly the maiden smiled, and, with eyes over-running with laughter,
Said, in a tremulous voice, "Why don't you speak for yourself, John?"

IV.

JOHN ALDEN.

Into the open air John Alden, perplexed and bewildered,
Rushed like a man insane, and wandered alone
by the sea-side;
Paced up and down the sands, and bared his head
to the east-wind,
Cooling his heated brow, and the fire and fever
within him,
Slowly as out of the heavens, with apocalyptic splendors,
Sank the City of God, in the vision of John the Apostle,
So, with its cloudy walls of chrysolite, Jasper, and Sapphire,
Sank the broad red sun, and over its turrets uplifted,
Glimmered the golden reed of the angel who measured the city.

"Welcome, O wind of the East!" he exclaimed
in his wild exultation,
"Welcome, O wind of the East, from the caves
of the misty Atlantic!"
Blowing o'er fields of dulse, and measureless
meadows of sea-grass,
Blowing o'er rocky wastes, and the grottos and
gardens of ocean!
Lay thy cold, moist hand on my burning forehead,
and wrap me
Close in thy garments of mist, to allay the fever
within me!"1

Like an awakened conscience, the sea
was moaning and tossing,
Beating remorseful and loud the mutable sands
of the sea-shore.
Fierce in his soul was the struggle and tumult of
passion contending;
Love triumphant and crowned, and friendship
wounded and bleeding,
Passionate cries of desire, and impotent pleadings
of duty;
"Is it my fault," he said, "that the maiden
has chosen between us?
Is it my fault that he failed,—my fault that I am
the victor?"
Then within him there thundered a voice, like the
voice of the Prophet:
"It is thine displeased the Lord!"—and he thought
of David's transgression,
Bathsheba's beautiful face, and his friend in the
front of the battle!
Shame and confusion of guilt, and abasement and self-condemnation,
Overwhelmed him at once; and he cried in the
deepest contrition:
"It hath displeased the Lord! It is the temptation
of Satan!"

Then, uplifting his head, he looked at the sea,
and beheld there
Dimly the shadowy form of the May Flower rid-
ing at anchor,
Rocked on the rising tide, and ready to sail on
the morrow;
Heard the voices of men through the mist, the
rattle of oars;
Thrown on the deck, the shouts of the mate, and
the sailors' "Ay, ay, Sir!"

Clear and distinct, but not loud, in the dripping
air of the twilight,
Still for a moment he stood, and listened, and
stared at the vessel,
Then went hurriedly on, as one who, seeing a
phantom,
 Stops, then quickens his pace, and follows the
beckoning shadow.
"Yes, it is plain to me now," he murmured; "the
hand of the Lord is
Leading me out of the land of darkness, the bond-
age of error.
Through the sea, that shall lift the walls of its
waters around me,
Hiding me, cutting me off, from the cruel thoughts
that pursue me.
Back will I go o'er the ocean, this dreary land
will abandon,
Her whom I may not love, and him whom my
heart has offended.
Better to be in my grave in the green old church-
yard in England,
Close by my mother's side, and among the dust of
my kindred;
Better be dead and forgotten, than living in
name and dishonor!
Sacred and safe and unseen, in the dark of the
narrow chamber
With me my secret shall lie, like a buried jewel
that glimmers.
Bright on the hand that is dust in the chambers
of silence and darkness,—
Yes, as the marriage ring of the great esposual
hereafter!"

Thus as he spoke, he turned, in the strength of
his strong resolution,
Leaving behind him the shore, and hurried along
in the twilight,
Through the congenial gloom of the forest silent
and sombre,
Till he beheld the lights in the seven houses of
Plymouth,
Shining like seven stars in the dusk and mist of
the evening.
Soon he entered his door, and found the redoubt-
able Chair
Sitting alone, and absorbed in the martial pages
of Caesar,
Fighting some great campaign in Hainault or
Brabant or Flanders.
"Long since have you been errand," he said
with a cheery demeanor,
Even as one who is waiting an answer, and fears
not the issue.
"Not far off is the house, although the woods are
between us;
But you have lingered so long, that while you
were going and coming
I have fought ten battles and sacked and demol-
ished a city.
Come, sit down, and in order relate to me all that
has happened."2

Then John Alden spake, and related the wond-
rous adventure,
From beginning to end, minutely, just as it hap-
pened;
How he had seen Priscilla, and how he had sped
in his courtship,
Only smoothing a little, and softening down her
refusal.
But when he came at length to the words Priscilla
had spoken,
Words so tender and cruel: "Why don't you
speak for yourself, John?"
Up leaped the Captain of Plymouth, and stamped
on the floor, till his armor
Clanged on the wall, where it hung, with a sound
of sinister omen.
All his pent-up wrath burst forth in a sudden
explosion,
E'en as a hand-grenade, that scatters destruction
around it.
Wildly he shouted, and loud: "John Alden!
you have betrayed me!
Me, Miles Standish, your friend! have supplant-
and defrauded, betrayed me!
One of my ancestors ran his sword through the
heart of Wat Tyler;
Who shall prevent me from running my own
through the heart of a traitor?
Yours is a greater treason, for yours is a treason
to friendship!
You, who lived under my roof, whom I cherished
and loved as a brother;
You, who have fed at my board, and drunk at my
cup, to whose keeping
I have intrusted my honor, my thoughts the most
sacred and secret,—
You too, Brutus! ah woe to the name of friendship
hereafter!
Brutus was Caesar's friend, and you were mine, but
henceforward
Let there be nothing between us save war, and
implacable hatred!"

So spake the Captain of Plymouth, and strode
about in the chamber,
Chafing and choking with rage; like cords were
the veins on his temples.
But in the midst of his anger a man appeared at
the doorway,
Bringing in uttermost haste a message of urgent
importance,
Runners of danger and war and hostile incursions of
Indians!
Straightway the Captain paused, and, without
further question or parley,
Took from the nail on the wall his sword with its
scabard of iron,
Buckled the belt round his waist, and, frowning
fiercely, departed.
Alden was left alone. He heard the clank of the
scabard
Growing fainter and fainter, and dying away in the
distance.
Then he arose from his seat, and looked forth
into the darkness,
Felt the cool air blow on his cheek, that was hot
with the insult,
Lifted his eyes to the heavens, and, folding his
hands as in childhood,
Prayed in the silence of night to the Father who
seeth in secret.

Meanwhile the choleric Captain strode wrathful-
away to the council,
Found it already assembled, impatiently waiting
for his coming:
Men in the middle of life, austere and grave in
department,
Only one of them old, the hill that was nearest
to heaven,
Covered with snow, but erect, the excellent Elder
of Plymouth.
God had sifted three kingdoms to find the wheat
for this planting,
Then had sifted the wheat, as the living seed of
a nation:
So say the chronicles old, and such is the faith of
the people!
Near them was standing an Indian, in attitude
stern and defiant.
Naked down to the waist, and grim and ferocious
in aspect;
While on the table before them was lying unop-
inned a Bible,
Ponderous, bound in leather, brass-studded,
printed in Holland,
And beside it outstretched the skin of a rattles-
neke glittered,
Filled, like a quiver, with arrows; a signal and
cul de sac of warfare.
Brought by the Indian, and speaking with arrowy
tongues of defiance.
This Miles Standish beheld, as he entered, and
heard them debating.
What were an answer butting the hostile mes-
sage and menace,
Talking of this and of that, contriving, suggest-
ing, objecting;
One word thought for peace, and that the voice of
the Elder,
Judging it wise and well that some at least were
converted,
Rather than any were slain, for this was but
savage, fan behavior!
Then out spake Miles Standish, the stalwart Cap-
tain of Plymouth,
Muttering deep in his throat, for his voice was
husky with anger,
"What! do you mean to make war with milk
and the water of roses?
Is it to shoot red squirrels you have your howitzer
planted
There on the roof of the church, or is it to shoot
turtles?
Truly the only tongue that is understood by a savage
Must be the tongue of fire that speaks from the
mouths of the cannon!"
Thereupon answered and said the excellent Elder
of Plymouth,
Somewhat amazed and alarmed at this irreverent
language:
"Not so; we thought Saint Paul, nor yet the other
Apostles;
Not from the cannon's mouth were the tongues
of fire they spake with!"
But unheeded fell this mild rebuke on the Cap-
tain,
Who had advanced to the table, and thus contin-
ued discoursing:
"Leave this matter to me, for to me by right it
pertaineth
War is a terrible trade; but in the cause that is
righteous,
Sweet is the smell of powder; and thus I answer
the challenge!"

Then from the rattlesnake's skin, with a sud-
den, contemptuous gesture,
Jerking the Indian arrows, he filled it with pow-
der and bullets
Full to the very jaws, and handed it back to the
savages,
Saying, in thundering tones: "Here, take it!
this is your answer!"
Silently out of the room then glided the glisten-
ing savage,
Bearing the serpent's skin, and seeming himself
like a serpent,
Winding his sinuous way in the dark to the
depths of the forest.

V.

THE SAILING OF THE MAY FLOWER.

Just in the gray of the dawn, as the mists up-
rose from the meadows,
There was a stir and a sound in the slumbering
village of Plymouth;
Clanging and clicking of arms, and the order im-
perative, "Forward!"
Given in tone suppressed, a tramp of feet, and
then silence.
Figures ten, in the mist, marched slowly out of the
village.
Standish the stalwart it was, with eight of his
valorous army.
Led by their Indian guide, by Hobomok, friend
of the white men,
Northward marching to quell the sudden revolt
in the savages;
Giants they seemed in the mist, or the mighty
men of King David;
Giants in heart they were, who believed in God
and the Bible,
Ay, who believed in the smiting of Midianites and
Philistines.
Over them gleamed far off the crimson banners of
morning;
Under them loud on the sands, the serried bil-
lows, advancing,
Fred along the line, and in regular order re-
treated.

Many a mile had they marched, when at length
the village of Plymouth
Woke from its sleep, and arose, intent on its
manifold labors.
Sweet was the air and soft; and slowly the smoke
from the chimneys
Rose over roofs of thatch, and pointed steadily
eastward;
Men came forth from the doors, and paused and
talked of the weather,
Said that the wind had changed, and was blowing
fair for the May Flower;
Talked of their Captain's departure, and all the
dangers that menaced,
He being gone, the town, and what should be
done in his absence.
Merrily sang the birds, and the tender voices of
women
Consecrated with hymns the common cares of the
household.
Out of the sea rose the sun, and the billows re-
joiced at his coming;
Beautiful were his feet on the purple tops of the
mountains;
Beautiful on the sails of the May Flower riding at
anchor,
Battered and blackened and worn by all the
storms of the winter.
Loosely against her masts was hanging and flap-
ing her canvas,
Rent by so many gales, and patched by the hands
of the sailors.
Suddenly from her side, as the sun rose over the
ocean,
Darted a puff of smoke, and floated seaward;
among rang
Loud over field and forest the cannon's roar, and the
echoes
Heard and repeated the sound, the signal-gun of
departure!
Ah! but with louder echoes repled the hearts of
the people!
Meekly, in voices subdued, the chapter was read
from the Bible,
Meekly the prayer was begun, but ended in fer-
tent outcry!
Then from their houses in haste came forth the
Pilgrims of Plymouth,
Men and women and children, all hurrying down
to the sea-shore,
Eager with tearful eyes, to say farewell to the
May Flower.
Homeward bound o'er the sea, and leaving them
here in the desert.

Foremost among them was Alden. All night
he had lain without slumber,
Turning and tossing about in the heat and unrest
of his fever.
He had beheld Miles Standish, who came back
late from the council,
Stalking into the room, and heard him mutter
and murmur.
Sometimes it seemed a prayer, and sometimes it
sounded like swearing.
Once he had come to the bed, and stood there a
moment in silence;
Then he had turned away, and said: "I will not
awake him;
Let him sleep on, it is best; for what is the use
of more talking!
Then he extinguished the light, and threw him-
self down on his pallet.
Dressed as he was, and ready to start at the break
of the morning,—
Covered himself with the cloak he had worn in
his campaigns in Flanders,—
Slept as a soldier sleeps in his bivouac, ready for
action.
But with the dawn he arose; in the twilight
Alden beheld him
Put on his corselet of steel, and all the rest of
his armor,
Buckle about his waist his trusty blade of
Damascus.
Take from the corner his musket, and so stride
out of the chamber.
Often the heart of the youth had burned and
yearned to embrace him,
Often his lips had essayed to speak, implying for
parley;
All the old friendship came back, with its tender
and grateful emotions;
But his pride overmastered the nobler nature
within him,—
Pride, and the sense of his wrong, and the burn-
ing fire of the insult.
So he beheld his friend departing in anger, but
spoke not.
Saw him go forth to danger, perhaps to death,
and he spoke not!
Then he arose from his bed, and heard what the
people were saying.
Joined in the talk at the door, with Stephen and
Richard and Gilbert,
Joined in the morning prayer, and in the reading of
Scripture,
And, with the others, in haste went hurrying
down to the sea-shore,
Down to the Plymouth Rock, that had been to
their feet as a doorstep
Into a world unknown,—the corner-stone of a
nation!
There with his boat was the Master, already a
little impatient.
Lost he should lose the tide, or the wind might
shift to the eastward,
Square-built, hearty, and strong, with an odor of
ocean about him,
Speaking with this one and that, and cramping
letters and parcels
Into his pockets capacious, and messages mingled
together
Into his narrow brain, till at last he was wholly
bewildered.
Nearer the boat stood Alden, with one foot placed
on the gunwale,
One still firm on the rock, and talking at times
with the sailors.
Seated erect on the thwarts, all ready and eager
for starting.
He too was eager to go, and thus put an end to
his anguish,
Thinking to fly from despair, that swifter than
keel is or canvas.
Thinking to drown in the sea the ghost that
would rise and pursue him.
But as he gazed on the crowd, he beheld the form
of Priscilla
Standing deserted among them, unconscious of
all that was passing.
Fixed were her eyes upon his, as if she divined his intention, 
Fixed with a look so sad, so reproachful, imploring, and patient, 
That with a sudden revulsion his heart recoiled from its purpose, 
As from the verge of a crag, where one step more is destruction. 
Strange is the heart of man, with its quick, mysterious instincts! 
Strange is the life of man, and fatal or fated are moments, 
Whereupon turn, as on hinges, the gates of the wall adamantine! 
"Here I remain!" he exclaimed, as he looked at the heavens above him, 
Thanking the Lord whose breath had scattered the mist and the madness. 
Wherein, blind and lost, to death he was stagger ing-headlong. 
"Yonder snow-white cloud, that floats in the ether above me, 
Seems like a hand that is pointing and beckoning over the ocean. 
There is another hand, that is not so spectral and ghost-like, 
Holding me, drawing me back, and clapping mine for protection. 
Float, O hand of cloud, and vanish away in the ether! 
Roll thyself up like a fist, to threaten and daunt me; I heed not. 
Either your warning or menace, or any omen of evil! 
There is no land so sacred, no air so pure and so wholesome. 
As is the air she breathes, and the soil that is pressed by her footsteps. 
Here for her sake I will stay, and like an invisible presence. 
Hover around her forever, protecting, supporting her weakness! 
Yes! as my foot was the first that stepped on this rock at the landing, 
So, with the blessing of God, shall it be the last at the leaving!"

Meanwhile the Master alert, but with dignified air and important, 
Scanning with watchful eye the tide and the wind and the weather, 
Walked about on the sands, and the people crowded around him. 
Saying a few last words, and enforcing his careful remembrance. 
Then, taking each by the hand, as if he were grasping a tiller, 
Into the boat he sprang, and in haste shoved off to his vessel, 
Glad in his heart to get rid of all this worry and flurry. 
Glad to be gone from a land of sand and sickness and sorrow. 
Short allowance of victual, and plenty of nothing but Gospel! 
Lost in the sound of the oars was the last farewell of the Pilgrims. 
O strong hearts and true! not one went back in the May Flower! 
No, not one looked back, who had set his hand to this ploughing! 

Soon were heard on board the shouts and songs of the sailors 
Heaving the windlass round, and hoisting the ponderous anchor. 
Then the yards were braced, and all sails set to the west wind. 
Blowing steady and strong; and the May Flower sailed from the harbor,

Rounded the point of the Gurnet, and leaving far to the southward 
Island and cape of sand, and the Field of the First Encounter, 
Took the wind on her quarter, and stood for the open Atlantic, 
Borne on the sound of the sea, and the swelling hearts of the Pilgrims. 

Long in silence they watched the receding sail of the vessel, 
Much endeared to them all, as something living and human; 
Then, as if filled with the spirit, and wrapt in a vision prophetic, 
Baring his hoary head, the excellent Elder of the Island said, "Let us pray!" and they prayed, and thanked the Lord and took courage. 
Mournfully sobbed the waves at the base of the rocks, and above them 
Bowed and whispered the wheat on the hill of death, and their kindred 
Seemed to awake in their graves, and to join in the prayer that they uttered. 
Sun-illuminated and white, on the eastern verge of the ocean 
Gleamed the departing sail, like a marble slab in a graveyard; 
Buried beneath it lay forever all hope of escaping. 
Lo! as they turned to depart, they saw the form of an Indian, watching them from the hill; but while they spake with each other, 
Pointing with outstretched hands, and saying, "Look!" he had vanished. 
So they returned to their homes; but Alden lingered a little, 
Musing alone on the shore, and watching the wash of the billows 
Round the base of the rock, and the sparkle and flash of the sunshine, 
Like the spirit of God, moving visibly over the waters.

VI.

PRISCILLA.

Thus for a while he stood, and mused by the shore of the ocean, 
Thinking of many things, and most of all of Priscilla; 
And as he thought had the power to draw to itself, like the lodestone, 
Whatasoever it touches, by subtle laws of its nature, 
Lo! as he turned to depart, Priscilla was standing beside him.

"Are you so much offended, you will not speak to me?" said she. 
"Am I so much to blame, that yesterday, when you were pleading, 
Warmly the cause of another, my heart, impulsive and wayward, 
Plead your own, and spake out, forgetful perhaps of decorum? 
Certainly you can forgive me for speaking so frankly, for saying 
What I ought not to have said, yet now I can never unsay it; 
For there are moments in life, when the heart is so full of emotion 
That if by chance it be shaken, or into its depths like a pebble 
Drops some careless word, it overflows, and its secret, 
Spilt on the ground like water, can never be gathered together.
Yesterday I was shocked, when I heard you speak of Miles Standish,
Praising his virtues, transforming his very defects into virtues,
Praising his courage and strength, and even his fighting in Flanders,
As if by fighting alone you could win the heart of a woman,
Quite overlooking yourself and the rest, in exalting your hero.
Therefore I spake as I did, by an irresistible impulse.
You will forgive me, I hope, for the sake of the friends of which we are,
Which is too true and too sacred to be so easily broken!"
Thereupon answered John Alden, the scholar, the friend of Miles Standish:
"I was not angry with you, with myself alone I was angry,
Seeing how badly I managed the matter I had in my keeping."
"No," interrupted the maiden, with answer and frankness.
"No; you were angry with me, for speaking so frankly and freely.
It was wrong, I acknowledge; for it is the fate of a woman
Long to be patient and silent, to wait like a ghost that is speechless,
Till some questioning voice dissolves the spell of its silence.
Hence is the inner life of so many suffering women
Sunless and silent and deep, like subterranean rivers
Running through caverns of darkness, unheard, unseen, and unfruitful.
Chafing their channels of stone, with endless and profitless murmurs."
Thereupon answered John Alden, the young man, the lover of women:
"Heaven forbid it, Priscilla; and truly they seem to me always
More like the beautiful rivers that watered the garden of Eden,
More like the river Euphrates, through deserts of Hadrian flowing,
Filling the land with delight, and memories sweet of the garden!"
"Ah, by these words, I can see," again interrupted the maiden,
"How very little you prize me, or care for what I am saying.
When from the depths of my heart, in pain and with secret misgiving,
Frankly I speak to you, asking for sympathy only and kindness,
Straightway you take up my words, that are plain and direct and in earnest,
Turn them away from their meaning, and answer with flattering phrases.
This is not right, is not just, is not true to the best that is in you;
For I know and esteem you, and feel that your nature is noble.
Lifting mine up to a higher, a more ethereal level.
Therefore I value your friendship, and feel it perhaps the more keenly
If you say aught that implies I am only as one among many.
If you make use of those common and complimentary phrases.
Most men think so fine, in dealing and speaking with women,
But which women reject as insipid, if not as insulting."
Mute and amazed was Alden; and listened and looked at Priscilla,
Thinking he never had seen her more fair, more divine in her beauty.
He who but yesterday pleaded so glibly the cause of another,
Stood there embarrassed and silent, and seeking in vain for an answer.
So the maiden went on, and little divined or imagined
What was at work in his heart, that made him so awkward and speechless.
"Let us, then, be what we are, and speak what we think, and in all things
Keep ourselves loyal to truth, and the sacred professions of friendship.
It is no secret I tell you, nor am I ashamed to declare it:
I have liked to be with you, to see you, to speak with you always.
So I was hurt at your words, and a little afronted to hear you
Urged me to marry, your friend, though he were
the Captain Miles Standish,
For I must tell you the truth: much more to me
Than all the love he could give, were twice the hero you think him."
Then she extended her hand, and Alden, who eagerly grasped it,
Felt at the wounds in his heart, that were aching and bleeding so sorely,
Healed by the touch of that hand, and he said, with a voice full of feeling:
"Yes, we must ever be friends; and all of who offer you friendship
Let me be ever the first, the truest, the nearest and dearest!"

Casting a farewell look at the glistening sail of the May Flower,
Distant, but still in sight, and sinking below the horizon.
Homeward together they walked, with a strange, indefinite feeling,
That all the rest had departed and left them alone in the desert.
But, as they went through the fields in the blessing and smile of the sunshine,
Lighter grew their hearts, and Priscilla said very archly:
"Now that our terrible Captain has gone in pursuit of the Indians,
Where he is happier far than he would be commanding a household,
You may speak boldly, and tell me of all that happened between you,
When you returned last night, and said how ungrateful you found me."
Thereupon answered John Alden, and told her the whole of the story,—
Told her his own despair, and the direful wrath of Miles Standish.
Whereat the maiden smiled, and said between laughing and earnest,
"He is a little chimney, and heated hot in moment."
But as he gently rebuked her, and told her how he had suffered,—
How he had even determined to sail that day in the May Flower,
And had remained for her sake, on hearing the dangers that threatened,—
All her manner was changed, and she said with a faltering accent,
"Truly I thank you for this: how good you have been to me always!"

Thus, as a pilgrim devout, who toward Jerusalem journeys,
Taking three steps in advance, and one reluctantly backward,
Urged by importunate zeal, and withheld by range of contention; Slowly but steadily onward, receding yet ever advancing.
Journeyed this Puritan youth to the Holy Land
of his longings,
Urged by the fervor of love, and withheld by remorseful misgivings.

VII.

THE MARCH OF MILES STANDISH.

Meanwhile the stalwart Miles Standish was marching steadily northward, Winding through forest and swamp, and along the trend of the sea-shore, All day long, with hardly a halt, the fire of his Burning and crackling within, and the sulphurous odor of powder Seeming more sweet to his nostrils than all the scents of the forest.
Silent and moody he went, and much he resolved his discomfort;
He who was used to success, and to easy victories always,
Thus to be flouted, rejected, and laughed to scorn a maiden,
Thus to be mocked and betrayed by the friend whom most he had trusted!
Ah! 't was too much to be borne, and he fretted and chafed in his armor!

"I alone am to blame," he muttered, "for mine was the folly.
What has a rough old soldier, grown grim and gray in the harness,
Used to the camp and its ways, to do with the wooing of maidens?
'T was but a dream,—let it pass,—let it vanish like so many others!
What I thought was a flower, is only a weed, and is worthless;
Out of my heart will I pluck it, and throw it away, and henceforward
Be but a fighter of battles, a lover and wooer of dangers!"
Thus he resolved in his mind his sorry defeat and discomfort,
While he was marching by day or lying at night in the forest,
Looking up at the trees, and the constellations beyond them.

After a three days' march he came to an Indian encampment
Pitched on the edge of a meadow, between the sea and the forest;
Women at work by the tents, and the warriors, horrid with war-paint,
Seated about a fire, and smoking and talking together;
Who, when they saw from afar the sudden approach of the white men,
Saw the flash of the sun on breastplate and sabre and musket,
Straightway leaped to their feet, and two, from among them advancing,
Came to parley with Standish, and offer him furs as a present;
Friendship was in their looks, but in their hearts there was hatred.
Braves of the tribe were these, and brothers gigantic in stature,
Huge as Goliath of Gath, or the terrible Og, king of Bashan:
One was Pecksnot named, and the other was called Wattawamat.

Round their necks were suspended their knives in scabbards of wampum,
Two-edged, trenchant knives, with points as sharp as a needle.
Other arms had they none, for they were cunning and crafty.
"Welcome, English!" they said,—these words they had learned from the traders Touching at times on the coast, to barter and chatter for peltries.
Then in their native tongue they began to parley with Standish,
Through his guide and interpreter, Hobomok, friend to the white man,
Begging for blankets and knives, but mostly for muskets and powder.
Kept by the white man, they said, concealed, with the plague, in his cellars,
Ready to be let loose, and destroy his brother the red man!
But when Standish refused, and said he would give them the Bible,
Suddenly changing their tone, they began to boast and to bluster.
Then Wattawamat advanced with a stride in front of the other, and, with a lofty demeanor, thus vauntingly spake to the Captain: 
"Now Wattawamat can see, by the fiery eyes of the Captain,
Angry is a maiden; but the heart of the brave Wattawamat
Is not afraid at the sight. He was not born of a woman,
But on a mountain, at night, from an oak-tree
Riven by lightning.

Forth he sprang at a bound, with all his weapons about him,
Shouting, 'Who is there here to fight with the brave Wattawamat?'
Then he unsheathed his knife, and, whetting the blade on his left hand,
Held it aloft and displayed a woman's face on the handle.
Saying, with bitter expression and look of sinister meaning:
"I have another at home, with the face of a man on the handle;
By and by they shall marry; and there will be plenty of children!"

Then stood Pecksnot forth, self-vantuming, insulting Miles Standish:
While with his fingers he patted the knife that hung at his bosom,
Drawing it half from its sheath, and plunging it back, as he muttered,
"By and by it shall see; it shall eat; ah, ha! but shall speak not!
This is the mighty Captain the white men have sent to destroy us!
He is a little man; let him go and work with the women!"

Meanwhile Standish had noted the faces and figures of Indians Peeping and creeping about from bush to tree in the forest,
Feigning to look for game, with arrows set on their bow-strings,
Drawing about him still closer and closer the net of their ambush.

But undaunted he stood, and dissembled and treated them smoothly;
So the old chronicles say, that were writ in the days of the fathers.
But when he heard their defiance, the boast, the insult,
All the hot blood of his race, of Sir Hugh and of Thurston de Standish,
Boiled and beat in his heart, and swelled in the veins of his temples.
Headlong he leaped on the hoaster, and, snatching his knife from its scabbard,
Plunged it into his heart, and, reeling backward, the savage
fell with his face to the sky, and a fiendlike fierceness upon it.
Straight there arose from the forest the awful sound of the war-whoop,
And, like a flurry of snow on the whistling wind of December,
Swift and sudden and keen came a flight of feathery arrows.
Then came a cloud of smoke, and out of the cloud came the lightning.
Out of the lightning thunder; and death unseen ran before it.
Frightened the savages fled for shelter in swamp and in thicket.
Hotly pursued and beset; but their sachem, the brave Wattawamat,
Fled not; he was dead. Unswerving and swift had a bullet
Passed through his brain, and he fell with both hands clutching the greensward,
Seeming in death to hold back from his foe the land of his fathers.

There on the flowers of the meadow the war-whoop lay, and above them
Silent, with folded arms, stood Hobomok, friend of the white man.
Smiling at length he exclaimed to the stalwart Captain of Plymouth:
"Peace not bragged very loud, of his courage, his strength, and his stature,
Mocked the great Captain, and called him a little man; but I see now
Big enough have you been to lay him speechless before you!"

Thus the first battle was fought and won by the stalwart Miles Standish.
When the tidings thereof were brought to the village of Plymouth,
And as a trophy of war the head of the brave Wattawamat
Scowled from the roof of the fort, which at once was a church and a fortress,
All who beheld it rejoiced, and praised the Lord, and took courage.
Only Priscilla averted her face from this spectre of terror,
Thanking God in her heart that she had not married Miles Standish;
Shrinking, fearing almost, lest, coming home from his battles,
He should lay claim to her hand, as the prize and reward of his valor.

VIII.

THE SPINNING-WHEEL.

Month after month passed away, and in Autumn the ships of the merchants
Came with kindred and friends, with cattle and corn for the Pilgrims.
All in the village was peace; the men were intent on their labors,
Busy with hewing and building, with garden-plot and with merestead.
Busy with breaking the glebe, and mowing the grass in the meadows,
Searching the sea for its fish, and hunting the deer in the forest.

Busy with breaking the glebe, and mowing the grass in the meadows.
All in the village was peace; but at times the rumor of warfare
Filled the air with alarm, and the apprehension of danger.
Bravely the stalwart Standish was scouring the land with his forces,
Waxing valiant in fight and defeating the alien armies.
Till his name had become a sound of fear to the nations.
Anger was still in his heart, but at times the remorse and contrition
Which in all noble natures succeed the passionate outburst,
Came like a rising tide, that encounters the rush of a river,
Staying its current awhile, but making it bitter and brackish.

Meanwhile Alden at home had built him a new habitation,
Solid, substantial, of timber rough-hewn from the firs of the forest.
Wooden-barred was the door, and the roof was covered with rushes;
Latticed the windows were, and the window-panes shot with silver.
Oiled to admit the light, while wind and rain were excluded.
There too he dug a well, and around it planted an orchard.
Still may be seen to this day some trace of the well and the orchard.
Close to the house was the stall, where, safe and secure from annoyance,
Raghorn, the snow-white bull, that had fallen to Alden's allotment
In the division of cattle, might ruminate in the night-time.
Over the pastures he cropped, made fragrant by sweet pennyroyal.

Oft when his labor was finished, with eager feet would the dreamer
Follow the pathway that ran through the woods to the house of Priscilla,
Led by illusions romantic and sublime deceptions of fancy,
Pleasure disguised as duty, and love in the semblance of friendship.
Ever of her he thought, when he fashioned the walls of his dwelling;
Ever of her he thought, when he delved in the soil of his garden;
Ever of her he thought, when he read in his Bible on Sunday.
Praise of the virtuous woman, as she is described in the Proverbs—

How the heart of her husband doth safely trust in her always,
How all the days of her life she will do him good, and not evil,
How she seeketh the wool and the flax and worketh with gladness,
How she layeth her hand to the spindle and holdeth her distaff fingers;
How she is not afraid of the snow for herself or her household,
Knowing her household are clothed with the scarlet cloth of her weaving?

So as she sat at her wheel one afternoon in the autumn,
Alden, who opposite sat, and was watching her dexterous fingers,
As if the thread she was spinning were that of his life and his fortune,
After a pause in their talk, thus spake to the sound of the spindle.
"Truly, Priscilla," he said, "when I see you spinning and spinning,
Never idle a moment, but thirsty and thoughtful of others,
Suddenly you are 'transformed, are visibly changed in a moment;"
"You are no longer Priscilla, but Bertha the Beautiful Spinner."
Here the light foot on the treadle grew swifter and swifter; the spindle
Uttered an angry snarl, and the thread snapped short in her fingers;
While the impetuous speaker, not heeding the mischief, continued:
"You are the beautiful Bertha, the spinner, the queen of Helvetia;
She whose story I read at a stall in the streets of Southampton,
Who, as she rode on her palfrey, o'er valley and mountaintop,
Ever was spinning her thread from a distaff fixed to her saddle.
She was so thrifty and good, that her name passed into a proverb,
So shall it be with your own, when the spinning-wheel shall no longer
Hum in the house of the farmer, and fill its chambers with music.
Then shall the mothers, reproving, relate how it was in their childhood,
Praising the good old times, and the days of Priscilla the spinner!"

Straight uprose from her wheel the beautiful Puri-

Pleased with the praise of her thrift from him whose praise was the sweetest,
Drew from the reel on the table a snowy skein of her spinning,
Thus making answer, meanwhile, to the flattering phrases of Alden:
"Come, you must not be idle; if I am a pattern for housewives,
Show yourself equally worthy of being the model of husbands.
Hold this skein on your hands, while I wind it, ready for knitting;
Then who knows but hereafter, when fashions have changed and the manners,
Fathers may talk to their sons of the good old times of John Alden!"
Thus, with a jest and a laugh, the skein on his hands she adjusted,
In a twinkling, with haste; his arms extended before dwelling;
He sitting awkwardly there, with his arms extended before dwelling;
She standing graceful, erect, and winding the thread from her fingers,
Sometimes chiding a little his clumsy manner of holding,
Sometimes touching his hands, as she disentangled expertly
Twist or knot in the yarn, unawares—for how could she help it?

Sending electric thrills through every nerve in his body.

Lo! in the midst of this scene, a breathless messenger entered,
Bringing in a hurry and the terrible news from the village.
Yes; Miles Standish was dead!—an Indian had brought them the tidings,—
Slain by a poisoned arrow, shot down in the front of the battle.
Into an ambush beguiled, cut off with the whole of his forces;
All the town would be burned, and all the people be murdered!
Such were the tidings of evil that burst on the hearts of the hearers.
Silent and statue-like stood Priscilla, her face looking backward,
Still at the face of the speaker, her arms uplifted in horror;
But John Alden, upstarting, as if the barb of the arrow
Piercing the heart of his friend had struck his own, and had sundered
Once and forever the bonds that held him bound as a captive.
Wild with excess of sensation, the awful delight of his freedom,
Mingled with pain and regret, unconscious of what he was doing,
Clasped, almost with a groan, the motionless form of Priscilla,
Pressing her close to his heart, as forever his own, and explaining:
"Those whom the Lord hath united, let no man put them asunder!"

Even as rivulets twain, from distant and separate sources,
Seeing each other afar, as they leap from the rocks, and pursuing
Each one its devious path, but drawing nearer and nearer,
Rush together at last, at their trysting-place in the forest;
So these lives that had run thus far in separate channels,
Coming in sight of each other, then swerving and flowing asunder,
Parted by barriers strong, but drawing nearer and nearer,
Rushed together at last, and one was lost in the other.

IX.
THE WEDDING-DAY.

Forth from the curtain of clouds, from the tent of purple and scarlet,
Issued the sun, the great High-Priest, in his garments resplendent,
Holiness unto the Lord, in letters of light, on his forehead,
Round the hem of his robe the golden bells and pomegranates.
Blessing the world he came, and the bars of vapor beneath him
Gleamed like a grate of brass, and the sea at his feet was a laver!

This was the wedding morn of Priscilla the Puritan maiden.
Friend and kinsman assembled; the Elder and Magistrate also,
Grace the scene with their presence, and stood like the Law and the Gospel,
One with the sanction of earth and one with the blessing of heaven.
Simple and brief was the wedding, as that of Ruth and Boaz,
Softly the youth and the maiden repeated the words of betrothal,
Taking each other for husband and wife in the Magistrate's presence,
After the Puritan way, and the laudable custom of Holland.
Fervently then, and devoutly, the excellent Elder of Plymouth
Prayed for the hearth and the home, that were founded that day in affection,
Speaking of life and of death, and imploring Divine benedictions.

Lo! when the service was ended, a form appeared on the threshold,
Clad in armor of steel, a sombre and sorrowful figure!
Why does the bridegroom start and stare at the strange apparition?

Why does the bride turn pale, and hide her face on his shoulder?
Is it a phantom of air,—a bodiless, spectral illusion?
Is it a ghost from the grave, that has come to forbid the betrothal?
Long had his一门 displayed there unseen, a guest unminted, unwelcomed:
Over its clouded eyes there had passed at times an expression
Softening the ghoul and revealing the warm heart hidden beneath them.
As when across the sky the driving rack of the rain-cloud
Grows for a moment thin, and betrays the sun by its brightness
Once it had lifted its hand, and moved its lips, but was silent,
As if an iron will had mastered the fleeting intention,
But when were ended the troth and the prayer the last benediction,
Into the room it strode, and the people beheld with amazement
Bodily there in his armor Miles Standish, the Captain of Plymouth!
Grasping the bridegroom's hand, he said with emotion, "Forgive me!
I have been angry and hurt,—too long have I cherished the feeling;
I have been cruel and hard, but now, thank God! it is ended.
Mine is the same hot blood that leaped in the veins of Hugh Standish,
Sensitive, swift to resent, but as swift in atoning for error.
Never so much as now was Miles Standish the friend of John Alden."

Thereupon answered the bridegroom: "Let all be forgotten between us,—
All save the dear, old friendship, and that shall grow older and dearer!"
Then the Captain advanced, and, bowing, saluted Priscilla,
Gravely, and after the manner of old-fashioned gentility in England,
Something of camp and of court, of town and of country, commingled,
Wishing her joy of her wedding, and loudly lauding her husband.
Then he said with a smile: "I should have remembered the adage,—
If you would be well served, you must serve yourself; and moreover,
No man may gather cherries in Kent at the season of Christmas!"

Great was the people's amazement, and greater yet their rejoicing,
Thus to behold once more the sunburnt face of their Captain.
Whom they had mourned as dead; and they gathered and crowded about him,
Eager to see him and hear him, forgetful of bride and of bridegroom,
Questioning, answering, laughing, and each interpolating the other,
Till the good Captain declared, being quite overpowered and bewildered,
He had rather by far break into an Indian encampment,
Than come again to a wedding to which he had not been invited.

Meanwhile the bridegroom went forth and stood with the bride at the doorway,
Breathing the perfumed air of that warm and benignant morning.
Touched with autumnal tints, but lonely and sad in the sunshine,
Lay extended before them the land of toil and privation;
There were the graves of the dead, and the barren waste of the sea-shore,
There the familiar fields, the groves of pine, and the meadows;
But to their eyes transfigured, it seemed as the Garden of Eden,
Filled with the presence of God, whose voice was the sound of the ocean.

Soon was their vision disturbed by the noise of departures
Friends coming forth from the house, and impatient of longer delaying,
Each with his plan for the day, and the work that was left uncompleted.
Then from a stall near at hand, amid exclamations of wonder.
Alden the thoughtful, the careful, so happy, so proud of Priscilla,
Brought out his snow-white bull, obeying the hand of its master.
Led by a cord that was tied to an iron ring in its nostrils,
Covered with crimson cloth, and a cushion placed for a saddle.
She should not walk, he said, through the dust and heat of the noonday;
Nay, she should ride like a queen, not plod along like a peasant.
Somewhat alarmed at first, but reassured by the others,
Placing her hand on the cushion, her foot in the hand of her husband,
Gayly, with joyous laugh, Priscilla mounted her palfrey.

"Nothing is wanting now," he said with a smile, "but the distaff;"
Then you would be in truth my queen, my beautiful Bertha!"

Onward the bridal procession now moved to their new habitation,
Happy husband and wife, and friends conversing together.
Pleasantly murmured the brook, as they crossed the ford in the forest,
Pleased with the image that passed, like a dream of love through its bosom,
Tremulous, floating in air, o'er the depths of the azure abysses.
Down through the golden leaves the sun was pouring his splendors,
Gleaming on purple grapes, that, from branches above them suspended,
Mingled their odorous breath with the balm of the pine and the fir-tree,
Wild and sweet as the clusters that grew in the valley of Esbol.
Like a picture it seemed of the primitive, pastoral

Fresh with the youth of the world, and recalling Rebecca and Isaac,
Old and yet ever new, and simple and beautiful always,
Love immortal and young in the endless succession of lovers.
So through the Plymouth woods passed onward the bridal procession.

BIRDS OF PASSAGE.

PROMETHEUS,

OR THE POET'S FORETHOUGHT.

Of Prometheus, how undaunted
On Olympus' shining bastions
His audacious foot he planted,
Myths are told and songs are chanted,
Full of promptings and suggestions.

Beautiful is the tradition
Of that flight through heavenly portals,
The old classic superstition
Of the theft and the transmission
Of the fire of the Immortals!

First the deed of noble daring,
Born of heavenward aspiration,
Then the fire with mortals sharing,
Then the vulture,—the despairing
Cry of pain on crags Caucasian.

All is but a symbol painted
Of the Poet, Prophet, Seer;
Only those are crowned and sainted
Who with grief have been acquainted,
Making nations nobler, freer.

In their feverish exultations,
In their triumph and their yearning,
In their passionate pulsations,
In their words among the nations,
The Promethean fire is burning.

Shall it, then, be unavailing,
All this toil for human culture?
Through the cloud-rack, dark and trailing
Must they see above them sailing
O'er life's barren crags the vulture?

Such a fate as this was Dante's,
By defeat and exile maddened;
Thus were Milton and Cervantes,
Nature's priests and Corybantes,
By affliction torched and saddened.

But the glories so transcendent
That around their memories cluster,
And, on all their steps attendant,
Make their darkened lives resplendent
With such gleams of inward lustre!

All the melodies mysterious,
Through the dreary darkness chantèd;
Thoughts in attitudes imperious,
Voices soft, and deep, and serious,
Words that whispered, songs that haunted!

All the soul in rapt suspension,
All the quivering, palpitating
Chords of life in utmost tension,
With the fervor of invention,
With the rapture of creating!
THE LADDER OF ST. AUGUSTINE.—THE PHANTOM SHIP.

Ah, Prometheus! heaven-scaling!
In such hours of exaltation
Even the faintest heart, unquailing,
Might behold the vulture sailing
Round the cloudy crags Caucasian!

Though to all there is not given
Strength for such sublime endeavor,
Thus to scale the walls of heaven,
And to leave with fiery heaven
All the hearts of men forever;

Yet all bards, whose hearts unbrightened
Honor and believe the presage,
Hold aloft their torches lighted,
Glancing through the realms benighted,
As they onward bear the message!

THE LADDER OF ST. AUGUSTINE.

SAINT AUGUSTINE! well hast thou said,
That of our vices we can frame
A ladder, if we will but tread
Beneath our feet each deed of shame!

All common things, each day’s events,
That with the hour begin and end,
Our pleasures and our discontents
Are rounds by which we may ascend.

The low desire, the base design,
That makes another’s virtues less;
The revel of the ruddy wine,
And all occasions of excess;

The longing for ignoble things;
The strife for triumph more than truth;
The hardening of the heart, that brings
Irreverence for the dreams of youth;

All thoughts of ill; all evil deeds;
That have their root in thoughts of ill;
Whatever hinders or impedes
The action of the noble will;

All these must first be trampled down
Beneath our feet, if we would gain
In the bright fields of fair renown
The right of eminent domain.

We have not wings, we cannot soar;
But we have feet to scale and climb
By slow degrees, by more and more,
The cloudy summits of our time.

The mighty pyramids of stone
That wedge-like cleave the desert airs,
When nearer seen, and better known,
Are but gigantic flights of stairs.

The distant mountains, that appear
Their solid bastions to the skies,
Are crossed by pathways, that appear
As we to higher levels rise.

The heights by great men reached and kept
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night.

Standing on what too long we bore
With shoulders bent and downcast eyes,
We may discern—unseen before—
A path to higher destinies.

Nor deem the irrevocable Past
As wholly wasted, wholly vain,
If, rising on its wrecks, at last
To something nobler we attain.

THE PHANTOM SHIP.

In Mather’s Magnalia Christi,
Of the old colonial time,
May be found in prose the legend
That is here set down in rhyme.

A ship sailed from New Haven,
And the keen and frosty airs,
That filled her sails at parting,
Were heavy with good men’s prayers.

“O Lord! if it be thy pleasure”—
Thus prayed the old divine—
“To bury our friends in the ocean,
Take them, for they are thine!”

But Master Lamberton muttered,
And under his breath said he,
“This ship is so crank and wavy
I fear our grave she will be!”

And the ships that came from England,
When the winter months were gone,
Brought no things of this vessel
Nor of Master Lamberton.

This put the people to praying
That the Lord would let them hear
What in his greater wisdom
He had done with friends so dear.

And at last their prayers were answered:—
It was in the month of June,
An hour before the sunset
Of a windy afternoon.

When, steadily steering landward,
A ship was seen below
And they knew it was Lamberton, Master,
Who sailed so long ago.

On she came, with a cloud of canvas,
Right against the wind that blew,
Until the eye could distinguish
The faces of the crew.

Then fell her straining topmasts,
Hanging tangled in the shrouds,
And her sails were loosened and lifted,
And blown away like clouds.

And the masts, with all their rigging,
Fell slowly, one by one,
And the hulk dilated and vanished,
As a sea-mist in the sun!

And the people who saw this marvel
Each said unto his friend,
That this was the mound of their vessel,
And thus her tragic end.

And the pastor of the village
Gave thanks to God in prayer,
That, to quiet their troubled spirits,
He had sent this Ship of Air.
THE WARDEN OF THEcinque ports.

A mist was driving down the British Channel,
And through the window-panes, on floor and panel,
Streamed the red autumn sun.

It glanced on flowing flag and rippling pennon,
And the white sails of ships;
And, from the frowning rampart, the black cannon
Hailed it with feverish lips.

Sandwich and Romney, Hastings, Hithe, and Dover
Were all alert that day,
To see the French war-steamers speeding over,
When the fog cleared away.

Sullen and silent, and like couchant lions,
That cannon, through the night,
Holding their breath, had watched, in grim defiance,
The sea-coast opposite.

And now they roared at drum-beat from their Battery;
On every citadel;
Each answering each, with morning salutations,
That all was well.

And down the coast, all taking up the burden,
Replied the distant forts,
As if to summon from his sleep the Warden
And Lord of the Cinque Ports.

Him shall no sunshine from the fields of azure,
No drum-beat from the wall,
No morning gun from the black fort's embrasure,
Awaken with its call!

No more, surveying with an eye impartial
The long line of the coast,
Shall the gaunt figure of the old Field Marshal
Be seen upon his post!

For in the night, unseen, a single warrior,
In sombre harness mailed,
Dreaded of man, and surnamed the Destroyer,
The rampart wall had scaled.

He passed into the chamber of the sleeper,
The dark and silent room,
And as he entered, darker grew and deeper,
The silence and the gloom.

He did not pause to parley or dissemble,
But smote the Warden hoar:
'Ah! what a blow! that made all England tremble,
And groan from shore to shore.'

Meanwhile, without, the surly cannon waited,
The sun rose bright o'er head;
Nothing in Nature's aspect intimated
That a great man was dead.

We meet them at the doorway, on the stair,
Along the passages they come and go,
Impalpable impressions on the air,
A sense of something moving to and fro.

There are more guests at table, than the hosts invited; the illuminated hall
Is thronged with quiet, inoffensive ghosts,
As silent as the pictures on the wall.

The stranger at my fireside cannot see
The forms I see, nor hear the sounds I hear;
He but perceives what is; while unto me
All that has been is visible and clear.

We have no title-deeds to houses or lands;
Owners and occupants of earlier dates
From graves forgotten stretch their dusty hands,
And hold in mortmain still their old estates.

The spirit-world around this world of sense
Floats like an atmosphere, and everywhere
Wafts through these earthly mists and vapors dense
A vital breath of more ethereal air.

Our little lives are kept in equipoise
By opposite attractions and desires;
The struggle of the instinct that enjoys,
And the more noble instinct that aspires.

These perturbations, this perpetual jar
Of earthly wants and aspirations high,
Come from the influence of an unseen star,
An undiscovered planet in our sky.

And as the moon from some dark gate of cloud
Throws o'er the sea a floating bridge of light,
Across whose trembling planks our fancies crowd
Into the realm of mystery and night,—

So from the world of spirits there descends
A bridge of light, connecting it with this,
O'er whose unstable floor, that sways and bends,
Wander our thoughts above the dark abyss.

HAUNTED HOUSES.

ALL houses wherein men have lived and died
Are haunted houses. Through the open doors
The harmless phantoms on their errands glide,
With feet that make no sound upon the floors.

IN THE CHURCHYARD AT CAMBRIDGE.

In the village churchyard she lies,
Dust is in her beautiful eyes,
No more she breathes, nor feels, nor stirs;
At her feet and at her head
Lies a slave to attend the dead,
But their dust is white as hers.

Was she a lady of high degree,
So much in love with the vanity
And foolish pomp of this world of ours?
Or was it Christian charity,
And lowliness and humility,
The richest and rarest of all dowers?

Who shall tell us? No one speaks;
No color shoots into those cheeks,
Either of anger or of pride,
At the rude question we have asked;
Nor will the mystery be unmasked
By those who are sleeping at her side.

Hereafter?—And do you think to look
On the terrible pages of that Book
To find her failings, faults, and errors?
Ah, you will then have other cares,
In your own shortcomings and despairs,
In your own secret sins and terrors!

THE EMPEROR’S BIRD’S-NEST.—DAYLIGHT AND MOONLIGHT. 169

Once the Emperor Charles of Spain,
With his swarthy, grave commanders,
I forget in what campaign,
Long besieged, in mud and rain,
Some old frontier town of Flanders.

Up and down the dreary camp,
Striding with a measured tramp,
These Hidalgos, dull and damp,
Cursed the Frenchmen, cursed the weather.

Thus as to and fro they went,
Over upland and through hollow,
Giving their impatience vent,
Perched upon the Emperor’s tent,
In her nest, they spied a swallow.

Yes, it was a swallow’s nest,
Built of clay and hair of horses,
Mace, or tail, or dragon’s crest,
Found on hedge-rows cast and west,
After skirmish of the forces.

Then an old Hidalgo said,
As he twirled his gray mustachio,
“Sure this swallow overheard
Thinks the Emperor’s tent a shed,
And the Emperor but a Macho!”

Hearing his imperial name
Enraptured with those words of malice,
Half in anger, half in shame,
For the great campaigner came
Slowly from his canvas palace.

“Let no hand the bird molest,”
Said he solemnly, “nor hurt her!”
Adding then, by way of jest
“Golondrina is my guest,
’Tis the wife of some deserter!”

Swift as bowstring speeds a shaft,
Through the camp was spread the rumor,
And the soldiers, as they quaffed
Flemish beer at dinner, laugheed
At the Emperor’s pleasant humor.

So unharmed and unafraid
Sat the swallow still and brooded,
Till the constant cannonade
Through the walls a breach had made
And the siege was thus concluded.

Then the army, elsewhere bent,
Struck its tents as if dishonored,
Only not the Emperor’s tent,
For he ordered, ere he went,
Very curtly, “Leave it standing!”

So it stood there all alone,
Loosely flapping, torn and tattered,
Till the brood was fledged and flown,
Singing o’er those walls of stone
Which the cannon-shot had shattered.

Their attitude and aspect were the same,
Alike their features and their robes of white;
But one was crowned with amaranth, as with
flame,
And one with asphodels, like flares of light.

I saw them pause on their celestial way;
Then said I, with deep fear and doubt op-
p pressed,
“Best not so loud, my heart, lest thou betray
The place where thy beloved are at rest!”

And he who wore the crown of asphodels,
Descending, at my door began to knock,
And my soul sank within me, as in wells
The waters sink before an earthquake’s shock.

I recognized the nameless agony,
The terror and the tremor and the pain,
That oft before had filled or haunted me,
And now returned with threefold strength again.

The door I opened to my heavenly guest,
And listened, for I thought I heard God’s voice;
And, knowing whatso’er he sent was best,
Dared neither to lament nor to rejoice.

Then with a smile, that filled the house with light,
“My errand is not Death, but Life,” he said;
And ere I answered, passing out of sight,
On his celestial embassy he sped.

’T was at thy door, O friend! and not at mine,
The angel with the amaranthine wreath,
Passing, descended, and with voice divine,
Whispered a word that had a sound like Death.

Then fell upon the house a sudden gloom,
A shadow on those features fair and thin;
And softly, from that hushed and darkened room,
Two angels issued, where but one went in.

All is of God! If he but wave his hand,
The mists collect, the rain falls thick and loud,
Till, with a smile of light on sea and land,
Lo! he looks back from the departing cloud.

Angels of Life and Death alike are his;
Without his leave they pass no threshold o’er;
Who, then, would wish or dare, believing this,
Against his messengers to shut the door?

DAYLIGHT AND MOONLIGHT.

In broad daylight, and at noon,
Yesterday I saw the moon
Sailing high, but faint and white,
As a school-boy’s paper kite.

In broad daylight, yesterday,
I read a Poet’s mystic lay;
And it seemed to me at most
As a phantom, or a ghost.

But at length the feverish day
Like a passion died away,
And the night, serene and still,
Fell on village, vale, and hill.
THE JEWISH CEMETERY AT NEWPORT.

How strange it seems! These Hebrews in their graves.
Close by the street of this fair seaport town,
Silent beside the never-silent waves,
At rest in all this moving up and down!
The trees are white with dust, that o'er their sleep
Wave their broad curtains in the south-wind's breath,
While underneath these leafy tents they keep
The long, mysterious Exodus of Death.
And these sepulchral stones, so old and brown,
That pave with level flags their burial place,
Seem like the tablets of the Law, thrown down
And broken by Moses at the mountain's base.
The very names recorded here are strange,
Of foreign accents, and of different climes;
Alvares and Rivera interchanged
With Abraham and Jacob of old times.
"Blessed be God! for he created Death!"
The mourner said, "And Death is rest and peace;"
Then added, in the certainty of faith,
"And giveth Life that nevermore shall cease."
Closed are the portals of their Synagogue,
No Psalms of David now the silence break,
No Rabbi reads the ancient Decalogue
In the grand dialect the Prophets spake.
Gone are the living, but the dead remain,
And not neglected; for a hand unseen,
Scattering its bounty, like a summer rain,
Still keeps their graves and their remembrance green.

How came they here? What burst of Christian hate,
What persecution, merciless and blind,
Drove o'er the sea—that desert desolate—
These Ishmaels and Hagars of mankind?
They lived in narrow streets and lanes obscure,
Ghetto and Judenstrasse, in mire and mire;
Taught in the school of patience to endure
The life of anguish and the death of fire.
All their lives long, with the unleavened bread
And bitter herbs of exile and its fears,
The wasting famine of the heart they fed,
And slaked its thirst with marsh of their tears.
Anathema maranatha! was the cry
That rang from town to town, from street to street;
At every gate the accursed Mordecai
Was mocked and jeered, and spurned by Christian feet.

Pride and humiliation hand in hand
Walked with them through the world where'er they went;
Trampled and beaten were they as the sand,
And yet unshaken as the continent.
For in the background figures vague and vast
Of patriarchs and of prophets rose sublime,
And all the great traditions of the Past
They saw reflected in the coming time.
And thus forever with reverted look
The mystic volume of the world they read,
Spelling it backward, like a Hebrew book,
Till life became a Legend of the Dead.
But ah! what once has been shall be no more!
The groaning earth in travail and in pain
Brings forth its races, but does not restore,
And the dead nations never rise again.

OLIVER BASSELIN.

In the Valley of the Vire
Still is seen an ancient mill,
With its gables quaint and queer,
And beneath the window-sill,
On the stone, these words alone:
"Oliver Basselin lived here."
Far above it, on the steep,
Ruined stands the old Château;
Nothing but the donjon-keep
Left for shelter or for show.
Its vacant eyes
Stare at the skies,
Stare at the valley green and deep.
Once a convent, old and brown,
Looked, but ah! it looks no more,
From the neighboring hillside down
On the rushing and the roar
Of the stream
Whose sunny gleam
Cheers the little Norman town.
In that darksome mill of stone,
To the water's dash and din,
Careless, humble, and unknown,
Sang the poet Basselin
Songs that fill
That ancient mill
With a splendor of its own.
Never feeling of unrest
Broke the pleasant dream he dreamed;
Only made to be his nest
All the lovely valley seemed;
No desire
Of soaring higher
Stirred or fluttered in his breast.
True, his songs were not divine;
Were not songs of that high art,
Which, as winds do in the pine,
Find an answer in each heart;
But the mirth
Of this green earth
Laughed and revelled in his line.
From the alehouse and the inn,
Opening on the narrow street,
Came the loud, convivial din,
Singing and applause of feet,
The laughing lays
That in those days
Sang the poet Basselin.
In the castle, cas’d in steel.
Knights, who fought at Agincourt,
Watched and waited, spur on heel;
But the poet sang for sport.
Songs that rang
Another chang;
Songs that lowlier hearts could feel.

In the convent, clad in gray,
Sat the monks in lonely cells,
Faced the cloisters, kneel to pray,
And the poet heard their bells;
But his rhymes
Found other chimes,
Nearer to the earth than they.

Gone are all the barons bold,
Gone are all the knights and squires,
Gone the abbot stern and cold,
And the brotherhood of friars;
Not a name
Remains to fame,
From those mouldering days of old!

But the poet’s memory here
Of the landscape makes a part;
Like the river, swift and clear,
Flows his song through many a heart;
Haunting still
That ancient mill,
In the Valley of the Vire.

VICTOR GALBRAITH.

UNDER THE WALLS OF MONTEREY.
At daybreak the bugles began to play,
Victor Galbraith!
In the mist of the morning damp and gray,
These were the words they seemed to say:
“Come forth to thy death,
Victor Galbraith!”

Forth he came, with a martial tread;
Firm was his step, erect his head;
Victor Galbraith.
He who would not the fate played,
Could not mistake the words it said:
“Come forth to thy death,
Victor Galbraith!”

He looked at the earth, he looked at the sky,
He looked at the files of musketry,
Victor Galbraith!
And he said, with a steady voice and eye,
“Take good aim: I am ready to die!”
Thus challenges death
Victor Galbraith.

Twelve fiery tongues flashed straight and red,
Six leaden balls on their errand sped;
Victor Galbraith.
Falls to the ground, but he is not dead;
His name was not stamped on those balls of lead,
And they only scath
Victor Galbraith.

Three balls are in his breast and brain,
But he rises out of the dust again,
Victor Galbraith!
The water he drinks has a bloody stain;
“O kill me, and put me out of my pain!”
In his agony prayeth
Victor Galbraith.

Forth dart once more those tongues of flame,
And the bugler has died a death of shame,
Victor Galbraith!

His soul has gone back to whence it came,
And no one answers to the name,
When the Sergeant saith,
“Victor Galbraith!”

Under the walls of Monterey
By night a bugle is heard to play,
Victor Galbraith!
Through the mist of the valley damp and gray
The sentinels hear the sound, and say,
“That is the wrath
Of Victor Galbraith!”

MY LOST YOUTH.

Often I think of the beautiful town
That is seated by the sea;
Often in thought go up and down
The pleasant streets of that dear old town,
And my youth comes back to me.
And a verse of a Lapland song
Is haunting my memory still:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long thoughts.”

I can see the shadowy lines of its trees,
And cais’d, in sudden gleams,
The sheen of the far-surrounding seas,
And islands that were the Hesperides
Of all my boyish dreams.
And the burden of that old song,
It murmurs and whispers still:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long thoughts.”

I remember the black wharves and the slips,
And the sea-tides tossing free;
And Spanish sailors with bearded lips,
And the beauty and mystery of the ships,
And the magic of the sea.
And the voice of that wayward song
Is singing and saying still:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long thoughts.”

I remember the bulwarks by the shore,
And the fort upon the hill;
The sunrise gun, with its hollow roar
The drum-beat repeated o’er and o’er,
And the bugle wild and shrill.
And the music of that old song
Throbs in my memory still:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long thoughts.”

I remember the sea-fight far away,
How it thundered o’er the tide!
And the dead captains, as they lay
In their graves, o’erlooking the tranquil bay
Where they in battle died.
And the sound of that mournful song
Goes through me with a thrill:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long thoughts.”

I can see the breezy dome of groves,
The shadows of Deering’s Woods;
And the friendships old and the early loves
Come back with a sabbath sound, as of doves
In quiet neighborhoods.
And the verse of that sweet old song,
It flutters and murmurs still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

I remember the gleams and glooms that dart
Across the school-boy's brain;
The song and the silence in the heart,
That in part are prophecies, and in part
Are longings wild and vain.
And the voice of that fitful song
Sings on, and is never still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts;"
There are things of which I may not speak;
There are dreams that cannot die;
And bring a pallor into the cheek,
And a mist before the eye.
And the words of that fatal song
Come over me like a chill:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

Strange to me now are the forms I meet
When I visit the dear old town;
But the native air is pure and sweet,
And the trees that o'ershadow each well-known street,
As they balance up and down,
Are singing the beautiful song.
Are sighing and whispering still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

And Deering's Woods are fresh and fair,
And with joy that is almost pain
My heart goes back to wander there,
And among the dreams of the days that were,
I find my lost youth again.
And the strange and beautiful song,
The groves are repeating it still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

THE ROPEWALK.

In that building, long and low,
With its windows all a-row,
Like the port-holes of a hull,
Human spiders spin and spin,
Backward down their threads so thin
Dropping, each a hempen bulk.

At the end, an open door;
Squares of sunlight on the floor
Light the long and dusky lane;
And the whirring of a wheel,
Dull and drowsy, makes me feel
All its spokes are in my brain.

As the spinners to the end
Downward go and recede,
Gleam the long threads in the sun;
While within this brain of mine
Cobwebs brighter and more fine
By the busy wheel are spun.

Two fair maidens in a swing,
Like white doves upon the wing,
First before my vision pass;
Laughing, as their gentle hands
Closely clasp the twisted strands.
At their shadow on the grass,
Then a booth of mountebanks,
With its smell of tan and planks,
And a girl poised high in air
On a cord, in spangled dress,
With a faded loveliness,
And a weary look of care.

Then a homestead among farms,
And a woman with bare arms
Drawing water from a well,
As the bucket mounts apace,
With it mounts her own fair face,
As at some magician's spell.

Then an old man in a tower,
Ringing loud the noontide hour,
While the rope coils round and round
Like a serpent at his feet.
And again, in swift retreat,
Nearly lifts him from the ground.

Then within a prison-yard,
Faces fixed, and stern, and hard,
Laughter and indecent mirth;
Ah! it is the gallows-tree!
Breath of Christian charity,
Blow, and sweep it from the earth!

Then a school-boy, with his kite
Gleaming in a sky of light,
And an eager, upward look;
Sheds pursu'd through lane and field;
Fowlers with their snares concealed;
And an angler by a brook.

Ships rejoicing in the breeze,
Wrecks that float o'er unknown seas,
Anchors dragged through faithless sand;
Sea-fog drifting overhead,
And, with lessening line and lead,
Sailors feeling for the land.

All these scenes do I behold,
These, and many left untold,
In that building long and low;
While the wheel goes round and round,
With a drowsy, dreamy sound,
And the spinners backward go.

THE GOLDEN MILE-STONE.

Leafless are the trees; their purple branches
Spread themselves abroad, like reefs of coral
Rising silent
In the Red Sea of the winter sunset.

From the hundred chimneys of the village,
Like the Acreet in the Arabian story,
Smoky columns
Tower aloft into the air of amber.

At the window winks the flickering fire-light;
Here and there the lamps of evening glimmer,
Social watch-fire,
Answering one another through the darkness.

On the hearth the lighted logs are glowing,
And like Ariel in the cloven pine tree
For its freedom
Groans and sighs the air imprisoned in them.
CATAWBA WINE.—SANTA FILOMENA.

By the fireside there are old men seated,
Seeing ruined cities in the ashes,
Asking sadly
Of the Past what it can ne'er restore them.

By the fireside there are youthful dreamers,
Building castles fair, with stately stairways,
Asking blindly
Of the Future what it cannot give them.

By the fireside tragedies are acted
In whose scenes appear two actors only,
Wife and husband,
And above them God the sole spectator.

By the fireside there are peace and comfort,
Wives and children, with fair, thoughtful faces,
Waiting, watching
For a well-known footstep in the passage.

Each man's chimney is his Golden Mile-stone;
Is the central point, from which he measures
Every distance
Through the gateways of the world around him.

In his farthest wanderings still he sees it;
Hears the talking flame, the answering night-wind,
As he heard them
When he sat with those who were, but are not.

Happy he whom neither wealth nor fashion,
Nor the march of the encroaching city,
Drives an exile
From the hearth of his ancestral homestead.

We may build more splendid habitations,
Fill our rooms with paintings, and with sculptures,
But we cannot
Buy with gold the old associations!

CATAWBA WINE.

This song of mine
Is a Song of the Vine,
To be sung by the glowing embers
Of wayside inns,
When the rain begins.

To darken the drear Novembers.
It is not a song
Of the Scuppernong,
From warm Carolinian valleys,
Nor the Isabel
And the Muscadel
That bask in our garden alleys.

Nor the red Mustang,
Whose clusters hang
O'er the waves of the Colorado,
And the fiery flood
Of whose purple blood
Has a dash of Spanish bravado.

For richest and best
Is the wine of the West.
That grows by the Beautiful River;
Whose sweet perfume
Fills all the room
With a benison on the giver.

And as hollow trees
Are the haunts of bees,
Forever going and coming;
So this crystal hive
Is all alive
With a swarming and buzzing and humming.

Very good in its way
Is the Verzenay,
Or the Sillery soft and creamy;
But Catawba wine
Has a taste more divine,
More dulcet, delicious, and dreamy.

There grows no vine
By the haunted Rhine,
By Danube or Guadalquivir,
Nor on island or cape,
That bears such a grape
As grows by the Beautiful River.

Drugged is their juice
For foreign use,
When shipped o'er the rolling Atlantic,
To rack our brains
With the fever pains,
That have driven the Old World frantic.

To the sewers and sinks
With all such drinks,
And after them tumble the mixer;
For a poison malign
Is such Borgia wine,
Or at best but a Devil's Elixir.

While pure as a spring
Is the wine I sing,
And to praise it, one needs but name it;
For Catawba wine
Has need of no sign,
No tavern-bush to proclaim it.

And this Song of the Vine,
This greeting of mine,
The winds and the birds shall deliver
To the Queen of the West,
In her garlands dressed,
On the banks of the Beautiful River.

SANTA FILOMENA.

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

The tidal wave of deeper souls
Into our innmost being rolls,
And lifts us unawares
Out of all manner cares.

Honor to those whose words or deeds
Thus help us in our daily needs,
And by their overflow
Raise us from what is low.

Thus thought I, as by night I read
Of the great army of the dead,
The trenches cold and damp,
The starved and frozen camp,—
The wounded from the battle-plain,
In dreary hospitals of pain,
The cheerless corridors,
The cold and stoney floors.

Lo! in that house of misery
A lady with a lamp I see
Pass through the glimmering gloom,
And flit from room to room.

And slow, as in a dream of bliss,
The speechless sufferer turns to kiss
Her shadow, as it falls
Upon the darkening walls.
As if a door in heaven should be
Opened and then closed suddenly,
The vision came and went,
The light shone and was spent.

On England's annals, through the long
Hereafter of her speech and song,
That light its rays shall cast
From portals of the past.

A lady with a Lamp shall stand
In the great history of the land,
A noble type of good,
Heroic womanhood.

Nor even shall be wanting here
The palm, the lily, and the spear,
The symbols that of yore
Saint Filomena bore.

THE DISCOVERER OF THE NORTH CAPE.

A LEAF FROM KING ALFRED'S OROSIS.

OTHERE, the old sea-captain,
Who dwelt in Helgoland,
To King Alfred, the Lover of Truth,
Brought a snow-white walrus-tooth,
Which he held in his brown right hand.

His figure was tall and stately,
Like a boy's his eye appeared;
His hair was yellow as hay,
But threads of a silvery gray
Gleamed in his tawny beard.

Hearty and hale was Othere,
His cheek had the color of oak;
With a kind of laugh in his speech,
Like the sea-tide on a beach,
As unto the King he spoke.

And Alfred, King of the Saxons,
Had a book upon his knees,
And wrote down the wondrous tale
Of him who was first to sail
Into the Arctic seas.

"So far I live to the northward,
No man lives north of me;
To the east arc wild mountain-chains,
And beyond them meres and plains;
To the westward all is sea.

So far I live to the northward,
From the harbor of Skerings-hale,
If you only sailed by day,
With a fair wind all the way,
More than a month would you sail.

I own six hundred reindeer,
With sheep and swine beside;
I have tribute from the Finns,
Whalebone and reindeer-skins,
And ropes of walrus-hide.

I ploughed the land with horses,
But my heart was ill at ease,
For the old seafaring men
 Came to me now and they
With their sagas of the seas:—

"Of Iceland and of Greenland,
And the stormy Hebrides,
And the undiscovered deep; —
O I could not eat nor sleep
For thinking of those seas.

"To the northward stretched the desert,
How far I fain would know;
So at last I sailed forth,
And three days sailed due north,
As far as the whale-ships go.

"To the west of me was the ocean,
To the right the desolate shore,
But I did not slacken sail
For the walrus or the whale,
Till after three days more.

"The days grew longer and longer,
Till they became as one,
And northward through the haze
I saw the sullen blaze
Of the red midnight sun.

"And then uprose before me,
Upon the water's edge,
The huge and haggard shape
Of that unknown North Cape,
Whose form is like a wedge.

"The sea was rough and stormy,
The tempest howled and waited,
And the sea-fog, like a ghost,
Haunted that dreary coast,
But onward still I sailed.

"Four days I steered to eastward,
Four days without a night:
Round in a fiery ring
Went the great sun, O King,
With red and lurid light."

Here Alfred, King of the Saxons,
Ceased writing for a while;
And raised his eyes from his book,
With a strange and puzzled look,
And an incredulous smile.

But Othere, the old sea-captain,
He neither paused nor stirred,
Till the King listened and then
Once more took up his pen,
And wrote down every word.

"And now the land," said Othere,
"Bent southward suddenly,
And I followed the curving shore
And ever southward bore
Into a nameless sea.

"And there we hunted the walrus,
The narwhal, and the seal;
Ha! 't was a noble game!
And like the lightning's flame
Flew our harpoons of steel.

"There were six of us all together,
Norseman of Holgoland;
In two days and no more
We killed of them threescore,
And dragged them to the strand!"

Here Alfred the Truth-Teller
Suddenly closed his book,
And lifted his blue eyes,
With doubt and strange surmise
Depicted in their look.

And Othere the old sea-captain
Stared at him wild and weird,
Then smiled, till his shining teeth
Gleamed white from underneath
His tawny, quivering beard.
And to the King of the Saxons,
In witness of the truth,
Raising his noble head,
He stretched his brown hand, and said,
"Behold this walrus-tooth!"

DAYBREAK.
A WIND came up out of the sea,
And said, "O mist, make room for me,"
It hailed the ships, and cried, "Sail on,
Ye mariners, the night is gone."
And hurried landward far away,
Crying, "Awake! it is the day."
It is said unto the forest, "Shout!
Hang all your leafy banners out!"
It touched the wood-bird's folded wings,
And said, "O bird, awake and sing."
And o'er the farms, "O Chanticleer,
Your clarion blow; the day is near."
It whispered to the fields of corn,
"How down, and hail the coming morn."
It shouted through the belfry-tower,
"Awake, O bell! proclaim the hour."
It crossed the churchyard with a sigh,
And said, "Not yet! in quiet lie."

THE FIFTIETH BIRTHDAY OF
AGASSIZ.
MAY 28, 1857.
It was fifty year ago
In the pleasant month of May,
In the beautiful Pays de Vaud,
A child in its cradle lay.
And Nature, the old nurse, took
The child upon her knee,
Saying: "Here is a story-book
Thy Father has written for thee."
"Come, wander with me," she said,
"Into regions yet untrod;
And read what is still unread
In the manuscripts of God."
And he wandered away and away
With Nature, the dear old nurse,
Who sang to him night and day
The rhymes of the universe.
And whenever the way seemed long,
Or his heart began to fail,
She would sing a more wonderful song,
Or tell a more marvellous tale.
So she keeps him still a child,
And will not let him go,
Though at times his heart beats wild
For the beautiful Pays de Vaud;
Though at times he hears in his dreams
The Ranz des Vaches old,
And the rush of mountain streams
From choiers clear and cold;
And the mother at home says, "Hark!
For his voice I listen and yearn;
It is growing late and dark,
And my boy does not return!"

CHILDREN.
COME to me, O ye children!
For I hear you at your play,
And the questions that perplexed me
Have vanished quite away.
Ye open the eastern windows,
That look towards the northeast,
Where thoughts are singing swallows
And the brooks of morning run.
In your hearts are the birds and the sun-
shine,
In your thoughts the brooklet's flow
But in mine is the wind of Autumn
And the first fall of the snow.
Ah! what would the world be to us
If the children were no more?
We should dread the desert behind us
Worse than the dark before.
What the leaves are to the forest,
With light and air for food,
Ere their sweet and tender juices
Have been hardened into wood, —
That to the world are children;
Through them it feels the glow
Of a brighter and sunnier climate
Than reaches the trunks below.
Come to me, O ye children!
And whisper in my ear
What the birds and the winds are singing
In your sunny atmosphere.
For what are all our contrivings,
And the wisdom of our books,
When compared with your caresses,
And the gladness of your locks?
Ye are better than all the ballads
That ever were sung or said;
For ye are living poems,
And all the rest are dead.

SANDALPHON.
HAVE you read in the Talmud of old,
In the Legends the Rabbinists have told
Of the limitless realms of the air,
Have you read it,—the marvellous story
Of Sandalphon, the Angel of Glory,
Sandalphon, the Angel of Prayer?
How, erect, at the outermost gates
Of the City Celestial he waits,
With his feet on the ladder of light,
That, crowed with angels unnumbered,
By Jacob was seen, as he slumbered
Alone in the desert at night?
The Angels of Wind and of Fire,
Chant only one hymn, and expire
With the song's irresistible stress;
Expire in their rapture and wonder,
As harp-strings are broken asunder
By music they throbb to express.
But serene in the rapturous throng,
Unmoved by the rush of the song,
With eyes unimpassioned and slow,
Among the dead angels, the deathless
Sandalphon stands listening breathless
To sounds that ascend from below;—

From the spirits on earth that adore,
From the souls that entreat and implore
In the fervour and passion of prayer;
From the hearts that are broken with losses,
And weary with dragging the crosses
Too heavy for mortals to bear.

And he gathers the prayers as he stands,
And they change into flowers in his hands,
Into garlands of purple and red;
And beneath the great arch of the portal,
Through the streets of the City Immortal
Is wafted the fragrance they shed.

It is but a legend, I know,—
A fable, a phantom, a show,
Of the ancient Rabbinical lore;
Yet the old medieval tradition,
The beautiful, strange superstition,
But haunts me and holds me the more.

When I look from my window at night,
And the welkin above is all white,
All throbbling and panting with stars,
Among them majestic is standing
Sandalphon the angel, expanding
His pinions in nebulous bars.

And the legend, I feel, is a part
Of the hunger and thirst of the heart,
The frenzy and fire of the brain,
That grasps at the fruitage forbidden,
The golden pomegranates of Eden,
To quiet its fever and pain.

THE CUMBERLAND.

At anchor in Hampton Roads we lay,
On board of the Cumberland, sloop-of-war;
And at times from the fortress across the bay
The alarum of drums swept past,
Of a bugle blast
From the camp on the shore.

Then far away to the south uprose
A little feather of snow-white smoke,
And we knew that the iron ship of our foes
Was steadily steering its course
to try the force
Of our ribs of oak.

Down upon us heavily runs,
Silent and sullen, the floating fort;
Then comes a puff of smoke from her guns,
And leaps the terrible death,
With fiery breath,
From each open port.

We are not idle, but send her straight
Defiance back in a full broadside!
As hail rebounds from a roof of slate,
Rebounds our heavier hail
From each iron scale
Of the monster's hide.

"Strike your flag!" the rebel cries,
In his arrogant old plantation strain.
"Never!" our gallant Morris replies;
"It is better to sink than to yield!"
And the whole air pealed
With the cheers of our men.

Then, like a kraken huge and black,
She crushed our ribs in her iron grasp!
Down went the Cumberland all a wrack,
With a sudden shoulder of death,
And the cannon's breath
For her dying gasp.

Next morn, as the sun rose over the bay,
Still floated our flag at the mainmast head.
Lord, how beautiful was Thy day!
Every waft of the air
Was a whisper of prayer,
Or a dirge for the dead.

Ho! brave hearts that went down in the seas!
Ye are at peace in the troubled stream;
Ho! brave land! with hearts like these,
Thy flag, that is rent in twain,
Shall be one again,
And without a scar!

SNOW-FLAKES.

Out of the bosom of the Air,
Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
Over the harvest-fields forsaken,
Silent, and soft, and slow
Descends the snow.

Even as our cloudy fancies take
Suddenly shape in some divine expression,
Even as the troubled heart doth make
In the white countenance confusion,
The troubled sky reveals
The grief it feels.

This is the poem of the air,
Slowly in silent syllables recorded;
This is the secret of despair,
Long in its cloudy bosom hoarded,
Now whispered and revealed
To wood and field.

SNOW-FLAKES.—A DAY OF SUNSHINE.—WEARINESS.

A DAY OF SUNSHINE.

O GIFT of God! O perfect day:
Whereon shall no man work, but play;
Whereon it is enough for me,
Not to be doing, but to be!

Through every fibre of my brain,
Through every nerve, through every vein,
I feel the electric thrill, the touch
Of life, that seems almost too much.

I hear the wind among the trees
Playing celestial symphonies;
I see the branches downward bent,
Like keys of some great instrument.

And over me unrolls on high
The splendid scenery of the sky.
Where through a sapphire sea the sun
Sails like a golden galloon,

Towards yonder cloud-land in the West,
Towards yonder Islands of the Blest,
Whose steep sierra far uplifts
Its craggy summits white with drifts.

Blow, winds! and waft through all the rooms
The snow-flakes of the cherry-blooms!
Blow, winds! and bend within my reach
The fiery blossoms of the peach!

O Life and Love! O happy throng
Of thoughts, whose only speech is song!
O heart of man! canst thou not be
Blithe as the air is, and as free?

SOMETHING LEFT UNDONE.

LABOR with what zeal we will,
Something still remains undone,
Something incompleated still
Waits the rising of the sun.

By the bedside, on the stair,
At the threshold, near the gates,
With its menace or its prayer,
Like a mendicant it waits;

Waits, and will not go away;
Waits, and will not be gainsaid;
By the cares of yesterday
Each to-day is heavier made;

Till at length the burden seems
Greater than our strength can bear,
Heavy as the weight of dreams,
Pressing on us everywhere.

And we stand from day to day,
Like the dwarfs of times gone by,
Who, as Northern legends say,
On their shoulders held the sky.

WEARINESS.

O LITTLE feet! that such long years
Must wander on through hopes and fears,
Must ache and bleed beneath your load;
I, nearer to the wayside inn
Where toil shall cease and rest begin,
Am weary, thinking of your road!
FLIGHT THE THIRD.

FATA MORGANA.

O SWEET illusions of Song,
That tempt me everywhere,
In the lonely fields, and the thorough
Of the crowded thoroughfare!

I approach, and ye vanish away,
I grasp you, and ye are gone;
But ever by night and by day,
The melody soundeth on.

As the weary traveller sees
In desert or prairie vast,
Blue lakes, overhung with trees,
That a pleasant shadow cast;

Fair towns with turrets high,
And shining roofs of gold,
That vanish as he draws nigh,
Like mists together rolled,—

So I wander and wander along,
And forever before me gleams
The shining city of song,
In the beautiful land of dreams.

But when I would enter the gate
Of that golden atmosphere,
It is gone, and I wander and wait
For the vision to reappear.

THE HAUNTED CHAMBER.

Each heart has its haunted chamber,
Where the silent moonlight falls!
On the floor are mysterious footsteps,
There are whispers along the walls!

And mine at times is haunted
By phantoms of the Past,
As motionless as shadows
By the silent moonlight cast.

A form sits by the window,
That is not seen by day,
For as soon as the dawn approaches
It vanishes away.

It sits there in the moonlight,
Itself as pale and still,
And points with its airy finger
Across the window-sill.

Without, before the window,
There stands a gloomy pine,
Whose boughs wave upward and downward
As wave these thoughts of mine.

MINE that so long has glowed and burned,
With passions into ashes turned
Now covers and conceals its fires.

O little souls! as pure and white
And crystalline as rays of light
Direct from heaven, their source divine;
Reflected through the mist of years,
How red my setting sun appears.
How lurid looks this soul of mine!

THE MEETING.

After so long an absence
At last we meet again:
Does the meeting give us pleasure,
Or does it give us pain?

The tree of life has been shaken,
And but few of us linger now;
Like the Prophet’s two or three berries
In the top of the uppermost bough.

We cordially greet each other
In the old, familiar tone;
And we think, though we do not say it,
How old and gray he has grown!

We speak of a Merry Christmas
And many a Happy New Year;
But each in his heart is thinking
Of those that are not here.

We speak of friends and their fortunes,
And of what they did and said,
Till the dead alone seem living,
And the living alone seem dead.

And at last we hardly distinguish
Between the ghosts and the guests;
And a mist and shadow of sadness
Steals over our merriest jests.

VOX POPULI.

WHEN Mazárvan, the Magician,
Journeyed westward through Cathay,
Nothing heared he bent the praises
Of Badoura on his way.
But the lessening rumor ended
When he came to Khaleedan,
There the folk were talking only
Of Prince Camaralzaman.

So it happens with the poets:
Every province hath its own;
Camaralzaman is famous
Where Badoura is unknown.

THE CASTLE-BUILDER.
A gentle boy, with soft and silken locks,
A dreamy boy, with brown and tender eyes,
A castle-builder, with his wooden blocks,
And towers that touch imaginary skies.

There will be other towers for thee to build;
There will be other steeds for thee to ride;
There will be other legends, and all filled
With greater marvels and more glorified.

Build on, and make thy castles high and fair,
Rising and reaching upward to the skies;
Listen to voices in the upper air,
Nor lose thy simple faith in mysteries.

CHANGED.
FROM the outskirts of the town,
Where of old the mile-stone stood,
Now a stranger, looking down
I behold the shadowy crown
Of the dark and haunted wood.

Is it changed, or am I changed?
Ah! the oaks are fresh and green,
But the friends with whom I ranged
Through their thickets are estranged
By the years that intervene.

Bright as ever flows the sea,
Bright as ever shines the sun,
But alas! they seem to me
Not the sun that used to be,
Not the tides that used to run.

THE CHALLENGE.
I have a vague remembrance
Of a story, that is told
In some ancient Spanish legend
Or chronicle of old.

It was when brave King Sanchez
Was before Zamora slain,
And his great besieging army
Lay encamped upon the plain.

Don Diego de Ordoñez
Sallied forth in front of all,
And shouted loud his challenge
To the warders on the wall.

All the people of Zamora,
Both the born and the unborn,
As traitors did he challenge
With taunting words of scorn.

The living, in their houses,
And in their graves, the dead!
And the waters of their rivers,
And their wine, and oil, and bread!

There is a greater army,
That besets us round with strife,
A starving, numberless army,
At all the gates of life.

The poverty-stricken millions
Who challenge our wine and bread,
And impeach us all as traitors,
Both the living and the dead.

And whenever I sit at the banquet,
Where the feast and song are high,
Amid the mirth and the music
I can hear that fearful cry.

And hollow and haggard faces
Look into the lighted hall,
And wasted hands are extended
To catch the crumbs that fall.

For within there is light and plenty,
And odors fill the air;
But without there is cold and darkness,
And hunger and despair.

And there in the camp of famine,
In wind and cold and rain,
Christ, the great Lord of the army,
Lies dead upon the plain!

THE BROOK AND THE WAVE.
The brooklet came from the mountain,
As sang the hard of old,
Running with feet of silver
Over the sands of gold!

Far away in the briny ocean
There rolled a turbulent wave
Now singing along the sea-beach,
Now howling along the cave.

And the brooklet has found the billow
Though they flowed so far apart,
And has filled with its tenderness and sweetness
That turbulent, bitter heart!

FROM THE SPANISH CANCIONEROS.

1.

Eyes so tristful, eyes so tristful,
Heart so full of care andumber,
Ye have made me wakeful, wistful!

In this life of labor endless
Who shall comfort my distresses?
Querulous my soul and friendless
In its sorrow shuns carcasses.
Ye have made me, ye have made me
Querulous of you, that care not,
Eyes so tristful, yet I dare not
Say to what ye have betrayed me.
2.

Some day, some day,
O troubled breast,
Shalt thou find rest.

If Love in thee
To grief give birth,
Six feet of earth
Can more than be;
There calm and free
And unoppressed
Shalt thou find rest.

The unattained
In life at last,
When life is passed,
Shall all be gained;
And no more pained,
No more distressed,
Shalt thou find rest.

3.

Come, O Death, so silent dying
That unheard thy coming be,
Lest the sweet delight of dying
Bring life back again to me.

For thy sure approach perceiving
In my constancy and pain
I new life should win again,
Thinking that I am not living.
So to me, unconscious lying,
All unknown thy coming be,
Lest the sweet delight of dying
Bring life back again to me.

Unto him who finds thee hateful,
Death, thou art inhuman pain;
But to me, who dying gain,
Life is but a task ungrateful.
Come, then, with thy wish complying,
All unheard thy coming be,
Lest the sweet delight of dying
Bring life back again to me.

4.

Glove of black in white hand bare,
And about her forehead pale
Wound a thin, transparent veil,
That doth not conceal her hair;
Sovereign attitude and air,
Cheek and neck alike displayed,
With coquettish charms arrayed,
Laughing eyes and fugitive;—
This is killing men that live,
'T is not mourning for the dead.

AFTERMATH.

When the Summer fields are mown,
When the birds are fledged and flown,
And the dry leaves strew the path;
With the falling of the snow,
With the cawing of the crow,
Once again the fields we mow
And gather in the aftermath,

Not the sweet, new grass with flowers
Is this harvesting of ours;
Not the upland clover bloom;
But the rowen mixed with weeds,
Tangled tufts from marsh and meads,
Where the poppy drops its seeds,
In the silence and the gloom.

EPIMETHEUS,

OR THE POET'S AFTERTHOUGHT.

HAYE I dreamed? or was it real,
What I saw as in a vision,
When to marches o'er Fields Elysian?

What! are these the gneasts whose glances
Seemed like sunshine gleaming round me?
These the wild, bewildering fancies,
That with dithyrambic dances
As with magic circles bound me?

Ah! how cold are their caresses!
Palied checks, and haggard bosoms!
Spectral gleam their snow-white dresses,
And from loose, dishevelled tresses
Fall the hyacinthine blossoms!

O my songs! whose winsome measures
Filled my heart with secret rapture!
Children of my golden leisure!
Must even your delights and pleasures
Fade and perish with the capture?

Disenchantment! Disillusion!
Must each noble aspiration
Come at last to this conclusion,
Jarring discord, wild confusion,
Lassitude, renunciation?

Not with steeper fall nor faster.
From the sun's serene dominions,
Not through brighter realms nor vaster,
In swift ruin and disaster,
Icarus fell with shattered pinions!

Sweet Pandora! dear Pandora!
Why did mighty Jove create thee
Coy as Thetis, fair as Flora,
Beautiful as young Aurora,
If to win thee is to hate thee?

No, not hate thee! for this feeling
Of unrest and long resistance
Is but passionate appealing,
A prophetic whisper stealing
O'er the chords of our existence.

Him whom thou dost once enamor,
Thou, beloved, never leavest;
In life's discord, strife, and clamor,
Still he feels thy spell of glamour;
Him of Hope thou ne'er bereavest.

Weary hearts by thee are lifted,
Struggling souls by thee are strengthened
Clouds of fear asunder rifted,
Truth from falsehood cleansed and sifted,
Lives, like days in summer, lengthened!

Therefore art thou ever dearer,
O, my Sibyl, my deceiver!
For thou makest each mystery clearer,
And the unattained seems nearer.
When thou fillest my heart with fever!

Muse of all the Gifts and Graces!
Though the fields around us wither,
There are ample realms and spaces,
Where no foot has left its traces:
Let us turn and wander thither!
TALES OF A WAYSIDE INN.

PRELUDE.

THE WAYSIDE INN.

ONE Autumn night, in Sudbury town,
A weary旅客 paused and knew,
The windows of the wayside inn
Gleamed red with fire-light through the leaves
Of woodbine, hanging from the sipes
Their crimson curtains rent and thin

As ancient is this hostelry
As any in the land may be,
Built in the old Colonial day,
When men lived in a grander way,
With ramper hospitality,
A kind of old Holblobin Hall,
Now somewhat fallen to decay,
With weather stains upon the wall,
And stairways worn, and crazy doors,
And ealking and uneven floors,
And chimneys huge, and tiled tall.

A region of repose it seems,
A place of summer and of dreams,
Remote among the wooded hills!
For there no noisy railway speeds,
Its torch-race scattering smoke and gleeds;
But noon and night, the panting teams
Stop under the great oaks, that throw
Tangles of light and shade below,
On roofs and doors and window-sills.
Across the road the barns display
Their lines of stalls, their mows of hay,
Through the while doors the breezes blow,
The watchted cooks strait to and fro.
And, half effaced by rain and shine,
The Red Horse prances on the sign.

Round this old-fashioned, quaint abode
Deep silence reigned, save when a gust
Went rushing down the county road,
And skeletons of leaves, and dust,
A moment quickened by its breath.
Shed they, and dashed their daunce of death,
And through the ancient oaks overhead
Mysterious voices moaned and fled.

But from the parlor of the inn
A pleasant murmur smote the ear.
Like water rushing through a weir:
Oft interrupted by the din
Of laughter and of loud applause;
And, in each intervening pause,
The music of a violin,
The fire-light, shedding over all
The splendor of its ruddy glow,
Filled the whole parlor large and low;
It gleamed on wainscot and on wall,
It touched with more than wooted grace
Fair Princess Mary's pictured face;
It bronze the rafters overhead,
On the old spinet's ivory keys
It played indolent melodies,
It crowned the sombre clock with flame,
The hands, the hours, the maker's name
And painted with a livelier red
The Landlord's coat-of-arms again;
And, flushing on the window-pane,
Emblazoned with its light and shade
The jovial rhymes, that still remain,
Writ near a century ago,
By the great Major Molineaux,
Whom Hawthorne has immortal made.

Before the blazing fire of wood
Erect the rapt musician stood;
And ever and anon he bent
His head upon his instrument,
And seemed to listen till he caught
Confessions of its secret thought,—
The joy, the triumph, the lament,
The exultation and the pain;
Then, by the magic of his art,
He soothed the throbbings of its heart,
And lulled it into peace again.

Around the fireside at their ease
There sat a group of friends, enentranced
With the delicious melodies;
Who from the far-off noisy town
Had to the wayside inn come down,
To rest beneath its old oak-trees.
The fire-light on their faces glanced,
Their shadows on the wainscot danced,
And, though of different lands and speech,
Each had his tale to tell, and each
Was anxious to be pleased and please.
And while the sweet musician plays,
Let me in outline sketch them all,
Perchance uneathly as the blaze
With its uncertain torch portraits
Their shadowy semblance on the wall.

But first the Landlord will I trace;
Grav'd in his aspect and attire;
A man of ancient pedigree,
A Justice of the Peace was he,
Known in all Sudbury as "The Squire."
Proud was he of his name and race,
Of old Sir William and Sir Hugh,
And in the parlor, full in view,
His coat-of-arms, well framed and glazed,
Upon the wall in colors blazed;
He beareth gules upon his shield,
A chevron argent in the field,
With three wolfs' heads, and for the crest
A Wyvern part-per-pale addressed
Upon a helmet barred; below
The escutcheon reads: "By the name of Howe."
And over this, no longer bright,
Though glimmering with a latent light,
Was hung the sword his grand sire wore
In the rebellious days of yore,
Down there at Concord in the light.

A youth was there, of quiet ways,
A student of old books and days,
To whom all tongues and lands were known
And yet a lover of his own;
With many a social virtue graced,
And yet a friend of solitude;
A man of such a genial mood
The heart of all things he embraced,
And yet of such fastidious taste,
He never found the best too good.
Books were his passion and delight,
And in his upper room at home
Stood many a rare and sumptuous tome
In vellum bound, with gold bodilite,
Great volumes gaumented in white,
Recalling Florence, Pisa, Rome.
He loved the twilight that surrounds
The border-land of old romance;
Where glitter hambork, helm, and lance,
And banner waves, and trumpet sounds,
And ladies ride with hawk on wrist,
And mighty warriors sweep along.
Magnified by the purple mist,
The dusk of centuries and of song.
The chronicles of Charlemagne,
Of Merlin and the Mort d'Arthur,
Mingled together in his brain.
With tales of Flore and Blanchefleur,
Sir Ferembras, Sir Eglamour,
Sir Lancelot, Sir Morgadour,
Sir Guy, Sir Bevis, Sir Gawain.

A young Sicilian, too, was there;
In sight of Etta born and bred,
Some breath of its benedict air
Was glowing in his heart and brain,
And, being rebellious to his liege,
After Palermo's fatal siege,
Across the western seas he fled,
In good King Holmby's happy reign.
His face was like a summer night,
All flooded with a dusky light;
His hands were small; his teeth shone white
As sea-shells, when he smiled or spoke;
His sinews supple and strong as oak;
Clean shaven was he as a priest,
Who at the mass on Sunday sings,
Save that upon his upper lip
His beard, a good palm's length at least,
Level and pointed on his tip,
Shot sideways, like a swallow's wings.
The poets read he o'er and o'er,
And most of all the Immortal Four
Of Italy; and next to these,
The story-telling bard of prose,
Who wrote the joyous Tuscan tales
Of the Decameron, that make
Fiesole's green hills and vales
Remembered for Trobriand's sake.
Much too of music was his thought;
The melodies and measures fraught
With sunshine and the open air,
Of Vineyards and the singing sea
Of his beloved Sicily,
And much it pleased him to pursue
The songs of the Sicilian muse,—
Bucolic songs by Meli sung
In the familiar peasant tongue.
This trumpeter, "Behold! once more
The pitying gods to earth restore
Theoricus of Syracuse!"

A Spanish Jew from Alicante
With aspect grand and grave was there;
Vender of silks and fabrics rare,
And attar of rose from the Levant.
Like an old Patriziarch he appeared,
Abreliygar or Isaac, or at least
Some later Prophet or High-Priest;
With lustrous eyes, and olive skin,
And, wildly tossed from checks and chin,
The tumbling cataract of his beard.
His garments breathed a spicy scent
Of cinnamon and sandal bient,
Like the soft aromatic gales
That meet the mariner, who sails
Through bight with the Moluccas, on the seas
That wash the shores of Celebes.
All stories that recorded are
By Peter Aphfson he knew by heart,
And it was rumored he could say
The Parables of Simeon.
And all the Fables of Pilpay,
Or if not all, the greater part!
Well versed was he in Hebrew books,
Talmud and Targum, and the lore
Of Kabala; and even more
There was a mystery in his locks;
His eyes seemed gazing far away,
As if in vision or in trance
He heard the solemn knick-knack play,
And saw the Jewish maidens dance.

A Theologian, from the school
Of Cambridge on the Charles, was there;
Skilful alike with tongue and pen,
He preached to all men everywhere.
The Gospel of the Golden Rule,
The new Commandment given to men,
Thinking the deed, and not the creed,
Would help us in our utmost need.
With reverent feet the earth he trod,
Nor banished nature from his plan,
But studied still with deep research
To build the Universal Church.
Loyal as in the love of God,
And amble as the wants of man.

A Poet, too, was there, whose verse
Was tender, musical, and terse;
The drowsy bards, the singing sprites
The gleam, the glory, the swift flight,
Of thoughts so sudden, that they seem
The revelations of a dream.
All these were his; but with them came
No thy of motto of the past.
He did not find his sleep less sweet
For music in some neighboring street,
Nor rustling hear in every breeze
The laurels of Millyades.
Honour on his head,
While living, good report when dead,
Who, not too eager for renown,
Accepts, but does not clutch, the crown!

Last the Musician, as he stood
Illumined by that fire of wood;
Fair-haired, blue-eyed, his aspect blithe,
His figure tall and straight and lute,
And every feature of his face
Revealing his Norwegian race:
A radiance, streaming from within,
Around his eyes and forehead beamed,
The Angel with the violin,
Painted by Raphael, he seemed.
He lived in that ideal world
Whose language is not speech, but song;
Around him evermore the throng
Of elves and sprites their dances whirled;
The Stry of fire, the incantation hurled
Its headlong waters from the height;
And mingled in the wild delight
The scream of sea-birds in their flight,
The rumor of the forest trees,
The plunge of the implacable seas,
The tumult of the wind at night,
Voices of eld, like trumpets blowing,
Old ballads, and wild melodies
Through mist and darkness pouring forth,
Like Etruscan's river shining
Out of the glaciers of the North.

The instrument on which he played
Was in Cremona's workshops made,
By a great master of the past,
Ere yet was lost the art divine;
Fashioned of maple and of pine,
That in Tyrolian forests vast
Had crooked and wrangled with the blast.
Exquisite was it in design,
Perfect in each minutest part,
A marvel of the lutist's art;
And in its hollow chamber, thus,
The maker from whose hands it came
Had written his unrivalled name,—
"Antonius Stradivarius."

And when he played, the atmosphere
Was filled with magic, and the ear
Caught echoes of that Harp of Gold,
Whose music had so weird a sound,
The hunted stag forgot to bound,
The leaping rivalet backward rolled,
The birds came down from bush and tree,
The dead came from beneath the sea,
The maiden to the harper's knee!
The music ceased; the applause was loud,
The pleased musician smiled and bowed;
The wood-fire clapped its hands of flame,
The shadowing on the waistcoat stinted,
And from the harspichord there came
A ghostly murmur of acclamation,
A sound like that sent down at night
By birds of passage in their flight,
From the remotest distance heard.

Then silence followed; then began
A clamon for the Landlord's tale,—
That story promised the least of all.
They said, but always left untold;
And he, although a bashful man,
And all his courage seemed to fail,
Finding excuse of no avail,
Yielded; and thus the story ran.

**THE LANDLORD'S TALE.**

**PAUL REVERE'S RIDE.**

LISTEN, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm."

Then he said "Good night!" and with muffled ear
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;
A phantom ship, with rudder and mast
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend, through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster of men at the barracks door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

Then he climbed the tower of the Old North Church,
By the wedged ladders, with stealthy tread
To the belfry-chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Mausoleal and moving shapes of shade,
By the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

Beneath, in the churchyard, lie the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still
Thus he could hear, without a word's tread,
The watchful night-wind, as it went
crooping along from tent to tent,
And seeming to whisper: "All is well!"
A man only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away.
When the river widens to meet the bay,—
A line of black that bends and floats
On the rising tide, like a bridge of boats.

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere,
Now he patted his horse's side,
Now gazed at the landscape far and near,
Then, impetuous, stamped the earth,
And turned and tightened his saddle-girth;
But mostly he watched with eager search
The belfry-tower of the Old North Church,
As it rose above the graves on the hill,
Lonely and spectral and sombre and still.
And lo! as he looks, on the belfry's height
A gimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a snare
Struck out by a steel flying fearless and fleet:
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And he struck out by that steed, in his flight,
Kindled the land into flame with its heat.

He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders, that skirt his edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.

It was twelve by the village clock
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river fog,
That rises after the sun goes down.

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meeting-house windows, blank and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadows brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball.

You know the rest. In the books you have read,
How the British Regulars fired and fled,—
How the farmers gave them ball for ball,
From behind each fence and farm-yard wall,
Chasing the red-coats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.
He watched with eager search the belfry tower.

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!

For, borne on the night-wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

INTERLUDE.

The Landlord ended thus his tale,
Then rising took down from its nail
The sword that hung there, dim with dust,
And cleaving to its sheath with rust,
And said, "This sword was in the fight."
The Poet seized it, and exclaimed,
"It is the sword of a good knight,
Though homespun was his coat-of-mail;
What matter if it be not named
Joyeuse, Colado, Durindale,
Excalibur, or Arouiudight,
Or other name the books record?
Your ancestor, who bore this sword
As Colonel of the Volunteers,
Mounted upon his old gray mare,
Seen here and there and everywhere,
To me a grander shape appears
Than old Sir William, or what not,
Clinking about in foreign lands
With iron gauntlets on his hands,
And on his head an iron pot!"

All laughed; the Landlord's face grew red
As his escutcheon on the wall;
He could not comprehend at all
The drift of what the Poet said;
For those who had been longest dead
Were always greatest in his eyes;
And he was speechless with surprise
To see Sir William's plumed head
Brought to a level with the rest,
And made the subject of a jest.
And this perceiving, to appease
The Landlord's wrath, the others' fears,
The Student said, with careless ease,
"The ladies and the cavaliers,
The arms, the loves, the courtesies,
The deeds of high emprise, I sing!
Thus Ariosto says, in words"
That have the stately stride and ring
Of armed knights and flashing swords.
Now listen! though not to me belong
The flowing draperies of his song,
The words that rouse, the voice that charms.
Tender voices, the tale was one of arms,
Only a tale of love is mine.
Blending the human and divine,
A tale of the Decameron, told
In Palmezzi's garden old,
In Niammetta, harel-pawned,
While her companions lay around,
And heard the intermingled sound
Of airs that on their errands sped,
And wild birds gosipping overhead,
And lap of leaves, and fountain's full,
And her own voice more sweet than all,
Telling the tale, which, wanting these,
Perciehance may lose its power to please."

THE STUDENT'S TALE.

THE FALCON OF SER FEDERIGO.

One summer morning, when the sun was hot,
Weary with labor in his garden-plot,
One side bench beneath the cotely cove,
Ser Federigo sat among the leaves
Of a huge vine, that, with its arms outspread,
Hung in delicious clusters overhead.
Below him, through the lovely valley, flowed
The river Arno, like a winding road.
And from its banks were lifted high in air
The spires and roofs of Florence called the Fair;
To him a marble tomb, that rose above
His wasted fortunes and his buried love.
For there, in banquet and in trumpet sound,
With elegant and stately gude,
His wealth had lavished been, his substance spent,
To woo and lose, since ill his wooing sped,
Monna Giovanna, who his rival wed,
Yet ever in his fancy reigned supreme,
The ideal woman of a young man's dream.

Then he withdrew, in poverty and pain,
To this small farm, the last of his domain,
His only comfort and his only care
To prune his vines, and plant the fig and pear;
His only forester and only guest
His Falcon, faithful to him, when the rest,
Whose willing hands had found so light of yore
The hollow knocker, that behind or before
Hat no more strength to lift the wooden latch
That entrance gave b'neath a roof of thatch.

Companion of his solitary ways,
Purveyor of his feasts on holidays,
On him this melancholy man bestowed
The love with which his nature overflowed.

And so the empty-handed years went round,
Vacant, though voiceful with prophetic sound,
And so, that summer month he sat and mus'd
With folded, patient hands, as he was used,
And dreamily before his half-closed sight
Float'd the vision of his lost delight.
Beside him, motionless, the drowsy bird
Dreamt of the chase, and in his slumber heard
The sudden, scythe-like sweep of wings, that dare
The head-long plunge thro' eddying gulfs of air,
Thence, starting broad awake upon his perch,
Tinkled his bells, like mass-bells in a church,
And, looking at his master, seemed to say,
"Ser Federigo, shall we hunt to-day?

Ser Federigo thought not of the chase;
The tender vision of his lovely dame
I will not say he seems to see, he sees
In the leaf-shadows of the trellises,
Herself, yet not herself; a lovely child
With flowing tresses, and eyes wide and wild,
Coming unhastened up the garden walk,
And looking not at him, but at the hawk.
"Beautiful falcon!" said he, "would that I
Might hold thee on my wrist, or see thee fly!"
The vessel here, and made strange echoes start
Through all the haunted chambers of his heart,
As an eolian harp through gusty doors
Of some old ruin its wild music pours.

"Who is thy mother, my fair boy?" he said,
His hand laid softly on that shining head.
"Monna Giovanna. Will you let me stay
A little while, and with your falcon play?
We live there, just beyond your garden wall,
In the great house behind the poplars tall."

So he spake on; and Federigo heard
As from afar each softly uttered word,
And drifted onward through the golden gleams
And seeking more and more, with secret joy,
His husband risen and living in her boy,
Till the lost sense of life returned again,
Not as delight, but as relief from pain.
Meanwhile the boy, rejoicing in his strength,
Stormed down the terraces from length to length;
The screaming peacock chased in hot pursuit
And climbed the garden trellises for fruit.
But his chief pastime was to watch the flight
Of a great falcon, soaring upward high
Beyond the trees that fringed the garden wall,
Then downward stooping at some distant call;
And as he gazed full often wondered he
Who might the master of the falcon be,
Until that happy morning, when he found
Master and falcon in the cottage ground.

And now a shadow and a terror fell
On the great house, as if a passing-hell
Tolleth in the tower, and filled each spacious room
With secret awe, and preternatural gloom;
The petted boy grew ill, and day by day
Pined with mysterious malady.

The mother's heart would not he comforted;
Her darling seemed to her already dead,
And often, sitting by the sufferer's side,
"What can I do to comfort thee?" she cried.
At first the silky lips with no reply,
But, moved at length by her importunate cry,
"Give me,\:" he answered, with imploring tone,
"Ser Federigo's falcon for my own!"
No answer could the astonished mother make;
How could she ask, 'cyn her lovely falcon's sake,
Such favor at a luckless lover's hand.
Well knowing that to ask was to command?
Well knowing, what all falconers confessed,
In all the land that falcon was the best,
The master's pride and passion and delight,
And the sole pursuivant of this poor knight.
But yet, for her child's sake, she could no less
Than give assent, to soothe his restlessness,
So her need, and then promising to keep
Her promise sacred, saw him fall asleep.

The morrow was a bright September morn;
The earth was beautiful as if new-born;
There was that nameless splendor everywhere,
That wild exhilaration in the air,
Which makes the passers in the city street
Congratulate each other as they meet.
The sun rose from the cup, the keen cloak and hood,
Passed through the garden gate into the wood,
Under the lustrous leaves, and through the sheen
Of dewy sunshine shining down between.

The one, close-hooded, had the attractive grace
Which sorrow sometimes lends a woman's face;
Her dark eyes moistened with the mists that roll
From the gulf-stream of passion in the soul;
The other with her hood thrown back, her hair
More gay than golden; glints the air;
Her cheeks suffused with an auroral blush,
Her young heart singing louder than the thrush.
So walked, that morn, through mingled light and shade,
Each by the other's presence lovelier made,
Monna Giovanna and her bosom friend,
Intent upon their errand and its end.

They found Ser Federigo at his toil,
Like banished Adam, delving in the soil;
And when he looked and those fair women spied,
The garden suddenly was glorified;
His long-lost Eden was restored again,
And the strange river winding through the plain
No longer was the Arno to his eyes,
But the Euphrates watering Paradise!

Monna Giovanna raised her stately head,
And with fair words of salutation said
"Ser Federigo, we come here as friends,
Hopeing in this to make remonstrance.
For past unkindness, I who ne'er before
Would even cross the threshold of your door,
I who in happier days such pride maintained,
Refused your banquets, and your gifts disdained,
This morning come, as a well-invited guest,
To put your generous nature to the test,
And breakfast with you under your own vine."
To which he answered: "Poor desert of mine,
Not your unkindness call it, if for aught
Is good in me of feeling or of thought.
From you it comes, and this last grace outweighs
All sorrows, all regrets of other days."

And after further compliment and talk,
Among the dahlias in the garden walk
He led his guests; and as he entered,
And as he entered for a moment armed
For the lost splendors of the days of old,
The ruby glass, the silver and the gold,
And felt how piercing is the sting of pride,
By want embittered and intensified,
He looked about him for some means or way
To keep this unexpected holiday;
Searched every cupboard, and then searched again,
Summoned the maid, who came, but came in vain;
"The Signor did not hunt to-day," she said,
"There's nothing in the house but wine and bread."

Then suddenly the drowsy falcon shook
His little bills, with that sagacious look,
Which said, as plain as language to the ear,
"If anything is wanting, I am here!"
"Yes, everything is wanting, gallant bird!"
The master seized thee without further word.
Like thine own lure, he whirled thee round; ah yes!
The pomp and flutter of brave falconry.
The bells, the jesses, the bright scarlet hood,
The flight and the pursuit or field and wood,
All these for evermore are ended now;
No longer victor, but the victim thou!

Then on the board a snow-white cloth he spread,
Laid on its wooden dish the loaf of bread,
Brought purple grapes with autumn sunshine hot,
The fragrant peach, the juicy berenjent;
Then in the midst a flask of wine he placed,
And with autumnal flowers the banquet graced.
Ser Federigo, would not these suffice
Without thy falcon stuffed with cloves and spice?

When all was ready, and the courtly dame
With her companion to the cottage came,
Upon Ser Federigo's brain there fell
The wild enchantment of a magic spell!
The room they entered, mean and low and small,
Was changed into a sumptuous banquet-hall,
With fanfares by aerial trumpets blown;
The rustic chair she sat on was a throne;
He ate celestial food, and a divinity.
Flavor was given to his country wine,
And the poor falcon, fragrant with his spice,
A peacock was, or bird of paradise!

When the repast was ended, they arose
And passed again into the garden-close.
Then said the lady, "Far too well I know,
Remembering still the days of long ago,
Though you betray it not, with what surprise
You see me here in this familiar spot,
You have no children, and you cannot guess,
What anguish, what unspeakable distress,
A mother feels, whose child is lying ill,
Nor how her heart anticipates his will.
And yet for this, you see me lay aside
All womanly reserve and check of pride,
And ask the thing most precious in your sight,
Your falcon, your sole comfort and delight.
Which if you find it in your heart to give,
My poor, unhappy boy perchance may live."

Ser Federigo listens, and replies,
With tears of love and pity in his eyes:
"Alas, dear lady! there can be no task
So sweet to me, as given when you ask.
One little hour ago, if I had known
This wish of yours, it would have been my own,
But thinking in what manner I could best
do honor to the presence of my guest,
I deemed that nothing worrisome could be
Than what most dear and precious was to me,
And so my gallant falcon breathed his last
To furnish forth this morning our repast."

In mute contrition, mingled with dismay,
The gentle lady turned her eyes away,
Grieving that so much sacrifice should make,
And kill his falcon for a woman's sake.
Yet feeling in her heart a woman's pride,
That nothing she could ask for was denied;
Then took her leave, and passed out at the gate,
With footstep slow and soul desolate.

Three days went by, and lo! a passing bell
Tolled from the little chapel in the dell;
Ten strokes Ser Federigo heard, and said,
Breathing a prayer, "Alas! her child is dead!"
Three months went by; and lo! a merrier chime
Rang from the chapel bells at Christmas time;
The cottage was deserted, and no more
Ser Federigo sat beside its door,
But now, with servitors to do his will,
In the grand villa, half-way up the hill,
Sat at the Christmas feast, and at his side
Monna Giovanna, his beloved bride,
Never so beautiful, so kind, so fair,
Enthroned once more in the old rustic chair,
High-perched upon the back of which there stood
The image of a falcon carved in wood,
And underneath the inscription, with a date,
"All things come round to him who will but wait."

INTERLUDE.

Soon as the story reached its end,
One, over eager to commend,
Crowned it with injudicious praise;
And then the voice of blame found vent,
And fanned the embers of dissent
Into a somewhat lively blaze.

The Theologian shook his head;
"These old Italian tales," he said,
"From the much-praised Decameron down Through all the rabble of the rest, Are either trifling, dull, or lewd; The gossip of a neighborhood

In some remote provincial town, A scandalous chronicle at best!
They seem to me a stagnant fen, Crowned rank with rushes and with reeds, Where a white lily, now and then, Blooms in the midst of noxious weeds And deadly nightshade on its banks."

To this the Student straight replied, "For the white lily, many thanks!
One should not say, with too much pride, Fountain, I will not drink of thee!
Nor were it grateful to forget, That from these reservoirs and tanks Even imperial Shakespeare drew His Moor of Venice, and the Jew, And Romeo and Juliet, And many a famous comedy."

Then a long pause; till some one said, "An angel is flying overhead!"
At these words spake the Spanish Jew, And murmured with an inward breath: "God grant, if what you say be true, It may not be the Angel of Death!"
And then another pause; and then, Stroking his beard, he said again: "This brings back to my memory A story in the Talmud told,

He saw the Angel of Death before him stand.
That book of gems, that book of gold,
Of wonders many and manifold,
A tale that often comes to me,
And fills my heart, and haunts my brain,
And never wearies nor grows old.

THE SPANISH JEWS' TALE.

RABBI BEN LEVI, on the Sabbath, read
A volume of the Law, in which it said,
"No man shall look upon my face and live."
And as he read, he prayed that God would give
His faithful servant grace with his material eye
To look upon His face and yet not die.

Then fell a sudden shadow on the page,
And, lifting up his eyes, grown dim with age,
He saw the Angel of Death before him stand,
Holding a naked sword in his right hand.
Rabbi Ben Levi was a righteous man,
Yet through his veins a chill of terror ran.

With trembling voice he said, "What wilt thou
There?"

The angel answered, "Lo! the time draws near
When thou must die; yet first, by God's decree,
Whate'er thou askest shall be granted thee."
Replied the Rabbi, "Let these living eyes
First look upon my place in Paradise."

Then said the angel, "Come with me and look!"
Rabbi Ben Levi closed the sacred book,
And rising, and uplifting his gray head,
"Give me thy sword," he to the Angel said,
"Lest thou shouldst fail upon me by the way."
The angel smiled and hastened to obey,
Then led him forth to the Celestial Town,
And set him on the wall, whence, gazing down,
Rabbi Ben Levi, with his living eyes,
Might lock upon his place in Paradise.

Then straight into the city of the Lord
The Rabbi leaped with the Death-Angel's sword,
And through the streets there swept a sudden breath
Of something there; unknown, which men call death.
Meanwhile the Angel stayed without, and cried,
"Come back!" To which the Rabbi's voice replied,
"No! in the name of God, whom I adore,
I swear that hence I will depart no more!"

Then all the Angels cried, "O Holy One,
See what the son of Levi here hath done!
The kingdom of Heaven he takes by violence,
And in Thy name refutes to go hence!"
The Lord replied, "My Angels, be not wroth;
Did e'er the son of Levi break his oath?
Let him remain; for he with mortal eye
Shall look upon my face and yet not die."

Beyond the outer wall the Angel of Death
Heard the great voice, and said, with panting breath,
"Give back the sword, and let me go my way."
Whereat the Rabbi paused, and answered,
"Nay."

Anguish enough already it has caused
Among the sons of men. And while he paused
He heard the awful mandate of the Lord
Resounding through the air, "Give back the sword!"

The Rabbi bowed his head in silent prayer;
Then said he to the dreadful Angel, "Swear,
No human eye shall look on it again;
But when thou takest away the souls of men,
Thyself unseen, and with an unseen sword,
Thou wilt perform the bidding of the Lord."
The Angel took the sword again, and swore,
And walks on earth unseen forevermore.

INTERLUDE.

He ended: and a kind of spell
Upon the silent listeners fell.
His solemn manner and his words
Had touched the deep, mysterious chords,
That vibrate in each human breast.

Alike, but not alike confessed.
The spiritual world seemed near;
And over the筵 of fear,
Its awful adumbration passed,
A luminous shadow, vague and vast.
They almost feared to look, lest there
Embodyed from the impalpable air.
They set their beholding eye,
Holding the sword in his right hand.
At last, but in a voice subdued,
Not to disturb their dreamy mood,
Said the Sicilian: "What thou spoke,
Telling your legend marvellous,
Suddenly in my memory woke
The thought of one, now gone from us,—
An old Abate, meek and mild,
My friend and teacher, when a child,
Who sometimes in those days of old
The legend of an Angel told,
Which ran, as I remember, thus."

THE SICILIAN'S TALE.

KING ROBERT OF SICILY.

ROBERT of Sicily, brother of Pope Urban
And Valmont, Emperor of Allemagne,
Apparelled in magnificent attire,
With retinue of many a knight and squire,
On St. John's eve, at vespers, proudly sat
And heard the priests chant the Magnificat.

As he had listened, o'er and o'er again
Repeated, like a burden or refrain,
He caught the words, "Deus qui potestates
Se exalterit hominibus;"
And slowly lifting up his kindly head
He to a learned clerk beside him said,
"What mean these words?" The clerk made answer meet,
"He has put down the mighty from their seat
And has exalted them of low degree."
Thenceat King Robert muttered scornfully,
"T is well that such seditions words are sung
Only by priests and in the Latin tongue;
For unto priests and people be it known,
There is no power can push me from my throne!"
And leaning back, he yawned and fell asleep,
Lulled by the chant monotonous and deep.

When he awoke, it was already night;
The church was empty, and there was no light,
Save where the lamps, that glimmered few and faint,
Lighted a little space before some saint.

He started from his seat and gazed around,
But saw no living thing and heard no sound.
He groped towards the door, but it was locked;
He cried aloud, and listened, and then knocked,
And uttered awful threathenings and complaints,
And imprecations upon men and saints.
The sounds re-echoed from the roof and walls
As if dead priests were laughing in their stalls.

At length the sexton, hearing from without
The tumult of the knocking and the shout,
And thinking thieves were in the house of prayer,
Came with his lantern, asking, "Who is there?"
Half choked with rage. King Robert fiercely said,
"Open'rt is I, the King! Art thou afraid?"

The frightened sexton, muttering, with a curse,
"This is some drunken vagabond, or worse!"
Turned the great key and flung the portal wide;
A man rushed by him at a single stride!

Haggard, half naked, without hat or cloak,
Who neither turned, nor looked at him, nor spoke,
But leaped into the blackness of the night,
And vanished like a spectre from his sight.

Robert of Sicily, brother of Pope Urban
And Valmond, Emperor of Allemaine,
Despoiled of his magnificent attire.
Bareheaded, breathless, and bespren with mire,
With sense of wrong and outrage desperate,
Strode on and thundered at the palace gate;
Rushed through the courtyard, thrusting in his rage
To right and left each seneschal and page,
And hurried up the broad and sounding stair,
His white face ghastly in the torches' glare.
From hall to hall he passed with breathless speed;
Voices and cries he heard, but did not heed,
Until at last he reached the banquet-room,
Brazing with light, and breathing with perfume.

There on the dais sat another king,
Wearing his robes, his crown, his signet-ring,
King Robert's self in features, form, and height,
Barefooted, haggard, half mad.
It was an Angel: and his presence there
With a divine effulgence filled the air,
An exultation, piercing the disguise,
Though none the hidden Angel recognized.

A moment speechless, motionless, amazed.
The throneless monarch on the Angel gazed,
Who met his look of anger and surprise
With the divine compassion of his eyes;
Then said, "Who art thou? and why com'st thou here?"

To which King Robert answered, with a sneer,
"I am the King, and come to claim my own From an impostor, who usurps my throne!"
And suddenly, at these audacious words,
Up sprang the angry guests, and drew their swords;
The Angel answered, with unruffled brow,
"Not I, the King, but the King's Jester, thou Henceforth shalt wear the bells and scalloped cape,
And for thy counsellor shalt lead an ape;
Thou shalt obey my servants when they call,
And wait upon my benchmen in the hall!"

Deaf to King Robert's threats and cries and prayers,
They thrust him from the hall and down the stairs.
A group of tittering pages ran before,
And as they opened wide the folding-decor,
His heart failed, for he heard, with strange alarms,
The jovial laughter of the men-at-arms,
And all the vaulted chamber roar and ring
With the mock plaudits of "Long live the King!"

Next morning, waking with the day's first beam,
He said within himself, "It was a dream!"
But the straw rustled as he turned his head,
There were the cap and bells beside his bed.
Around him rose the bare, discolored walls.
Close by, the steeds were champing in their stalls,
And in the corner, a revolving shape,
Shivering and chattering sat the wretched ape.
It was no dream; the world he loved so much
Had turned to dust and ashes at his touch!

Days came and went; and now returned again
To Sicily the old Saturnian reign;
Under the Angel's governance benign
The happy island danced with corn and wine,
And deep within the mountain's burning breast
Encolalus, the giant, was at rest.

Meanwhile King Robert yielded to his fate,
Sullen and silent and discorsolate.
Dressed in the motley garb that Jesters wear,
With look bewildered and a vacant stare.
Close shaven above the ears, as monks are shorn,
By overhangers moched, by eyebrows laughed to scorn,
His only friend the ape, his only food.
What others left,—he still was unsubdued
And when the Angel met him on his way,
And half in earnest, half in jest would say,
Stirred with compassion and with pity,
The velvet scalloped held a sword of steel,
"Art thou the King?" the passion of his voice
But his was void of that cavalaci,
With plumes, and cloaks, and housings, and the air
Of jewelled bridle and of golden spur.

At and Jo: among the menials, in mock state,
Upon a piebald steed, with shambling gait,
His coat of fox-tails flapping in the wind,
The solemn ape demurely perched behind,
King Robert rode, making huge merriment
In all the country towns through which they went.

The Pope received them with great pomp and blare
Of banded trumpets on Saint Peter's square,
Giving his benediction and embrace,
Fervent, and full of apostolic grace.
While the Pope and his prelates and his priests
He entertained the Angel unawares,
Robert, the Jester, bursting through the crowd,
Into their presence rushed, and cried aloud,
"I am the King! Look, and behold in me Robert, your brother, King of Sicily!
This man, who wears my semblance to your eyes
Is an impostor in a king's disguise.
Do you not know me? does no voice within Answer my cry and say we are akin?"
The Pope in silence, but with troubled mien,
Gazed at the Angel's countenance; and then,
The Emperor, laughing, said, "It is strange sport To keep a madman for thy Fool at court!"
And the poor, baffled Jester in disgrace
Was hustled back among the populace.

In solemn state the Holy Week went by,
And Easter Sunday gleamed upon the sky;
The presence of the Angel, with its light
Before the sun rose, made the city bright,
And with new fervor filled the hearts of men,
Who felt that Christ indeed had risen again.
Even the Jester, on his bed of straw,
With haggard eyes the unwonted splendor saw,
He felt within a power unfelt before,  
And, kneeling humbly on his chamber floor,  
He heard the rushing garments of the Lord  
Sweep through the silent air, ascending heaven-ward.

And now the visit ending, and once more  
Valmond returning to the Danube’s shore,  
Homeward the Angel journeyed, and again  
The land was made resplendent with his train,  
Flashing along the towns of Italy  
Unto Salerno, and from thence by sea.  
And when once more within Palermo’s wall,  
And, seated on the throne in his great hall,  
He heard the Angelus from convent towers,  
As if the better world conversed with ours,  
He beckoned to King Robert to draw nigher,  
And with a gesture bade the rest retire;  
And when they were alone, the Angel said,  
"Art thou the King?" Then, bowing down his head,  
King Robert crossed both hands upon his breast,  
And meekly answered him: "Thou knowest best  
My sins as scarlet are; let me go hence,  
And in some cloister’s school of penitence,  
Across those stones that pave the way to heaven,  
Walk barefoot, till my guilty soul be shivern!"

The Angel smiled, and from his radiant face  
A holy light illumined all the place.  
And through the open window, loud and clear,  
They heard the monks chant in the chapel near,  
Above the stirrard tumult of the street:  
"He has put down the mighty from their seat,  
And has exalted them of low degree!"  
And through the chant a second melody  
Rose like the throbbing of a single string:  
"I am an Angel, and thou art the King!"

King Robert, who was standing near the throne,  
Lifted his eyes, and lo! he was alone!  
But all apparelled as in days of old,  
With ermined mantle and with cloth of gold;  
And when his courtiers came, they found him there  
Kneeling upon the floor, absorbed in silent prayer.

INTERLUDE.

And then the blue-eyed Norseman told  
A Saga of the days of old.  
"There is," said he, "a wondrous book  
Of Legends in the old Norse tongue,  
Of the dead kings of Norway,—  
Legends that once were told or sung  
In many a smoky fireside nook  
Of Iceland, in the ancient day,  
By wandering Saga-man or Seadl;  
Helmkranings is the volume called;  
And he who looks may find therein  
The story that I now begin.

And in each pause the story made  
Upon his violin he played,  
As an appropriate interlude,  
Fragments of old Norwegian tunes  
That bound in one the separate runes,  
And held the mind in perfect mood,  
Entwining and encircling all  
The strange and antiquated rhymes  
With melodies of olden times;  
As over some half-ruined wall,  
Disjointed and about to fall,  
Fresh woodbines climb and interlace,  
And keep the loosened stones in place.

THE MUSICIAN'S TALE.

THE SAGA OF KING OLAF.

I.

THE CHALLENGE OF THOR.

I am the God Thor,  
I am the War God,  
I am the Thunderer!  
Here in my Northland,  
My fastness and fortress,  
Reign I forever!

Here amid icebergs  
Rule I the nations;  
This is my hammer,  
Mjolner the mighty;  
Giants and sorcerers  
Cannot withstand it!

These are the gauntlets  
Wherewith I wield it,  
And hurl it afar off;  
This is my girdle;  
Whenever I brace it,  
Strength is redoubled!

The light thou beholdest  
Stream through the heavens,  
In flashes of crimson,  
Is but my red beard  
Blown by the night-wind,  
Affrighting the nations!

Jove is my brother;  
Mine eyes are the lightning;  
The wheels of my chariot  
Roll in the thunder,  
The blows of my hammer  
Ring in the earthquake!

Force rules the world still,  
Has ruled it, shall rule it;  
Meekness is weakness,  
Strength is triumphant,  
Over the whole earth  
Still it is Thor's-Day!

Thou art a God too,  
O Galilean!  
And thus single-handed  
Unto the combat,  
Gauntlet or Gospel,  
Here I defy thee!

II.

KING OLAF'S RETURN.

And King Olaf heard the cry,  
Saw the red light in the sky,  
Laid his hand upon his sword,  
As he leaned upon the railing,  
And his ships went sailing, sailing  
Northward into Drontheim fiord.

There he stood as one who dreamed;  
And the red light glanced and gleamed  
On the armor that he wore;  
And he shouted, as the rifted  
Streamers o'er him shook and shifted,  
"I accept thy challenge, Thor!"

To avenge his father slain,  
And reconquer realm and reign,  
Came the youthfull Olaf home,  
Through the midnight sailing, sailing,  
Listening to the wild wind's wailing,  
And the dashing of the foam.
To his thoughts the sacred name
Of his mother Astrid came.
And the tale she oft had told
Of her fight by secret passes
Through the mountains and morasses
To the home of Hakon old.

Then strange memories crowded back
Of Queen Gunnhild's wrath and wrack,
And a hurried flight by sea;
Of grim Vikings, and the rapture
Of the sea-fight, and the capture,
And the life of slavery.

How a stranger watched his face
In the Estonian market-place,
Scanned his features one by one,
Saying, "We should know each other
I am Sigurd. Astrid's brother,
Thou art Olaf, Astrid's son."

Then as Queen Allogia's page,
Old in honors, young in age,
Chief of all her men-at-arms;
Thill vague whispers, and mysterious,
Reached King Valdemar, the imperious,
Filling him with strange alarms.

Then his cruises o'er the seas,
Westward to the Hebrides,
And to Selly's rocky shore;
And the hermit's cavern dismal,
Christ's great name and rites baptismal,
In the ocean's rush and roar.

All these thoughts of love and strife
Glimmered through his lurid life,
As the stars' intenser light
Through the red flames o'er him trailing,
As his ships went sailing, sailing,
Northward in the summer night.

Trained for either camp or court,
Skilful in each manly sport,
Young and beautiful and tall;
Art of warfare, craft of chases.
Swimming, skating, snow-shoe races,
Excellent alike in all.

When at sea, with all his rowers,
He along the bending oars
Outside of his ship could run.
He the Snælsor Horn ascended,
And his shining shield suspended
On its summit, like a sun.

On the ship-rails he could stand,
Wield his sword with either hand,
And at once two javelins throw;
At all feasts where ale was strongest
Sat the merry monarch longest,
First to come and last to go.

Norway never yet had seen
One so beautiful of men,
One so royal in attire.
When in arms completely furnished,
Harness gold-inlaid and burnished,
Mantle like a flame of fire.

Thus came Olaf to his own,
When upon the night-wind blown
Passed that cry along the shore;
And he answered, while the rifled
Streamers o'er him shook and shifted,
"I accept thy challenge, Thor!"

III.

THORA OF RIMOL.

"Thora of Rimol! hide me! hide me!
Danger and shame and death betide me!
For Olaf the King is hunting me down
Through field and forest, through thorp and town!"

Thus cried Jarl Hakon
To Thora, the fairest of women.

"Hakon Jarl! for the love I bear thee
Neither shall shame nor death come near thee!
But the hiding-place wherein thou must lie
Is the cave underneath the swine in the sty."

Thus to Jarl Hakon
Said Thora, the fairest of women.

So Hakon Jarl and his base thrall Karker
Crouched in the cave, than a dungeon darker,
As Olaf came riding, with men in mail,
Through the forest roads into Orkadal,
Demanding Jarl Hakon
Of Thora, the fairest of women.

"Rich and honored shall be whoever
The head of Hakon Jarl shall dissemble!"

Hakon heard him, and Karker the slave,
Through the breathing-holes of the darksome
cave:
Alone in her chamber
Wept Thora, the fairest of women.

Said Karker, the crafty, "I will not slay thee!
For all the king's gold I will never betray thee!"
"Then why dost thou turn so pale, O churl,
And then again black as the earth?" said the Earl.
More pale and more faithful
Was Thora, the fairest of women.

From a dream in the night the thrill started, saying,
"Round my neck a gold ring King Olaf was laying!"

And Hakon answered, "Beware of the king!
He will lay round thy neck a blood-red ring."

At the ring on her finger
Gazed Thora, the fairest of women.

At daybreak slept Hakon, with sorrows encumbered,
But screamed, and drew up his feet as he slumbered;
The thrill in the darkness plunged with his knife,
And the Earl awakened no more in this life.
But wakeful and weeping
Sat Thora, the fairest of women.

At Nidarholm the priests are all singing,
Two gaudy heads on the gibbet are swinging;
One is Jarl Hakon's, and one is his thrall's,
And the people are shouting from windows and walls,
While alone in her chamber,
Swoons Thora, the fairest of women.

IV.

QUEEN SIGRID THE HAUGHTY.

QUEEN Sigrid the Haughty sat proud and aloft
In her chamber, that looked over meadow and

Heart's dearest,
Why dost thou sorrow so?

The floor with tassels of fire was besprent,
Filling the room with their fragrant scent.
She heard the birds sing, she saw the sun shine,  
The air of summer was sweeter than wine.
Like a sword without scabbard the bright river lay  
Between her own kingdom and Norroan.
But Olaf the King had sued for her hand,  
The sword would be sheathed, the river be spanned.

er maidens were seated around her knee,  
Working bright figures in tapestry.
And one was singing the ancient rune  
Of Brynhilda's love and the wrath of Gudrun.
And through it, and round it, and over it all  
Sounded incessant the waterfall.
The Queen in her hand held a ring of gold,  
From the door of Ladle's Temple old.
King Olaf had sent her this wedding gift,  
But her thoughts as arrows went keen and swift.
She had given the ring to her goldsmiths twain,  
Who smiled, as they handed it back again.
And Sigrid the Queen, in her haughty way,  
Said, "Why do you smile, my goldsmiths, say?"
And they answered: "O Queen! if the truth must be told,  
The ring is of copper, and not of gold!"
The lightning flashed o'er her forehead and cheek,  
She only murmured, she did not speak:
"If in his gifts he can faithless be,  
There will be no gold in his love to me."
A footstep was heard on the outer stair,  
And in strode King Olaf with royal air.
He kissed the Queen's hand, and he whispered of love,  
And swore to be true as the stars are above.
But she smiled with contempt as she answered:  "O King,  
Will you swear it, as Odin once swore, on the ring?"
And the King: "O speak not of Odin to me,  
The wife of King Olaf a Christian must be."
Looking straight at the King, with her level brows,  
She said, "I keep true to my faith and my vows."

Then the face of King Olaf was darkened with gloom,  
He rose in his anger and strode through the room.
"Why, then, should I care to have thee?" he said, --
"A faded old woman, a heathenish jade!"

His zeal was stronger than fear or love,  
And he struck the Queen in the face with his glove.

Then forth from the chamber in anger he fled,  
And the wooden stairway shook with his tread.
Queen Sigrid the Haughty said under her breath,  "This insult, King Olaf, shall be thy death!"
Heart's dearest,  
Why dost thou sorrow so?

V.

THE SKERRY OF SHRIEKS.

Now from all King Olaf's farms  
His men-at-arms Gathered on the Eve of Easter;  
To his house at Angvald's ness Fast they press,  
Drinking with the royal feaster.

Loudly through the wide-flung door  
Came the roar
Of the sea upon the Skerry;  
And its thunder loud and near  
Reached the ear,

"Hark!" said Olaf to his Scald,  
"Halfred the Bald,  
"Listen to that song, and learn it!  
Half my kingdom would I give,  
As I live,  
If by such songs you would earn it!"

"For of all the runes and rhymes  
Of all times,  
Best I like the ocean's dirges,  
When the old harper heaves and rocks,  
His hoary locks  
Flowing and flashing in the surges!"

Halfred answered: "I am called  
The Unappalled!  
Nothing hinders me or daunts me.  
Hearten to me, then, O King,  
Sing While I sing  
The great Ocean Song that haunts me."

"I will hear your song sublime  
Some other time,"
Says the drowsy monarch, yawning,  
And retires; each laughing guest  
Applauds the jest;  
Then they sleep till day is dawning.

Pacing up and down the yard,  
King Olaf's guard  
Saw the sea-mist slowly creeping  
O'er the sands, and up the hill,  
Gathering still  
Round the house where they were sleeping.

It was not the fog he saw,  
Nor misty flaw,  
That above the landscape brooded;  
It was Eyvind Kallia's crew  
Of warlocks blue  
With their caps of darkness hooded!

Round and round the house they go,  
Weaving slow  
Magic circles to encumber  
And imprison in their ring  
Olaf the King,  
As he helpless lies in slumber.

Then athwart the vapors dun  
The Easter sun  
Streamed with one broad track of splendor!  
In their real forms appeared  
The warlocks weird,  
Awful as the Witch of Endor,

Blinded by the light that glared,  
They groped and stared  
Round about with steps unsteady;  
From his window Olaf gazed,  

"Who are these strange people?" said he.
"Evind Kaiba and his men!"
Answered then
From the yard a sturdy farmer;
While the men-at-arms space
Filled the place,
Busily buckling on their armor.
From the gates they sallied forth,
South and north,
Scoured the island coast around them,
Seizing all the warlock band,
Foot and hand
On the Skerry's rocks they bound them.
And at eve the King again
Called his train,
And, with all the candles burning,
Silent sat and heard once more
The silent roar
Of the ocean tides returning.
Shrieks and cries of wild despair
Filled the air,
Growing fainter as they listened;
Then the bursting surge alone
Sounded on;—
Thus the sorcerers were christened!
"Sing, O Scald, your song sublime,
Your ocean-rhyme."
Cried King Olat: "It will cheer me!"
Said the Scald, with pallid cheeks,
"The Skerry of Shrieks
Sings too loud for you to hear me!"

VI.

THE WRATH OF ODIN.

The guests were loud, the ale was strong,
King Olaf feast ed late and long;
The hoary Scalds sat together sang,
O'erhead the smoky rafters rang.
Dead rides Sir Morten of Fogelsang.
The door swung wide, with creek and din;
A blast of cold night-air came in,
And on the threshold shivering stood
A one-eyed guest, with cloak and hood.
Dead rides Sir Morten of Fogelsang.
The King exclaimed, "O greybeard pale!
Come warm thee with this cup of ale."
The foam in draught the old man quaffed,
The noisy guests looked on and laughed.
Dead rides Sir Morten of Fogelsang.
Then spake the King: "Be not afraid;
Sit here by me." The guest obeyed,
And, seated at the table, told
Tales of the sea, and Sagas old.
Dead rides Sir Morten of Fogelsang.
And ever, when the tale was o'er,
The King demanded yet one more;
Till Sigurd the Bishop smiling said,
"Tis late, O King, and time for bed."
Dead rides Sir Morten of Fogelsang.
The King retired; the stranger guest
Followed and entered with the rest;
The lights were out, the pages gone,
But still the garrulous guest spake on.
Dead rides Sir Morten of Fogelsang.
As one who from a volume reads,
He spake of heroes and their deeds,
Of lands and cities he had seen,
And stormy guls that tossed between.
Dead rides Sir Morten of Fogelsang

Then from his lips in music rolled
The Havanal of Odin old,
With sounds mysterious as the roar
Of billows on a distant shore.
Dead rides Sir Morten of Fogelsang.
"Do we not learn from runes and rhymes
Made by the gods in elder times,
And do not still the great Scalds teach
That silence better is than speech?"
Dead rides Sir Morten of Fogelsang.
Smiling at this, the King replied,
"Tay lore is by tiny tongue belied;
For never was I so enthralled
Either by Saga-man or Scald."
Dead rides Sir Morten of Fogelsang.
The Bishop said, "Late hours we keep!
Night wanes, O King; 'tis time for sleep!"
Then slept the King, and when he woke
The guest was gone, the morning broke.
Dead rides Sir Morten of Fogelsang.
They found the doors securely barred,
They found the watch-dog in the yard,
There was no footprint in the grass,
And none had seen the stranger pass.
Dead rides Sir Morten of Fogelsang.
King Olaf crossed himself and said:
"I know that Odin the Great is dead;
Sure is the triumph of our Faith.
The one-eyed stranger was his wrath."
Dead rides Sir Morten of Fogelsang.

VII.

IRON-BEARD.

Olaf the King, one summer morn,
Blew a blast on his bugle-horn,
Sending his signal through the land of Drontheim.
And to the Hus-Ting held at Mere
Gathered the farmers far and near,
With their war weapons ready to confront him.
Ploughing under the morning star,
Old Iron-Beard in Yriar
Heard the summons, clenching with a low laugh.
He wiped the sweat-drops from his brow,
Unharnessed his horses from the plough,
And clattering came on horseback to King Olaf.

He was the churliest of the churls;
Little he cared for king or earl;
Bitter as home-brewed ale were his foaming passions.
Haddon-gray was the garb he wore.
And by the Hammer of Thor he swore;
He hated the narrow town, and all its fashions.
But he loved the freedom of his farm,
His herd, his stall, his stall,
Gudrun his daughter, with her flaxen tresses.

He loved his horses and his herds,
The smell of the earth, and the song of birds,
His well-filled barns, his brook with its water-cresses.

Huge and cumbersome was his frame;
His beard, from which he took his name,
Frosty and fierce, like that of Hymir the Giant.
So at the Hus-Ting he appeared,
The farmer of Yriar, Iron-Beard,
On horseback, in an attitude defiant.
And to King Olaf he cried aloud,
Out of the middle of the crowd,
That tossed about him like a stormy ocean:

"Such sacrifices shalt thou bring;
To Odin and to Thor, O King,
As other kings have done in their devotion!"

King Olaf answered: "I command
This land to be a Christian land;
Here is my Bishop who the folk baptizes!

"But if you ask me to restore
Your sacrifices, stained with gore,
Then will I offer human sacrifices!

"Not slaves and peasants shall they be,
But men of note and high degree,
Such men as Orm of Lyra and Kar of Gryting!"

Then to their Temple strode he in,
And loud behind him heard the din
Of his men-at-arms and the peasants fiercely fighting.

There in the Temple, carved in wood,
The image of great Odin stood,
And other gods, with Thor supreme among them.

King Olaf smote them with the blade
Of his huge war-axe, gold inlaid,
And downward shattered to the pavement flung them.

At the same moment rose without,
From the contending crowd, a shout,
A mingled sound of triumph and of wailing.

And there upon the trampled plain
The farmer Iron-Beard lay slain,
Midway between the assailed and the assailing.
King Olaf from the doorway spoke:
"Choose ye between two things, my folk, To be baptized or given up to slaughter!"

And seeing their leader stark and dead,
The people with a murmur said,
"O King, baptize us with thy holy water;"

So all the Dróntheim land became A Christian land in name and fame,
In the old gods no more believing and trusting.

And as a blood-atonement, soon King Olaf wed the fair Gudrun;
And thus in peace ended the Dróntheim Hus-Ting!

VIII.

GUDRUN.

On King Olaf's bridal night
Shines the moon with tender light,
And across the chamber streams
Its tide of dreams.

At the fatal midnight hour,
When all evil things have power,
In the glimmer of the moon
Stands Gudrun.

Close against her heaving breast,
Something in her hand is pressed;
Like an icicle, its sheen
Is cold and keen.

On the cairn are fixed her eyes
Where her murdered father lies,
And a voice remote and dear
She seems to hear.

What a bridal night is this!
Cold will be the dagger's kiss;
Laden with the chill of death
Is its breath.

Like the drifting snow she sweeps
To the couch where Olaf sleeps;
Suddenly he wakes and stirs
His eyes meet hers.

"What is that," King Olaf said,
"Gleams so bright above thy head?
Wherefore standest thou so white
In pale moonlight?"

"'Tis the bodkin that I wear
When at night I bind my hair;
It woke me falling on the floor;
'T is nothing more."

"Forests have ears, and fields have eyes;
Often treachery lurking lies
Underneath the fairest hair!
Gudrun beware!"

Ere the earliest peep of morn
Blew King Olaf's bugle-horn;
And forever sundered rite
Bridegroom and bride!

IX.

THANGBRAND THE PRIEST.

Short of stature, large of limb,
Burly face and russet beard,
All the women stared at him,
When in Iceland he appeared.

"Look!" they said,
With nodding head.
"There goes Thangbrand, Olaf's Priest."

All the prayers he knew by rote,
He could preach like Chrysostome,
From the Fathers he could quote,
He had even been at Rome.
A learned clerk,
A man of mark,
Was this Thangbrand, Olaf's Priest.

He was quarrelsome and loud,
And impatient of control,
Boisterous in the market crowd,
Boisterous at the wassail-bowl,
Everywhere
Would drink and swear,
Swaggering Thangbrand, Olaf's Priest.

In his house this malcontent
Could the King no longer bear,
So to Iceland he was sent
To convert the heathen there,
And away
One summer day
Sailed this Thangbrand, Olaf's Priest.

There in Iceland, o'er their books
Pored the people day and night,
But he did not like their books,
Nor the songs they used to write.

"All this rhyme
Is waste of time."
Grumbled Thangbrand, Olaf's Priest.

To the alehouse, where he sat,
Came the Scaldr and Saga-men;
Is it to be wondered at,
That they quarrelled now and then,
When 'er his beer
Began to leer
Drunken Thangbrand, Olaf's Priest?

All the folk in Altafjord
Boasted of their island grand;
Saying in a single word,
"Iceland is the finest land
That the sun
Doth shine upon!"
Loud laughed Thangbrand, Olaf's Priest

And he answered: "What's the use
Of this bragging up and down;
When three women and one goose
Make a market in your town?"
Every Scaldr
Satirica scrawled
On poor Thangbrand, Olaf's Priest.

Something worse they did than that;
And what vexed him most of all
Was a figure in shovel hat,
Drawn in charcoal on the wall;
With words that go
Sprawling below,
This is Thangbrand, Olaf's Priest."

Hardly knowing what he did,
Then he smote them might and main,
Thorvald Veile and Veterlid
Lay there in the alehouse slain.
"To-day we are gold,
To-morrow mould!"
Muttered Thangbrand, Olaf's Priest.

Much in fear of axe and rope,
Back to Norway sailed he then.
"O, King Olaf! little hope
Is there of these Iceland men!"
Meekly said,
With bending head,
Pious Thangbrand, Olaf's Priest.

X.

RAUD THE STRONG.

"All the old gods are dead,
All the wild warlocks fled;
But the White Christ lives and reigns,
And throughout my wide domains
His Gospel shall be spread!"

On the Evangelists
Thus swore King Olaf.

But still in dreams of the night
Beheld he the crimson light,
And heard the voice that defied
Him who was crucified,
And challenged him to the fight.

To Sigurd the Bishop
King Olaf confessed it.

And Sigurd the Bishop said,
"The old gods are not dead,
For the great Thor still reigns,
And among the Jotuns and Thanes
The old witchcraft is still in speed."

Thus to King Olaf
Said Sigurd the Bishop.

"Far north in the Salten Fiord,
By rapine, fire, and sword.
Lives the Viking, Raud the Strong;
All the Godee Isles belong
To him and his heathen horde."

Thus went on speaking
Sigurd the Bishop.

"A warlock, a wizard is he,
And lord of the wind and the sea;
And whichever way he sails,
He has ever favoring gales,
By his craft in sorcery."

Here the sign of the cross
Made devoutly King Olaf.

"With rites that we both abhor,
He worships Odin and Thor;
So it cannot yet be said,
That all the old gods are dead,
And the warlocks are no more."

Flushed with anger
Said Sigurd the Bishop.

Then King Olaf cried aloud:
"I will talk with this mighty Raud,
And along the Salten Fiord,
Preach the Gospel with my sword,
Or be brought back in my shroud!"

So northward from Dronthem
Sailed King Olaf!

Such as on his Viking cruises
Raud the Strong was wont to ride.

And the sea through all its tide-ways
Swept the reeling vessels sideways,
As the leaves are swept through sluices,
When the flood-gates open wide.

"'Tis the warlock! 'tis the demon
Raud!" cried Sigurd to the seamen.
"But the Lord is not affrighted
By the witchcraft of his foes."

To the ship's bow he ascended,
By his choristers attended,
Round him were the tapers lighted,
And the sacred incense rose.

On the bow stood Bishop Sigurd,
In his robes, as one transfigured,
And the Crucifix he planted
High amid the rain and mist.

Then with holy water sprinkled
All the ship; the masses tinkled;
Loud the monks around him chanted,
Loud he read the Evangelist.

As into the Fiord they darted,
On each side the water parted;
Down a path like silver sullen
Steadily rowed King Olaf's ships;

Steadily burned all night the tapers,
And the White Christ through the vapors
Gleamed across the Fiord of Salten,
As through John's Apocalypse, —

Till at last they reached Raud's dwelling
On the little Isle of Gelling;
Not a guard was at the doorway,
Not a glimmer of light was seen.

But at anchor, carved and gilded,
Lay the dragon-ship he built;
"I was the grandest ship in Norway,
With its crest and scales of green.

Up the stairway, softly creeping,
To the loft where Raud was sleeping,
With their fists they burst asunder
Bolt and bar that held the door.

Drunken with sleep and ale they found him,
Dragged him from his bed and bound him,
While he stared with stupid wonder.

At the look and garb they wore.

Then King Olaf said: "O Sea-King!
Little time have we for speaking;
Choose between the good and evil:
Be baptized, or thou shalt die!"

But in scorn the heathen scoffer
Answered: "I disdain thine offer;
Neither fear I God nor Devil;
Thee and thy Gospel I defy!"

Then between his jaws distended,
When his frantic struggles ended,
Through King Olaf's horn an aider,
Touched by fire, they forced to glide.

Sharp his tooth was as an arrow,
As he gnawed through bone and marrow;
But without a groan or shudder,
Raud the Strong blaspheming died.

Then baptized they all that region,
Swarthy Lap and fair Norwegian,
Far as swims the salmon, leaping,
Up the streams of Saltén Ford.

In their temples Thor and Odin
Lay in dust and ashes trodden,
As King Olaf, onward sweeping,
Preachéd the Gospel with his sword.

Then he took the carved and gilded
Dragon-ship that Raud had builted,
And the tiller single-handed,
Grasping, steered into the main.

Southward sailed the sea-gulls o'er him,
Southward sailed the ship that bore him,
Till at Drontheim haven landed
Olaf and his crew again.

XII.

KING OLAF'S CHRISTMAS.

At Drontheim, Olaf the King
Heard the bells of Yule-tide ring,
As he sat in his banquet-hall,
Drinking the nut-brown ale,
With his bearded Berserks hale
And tall.

Three days his Yule-tide feasts
He held with Bishops and Priests,
And his horn filled up to the brim;
But the ale was never too strong,
Nor the Saga-man's tale too long,
For him.

O'er his drinking-horn, the sign
He made of the cross divine,
As he drank, and muttered his prayers;
But the Berserks evermore
Made the sign of the Hammer of Thor
Over theirs.

The gleams of the fire-light dance
Upon helmet and hauberk and lance,
And laugh in the eyes of the King;
And he cried to Halfred the Scald,
Gray-bearded, wrinkled, and bald,
"Sing!"

"Sing me a song divine,
With a sword in every line,
And this shall be thy reward."
And he loosened the belt at his waist,
And in front of the singer placed
His sword.

"Quern-biter of Hakon the Good,
Wherewith at a stroke he hewed
The millstone through and through,
And Foot-breadth of Thoralf the Strong,
Were neither so broad nor so long,
Nor so true."

Then the Scald took his harp and sang,
And loud through the music rang
The sound of that shining word;
And the harp-strings a clangor made,
As if they were struck with the blade
Of a sword.

And the Berserks round about
Broke forth in a shout
That made the rafters ring:
They smote with their fists on the board,
And shouted, "Long live the sword,
And the King!"

But the King said, "O my son,
I miss the bright word in one
Of thy measures and thy rhymes."

And Halfred the Scald replied,
"In another 't was multiplied
Three times."

Then King Olaf raised the hilt
Of iron, cross-shaped and gilt,
And said, "Do not refuse:
Count well the gain and the loss,
Thor's hammer or Christ's cross;
Choose!"

And Halfred the Scald said, "This
In the name of the Lord I kiss,
Who on it was crucified!"
And a shout went round the board,
"In the name of Christ the Lord,
Who died!"

Then over the waste of snows
The noonday sun uprose,
Through the driving mists revealed,
Like the lifting of the Host,
By incense-clouds almost
Concealed.

On the shining wall a vast
And shadowy cross was cast
From the hilt of the lifted sword,
And in foaming cups of ale
The Berserks drank "Was-hael!
To the Lord!"

XIII.

THE BUILDING OF THE LONG SERPENT.

THORBERG SKAFTING, master-builder,
In his ship-yard by the sea,
Whistling, said, "It would bewilder
Any man but Thorberg Skaiting,
Any man but me!"

Near him lay the Dragon stranded,
Built of old by Raud the Strong,
And King Olaf had commanded
He should build another Dragon,
Twice as large and long.

Therefore whistled Thorberg Skaiting,
As he sat with half-closed eyes,
And his head turned sideways, drafting
That new vessel for King Olaf
Twice the Dragon's size.

Round him busily hewed and hammered
Mallet huge and heavy axes:
Workmen laughed and sang and clamored;
Whirred the wheels, that into rigging
Spun the shining flax!

All this tumult heard the master,—
It was music to his ear:
Fancy whispered all the faster,
"Men shall hear of Thorberg Skaiting
For a hundred year!"

Workmen sweating at the forges
Fashioned iron bolt and bar,
Like a warlock's midnight orgies
Smoked and bubbled the black caldron
With the boiling tar.

Did the warlocks mingle in it,
Thorberg Skaiting, any curse?
Could you not be gone a minute
But some mischief must be doing,
Turning bad to worse?
'T was an ill wind that came waiting,
From his homestead words of woe;
To his farm went Thorberg Skaiting,
Oft repeating to his workmen,
Build ye thus and so.

After long delays returning
Came the master back by night;
To his ship-yard longing, yearning,
Hurried he, and did not leave it
Till the morning's light.

"Come see my ship, my darling!"
On the morrow said the King;
"Finished now from keel to carling;
Never yet was seen in Norway
Such a wondrous thing!"

In the ship-yard, idly talking,
At the ship the workmen stared:
Some one all their labor balking,
Down her sides had cut deep gashes,
Not a plank was spared!

"Death be to the evil-doer!"
With an oath King Olaf spoke;
"But rewards to his pursuer!"
And with wrath his face grew redder
Than his scarlet cloak.

Straight the master-builder, smiling,
Answered thus the angry King:
"Cease blaspheming and reviling.
Olaf, it was Thorberg Skaiting
Who has done this thing!"

Then he chipped and smoothed the planking,
Till the King, delighted, swore,
With much lauding and much thanking,
"Handsome is now my Dragon
Than she was before!"

Seventy ells and four extended
On the grass the vessel's keel;
High above it, girt and splendid,
Rose the figure-head ferocious
With its crest of steel.

Then they launched her from the tresses,
In the ship-yard by the sea;
She was the grandest of all vessels,
Never ship was built in Norway
Half so fine as she!

The Long Serpent was she christened,
'Mid the roar of cheer on oar!
They who to the Saga listened
Heard the name of Thorberg Skaiting
For a hundred year!

Near him Kolbiorn had his place,
Like the King in garb and face,
So gallant and so pale;
Every cabin boy and valetet,
Wondered at his cloak of scarlet;
Like a river, frozen and star-lit,
Gleamed his coat of mail.

By the bulkhead, tall and dark,
Stood Thrand Rame of Thelemark,
A figure gaunt and grand;
On his hairy arm imprinted
Was an anchor, azure-tinted;
Like Thor's hammer, huge and dinted
Was his brawny hand.

Einar Tamborskelver, bare
To the winds his golden hair,
By the mainmast stood;
Graceful was his form, and slender,
And his eyes were deep and tender
As a woman's, in the splendor
Of her maidenhood.

In the fore-hold Biorn and Bork
Watched the sailors at their work:
Heavens! how they swore!
Thirty men they each commanded,
Iron-sinewed, horny-handed
Shoulders broad, and chests expanded,
Tugging at the oar.

These, and many more like these,
With King Olaf sailed the seas,
Till the waters vast
Filled them with a vague devotion,
With the freedom and the motion,
With the roll and roar of ocean
And the sounding blast.

When they landed from the fleet,
How they roared through Drontheim's street,
Boisterous as the gale!
How they laughed and stamped and pounded,
Till the tavern roof resounded,
And the host locked on astounded
As they drank the ale!

Never saw the wild North Sea
Such a gallant company
Sail its billows blue!
Never while they cruised and quarrelled,
Old King Gorm, or Blue-Tooth Harald,
Owned a ship so well appareled,
Boasted such a crew!

XV.

A LITTLE BIRD IN THE AIR.

A LITTLE bird in the air
Is singing of Thyri the fair,
The sister of Svend the Dane;
And the song of the garrulous bird
In the streets of the town is heard,
And repeated again and again.

Hoist up your sails of silk,
And flee away from each other.

To King Burislaf, it is said,
Was the beautiful Thyri wed,
And a sorrowful bride went she;
And after a week and a day,
She has fled away and away,
From his town by the stormy sea.
Hoist up your sails of silk,
And flee away from each other.

They say, that through heat and through cold,
Through weald, they say, and through wold,
By day and by night, they say,
She has fled; and the gossips report
She has come to King Olaf's court,
And the town is all in dismay.
Hoist up your sails of silk,
And flee away from each other.

It is whispered King Olaf has seen,
Has talked with the beautiful queen;
And they wonder how it will end;
For surely, if here she remain,
It is war with King Svend the Dane,
And King Burislaf the Vend!
Hoist up your sails of silk,
And flee away from each other.

O, greatest wonder of all!
It is published in hamlet and hall,
It roars like a flame that is famed!
The King—yes, Olaf the King—
Has wedded her with his ring,
And Thyri is Queen in the land!
Hoist up your sails of silk,
And flee away from each other.

QUEEN THYRI AND THE ANGELICA STALKS.

NORTHWARD over Drontheim
Flew the clamorous sea-gulls,
Sang the lark and linnet
From the meadows green;
Weeping in her chamber,
Lonely and unhappy,
Sat the Drothning Thyri,
Sat King Olaf's Queen.
In at all the windows
Streamed the pleasant sunshine,
On the roof above her
Softly cooed the dove;
But the sound she heard not,
Nor the sunshine heedeth,
For the thoughts of Thyri
Were not thoughts of love.

Then King Olaf entered,
Beautiful as morning,
Like the sun at Easter
Shone his happy face;
In his hand he carried
Angelica uprooted,
With delicious fragrance
Filling all the place.
Like a rainy midnight
Sat the Drothning Thyri,
Even the smile of Olaf
Could not cheer her gloom;
Nor the stalks she gave her
With a gracious gesture,
And with words as pleasant
As their own perfume.
In her hands he placed them,
And her jewelled fingers
Through the green leaves glistened
Like the dews of morn;
But she cast them from her,
Haughty and indignant,
On the floor she threw them
With a look of scorn.

"Richer presents," said she,
"Gave King Harald Gormson
To the Queen, my mother,
Than such worthless weeds;
"When he ravaged Norway
Laying waste the kingdom,
Seizing scatt and treasure
For her royal needs.
"But than darest not venture
Through the Sound to Vendland,
My domains to rescue
From King Burislaf;
"Lost King Svend of Denmark,
Forked Beard, my brother,
Scatter all thy vessels
As the wind the chaff."
Then up sprang King Olaf,
Like a reinder bounding,
With an oath he answered
Thus the luckless Queen:
"Never yet did Olaf
Fear King Svend of Denmark;
This right hand shall hale him
By his forked chin!"
Then he left the chamber,
Thundering through the doorway,
Loud his steps resounded
Down the outer stair.
Smarting with the insult,
Through the streets of Drontheim
Strode he red and wrathful,
With his stately air.
All his ships he gathered,
Summoned all his forces,
Making his war levy
In the region round;
Down the coast of Norway,
Like a flock of sea-gulls,
Sailed the fleet of Olaf
Through the Danish Sound.
With his own hand fearless,
Steered he the Long Serpent,
Strained the creaking cordage,
Bent each boom and gaff;
Till in Vendland landing,
The domains of Thyri
He redeemed and rescued
From King Burislaf.

Then said Olaf, laughing,
"Not ten yoke of oxen
Have the power to draw us
Like a woman's hair?"
"Now will I confess it,
Better things are jewels
Than angelica stalks are
For a Queen to wear."

KING SVEND OF THE FORKED BEARD.

LOUDLY the sailors cheered
Svend of the Forked Beard,
As with his fleet he steered
Southward to Vendland;
Where with their courses hauled
All were together called,
Under the Isle of Svald
Near to the mainland.

After Queen Gunhild's death,
So the old Saga saith,
Plighted King Svend his faith
To Sigrid the Haughty;
And to avenge his bride,
Soothing her wounded pride,
Over the waters wide
King Olaf sought hew.

Still on her somnolent face,
Blushing with deep disgrace,
Bore she the crimson trace
Of Olaf's gauntlet;
Like a malignant star,
Blazing in heaven afar,
Red shone the angry scar
Under her frontlet.

Oft to King Svend she spake,
"For thy own honor's sake
Shalt thou swift vengeance take
On the vile coward!"

Until the King at last,
Gusty and overcast,
Like a tempestuous blast
Threatened and lowered.

Soon as the Spring appeared,
Svend of the Forked Beard
High his red standard reared,
Eager for battle;
While every warlike Dane,
Seizing his arms again,
Left all unsown the grain,
Unhoused the cattle.

Likewise the Swedish King
Summoned in haste a Thing,
Weapons and men to bring
In aid of Denmark;
Eric the Norseman, too,
As the war tidings flew,
Sailed with a chosen crew
From Lappland and Finmark.

So upon Easter day
Sailed the three kings away,
Out of the sheltered bay,
In the bright season;
With them Earl Sigvald came,
Eager for spoil and fame;
Pity that such a name
Stooped to such treason!

Safe under Svald at last,
Now were their anchors cast,
Safe from the sea and blast,
Plotted the three kings;
While, with a base intent,
Southward Earl Sigvald went,
On a foul errant bent,
Unto the Sea-kings.

Thence to hold on his course,
Unto King Olaf's force,
Living within the hoarse
Months of Stet-haven;
Him to ensnare and bring,
Unto the Danish king,
Who his dead corse would fling
Forth to the raven!

XVIII.

KING OLAF AND EARL SIGVALD.

On the gray sea-sands
King Olaf stands,
Northward and seaward
He points with his hands.

With eddy and whirl
The sea-tides curl,
Washing the saudals
Of Sigvald the Earl.

The mariners shout,
The ships swing about,
The yards are all hoisted,
The sails flutter out.

The war-horns are played,
The anchors are weighed,
Like moths in the distance
The sails lift and fade.

The sea is like lead,
The harbor lies dead,
As a corse on the sea-shore,
Whose spirit has fled!

On that fatal day,
The histories say,
Seventy vessels
Sailed out of the bay.

But soon scattered wide
O'er the billows they ride,
While Sigvald and Olaf
Sail side by side.

Cried the Earl: "Follow me!
I your pilot will be,
For I know all the channels
Where flows the deep sea!"

So into the strait
Where his foes lie in wait,
Gallant King Olaf
Sails to his fate!

Then the sea-fog veils
The ships and their sails;
Queen Sigrid the Haughty,
Thy vengeance prevails!

XIX.

KING OLAF'S WAR-HORNS.

"Strike the sails!" King Olaf said;
"Never shall men of mine take flight;
Never away from battle I fled,
Never away from my foe!"

Let God dispose
Of my life in the fight!"

"Sound the horns!" said Olaf the King;
And suddenly through the drifting brume
The blare of the horns began to ring,
Like the terrible trumpet shock
Of Regnarock,
On the day of Doom!

Louder and louder the war-horns sang
Over the level floor of the flood;
All the sails came down with a clang,
And there in the mist overhead
The sun hung red
As a drop of blood.
Drifting down on the Danish fleet
Three together the ships were lashed,
So that neither should turn and retreat;
In the midst, but in front of the rest
The burnished crest
Of the Serpent flashed.

King Olaf stood on the quarter-deck,
With bow of ash and arrows of oak,
His gilded shield was without a fleck,
His helmet inlaid with gold,
And in many a fold
Hung his crimson cloak.

On the forecastle Ulf the Red
Watched the lashing of the ships;
"If the Serpent lie so far ahead,
We shall have hard work of it here,
Said he with a sneer
On his bearded lips.

King Olaf laid an arrow on string,
"Have I a coward on board?" said he.
"Shoot it another way, O King!"
Sullenly answered Ulf,
The old sea-wolf;
"You have need of me!"

In front came Svend, the King of the Danes,
Sweeping down with his fifty towers;
To the right, the Swedish king with his thanes;
And on board of the Iron Beard
Earl Eric steered
To the left with his oars.

"These soft Danes and Swedes," said the King,
"At home with their wives had better stay,
Than come within reach of my Serpent's sting;
But where Eric the Norseman leads
Heroic deeds
Will be done to-day!"

Then as together the vessels crashed,
Eric severed the cables of hide,
With which King Olaf's ships were lashed,
And left them to drive and drift
With the currents swift
Of the outward tide.
Louder the war-horns growl and snarl,
Sharper the dragons bite and sting!
Eric the son of Hakon Jarl
A death-drink sail as the sea
Pledges to thee,
Olaf the King!

XX.
EINAR TAMBERSKELVER.
It was Einar Tamberskelver
Stood beside the mast;
From his yew-bow, tipped with silver,
Flew the arrows fast;
Aimed at Eric unwavailing,
As he sat concealed,
Half behind the quarter-railing,
Half behind his shield.

First an arrow struck the tiller,
Just above his head;
"Sing, O Evvind Skuldsplifier," Then Earl Eric said.
"Sing the song of Hakon dying,
Sing his funeral wail!"
And another arrow flying
Grazed his coat of mail.

Turning to a Lapland yeoman,
As the arrow passed,
Said Earl Eric, "Shoot that Bowman
Standing by the mast."

Sooner than the word was spoken
Flew the yeoman's shaft;
Einar's bow in twain was broken,
Einar only laugh'd.

"What was that?" said Olaf, standing
On the quarter-deck.
"Something heard I like the sounding
Of a shattered wreck?"
Einar then, the arrow taking
From the loosened string,
Answered, "That was Norway breaking
From thy hand, O King!"

"Thou art but a poor diviner," Straightway Olaf said;
"Take my bow, and swifter, Einar,
Let thy shafts be sped."
Of his bows the fairest choosing,
Reached he from above;
Einar saw the blood-drops oozing
Through his iron glove.

But the bow was thin and narrow;
At the first assay
Over his head he drew the arrow,
Flung the bow away;
Said, with hot and angry temper
Flushing in his cheek.
"Olaf! for so great a Ramper
Are thy bows too weak!"

Then, with smile of joy defiant
On his bearless lip,
Sealed he, light and self-reliant,
Eric's dragon-ship.
Loose his golden locks were flowing,
Bright his armor gleamed;
Like Saint Michael overthrowing
Lucifer he seemed.

XXI.
KING OLAF'S DEATH-DRINK.
All day has the battle raged,
All day have the ships engaged,
But not yet is assuaged
The vengeance of Eric the Earl.
The decks with blood are red,
The arrows of death are sped,
The ships are filled with the dead,
And the spears the champions hurl.

They drift as wrecks on the tide,
The grappling-irons are plied,
The bearers climb up the side,
The shots are fickle and few.

Ah! never shall Norway again
See her sailors come back o'er the main;
They all lie wounded or slain,
Or asleep in the billows blue!

On the deck stands Olaf the King,
Around him whistle and sing
The spears that the focemen fling,
And the stones they hurl with their hands.

In the midst of the stones and the spears,
Kolborn, the marshal, appears,
His shield in the air he upprays,
By the side of King Olaf he stands.

Over the slippery wreck
Of the Long Serpent's deck
Sweeps Eric with hardly a check,
His lips with anger are pale;
Alone in her chamber knelt Astrid the Abbess.

There is told a wonderful tale,
How the King stripped off his mail,
Like leaves of the brown sea-kale,
As he swam beneath the main:

But the young grew old and gray,
And never, by night or by day,
In his kingdom of Norroway
Was King Olaf seen again!

XXII.

THE NUN OF NIDAROS.

In the convent of Drontheim,
Alone in her chamber
Knelt Astrid the Abbess,
At midnight, adoring,
Beseeching, entreating
The Virgin and Mother.

She heard in the silence
The voice of one speaking,
Without in the darkness,
In gusts of the night-wind
Now louder, now nearer,
Now lost in the distance.

The voice of a stranger
It seemed as she listened,
Of some one who answered,
Beseeching, imploring,
A cry from afar off
She could not distinguish.
The voice of Saint John, 
The beloved disciple, 
Who wandered and waited, 
The Master's appearance. 
Alone in the darkness, 
Unsheltered and friendless.

"It is accepted 
The angry defiance, 
The challenge of battle! 
It is accepted! 
But not with the weapons 
Of war that thou wiliest!"

"Cross against cross, 
Love against hatred, 
Peace-cry for war-cry! 
Patience is powerful; 
He that overcometh 
Hath power over the nations!"

"As torrents in summer, 
Half dries in their channels, 
Suddenly rise, though the sky is still cloudless, 
For rain has been falling 
Far off at their fountains:

"So hearts that are fainting 
Grow full of overflowing, 
And they that beheld it 
Marvel, and know not 
That God at their fountains 
Far off has been raining!"

"Stronger than steel 
Is the sword of the Spirit; 
Swifter than arrows 
The light of the truth is, 
Greater than anger, 
Is love, and subdueth!"

"Thou art a phantom, 
A shape of the sea-mist, 
A shape of the brumal 
Rain, and the darkness 
Fearful and formless; 
Day dawns and thou art not!"

"The dawn is not distant, 
Nor is the night starless; 
Love is eternal! 
God is still God, and 
His faith shall not fail us; 
Christ is eternal!"

"I stand without here in the porch, 
I hear the bell's melodious din, 
I hear the organ peal within,

I hear the prayer, with words that search 
Like sparks from an inverted torch, 
I hear the sermon upon sin, 
With threatenings of the last account. 
And all, translated in the air, 
Reach me but as our dear Lord's Prayer, 
And as the Sermon on the Mount.

"Must it be Calvin, and not Christ? 
Must it be Athanasian creeds 
Or holy water, books, and beads? 
Must struggling souls remain content 
With councils and decrees of Trent? 
And can it be enough for those 
The Christian Church the year embalms 
With evergreens and boughs of palms. 
And fills the air with litanies?

"I know that yonder Pharisee 
Thanks God that he is not like me; 
In my humiliation dressed, 
I only stand and beat my breast, 
And pray for human charity.

"Not to one church alone, but seven, 
The voice prophetic spake from heaven; 
And unto each the promise came, 
Diversified, but still the same; 
For him that overcometh are 
The new name written on the stone, 
The raiment white, the crown, the throne, 
And I will give him the Morning Star!

"Ah! to how many Faith has been 
No evidence of things unseen. 
But a dim shadow, that recalls 
The creed of the Phantasiasts, 
For whom no Man of Sorrows died, 
For whom the Tragedy Divine 
Was but a symbol and a sign, 
And Christ a phantom crucified!

"For others a diviner credulity 
Is living in the life they lead, 
The passing of their beautiful feet 
Blesses the pavement of the street, 
And all their looks and words repeat 
Old Fuller's saying, wise and sweet, 
Not as a vulture, but a dove, 
The Holy Ghost came from above.

"And this brings back to me a tale 
So sad the hearer well may quail, 
And question if such things can be; 
Yet in the chronicles of Spain 
Down the dark pages runs this stain, 
And naught can wash them white again. 
So fearful is the tragedy."
A double picture, with its gloom and glow, 
The splendor overhead, the death below.

This sombre man counted each day as lost 
On which his feet no sacred threshold crossed; 
And when he chanced the passing Host to meet, 
He knelt and prayed devoutly in the street; 
Oft he confessed; and with each mutinous thought, 
As with wild beasts at Ephesus, he fought.

In deep contrition scourged himself in Lent, 
Walked in procession, with his head down bent, 
At places of Corpus Christi oft went 
And on Palm Sunday bore his bough of green. 
His sole diversion was to hunt the boar 
Through tangled thickets of the forest hoar,

Or with his jingling mules to hurry down 
To some grand bull-fight in the neighboring town, 
Or in the crowd with lighted taper stand, 
When Jews were burned, or banished from the land.

Then stirred within him a tumultuous joy 
The desirous whose delight is to destroy. 
Shook him, and shouted with a trumpet tone, 
Kill! kill! and let the Lord find out his own!

And now, in that old castle in the wood, 
His daughters, in the dawn of womanhood, 
Roused coming from their coming sleep, 
Baffled in their bloom the forest shade, 
Reminding him of their dead mother's face, 
When first she came into that gloomy place,—

A memory in his heart as dim and sweet 
As moonlight in a solitary street.

Where the same rays, that lift the sea, are thrown 
Lovely but powerless upon walls of stone. 
These two fair daughters of a mother dead 
Were all the dream had left him as it fled. 
A just first, and then a growing dread, 
As if a voice within him cried, "Beware!"

A vague presentiment of impending doom, 
Like ghostly footsteps in a vacant room, 
Haunted him day and night; a formless fear 
That death to some one of his house was near, 
With dark surmises of a hidden crime, 
Made life itself a death before its time.

Jealous, suspicious, with no sense of shame, 
A spy upon his daughters he became; 
With velvet slippers, noiseless on the floors, 
He glided softly through half-open doors; 
Now in the room, and now upon the stair, 
He stood beside them ere they were aware; 
He kept his finger in the passage when they talked, 
He watched them from the casement when they walked,

He saw the gypsy haunt the river's side, 
He saw the monk among the cork-trees glide; 
And, tortured by the mystery and the doubt 
Of some dark secret, past his finding out, 
Baffled he paused; then reassured again 
Pursued the flying phantom of his brain.

He watched them even when they knelt in church; 
And then, descender loving in his search, 
Questioned the servants, and with eager eyes 
Listened incredulous to their replies; 
The gypsy? none had seen her in the wood! 
The monk? a mendicant in search of food!

At length the awful revelation came, 
Crashing at once his pride of birth and name, 
The hopes his yarning bosom forward cast, 
And the ancestral glories of the past; 
Alas! together, crumbling in disgrace, 
A tower cast from battlement to base.

His daughters talking in the dead of night 
In their own chamber, and without a light, 
Listening, as he was wont, he overheard, 
And caught the dreadful secret word by word; 
And hurrying from his castle, with a cry 
He raised his hands to the unpitying sky.

Repeating one dread word, till bush and tree 
Caught it, and shuddering answered, "Heresy!"

Wrapped in his cloak, his hat drawn o'er his face, 
Now hurrying forward, now with lingering pace, 
He walked all night the alleys of his pàu; 
With his unseen companion in the dark, 
The Demon who within him lay in wait, 
And by his presence turned his love to hate, 
Forever muttering in an undertone, 
"Kill! kill! and let the Lord find out his own!"

Upon the morrow, after early Mass, 
While yet the dew was glistening on the grass, 
And all the woods were musical with birds, 
The old Hidalgo, uttering fearful words, 
Walked homeward with the Priest, and in his room 
Summoned his trembling daughters to their doom. 
When questioned, with brief answers they replied, 
Nor when accused evaded or denied; 
Exposts, passionate appeals, 
All that the human heart most fears or feels, 
In vain the Priest with earnest voice essayed, 
In vain the father threatened, wept, and prayed; 
Until at last he said, with haughty mien, "The Inquisitor, then, must intervene!"

And now the Grand Inquisitor of Spain, 
With all the fifty horsemen of his train, 
His awful name resounding, like the blast 
Of funeral trumpets, as he onward passed, 
Came to Valladolid, and there began 
To hurry the rich Jews with fire and ban. 
To him the Hidalgo went, and at the gate 
Demanded audience on affairs of state, 
And in a secret chamber stood before 
A venerable greybeard of fourscore 
Dressed in the hood and habit of a friar; 
Out of his eyes flashed a consuming fire, 
And in his hand the mystic horn he held, 
Which poison and all noxious charms dispelled. 
He heard in silence the Hidalgo's tale, 
Then answered in a voice that made him quail: 
"Son of the Church! when Abraham of old 
To sacrifice his only son was told, 
He did not pause to parley nor protest, 
But hastened to obey the Lord's behest. 
In him it was accounted righteousness; 
The Holy Church expects of thee no less!"

A sacred frenzy seized the father's brain, 
And Mercy from that hour implored in vain. 
Ah! who will e'er believe the words I say? 
His daughters he accused, and the same day 
They both were cast into the dungeon's gloom, 
That dismal antechamber of the tomb, 
Arraigned, condemned, and sentenced to the flame, 
The secret torture and the public shame.

Then to the Grand Inquisitor once more 
The Hidalgo went, more eager than before, 
And said: "When Abraham offered up his son, 
He clave the wood wherewith it might be done. 
By his example taught, let me too bring 
Wood from the forest for my offering!" 
And the deep voice, without a pause, replied: 
"Son of the Church! by faith now justified, 
Complete thy sacrifice, even as thou wilt; 
The Church absolves thy conscience from all guilt!"

Then this most wretched father went his way 
Into the woods, that round his castle lay. 
When on his daughters in their childhood played 
With their young mother in the sun and shade. 
Now all the leaves had fallen; the branches bare 
Made perpetual mourning in the trees; 
And screaming from their corbies overhead 
The ravens sailed athwart the sky of lead.
With his own hands he lopped the boughs and bound
Fagots that crackled with foreboding sound,
And on his mules, caparisoned and gay
With bells and tassels, sent them on their way.

Then with his mind on one dark purpose bent,
Again to the Inquisitor he went,
And said: "Behold, the fagots I have brought,
And now, lest my atonement be as nought,
Grant me one more request, one last desire,—
With my own hand to light: the funeral fire!"
And he the solemn answer from his seat:
"Son of the Church! Thine offering is complete;
Her servants through all ages shall not cease
To magnify thy deed. Depart in peace!"

Upon the market-place, built of stone,
The scaffold rose, whereon Death claimed his own.
At the four corners, in stern attitude,
Four statues of the Hebrew Prophets stood,
Gazing with calm indifference in their eyes
Upon this place of human sacrifice,
Round which was gathering fast the eager crowd,
With clamor of voices dissonant and loud,
And every roof and window was alive
With restless gazers, swarming like a hive.

The church bells tolled, the chant of monks drew near,
Loud trumpets stammered forth their notes of fear,
A line of torches smoked along the street,
There was a stir, a rush, a trump of feet,
And, with their banners floating in the air,
Slowly the long procession crested the east.
And, to the statues of the Prophets bound,
The victims stood, with fagots piled around.
Then all the air a blaze of trumpets shook,
And louder sang the monks with bell and book,
And the gong tolled, lofty, stern, and proud,
Lifted his torch, and, bursting through the crowd,
Lighted in haste the fagots, and then fled,
Lest those imporing eyes should strike him dead!

O pitiless skies! why did your clouds refrain
For peasants' fields their floods of hoarded rain?
O pitiless earth! why open no abyss
To bury in its chasm a crime like this?

That night, a mingled column of fire and smoke
From the dark thickets of the forest broke,
And, glaring o'er the landscape leagues away,
Made all the fields and hamlets bright as day.
Wrapped in a sheet of flame the castle blazed,
And as the villagers in terror gazed,
They saw the figure of that cruel knight
Lean from a window in the turret's height,
His ghastly face illumined with the glare.
His hands upraised above his head in prayer.
Till the floor sank beneath him, and he fell
Down the black hollow of that burning well.

Three centuries and more above his bones
Have piled the oblivious years like funeral stones;
His name has perished with him, and no trace
Remains on earth of his afflicted race;
But Torquemada's name, with clouds o'ercast,
Looms in the distant landscape of the Past,
Like a bent tower upon a blackened heath.
Let by the fires of burning woods beneath!

INTERLUDE

Thus closed the tale of guilt and gloom,
That cast upon each listener's face
Its shadow, and for some brief space
Unbroken silence filled the room.

The Jew was thoughtful and distressed;
Upon his memory thronged and pressed
The persecution of his race;
Theirs, wrongs, and sufferings and disgrace;
His head was sunk upon his breast,
And from his eyes alternate came
Flashes of wrath and tears of shame.

The student first the silence broke,
As one who long has lain in wait,
With purpose to retaliate,
And thus he dealt the avenging stroke.
"In such a company as this,
A tale so tragic seems anis,
That by its terrible control
O'er masters and drag down the soul
Into a fathomless abyss.

The Italian Tales that you disdain,
Some merry Night of Straparole,
Or Machiavelli's Belphagor,
Would cheer us and delight us more,
Give greater pleasure and less pain
Than your grim tragedies of Spain!"

And here the Poet raised his hand,
With such courtesy and command,
It stopped discussion at its birth.
And said: "The story I shall tell
Has meaning in it, if not merit;
Listen, and hear what once befell
The merry birds of Killingworth!"

THE POET'S TALE

THE BIRDS OF KILLINGWORTH.

It was the season, when through all the land
The mele and mavis build, and building sang
Those lovely lyrics, written by His hand,
Whom Saxon Cadmon calls the Blitcheart
When on the boughs the purple buds expand,
The banners of the vanguard of the Spring,
And rivuletts, rejoicing, rush and leap,
And wave their flitting signals from the steep.
The robin and the bluebird, piping loud,
Filled all the blossoming orchards with their glee;
The sparrows chirped as if they still were proud
Their place in Holy Writ should mentioned be;
And hungry crows assembled in a crowd,
Clamored their piteous prayer incessantly,
Knowing who bears the ravens cry, and said;
"Give us, O Lord, this day our daily bread!"

Across the Sound the birds of passage sailled,
Speaking some unknown language strange and sweet
Of tropic isle remote, and passing hailed
The village with the cheers of all their fleet;
Or quarrelling together, laugh and railed
Like foreign sailors, landed in the street
Of seaport town, and with outlandish noise
Of oaths and gibberish frightening girls and boys
Thus came the jocund Spring in Killingworth,
In fabulous days, some hundred years ago;
And thirsty farmers, as they toiled the earth,
Held with alarm the cawing of the crow,
That mingled with the universal mirth,
Cassandra-like, prognosticating woe;
They shook their heads, and doomed with dreadful words
To swift destruction the whole race of birds.

And a town-meeting was convened straightway
To set a price upon the guilty heads
Of these marauders, who, in lieu of pay,
Levied black-mail upon the garden beds
And cornfields, and beheld without dismay
The awful scarecrow, with his flittering shreds;
The skeleton that waited at their feast,
Whereby their sinful pleasure was increased.
Then from his house, a temple painted white,
With fluted columns, and a roof of red,
The Squire came forth, August and splendid sight!
Slowly descending, with majestic tread,
Three flights of steps, nor looking left nor right,
Down the long street he walked, as one who said,
"A town that boasts inhabitants like me
Can have no lack of good society!"
The Parson, too, appeared, a man austere,
The instinct of whose nature was to kill;
The wraith of God he preached from year to year,
And read, with fervor, Edwards on the Will;
His favorite pastime was to slay the deer
In Summer on some Adirondac hill;
Even now, while walking down the rural lane,
He lopped the wayside lilies with his cane.
From the Academy, whose belfry crowned
The hill of Science with its vane of brass,
Came the Preceptor, gazing idly round,
Now at the clouds, and now at the green grass,
And absorbed in reverie profound
Of fair Almira in the upper class,
Who was, as in a somet, he had said,
As pure as water, and as good as bread.
And next the Deacon issued from his door,
In his voluminous neck-cloth, white as snow;
A suit of sable bombazine he wore;
His form was ponderous, and his step was slow;
The parson never was so wise a man before:
He seemed the incarnate "Well I told you so!
And to perpetuate his great renown
There was a street named after him in town.
These came together in the new town-hall,
With sun-dried farmers from the region round.
The Squire presided, dignified and tall,
His air impressive and his reasoning sound;
All fared it with the birds, both great and small;
Hardly a friend in all that crowd they found,
But enemies enough, who every one
Charged them with all the crimes beneath the sun.
When they had ended, from his place apart,
Rose the Preceptor, to redress the wrong,
And, trembling like a steed before the start,
Looked round bewildered on the expectant throng:
Then thought of fair Almira, and took heart
To speak out what was in him, clear and strong,
Alike regardless of their smile or frown,
And quite determined not to be laughed down.

"Plato, anticipating the Reviewers,
From his Republic banished without pity
The Poets; in this little town of yours,
You put to death, by means of a Committee,
The ballad-singers and the Troubadours,
The street-musicians of the heavenly city,
The birds, who make sweet music for us all
In our dark hours, as David did for Saul.

"The thrush that carols at the dawn of day
From the green steeples of the piny wood;
The oriole in the elm; the noisy jay,
Jargoning like a foreigner at his food;
The bluish balance, on some topmost spray
Flooding with melody the neighborhood;
Linnet and meadow-lark, and all the throng
That dwell in nests, and have the gift of song.
"You slay them all! and wherefore? for the gain
Of a scant handful more or less of wheat,
Or rye, or barley, or some other grain,
Scratched up at random by industrious feet,
Searching for worm or weevil after rain!
Or a few cherries, that are not so sweet
As are the songs these uninvited guests
Sing at their feast with comfortable breasts.
"Do you ne'er think what wondrous beings these?
Do you ne'er think who made them, and who taught
The dialect they speak, where melodies
Alone are the interpreters of thought?
Whose household words are songs in many keys
Swifter than instruments of man can catch?
Whose habitations in the tree-tops even
Are half-way houses on the road to heaven!

"Think, every morning when the sun peeps through
The dim, leaf-framed windows of the grove,
How jubilant the happy birds renew
Their old, melodious madrigals of love!
And when you think of this, remember too
"T is but a morning somewhere, here, and above
The awakening continents, from shore to shore,
Somewhere the birds are singing evermore.

"Think of your woods and orchards without birds!
Of empty nests that cling to boughs and beams
As in an idiot's brain remembered words
Hang empty 'mid the cobwebs of his dreams!
Will bleat of flocks or bellowing of herds
Make up for the lost music, when your teams
Drag home the stity harvest, and no more
The feathered gleaners follow to your door?

"What! would you rather see the incessant stir
Of insects in the windings of your day,
And hear the locust and the grasshopper
Their melancholy hurdy-gurdy's play?
Is this more pleasant to you than the whir
Of meadow-lark, and her sweet roundelay,
Or twitter of little field-fares, as you take
Your nooning in the shade of bush and brake?

"You call them thieves and pillagers; but know,
They are the winged wardens of your farms.
Who from the cornfields drive the insidious foe,
And from your harvests keep a hundred harms;
Even the blackest of them all, the crow,
Render good service as your man-at-arms,
Crushing the beetle in his coat of mail,
And crying havoc on the slug and snail.

"How can I teach your children gentleness,
And mercy to the weak, and reverence
For Life, which, in its weakness or excess,
Is still a gleam of God's omnipotence,
Or Death, which, seeming darkness, is no less
The selfsame light, although averted hence,
When by your laws, your actions, and your speech,
You contradict the very things I teach?"
With this he closed; and through the audience went
A murmur like the rustle of dead leaves;
The farmers laughed and nodded, and some bent
Their yellow heads together like their sheaves;
Men have no faith in fine-spun sentiment
Who put their trust in bullocks and in beeches.
The birds were doomed; and, as the record shows,
A bounty offered for the heads of crows.
There was another audience out of reach:
Who had no voice nor vote in making laws,
But in the papers read his little speech;
And crowned his modest temples with applause;
They made him conscious, each one more than each,
He still was victor, vanquished in their cause.
Sweetest of all the applause he won from thee,
O fair Almira at the Academy!
And so the dreadful massacre began;
O'er fields and orchards, and o'er woodland crests,
The ceaseless fusillade of terror ran.
Dead fell the birds, with blood-stains on their breasts,
Or wounded crept away from sight of man.
While the young died of famine in their nests;
A slaughter to be told in groups, not words,
The very St. Bartholomew of Birds!
The Summer came, and all the birds were dead;
The days were like hot coals; the very ground
Was burned to ashes; in the orchards fed
Myriads of caterpillars, and around
The cultivated fields and garden beds.
Hosts of devouring insects crawled, and found
No foe to check their march, till they had made
The land a desert without leaf or shade.
Devoured by worms, like Herod, was the town,
Because, like Herod, it hath ruthlessly
Slaughtered the Innocents. From the trees spun down
The canker-worms upon the passers by;
Upon each woman's bonnet, shawl, and gown,
Who shook them off with just a little cry;
They were the terror of each favorite walk,
The endless theme of all the village talk.
The farmers grew impatient, but a few,
Confessed their error, and would not complain,
For after all, the best thing one can do
When it is raining, is to let it rain,
Then they repealed the law, although they knew
It would not call the dead to life again;
As schoolboys, finding their mistake too late,
Draw a wet sponge across the accusing slate.
That year in Killingworth the Autumn came
And with the light of his majestic look,
The wonder of the falling tongues of flame,
The illuminated pages of his Doom's-Day book.
A few lost leaves blushed crimson with their shame,
And drowned themselves despairing in the brook.
While the wild wind went moaning everywhere,
Lamenting the dead children of the air!

But the next Spring a stranger sight was seen,
A sight that never yet by bard was sung,
As great a wonder as it would have been
It some dumb animal had found a tongue!
A wagon, overarched with evergreen,
Upon whose boughs were wicker cages hung,
All full of singing birds, came down the street,
Piling the air with music wild and sweet.
From all the country round these birds were brought,
By order of the town, with anxious quest,
And, bastioned from their wicker prisons, sought
In woods and fields the places they loved best.
Singing loud canticles, which many thought
Were satires to the authorities addressed,
While others, listening in green lanes, averred
Such lovely music never had been heard!
But blither still and louder carolled they
Upon the morrow, for they seemed to know
It was the fair Almira's wedding-day.
And everywhere, around, above, below,
When the Preceptor bore his bride away,
Their songs burst forth in joyous overflow,
And a new heaven bent over a new earth
Amid the sunny farms of Killingworth.

FINALE.
The hour was late: the fire burned low,
The Landlord's eyes were closed in sleep,
And near the story's end a deep
Sonorous sound at times was heard,
As when the distant bagpipes blow.
At this all laughed; the landlord stirred,
As one awakening from a sound,
And, gazing anxiously around,
Protested that he had not slept,
But only shut his eyes, and kept,
His ears attentive to each word.
Then all arose, and said "Good Night."
Alone remained the drowsy Squire
To rake the embers of the fire,
And quench the waning parlor light;
While from the windows, here and there,
The scattered lamps a moment gleamed,
And the illuminated hostel seemed
The constellation of the Bear,
Downward, athwart the misty air,
Sinking and setting toward the sun.
Far off the village clock struck one.

PART SECOND.

Prelude.
A cold, uninterrupted rain,
That washed each southern window-pane,
And made a river of the road;
A sea of mist that overflowed
The house, the barns, the gilded vane,
And drowned the upland and the plain,
Through which the o'er-cast trees, broad and high,
Like phantom ships went drifting by;
And, hidden behind a watery screen,
The sun unseen, or only seen
As a faint pallor in the sky—
Thus cold and colorless and gray,
The morn of that autumnal day,
As if reluctant to begin,
Dawned on the silent Sudbury Inn,
And all the guests that in it lay.

Full late they slept. They did not hear
The challenge of Sir Chanticleer,
Who on the empty threshing-floor,
Disdainful of the rain outside,
Was strutting with a martial stride,
As if upon his thigh he wore
The famous broadsword of the Squire,
And said, "Behold me, and admire!"

Only the Poet seemed to hear,
In drowse or dream, more near and near
Across the border-hill of sleep.
The blowing of a liltosome hoo, hoo,
That laughed the dismal day to scorn;
A splash of hoofs and rush of wheels
Through sand and mire like stranding keels,
As from the road with sudden sweep
The Mail drove up the little steep,
And stopped beside the tavern door;
A moment stopped, and then again
With crack of whip and bark of dog
Plunged forward through the sea of fog,
And all was silent as before,—
All silent save the dripping rain.

Then one by one the guests came down,
And greeted with a smile the Squire,
Who sat before the parlor fire,
Reading the paper fed from town.
First, the Sicilian, like a bird,
Before his form appeared, was heard
Whistling and singing down the stairs;
Then came the Student, with a look
As placid as a meadow-brook:
The Theologian, still perplexed
With thoughts of this world and the next;
The Poet then, as one who seems
Walking in visions and in dreams;
Then they at table, —
Hyperion from whose golden hair
The radiance of the morning streams;
And last the aromatic Jew
Of Alcian, who, as he threw
The door wide open, on the air
Breathed round about him a perfume
Of damask roses in full bloom,
Making a garden of the room.

The breakfast ended, each pursued
The promptings of his various mood;
Beside the fire in silence smoked
The taciturn, impassive Jew,
Lost in a pleasant reverie;
While, by his gravity provoked,
His portrait the Sicilian drew,
And wrote beneath it "Eldrehi,
At the Red Horse in Sudbury."

By far the busiest of them all,
The Theologian in the hall
Was feeding robins in a cage,—
Two corpulent and lazy birds,
Vagrant and pilferers at best,
If one might trust the hostler's words,
Chief instrument of their arrest;
Two poets of the Golden Age,
Heirs of a boundless heritage
Of fields and streams and wide, and west,
And sunshine of long summer days,
Though outlawed now and dispossessed! —
Such was the Theologian's phrase.

Meanwhile the Student held discourse
With the Musician, on the source
Of all the legendary lore
Among the nations, scattered wide
Lake silt and seaweed by the force
And fluctuation of the tide air,
The tale repeated o'er and o'er,
With change of place and change of name,
Disguised, transformed, and yet the same
We've heard a hundred times before.

The Poet at the window mused,
And saw, as in a dream confused,
The comestence of the Sun, discerned,
And haggard with a pale despair,
And saw the cloud-rack trail and drift
Before it, and the trees uplift
Their leafless branches, and the air
Filled with the arrows of the rain,
And heard amid the mist below,
Like voices of distress and pain,
That haunt the thoughts of men insane,
The fateful casings of the crow.

Then down the road, with mud bespren,
And drenched with rain from head to hoof.
The rain-drops dripping from his mane
And tail as from a pent-house roof,
A jaded horse, his head down bent,
Passed slowly, limping as he went.

The young Sicilian—who had grown
Impatient longer to abide
A prisoner, greatly mortified
To see completely overthrown
His plans for angling in the brook,
And, leaning o'er the bridge of stone,
To watch the speckled trout glide by,
And float through the inverted sky,
Still round and round the baited hook—
Now paced the room with rapid stride,
And, passing at the Poet's side,
Looked forth, as one whose wretched steed,
And said: — "Alas for human greed,
That with cold hand and stony eye
Thus turns an old friend out to die,
Or beg his food from gate to gate!
One of those little places that have run
Which, if you are not disinclined
To listen, I will now relate."

All gave assent; all wished to hear,
Not without many a jest and jeer,
The story of a spavined steed;
And even the Student with the rest
Put in his pleasant little jest
Out of Malherbe, that "Pegasas
Is but a horse that with all speed
Bears poets to the hospital;
While the Sicilian, self-possessed,
After a moment's interval
Began his simple story thus.

THE SICILIAN'S TALE.

THE BELL OF ATRI.

At Atri in Abruzzo, a small town
Of ancient Roman date, but scant renown,
Half up the hill, beneath a blazing sun,
And then sat down to rest, as if to say,
"I climb no further upward, come what may,"
—
The Re Giovanni, now unknown to fame,
So many reminders since have borne his name.
Had a great bell hung in the market-place
Beneath a roof, projecting some small space.
By way of shelter from the sun and rain.
Then rode he through the streets with all his brain.
And, with the blast of trumpets loud and long,
Made proclamation, that whenever wrong
Was done to any man, he should but ring
The great bell in the square, and he, the King,
Would cause the Syndic to decide thereon.
Such was the proclamation of King John.

How swift the happy days in Atri sped;
What wars were righted, need not here be said.
Suffice it that, as all things must decay,
The hempen rope at length was worn away,
Unravelled at the end, and, strand by strand,
Loosened and wasted in the wind's hand,
Thus out who noted this in passing by,
Mended the rope with braids of briony,
So that the leaves and tendrils of the vine
Hung like a votive garland at a shrine.

By chance it happened that in Atri dwelt
A knight, with spur on heel and sword in belt,
Who loved to hunt the wild-boar in the woods,
Who loved his falcons with their crimson hoods,
Who loved his hounds and horses, and all sports
And privileges of camp and court;—
Loved, or had loved them; for at last, grown old,
His only passion was the love of gold.
TALES OF A WAYSIDE INN.

He sold his horses, sold his hawks and hounds,
Rented his vineyards and his garden-grounds,
Kept but one steed, his favorite steed of all,
To starve and shiver in a naked stall,
And day by day sat brooding in his chair,
D - vising plans how best to hoard and spare.

At length he said: "What is the use or need
To keep at my own cost this lazy steed,
Eating his head off in my stables here,
When rents are low and provender is dear?
Let him go feed upon the public ways;
I want him only for the holidays."

So the old steed was turned into the heat
Of the long, lonely, silent, shadowless street;
And wandered in suburban lanes forlorn,
Barred at by dogs, and torn by brier and thorn.

One afternoon, as in that sultry clime
It is the custom in the summer time,
With bolted doors and window-shutters closed,
The inhabitants of Atri slept or dozed;
When suddenly upon their senses fell
The loud alarum of the accussing bell!
The Syndic started from his deep repose,
Turned on his couch and listened, and then rose
And donned his robes, and with reluctant pace
Went pacting forth into the market-place,
Where the great bell upon its cross-beam swung
Relating with persistent tongue,
In half-articulate jargon, the old song:
"Some one hath done a wrong, hath done a wrong!"

But ere he reached the belfry's light arcade
He saw, or thought he saw, beneath its shade,
No shape of human form of woman born,
But a poor steed dejected and forlorn,
Who with uplifted head and cager eye
Wandered in the Wilderness of bread!
"Domeneddio!" cried the Syndic straight.
"This is the Knight of Atri's steed of state!
He calls for justice, being sore distressed,
And pleads his cause as loudly as the best.

Meanwhile from street and lane a noisy crowd
Had rolled together like a summer cloud,
And told the story of the wretched beast
In five-and-twenty different ways at least,
With much gesticulation and apostrophe
To heathen gods, in their excessive zeal.
The Knight was called and questioned; in reply
Did not confess the fact, did not deny;
Treated the matter as a pleasant jest,
And sat at night the Stable of the host,
Maintaining, in an angry undertone,
That he should do what pleased him with his own.

And thereupon the Syndic gravely read
The proclamation of the King; then said:
"Pride goeth forth on horseback grand and gay,
But cometh back on foot, and begs its way;
Fame is the fragrance of heroic deeds,
Of which the worth of chivalry are not of weeds!
These are familiar proverbs; but I fear
They never yet have reached your knightly ear.
What fair renown, what honor, what renown?
Can you come to you from starv ing this poor brute;
He turns round as well and speaks not, merits more
Than they who clamor loudest at the door.
Therefore the law decree that as this steed
Served you in youth, henceforth you shall take
To comfort his old age, and to provide
Shelter in stall, and food and field beside.

The Knight withdrew abashed; the people all
Led home the steed in triumph to his stall.
The King heard and approved, and laughed in glee,
And cried aloud: "Right well it pleaseth me!
Church-bells at best but ring us to the door;
But go not in to mass; my bell doth more.
It cometh into court and pleads the cause
Of creatures dumb and unknown to the laws;
And this shall make, in every Christian clime,
The Bell of Atri famous for all time."

INTERLUDE.
"Yes, well your story pleads the cause
Of those dumb months that have no speech,
Only a cry from each to each
In its own kind, with its own laws;
Something that is beyond the reach
Of human power to learn or teach,—
An inarticulate moan of pain,
Like the immeasurable main
Breaking upon an unknown beach."

Thus spake the Poet with a sigh;
Then added, with impassioned cry,
As one who feels the words he speaks,
The color flushing in his cheeks,
The fervor burning in his eyes:
"Among the noblest in the land,
Though he may count himself the least,
That man I honor and revere
Who without favor, without fear,
In the great city dares to stand
The friend of every friendless beast,
And tames with his unflinching hand
The brutes that wear our form and face,
As brave as heroes of the human race!

Then paused, and waited with a frown,
Like some old champion of romance,
Who, having thrown his gauntlet down,
Expectant leans upon his lance;
But neither Knight nor Sicilian is found
To raise the gauntlet from the ground,
And try with him the battle's chance.

"Wake from your dreams, O Edrehi! Or dreaming speak to us, and make
A feast of being half awake,
And tell us what your dreams may be,
Out of the hazy atmosphere
Of cloud-land reign to reappear
Among us in this world below!
Tell us what visions and what scenes
Illuminate the dark ravines
In which you grope your way. Begin!"

Thus the Sicilian spake. The Jew
Made no reply, but only smiled,
As men unto a wayward child,
Not knowing what to answer, do.
As from a cavern's mouth, overgrown
With moss and intertwined vines,
A streamlet leaps into the light
And murmurs over root and stone,
In a melodious undertone;
Or as amid the noontide throng
Of semblce and wind-haunted pines,
There runs a sound as of the sea;
So from his bearded lips there came
A melody without a name,
A song, a tale, a history,
Or whatsoever it may be,
Writ and recorded in these lines.

THE SPANISH JEW'S TALE.

KAMALÚ.

Into the city of Kambalu,
By the road that leadeth to Isphahan,
At the head of his dusty caravan,
Laden with treasure from realms afar,
Baldacca and Kelat and Kandahar,
Rode the great captain Alan.

The Khan from his palace-window gazed,
And saw in the thronging street beneath,
In the light of the setting sun, that blazed
Through the clouds of dust by the caravan raised,
The flash of harness and jewelled sheath,
And the shining scimitars of the guard,
And the weary camels that bore their teeth,
As they passed and passed through the gates unbarred
Into the shade of the palace-yard.

Thus into the city of Kambalu
Rode the great captain Alan
And he stood before the Khan, and said:

"The enemies of my lord are dead;
All the Kalifs of all the West
Bow and obey thy least behest;
Their plains are dark with the mulberry-trees,
The weavers are busy in Samarcand,
The miners are sifting the golden sand,
The divers plunging for pearls in the seas,
And peace and plenty are in the land.

"Baldacca's Kalif, and he alone,
Rose in revolt against thy throne;
His treasures are at thy palace-door,
With the swords and the shawls and the jewels he wore:
His body is dust o'er the desert blown.

"A mile outside of Baldacca's gate
I left my forces to lie in wait,
Concealed by forests and hillocks of sand,
And forward dashed with a handful of men,
To lure the old tiger from his den
Into the ambush I had planned.
For ere we reached the town the alarm was spread,
For we heard the sound of gongs from within;
And with clash of cymbals and warlike din
The gates swung wide; and we turned and fled.
And the garrison saluted forth and pursued,
With the gray old Kalif at their head,
And above them the banner of Mohammed:
So we snared them all, and the town was subdued.

"As in at the gate we rode, behold,
A tower that is called the Tower of Gold!
For there the Kalif had hidden his wealth,
Heapèd and hoarded and piled on high,
Like sacks of wheat in a granary;
And thither the miser crept by stealth
To feel of the gold that he had hidden health,
And to gaze and groan with his hungry eye
On jewels that gleamed like a glow-worm's spark,
Or the eyes of a panther in the dark.

"I said to the Kalif: 'Thou art old,
Thou hast no need of so much gold.
Thou shouldst not have heaped and hidden it here,
Till the breath of battle was hot and near,
But have sown through the land these useless hoards
To spring into shining blades of swords,
And keep thine honor sweet and clear.
These grains of gold are not grains of wheat;
These bars of silver they cannot eat.
These jewels and pearls and precious stones
Cannot cure the aches in thy bones,
Nor keep the feet of Death one hour
From climbing the stairways of thy tower!'

"Then into his dungeon I locked the drone,
And left him to feed there all alone
In the honey-cells of his golden hive:
Never a prayer, nor a cry, nor a groan
Was heard from those massive walls of stone,
Nor again was the Kalif seen alive!

"When at last we unlocked the door,
We found him dead upon the floor.
The rings had dropped from his withered hands,
His teeth were like bones in the desert sands:
Still clutching his treasure he had died;
And as he lay there, he appeared
A statue of gold with a silver beard,
His arms outstretched as if crucified.

This is the story, strange and true,
That the great captain Alan
told to his brother the Tartar Khan,
When he rode that day into Kambalu
By the road that leadeth to Ispahan.

INTERLUDE.

"I thought before your tale began,"
The Student murmured, "we should have
Some legend written by Judah Rav
In his Genii of Long ago;
Or something from the Gulistan,—
The tale of the Cazy of Hamadan,
Or of that King of Khorasan
Who saw in dreams the eyes of one
That had a hundred years been dead;
Still moving restless in his head,
Undimmed, and gleaming with the lust
Of power, though all the rest was dust.

"But lo! your glittering caravan
On the road that leadeth to Ispahan
Hath led us farther to the East
Into the regions of Cathay.
Spite of old Kalif and his gold,
Pleasant has been the tale you told,
And full of color; that at least
No one will question or gainsay.
And yet on such a dismal day
We need a merrier tale to clear
The dark and heavy atmosphere.
So listen, Lordlings, while I tell,
Without a preface, what befell
A simple cobbler, in the year—
Not matter, if it be long ago;
And that is all we need to know."

THE STUDENT'S TALE.

THE COBBLER OF HAGENAU.

I trust that somewhere and somehow
You all have heard of Hagenau,
A quiet, quaint, and ancient town.
Among the green Alsatian hills,
A place of valleys, streams, and mills,
Where Barbarossa's castle, brown
With traces of centuries, still looks down
On the broad, drowsy land below,
On shadowy forests filled with game,
And the blue river winding slow
Through meadows, where the hedges grow
That give this little town its name.

It happened in the good old times,
While yet the Master-singers filled
The noisy workshop and the guild
With various melodies and rhymes,
That here in Hagenau there dwelt
A cobbler,—one who loved debate,
And, arguing from a postulate,
Would say what others only felt;
A man of forecast and of thrift,
And of a shrewd and careful mind
In this world's business, but inclined
Somewhat to let the next world drift.

Hans Sachs with vast delight he read,
And Regenbogen’s rhymes of love,
For their poetic fame had spread
Even to the town of Hagenau;
And some Quick Melody of the Plough,
Or Double Harmony of the Dove,
Was always running in his head.

He kept, moreover, at his side,
Among his treasures and his tools,
Reynard the Fox, the Ship of Fools,
Or Enzenspiegel, open wide;
With these he was much edified:
He thought them wiser than the Schools.

His good wife, full of godly fear,
 Liked not these worldly themes to hear;
The Peaker was her book of songs;
The only music now to hear
Was that which to the Church belongs,
When the loud choir on Sunday chanted,
And the two angels carved in wood,
That by the windy organ stood,
Blew on their trumpets loud and clear,
And all the echoes, far and near.
Gibbered as if the church were haunted.

Outside his door, one afternoon,
This humble vesture of the muse
Sat in the narrow strip of shade
By a projecting cornice made,
Mending the Burgomaster’s shoes,
And singing a familiar tune:
“Our ingress into the world
Was naked and bare;
Our progress through the world
Is trouble and care;
Our egress from the world
Will be nobody knows where;
But if we do well here
We shall do well there;
And I could not no more,
Should I preach a whole year!”

Thus sang the cobbler at his work;
And with his gestures marked the time
Closing together with a jerk
Of his waxed thread the stitch and rhyme.
Meanwhile his quiet little dame
Was leaning o’er the window-sill,
Eager, excited, but mouse-still,
Gazing intently to see
What the great throng of folk might be
That onward in procession came,
Along the unfrequented street,
With horns that blew, and drums that beat,
And banners flying and the flame
Of tapers, and, at times, the sweet
Voices of nuns; and as they sang
Suddenly all the church-bells rang.

In a gay coach, above the crowd,
There sat a monk in ample hood,
Who with his right hand held aloft
A red and ponderous cross of wood,
To which the trumpets loudly paved,
In front three horsemen rode, and oft,
With voice and air importunate,
A boisterous herald cried aloud:
“'The grace of God is at your gate!'
So onward to the church they passed.

The cobbler slowly turned his last,
And, wagging his sagacious head,
Unto his kneeling housewife said:
“‘Tis the monk, Petzel, I have heard
The cawings of that reverend bird.
Don’t let him cheat you of your gold;
Indulgence is not bought and sold.”

The church of Hagenau, that night,
Was full of people, full of light;

An odor of incense filled the air,
The priest intoned, the organ groaned
Its inarticulate song;
The candles on the altar blazed,
And full in front of it upraised
The red cross stood against the glare.
Below, upon the altar-rail
Indulgences were set to sale.
Like ballads at a country fair.
A heavy strong-box, iron-bound
And carved with many a quaint device,
Received, with a melodious sound,
The coin that purchased Paradise.

Then from the pulpit overhead,
Seek the monk, with fiery glow,
Thundered upon the crowd below.
"Good people all, draw near!" he said;
"Purchase these letters, signed and sealed
By which all sins, though unrevealed
Are repented, and expiated;
Count but the gain, count not the loss:
Your gold and silver are but dross,
And yet they pave the way to heaven.
I hear your mothers and your sires
Cry from their purgatorial fires,
And will ye not their ransom pay?
Or senseless people! when the gate
Of heaven is open, will you wait?
Will ye not enter in to-day?
To morrow it will be too late;
I shall be gone upon my way.
Make haste! bring money while ye may."

The women shuddered, and turned pale;
Allured by hope or driven by fear,
With many a sob and many a tear,
All crowded to the altar-rail.
Pieces of silver and gold
Into the ticking strong-box fell
Like pebbles dropped into a well;
And soon the ballads were all sold.
The cobbler’s wife among the rest
Slipped into the capacious chest
A golden florin; then withdrew,
Hiding the paper in her breast;
And homeward through the darkness went
Comforted, quieted, content.
She did not walk, she rather flew,
A dove that settles to her nest,
When some appalling bird of prey
That scared her has been driven away.

The days went by, the monk was gone,
The summer passed, the winter came;
Though seasons changed, yet still the same
The daily round of life went on;
The daily round of household care,
The narrow life of toil and prayer.
But in her heart the cobbler’s dame
Had now a treasure beyond price,
A secret joy without a name,
The certainty of Paradise.
Alas, alas! Dust unto dust!
Before the winter wore away,
Her body in the churchyard lay.
Her patient soul was with the dust!
After her death, among those things
That even the poor reserve with care,—
Some little trinkets and cheap rings,
A locket with her mother’s hair,
Her wedding gown, the faded flowers
She wore upon her wedding day,—
Among these memories of past hours,
That so much of the heart reveal,
Carefully kept and put away,
The Letter of Indulgence lay
Folded, with signature and seal.
Meanwhile the Priest, aggrieved and pained,
Waiting and wondering that no word
Of mass or requiem he heard,
As by the Holy Church ordained;
Then to the Magistrate complained,
That as this woman had been dead
A week or more, and so mass said,
It was rank heresy, or at least
Contempt of Church; thus said the Priest;
And straight the cobbler was arraigned.

He came, confiding in his cause,
But rather doubtfull of the laws.
The Justice from his elbow-chair
Gave him a look that seemed to say:
"Thou standest before a Magistrate,
Therefore do not prevaricate!"
Then asked him in a business way,
Kindly but cold: "Is thy wife dead?"
The cobbler meekly bowed his head;
"She is," came struggling from his throat.
Scarce audibly. The Justice wrote
The words down in a book, and then
Continued, as he raised his pen:
"She is; and hath a mass been said
For the salvation of her soul?
Come, speak the truth! confess the whole!"
The cobbler without pause replied:
"Of mass or prayer there was no need;
For at the moment when she died
Her soul was with the glorified!"
And from his pocket with all speed
He drew the priestly title-deed,
And prayed the Justice he would read.

The Justice read, amused, amazed;
And as he read his mirth increased;
At times his shaggy brows he raised,
Now wondering at the cobbler gazed,
Now archly at the angry Priest.
"From all excesses, sins, and crimes
Thou hast committed in past times
Thee absolve! And furthermore,
Purified from all earthly taints,
To the communion of the Saints
And to the sacraments restore!
All stains of weakness, and all trace
Of shame and censure I efface;
Remit the pains thou shouldst endure,
And make thee innocent and pure,
So that in dying, unto thee
The gates of heaven shall open be!
Though long thou livest, yet this grace
Until the moment of thy death
Unchangeable continued!"

Then said he to the Priest: "I find
This document is duly signed
Brother John Tetzl, his own hand.
At all tribunals in the land
In evidence it may be used;
Therefore acquitted is the accused."
Then to the cobbler turned: "My friend,
Pray tell me, didst thou ever read
Reynard the Fox?"—"O yes, indeed!"
"I thought so. Don't forget the end."

INTERLUDE.

"What was the end? I am ashamed
Not to remember Reynard's fate;
I have not read the book of late;
Was he not hanged?" the Poet said.
The Student gravely shook his head,
And answered: "You exaggerate,
There was a tournament proclaimed,
And Reynard fought with Isengrim
The Wolf, and having vanquished him,
Rose to high honor in the State,
And Keeper of the Seals was named!"

At this the gay Sicilian laughed:
"Fight fire with fire, and craft with craft;
Successful cunning seems to be
The moral of your tale," said he.
"Mime had a better, and the Jew's
Had none at all, that I could see;
His aim was only to amuse."

Meanwhile from out its chon case
His violin the Minstrel drew,
And having tuned its strings anew,
Now held it close in his embrace,
And poising in his outstretched hand
The bow, like a magician's wand,
He paused, and said, with beaming face:
"Last night my story was too long;
To-day I give you but a song.
An old tradition of the North;
But first, to put you in the mood,
I will a little while prelude,
And from this instrument draw forth
Something by way of overture."

He played; at first the tones were pure
And tender as a summer night,
Then full moon climbing to its height,
The sob and ripple of the seas,
The flapping of an idle sail;
And then by sudden and sharp degrees
The multiplied, wild harmonies
Freshened and burst into a gale;
A tempest howling through the dark,
A crash as of some shipwrecked bark,
A loud and melancholy wail.

Such was the prelude to the tale
Told by the Minstrel; and at times
He paused amid its varying rhymes,
And at each pause again broke in
The music of his violin,
With tones of sweetness or of fear,
Movements of trouble or of calm,
Creating their own atmosphere;
As sitting in a church we hear
Between the verses of the psalm
The organ playing soft and clear,
Or thundering on the startled ear.

THE MUSICIAN'S TALE.

THE BALLAD OF CARMLIHAN.

I.
At Stralsund, by the Baltic Sea,
Within the sandy bar,
At sunset of a summer's day,
Ready for sea, at anchor lay
The good ship Valdemar.

The sunbeams danced upon the waves,
And played along her side;
And through the cabin windows streamed
In ripples of golden light, that seemed
The ripple of the tide.

There sat the captain with his friends,
Old skippers brown and hale,
Who smoked and grumbled o'er their grog,
And talked of the storm and fog,
Of calm and storm and gale.

And one was spinning a sailor's yarn
About Klabaterna,
The Kobold of the sea; a sprite
Invisible to mortal sight,
Who o'er the rigging ran.
Sometimes he hammered in the hold,
Sometimes upon the mast,
Sometimes abeam, sometimes abaft,
Or at the bows he sang and laughed,
And made all tight and fast.

He helped the sailors at their work,
And toiled with jovial din;
He helped them hoist and reef the sails,
He helped them stow the casks and bales,
And heave the anchor in.

But went unto the lazy louts,
The idlers of the crew;
Them to torment was his delight,
And worry them by day and night,
And pinch them black and blue.

And woe to him whose mortal eyes
Klaboterman behold.
It is a certain sign of death!—
The cabin-boy here held his breath,
He felt his blood run cold.

II.

The jolly skipper paused awhile,
And then again began;
"There is a Spectre Ship," quoth he,
"A ship of the Dead that sails the sea,
And is called the Carnilhan.

"A ghostly ship, with a ghostly crew,
In tempest she appears;
And before the gale, or against the gale,
She sails without a rag of sail,
Without a helmsman steers.

"She haunts the Atlantic north and south,
But mostly the mid-sea,
Where three great rocks rise bleak and bare
Like furnaces—chimneys in the air,
And are called the Chimneys Three.

"And ill betide the luckless ship
That meets the Carnilhan;
Over her decks the seas will leap,
'She must go down into the deep,
And perish mouse and man.'"

The captain of the Valdemar
Laughed loud with merry heart.
"I should like to see this ship," said he;
"I should like to find these Chimneys Three,
That are marked down in the chart.

"I have sailed right over the spot," he said,
"With a good stiff breeze behind,
When the sea was blue, and the sky was clear,—
You can follow my course by these pinholes here,—
And never a rock could find.'"

And then he swore a dreadful oath,
He swore by the Kingdoms Three,
That, should he meet the Carnilhan,
He would run her down, although he ran
Right into Eternity!

All this, while passing to and fro,
The cabin-boy had heard;
He lingered at the door to hear,
And drank in all with greedy ear,
And pondered every word.

He was a simple country lad,
But of a roving mind.
"O, it must be like heaven," thought he,
"These far-off foreign lands to see,
And fortune seek and find!"
Suns rise and set, and rise, and yet
There is no land in sight;
The liquid planets overhead
Burn brighter now the moon is dead,
And longer stays the night.

IV.

And now along the horizon's edge
Mountains of cloud uprose.
Black as with forests underneath,
Above their sharp and jagged teeth
Were white as drifted snows.

Unseen behind them sank the sun,
But flushed each pinky peak
A little while with rosy light
That faded slowly from the sight
As blushes from the cheek.

Black grew the sky,—all black, all black;
The clouds were everywhere;
There was a feeling of suspense
In nature, a mysterious sense
Of terror in the air.

And all on board the Valdemar
Was still as still could be;
Save when the dismal ship-hell tolled,
As ever and anon she rolled,
And lurched into the sea.

The captain up and down the deck
Went striding to and fro;
Now watched the compass at the wheel,
Now lifted up his hand to feel
Which way the wind might blow.

And now he looked up at the sails,
And now upon the deep;
In every fibre of his frame
He felt the storm before it came,
He had no thought of sleep.

Eight bells! and suddenly abaft,
With a great rush of rain,
Making the ocean white with spume,
In darkness like the day of doom,
On came the hurricane.

The lightning flashed from cloud to cloud,
And rent the sky in two;
A jagged flame, a single jet
Of white fire, like a bayonet,
That pierced the eyeballs through.

Then all around was dark again,
And blacker than before;
But in that single flash of light
He had beheld a fearful sight,
And thought of the oath he swore.

For right ahead lay the Ship of the Dead,
The ghostly Carmilhan!
Her masts were stripped, her yard's were bare,
And on her bowsprit, poised in air,
Sat the Klaboterman.

Her crew of ghosts was all on deck
Or clambering up the shrouds;
The boatswain's whistle, the captain's hail,
Were like the piping of the gale,
And thunder in the clouds.

And close behind the Carmilhan
There rose up from the sea,
As from a foundered ship of stone,
Three bare and splintered masts alone:
They were the Chimneys Three.

And onward dashed the Valdemar
And leaped into the dark;
A denser mist, a colder blast.
A little shudder, and she had passed
Right through the Phantom Bark.

She left in twain the shadowy hulk,
But cleft it unaware:
As when, careering to her nest,
The sea-gull severs with her breast
The unresisting air.

Again the lightning flashed; again
They saw the Carmilhan,
Whole as before in hull and spar;
But now on board the Valdemar
Stood the Klaboterman.

And they all knew their doom was sealed;
They knew that death was near;
Some prayed who never prayed before,
And some they wept, and some they swore,
And some were mute with fear.

Then suddenly there came a shock,
And louder than wind or sea
A cry burst from the crew on deck,
As she dashed and crashed, a hopeless wreck,
Upon the Chimneys Three.

The storm and night were passed, the light
To streak the east began;
The cabin-boy, picked up at sea,
Survived the wreck, and only he,
To tell of the Carmilhan.

INTERLUDE.

WHEN the long murmur of applause
That greeted the Musician's lay
Had slowly buzzed itself away,
And the long talk of Spectre Ships
That followed died upon their lips
And came unto a natural pause,
"These tales you tell are one and all
Of the Old World," the Poet said,
"Flowers gathered from a crumbling wall,
Dead leaves that rustle as they fall;
Let me present you in their stead
Something of our New England earth,
A tale which, though of no great worth,
Has still this merit, that it yields
A certain freshness of the fields,
A sweetness as of home-made bread."

The Student answered: "Be discreet;
For if the flour be fresh and sound,
And if the bread be light and sweet,
Who caret if what mill 't was ground,
Or of what oven felt the heat.
Unless, as old Cervantes said,
You are looking after better bread
Than any that is made of wheat?
You know that people nowadays
To what is old give little praise;
All must be new in prose and verse:
They want hot bread, or something worse,
Fresh every morning, and half baked;
The wholesome bread of yesterday,
Too stale for them, is thrown away,
Nor is their thirst with water slaked."

As oft we see the sky in May
Threaten to rain, and yet not rain,
The Poet's face, before so gay
Was clouded with a look of pain,
But suddenly brightened up again;
And without further let or stay
He told his tale of yesterday.
THE POET'S TALE.

LADY WENTWORTH.

One hundred years ago, and something more, In Queen Street, Portsmouth, at her tavern door, Next to a pin, and blooming as a rose, Stood Mattress Stavies in her farbacks, Just as her cock-crow was striking nine. Above her head, resplendent on the sign, The portrait of the Earl of Halifax, In scarlet coat and periwig of flax, Surveyed at leisure all her varied charms, Her cap, her bodice, her white folded arms, And half resolved, though he was past his prime, And rather damaged by the lapse of time, To fall down in her lap out of endurance. The passion that had driven him to despair. For from his lofty station he had seen Stavies, her husband, dressed in bottle-green, Drive his new Flying Stage-coach, four in hand, Down the world, or thought he did, at least, And knew that he was far upon the way To Ipswich and to Boston on the Bay! Just then the meditations of the Earl Were interrupted by a little girl, Barefooted, ragged, with neglected hair, Eyes full of laughter, neck and shoulders bare, A thin slip of a girl, like a new moon, Sure to be rounded into beauty soon, And the fair men would worship her adored, Though now in mean habiliments she bore A pail of water dripping, through the street, And bathing, as she went, her naked feet.

It was a pretty picture, full of grace,— The slender form, the delicate, thin face; The swaying motion, as she hurried by; The shining feet, the laughter in her eye, That for her face in ripples glowed and glanced, As in her pall the shining sunbeam danced: And with uncommon feelings of delight The Earl of Halifax beheld the sight. Not so Dame Stavies, for he heard her say These words, or thought he did, at least: "O Martha Hilton! 'Fie! how dare you go About the town half dressed, and look so!" At which the gypsy laughed, and straight re-plied: "No matter how I look; I yet shall ride In my own chariot, ma'am." And on the child The Earl of Halifax benignly smiled, As with her heavy burden she passed on, Look back, then turned the corner, and was gone.

What next, upon that memorable day, Arrested his attention was a gay And brilliant equipage, that flashed and spun, The silver harness glittering in the sun, Outrider with red jackets, laced and lank, Pounding the saddles as they rose and sank, While all alone within the chariot sat A portly person with three-cornered hat, A crimson velvet and powdered high fur. Gold-headed cane, and nicely powdered hair, And diamond buckles sparkling at his knees, Dignified, stately, florid, much at ease. Onward the pageant swept, and as it passed, For Dame Stavies courteously took low and fast; For this was Governor Wentworth, driving down To Little Harbor, just beyond the town, Where his Great House stood looking out to sea, A goodly place, where it was good to be.

It was a pleasant mansion, an abode Near and yet hidden from the great high road, Sequestered among trees, a noble pile, Built after the classical and colonial in its style; Gables and dormer-windows everywhere, And stacks of chimneys rising high in air,—

Pandean pipes, on which all winds that blew Made mournful music the whole winter through. Within an unwonted splendor met the eye, Panels, and doors of oak, and tapestry, Carved chimney-pieces, where on brazens dogs Revelled and roared the Christmas fires of logs; Doors opening into darkness unawares, Mysterious passages, and flights of stairs; And on the walls, in heavy gilted frames, The ancestral Wentworths with Old-Scripture names.

Such was the mansion where the great man dwelt, A widower and childless; and he felt The loneliness, the uncongenial gloom, That a great man must be entitled every room; For though not given to delicacy, he could feel The pain of wounds, that ache because they heal.

The years came and the years went,—seven in all, And passed in cloud and sunshine o'er the Hall; The days their splendor through its chambers shed, The sunsets flushed its western windows red: The snow was on its roofs, the wind, the rain; Its windows were in leaf and bare again; Moons waxed and waned, the lilacs bloomed and died, In the broad river ebbd and flowed the tide, Ships went to sea, and ships came home from sea, And the slow years sailed by and ceased to be. And all these years had Martha Hilton served In the Great House, not wholly unobserved; By day, by night, the silver crescent grew, Though hidden by clouds, its light still shining through; A maid of all work, whether coarse or fine, A servant who made service seem divine! Through each room wasfaxed the light that look upon; The mirrors glistened, and the brasses shone, The very knocker on the outer door, If she but passed, was brighter than before.

And now the ceaseless turning of the mill Of Time, that never for an hour stands still, Ground out the Governor's sixtieth birthday, And powdered his brown hair with silver-gray. The robin, the forerunner of the spring, The bluebird with his sound caroling The restless swallows building in the caves, The golden buttercups, the grass, the leaves, The lilacs tossing in the winds of May, All welcomed this majestic holiday. He gave a splendid banquet, served on plate, Such as became the Governor of the State, Who represented England and the King, And was magnificent in everything. He had invited all his friends and peers, The Pepperols, the Longlons, and the Lears, The Sparhawk, the Penninghams, and the rest; For why repeat the name of every guest? But I must mention one, in bands and gown, The Universed, the Reverend A. W. Of the Established Church; with smiling face He sat beside the Governor and said grace; And then the feast went on, as others do, But ended as none other I ever knew.

When they had drank the King, with many a cheer, The Governor whispered in a servant's ear, Who disappeared, and presently there stood Within the room, in perfect womanhood, A maiden, modest and yet self-possessed, Youthful and beautiful and simply dressed. Can this be Martha Hilton? It must be! Yes, by Martha Hilton, and no other! Dowered with the beauty of her twenty years, How ladylike, how queenlike she appears;
The pale, thin crescent of the days gone by
Is Diana now in all her majesty!
Yet scarce a guest perceived that she was there,
Until the Governor, rising from his chair,
Played slightly with his ruffles, then looked down,
And said unto the Reverend Arthur Brown:
"This is my birthday: it shall likewise be
My wedding-day; and you shall marry me!"

The listening guests were greatly mystified,
None more so than the rector, who replied:
"Marry you? Yes, that were a pleasant task,
Your Excellency; but to whom? I ask."
The Governor answered: "To this lady here;"
And beckoned Martha Hithon to draw near.
She came and stood, all blushes, at his side.
The rector paused. The impatient Governor cried:
"This is the lady; do you hesitate?
Then I command you as chief magistrate."
The rector read the service loud and clear:
"Dearly beloved, we are gathered here,
And so on to the end. At his command
On the fourth finger of her fair left hand
The Governor placed a stony ring; and that was all:
Martha was Lady Wentworth of the Hall!

INTERLUDE.

WELL pleased the audience heard the tale.
The Theologian said: "Indeed,
To praise you there is little need;
One almost hears the farmer's fail
Thresh out your wheat, nor does there fail
A certain freshness, as you said,
And sweetness as of home-made bread.
But not less sweet and not less fresh
Are many legends that I know,
Write by the monks of long-ago,
Who loved to mortify the flesh,
So that the soul might purer grow,
And rise to a diviner state;
And one of these — perhaps of all
Most beautiful — I now recall,
And with permission will narrate;
Hoping thereby to make amends
For that grim tragedy of mine,
As strong and black as Spanish wine,
I told last night, and wish almost
It had remained untold, my friends;
For Torquemada's awful ghost
Came to me in the dreams I dreamed,
And in the darkness glared and glamed
Like a great lighthouse on the coast."

The Student laughing said: "For more
Like to some dismal fire of bale
Flaring portentous on a hill;
Or torches lighted on a shore
By wreckers in a midnight gale.
No matter; be it as you will,
Only go forward with your tale."

THE THEOLOGIAN'S TALE.

THE LEGEND BEAUTIFUL.

"Hadst thou stayed, I must have fled!"
That is what the Vision said.

In his chamber all alone,
Kneeling on the floor of stone,
Prayed the Monk in deep condition
For his sins of indecision,
Prayed for greater self-denial
In temptation and in trial;

It was noonday by the dial,
And the Monk was all alone.

Suddenly, as if it lightened,
An unwonted splendor brightened
All within him and without him
In that narrow cell of stone;
And he saw the Blessed Vision
Of our Lord, with light Elysian
Like a vesture wrapped about him,
Like a garment round him thrown.

Not as crucified and slain,
Not in agonies of pain,
Not with bleeding hands and feet,
Did the Monk his Master see;
But as in the village street,
In the house or harvest-field,
Halt and lame and blind he healed,
When he walked in Galilee.

In an attitude imploring,
Hands upon his bosom crossed,
Wondering, worshiping, adoring,
Kneel the Monk in rapture lost.
Lord, he thought, in heaven that reignest,
Who am I, that thus thou deignest
To reveal thyself to me?
Who am I, that from the centre
Of thy glory thou shouldst enter
This poor cell, my guest to be?

Then amid his exaltation,
Loud the convent bell appalling,
From its belfry calling, calling,
Hang through court and corridor
With persistent iteration.
He had never heard before.
It was now the appointed hour
When alike in shine or shower,
Winter's cold or summer's heat,
To the convent portals came
All the blind and halt and lame,
All the beggars of the street,
For their daily dole of food
Dealt them by the brotherhood;
And their almoner was he
Who upon his bended knee,
Rapt in silent ecstasy
Of divinest self-surrender,
Saw the Vision and the Splendor.

Deep distress and hesitation
Mingled with his adoration;
Should he go, or should he stay?
Should he leave the rest to wait
Hungry at the convent gate,
Till the Vision passed away?
Should he slight his radiant guest,
Slight this visitant celestial,
For a crowd of ragged, bestial
Beggars at the convent gate?
Would the Vision there remain?
Would the Vision come again?
Then a voice within his breast
Whispered, audible and clear
As if to the outward ear:
"Do thy duty; that is best;
Leave unto thy Lord the rest!"

Straightway to his feet he started,
And with long ing look intent
On the Blessed Vision bent,
Slowly from his cell departed,
Slowly on his errand went.

At the gate the poor were waiting,
Looking through the iron grating,
With that terror in the eye
That is only seen in those
Who amid their wants and voco
Hear the sound of doors that close,
And of feet that pass them by;
Grown familiar with disfavor.
Grown familiar with the savor
Of the bread by which men die!

But to-day, they knew not why,
Like the gate of Paradise
Seemed the convent gate to rise,
Like a sacrament divine
Seemed to them the bread and wine.

In his heart the Monk was praying,
Thinking of the homeless poor,
What they suffer and endure;
What we see not, what we see;
And the inward voice was saying:
"Whatsoever thing thou doest
To the least of mine and lowest,
That thou dost unto me!"

Unto me! but had the Vision
Come to him in beggar's clothing,
Come a mendicant imploving.
Would he then have knelt adoring,
Or have listened with derision,
And have turned away with loathing?

Thus his conscience put the question,
Full of troublesome suggestion,
As at length, with hurried pace,
Towards his cell he turned his face,
And beheld the convent of an old château,
With a supernatural light,
Like a luminous cloud expanding
Over door and wall and ceiling.

But he paused with awe-struck feeling
At the threshold of his door,
For the Vision still was standing
As he left it there before,
When the convent bell was pealing,
From its belfry calling, calling,
Summoned him to feed the poor.
Through the long hour intervening
It had waited his return,
And he felt his bosom burn,
Comprehending all the meaning,
When the Blessed Vision said,
"Hadst thou stayed, I must have fled!"


INTERLUDE.

All praised the Legend more or less.
Some liked the moral, some the verse:
Some thought it better, and some worse.
Than other legends of the past;
Until, with ill-concealed distress
At all their cavilling, at last
The Theologian gravely said:
"The Spanish proverb, then, is right:
Consult your friends on what you do,
And one will say that it is white,
And others say that it is red."
And "Amen!" quoth the Spanish Jew:
"Six stories told! We must have seven.
A cluster like the Pleiades,
And lo! it happens, as with these;
That one is missing from our heaven.
Where is the Landlord? Bring him here:
Let the Lost Pleiad appear."

Thus the Sicilian cried, and went
Forthwith to seek his missing star,
But did not find him in the bar,
A place that landlords most frequent,
Nor yet beside the kitchen fire,
Nor up the stairs, nor in the hall;
It was in vain to ask or call,
There were no tidings of the Squire.

So he came back with downcast head,
Exclaiming: "Well, our hospitable Host
Hath surely given up the ghost.
Another proverb says the dead
Can tell no tales; and that is true.
It follows, then, that one of you
Must tell a story in his stead.
You must," he to the Student said,
"Who know so many of the best,
And tell them better than the rest."

Straight, by these flattering words beguiled,
The Student, happy as a child
When he is called a little man,
Assumed the double task imposed,
And without more ado unclosed
His smiling lips, and thus began.


THE STUDENT'S SECOND TALE

THE BARON OF ST. CASTINE.

BARON CASTINE of St. Castine
Has left his château in the Pyrenees,
And sailed across the western seas.
When he went away from his fair demesne
The birds were baul ling, the woods were green;
And now the winds of winter blow
Round the towers of the old château,
The birds are silent and unseen,
The leaves lie dead in the ravine,
And the Pyrenees are white with snow.

His father, lonely, old, and gray,
Sits by the fireside day by day,
Thinking ever one thought of care;
Through the southern windows, narrow and tall
The sun shined into the convent hall,
And darkness and a glory round his hair.
The house-dog, stretched beneath his chair
Grooms in his sleep as if in pain,
Then wakes, and yawns, and sleeps again,
So silent is it everywhere.
So silent you can hear the mouse
Run and rummage along the beams
Behind the wainscot of the wall;
And the old man roams from his dreams,
And wanders restless through the house,
As if he heard strange voices call.

His footsteps echo along the floor
Of a distant passage, and pause awhile;
He is standing by an open door
Looking long, with a sad, sweet smile,
Into the room of his absent son.
There is the bed on which he lay,
There are the pictures bright and gay,
Horses and hounds and sunlit seas;
There are his powder-flask and gun,
And his hunting-knives in shape of a fan;
The chair by the window where he sat,
With the clouded tiger-tails for a mat.
Looking out on the Pyrenees,
Looking out on Mount Marboré
And the Seven Valleys of Lavedan.
Ah me! he turns away and sighs:
There is a mist before his eyes.

At night, whatever the weather be,
Wind or rain or starry heaven,
Just as the clock is striking seven,
Those who look from the windows see
The village Curate, with lantern and maid,
Come through the gateway from the park,
And cross the courtyard damp and dark,—
A ring of light in a ring of shale.

And now at the old man's side he stands,
His voice is cheery, his heart expands,
He gossips pleasantly, by the blaze
Of the fire of fogots, about old days,
And Cardinal Mazarin and the Fronde,
And the Cardinal’s nieces fair and fond,
And what they did, and what they said,
When they heard his Eminence was dead.

And after a pause the old man says,
His mind still coming back again
To the one sad thought that haunts his brain,
"Are there any tidings from the west sea?
Ah, why has that wild boy gone from me?"
And the Curate answers, looking down,
Harmless and docile as a lamb,
"No, Monsieur le curé, it is true,
But it must be!"
And draws from the pocket of his gown
A handkerchief like an oriflam,
And wipes his spectacles, and they play
Their little game of lanquenet.
In silence for an hour or so,
Till the clock at nine strikes loud and clear
From the village lying asleep below,
And across the courtyard, into the dark
Of the winding pathway in the park,
Curate and lantern disappear,
And darkness reigns in the old château.

The ship has come back from over sea,
She has been signalled from below,
And into the harbor of Bordeaux
She sails with her gallant company.
But among them is nowhere seen
The brave young Baron of St. Castine;
He hath tarried behind, I ween,
In the beautiful land of Acadie!

And the father faces to and fro
Through the chambers of the old château,
Waiting, waiting to hear the sound
Of wheels on the road that runs below,
Of servants hurrying here and there,
The voice in the courtyard, the step on the stair,
Waiting for some one who doth not come!
But letters there are, which the old man reads
To the Curate, when he comes at night,
Word by word, as an acolyte
Repeats his prayers, and tells his beads;
Letters full of the rolling sea,
Pull of a young man’s joy to be
Abroad in the world, alone and free;
Full of adventures and wonderful scenes
Of hunting the deer through forests vast
In the royal grant of Pierre du Gast;
Of nights in the tenantry of the Tarraines;
Of Madocawando the Indian chief,
And his daughters, as glorious as queens,
And beautiful beyond belief;
And so soft the tones of their native tongue,
The words are not spoken, they are sung!

And the Curate listens, and smiling says:
"Ah yes, dear friend! in our young days
We should have liked to hunt the deer
All day amid those forest scenes,
And to sleep in the tents of the Tarraines;
But now it is better sitting here
Within four walls, and without the fear
Of losing our hearts to Indian queens;
For man is fire and woman is tow,
And the Somebody comes and begins to blow."
Then a gleam of distrust and vague surmise
Shines in the father’s gentle eyes,
As fire-light on a window-pane,
Glimmers and vanishes again;
But naught he answers; he only sighs,
And for a moment bows his head;
Then, as their custom is, they play
Their little game of lanquenet.
And another day is with the dead.

Another day, and many a day
And many a week and month depart,
When a fatal letter wings its way
Across the sea, like a bird of prey,
And strikes and tears the old man’s heart.
Let the young Baron of St. Castine,
Swift as the wind is, and as wild,
Has married a dusky Tarratine,
Has married Madocawando’s child!

The letter drops from the father’s hand;
Though the sinews of his heart are wrung,
He utters no cry, he breathes no prayer,
No malcontents falls from his tongue;
But his stately figure, erect and grand,
Beards and sinks like a column of sand.
In the whirlwind of his great despair.
Dying, yes, dying! His latest breath
Of parley at the door of death
Is a blessing on his wayward son.
Lower and lower on his breast
Sink his gray head; he is at rest;
No longer he waits for any one.

For many a year the old château
Lies tenantless and desolate;
Rank grasses in the courtyard grow,
About its gables caws the crow;
Only the porter at the gate
Is left to guard it, and to wait.
The coming of the right heir;
No other life or sound is there;
No more the Curate comes at night,
No more is seen the unsteady light,
Threading the alleys of the park;
The windows of the hall are dark
The chambers are dreary, cold, and bare!

At length, at last, when the winter is past,
And birds are building, and woods are green,
When flying skirts is the Curate seen
Speeding along the woodland way,
Humming gayly. "No day is so long
But it comes at last to vesper-song."
He sought at the porter’s lodge to say
That at last the Baron of St. Castine
Is coming home with his Indian queen,
Is coming without a week’s delay;
And all the house must be swept and clean,
And the horses set in good array;
And the solemn porter shakes his head;
And the answer he makes is: "Lack-a-day!
We will see, as the blind man said!

Alert since first the day began,
The cock upon the village church
Looks northward from his airy perch,
As if beyond the ken of man
To see the ships come sailing on,
And pass the Isle of Oleron,
And pass the Tower of Cordouan.

In the church below is cold in clay
The heart that would have leaped for joy—
O tender heart of truth and trust!—
To see the coming of that day;
In the church below the lips are dust;
Dust are the hands, and dust the feet,
That would have been so swift to meet
The coming of that wayward boy.

At night the front of the old château
Is a blaze of light above and below;
There’s a sound of wheels and hoofs in the street,
A cracking of whips, and scamper of feet,
Bells are ringing, and horns are blown,
And the Baron hath come again to his own.
The Curate is waiting in the hall,
Most eager and alive of all
To welcome the Baron and Baroness;
But his mind is full of vague distress,
For he hath read in Jesuit books
Of these children of the wilderness,
And now, good, simple man: he looks
To see a painted savage stride
Into the room, with shoulders bare,
And eagle feathers in her hair,
And around her a robe of panther's hide.

Instead, he beholds with secret shame
A form of beauty undeived.
A loveliness without a name,
Not of degree, but more of kind;
Nor bold nor shy, nor short nor tall,
But a new mingling of them all.
Yes, beautiful beyond belief,
Transfigured and transfigured, he sees
The lady of the Pyrenees,
The daughter of the Indian chief.
Beneath the shadow of her hair
The gold-bronze color of the skin
Seems lighted by a fire within.
As when a burst of sunlight shines
Beneath a sombre grove of pines,—
A dusky splendor in the air.
The two small hands, that now are pressed
In his, seem made to be caressed.
They lie so warm, and soft, and still,
Like birds half hidden in a nest,
Trustful, and innocent of ill.
And ah! he cannot believe his ears
When her melodious voice he hears,
Speaking his native Gascon tongue;
The words she utters seem to be
Part of some poem of Gondouli.
They are not spoken, they are sung!
And the Baron smiled and says: "You see,
I told you but the simple truth;
Ah, you may trust the eyes of youth!"

Down in the village day by day
The people gossip in their way,
And stare to see the Baroness pass
On Sunday morning to early Mass;
And when she kneelcd down to pray,
They wonder, and whisper together, and say,
"Surely this is no heathen law;"
And in course of time they learn to bless
The Baron and the Baroness.

And in course of time the Curate learns
A secret so dreadful, that by turns
He is ice and fire, he freezes and burns.
The Baron at confession hath said,
That though this woman be his wife,
He hath wed her as the Indians wed,
He hath bought her for a gun and a knife!
And the Curate replies: "O profligate,
O Prodigal Son! return once more
To the open arms and the open door
Of the Church, or ever it be too late.
Thank God, thy father did not live
To see what he could not forgive;
On thee, so reckless and perverse,
He left his blessing, not his curse.
But the nearer the dawn the darker the night,
And by going wrong all things come right;
Things have been mendcd that were worse,
And the worse, the nearer they are to mend.
For the sake of the living and the dead,
Thou shalt be wed as Christians wed,
And all things comes to a happy end."

O sun, that followest the night,
In you blue sky, serene and pure,
And pourest thine impartial light
Alike on mountain and on moor,
Pause for a moment in thy course,
And bless the bridegroom and the bride!
O Gave, that from thy hidden source
In you mysterious mountain-side
Pursuest thy wandering way alone,
And leaping down its steps of stone,
Along the meadow lands demure
Statelest away to the Adour,
Pause for a moment in thy course
To bless the bridegroom and the bride!

The choir is singing the matin song,
The doors of the church are opened wide,
The people crowd, and press, and throng
To see the bridegroom and the bride.
They enter and pass along the nave;
They stand upon the father's grave;
The bells are ringing soft and slow;
The living above and the dead below
Give their blessing on one and twain;
The warm wind blows from the hills of Spain,
The birds are building, the leaves are green,
And Baron Castine of St. Castine
Hath come at last to his own again.

FINALE.

"Voxe plaudite!" the Student cried,
When he had finished; "now applaud,
As Roman actors used to say,
At the conclusion of a play;"
And rose, and spread his hands abroad,
And smiling bowed from side to side,
As one who bears the palm away.
And generous was the appaiss and loud,
But less for him than for the sun,
That even as the tale was done
Burst from its canopy of cloud,
And lit the landscape with the blaze
Of afternoon on autumn days,
And filled the room with light, and madc
The fire of logs a painted shade.

A sudden wind from out the west
Blew all its trumpets loud and shrill;
The windows rattled with the blast,
The oak-trees shook as it passed,
And straight, as if by fear possessed,
The cloud encampment on the hill
Broke up, and fluttering flag and tent
Vanished into the firmament,
And down the valley fled amain
The rear of the retreating rain.

Only far up in the blue sky
A mass of clouds, like drifted snow
Suffused with a faint Alpine glow,
Was heaped together, vast and high,
On which a shattered rainbow hung,
Not rising like the ruined arch
Of some aerial aqueduct,
But like a roseate garland plucked
From an Olympian god, and hung
Aside in his triumphal march.

Like prisoners from their dungeon gloom,
Like birds escaping from a snare,
Like school-boys at the hour of play,
All left at once the pent-up room,
And rushed into the open air:
And no more tales were told that day.
PART THIRD.

PRELUDE.

The evening came; the golden vase
A moment in the sunset glanced;
Then darkened, and then gleamed again
As from the east the moon advanced
And touched it with a softer light;
While underneath, with flowing mane,
Upon the hill the Horse pranced,
And galloped forth into the night.

But brighter than the afternoon
Then followed the dark day of rain,
And brighter than the golden vase
That glistened in the rising moon,
Within the ruby fire-light gleamed;
And every separate window-pane,
Backed by the outer darkness, showed
A mirror, where the flamelets gleamed
And flickered to and fro, and seemed
A bonfire lighted in the road.

Amid the hospitable glow,
Like an old actor on the stage,
With the uncertain voice of age,
The singing chimney chanted low
The homely songs of long ago.

The voice that Ossian heard of yore,
When midnight winds were in his hall;
A ghostly and appealing call,
A sound of days that are no more!
And dark as Ossian saw that Jew,
And listened to the sound, and knew
The passing of the air-bots,
The gray and misty cloud of ghosts
In their interminable flight;
And listening muttered in his beard.

Beholding his mysterious face,
"Tell me," the gay Sicilian said,
"Why was it that in breaking bread
At supper, you bent down your head
And, musing, paused a little space,
As one who says a silent grace?"

The Jew replied, with solemn air,
"I said the Manichean's prayer.
It was his faith,—perhaps is mine,—
That life in all its forms is one,
And that its secret coils do run
Unseen, but in unbroken line.
From the great fountain-head divine
Through man and beast, through grain and grass.
How'er we struggle, strive, and cry,
From death there can be no escape,
And no escape from life, alas!
Because we cannot die, but pass
From one into another shape:
It is but into life we die.

"Therefore the Manichean said
This simple prayer on breaking bread,
Lest he with hasty hand or knife
Might wound the incastrated life,
The soul in things that we call dead:
I did not reap thee, did not bind thee,
I did not thrash thee, did not grind thee,
Nor did I in the oven bake thee!
It was not I, it was another
Did these things unto thee, O brother;
I only have thee, hold thee, break thee!"

"That birds have souls I can conceive,
The poet cried, with glowing cheeks;
The flocks that from their beds of reed
Uprising north or southward fly,
And flying write upon the sky
The biforked letter of the Greeks,
As hath been said by Rucellai;
All birds that sing or chirp or cry,
Even those migratory bands,
The minor poets of the air,
The plower, peep, and sanderling,
That hardly can be said to sing,
But pipe along the barren sands,—
All these have souls akin to ours:
So hath the lovely race of flowers:
Thus much I grant, but nothing more.
The rusty hinges of a door
Are not alive because they creek;
This chimney, with its dreary roar,
These rattleing windows, do not speak!"
"To me they speak," the Jew replied;
"And in the sounds that sink and soar,
I hear the voices of a tide,
That breaks upon an unknown shore!"

Here the Sicilian interfered:
"That was your dream, then, as you dozed
A moment since, with eyes half-closed,
And murmured something in your beard.
The Hebrew smiled, and answered, "Nay;
Not that, but something very near:
Like, and yet not the same, may seem
The vision of my waking dream;
Before it wholly dies away,
Listen to me, and you shall hear."

THE SPANISH JEW'S TALE.

AZRAEL.

King Solomon, before his palace gate
At evening, on the pavement tessellate
Was walking with a stranger from the East,
Arrayed in rich attire as for a feast;
The mighty Runcieet-Sing, a learned man,
And Rajah of the realms of Hindostan.
And as they walked the guest became aware
Of a white figure in the twilight air,
Gazing intent, as one who with surprise
His form and features seemed to recognize;
And in a whisper to the king he said:
"What is your shape, that, pallid as the dead,
Is watching me, as if he sought to trace
In the dim light the features of my face?"

The king looked, and replied: "I know him well;
It is the Angel men call Azrael,
'Tis the Death Angel; what hast thou to fear?"
And the guest answered: "Lest he should come near,
And speak to me, and take away my breath!
Save me from Azrael, save me from death!
O king, that hast dominion o'er the wind,
Did it arise and bear me hence to Ind."

The king gazed upward at the cloudless sky,
Whispered a word, and raised his hand on high,
And lo! the signet-ring of chrysoprase
On his uplifted finger seemed to blaze
With hidden fire, and rushing from the west
There came a mighty wind, and seized the guest
And lifted him from earth, and on they passed,
His shining garments streaming in the blast,
A silken banner o'er the walls upreared,
A purple cloud, that gleamed and disappeared.
Then at the Angel smiling: "If this man
Be Rajah Runcieet-Sing of Hindostan,
Thou hast done well in listening to his prayer;
I was upon my way to seek him there."
"It is the Angel men call Azrael, 'Tis the Death Angel."

INTERLUDE

"O Edrei, forbear to-night
Your ghostly legends of affright,
And let the Talmud rest in peace;
Spare us your dismal tales of death
That almost take away one's breath;
So doing, may your tribe increase."

Thus the Sicilian said; then went
And on the spinet's rattling keys
Played Marianina, like a breeze
From Naples and the Southern seas,
That brings us the delicious scent
Of citron and of orange trees,
And memories of soft days of ease
At Capri and Amalfi spent.

"Not so," the eager poet said;
"At least, not so before I tell
The story of my Azrael,
An angel mortal as ourselves,
Which in an ancient tome I found
Upon a convent's dusty shelves,
Chained with an iron chain, and bound
In parchment, and with clasps of brass,
Lost from its prison, some dark day,
It might be stolen or steal away,
While the good friars were singing mass.

"It is a tale of Charlemagne,
When like a thunder-cloud, that lowers
And sweeps from mountain-crest to coast,
With lightning flaming through its showers,
He swept across the Lombard plain,
Beleaguering with his warlike train
Pavia, the country's pride and boast,
The City of the Hundred Towers."
Thus heralded the tale began,
And thus in sober measure ran.

THE POET'S TALE.

CHARLEMAGNE.

Olger the Dane and Desiderio,
King of the Lombards, on a lofty tower
Stood gazing northward o'er the rolling plains,
League after league of harvests, to the foot
Of the snow-crested Alps, and saw approach
A mighty army, thronging all the roads
That led into the city. And the King
Said unto Olger, who had passed his youth
As hostage at the court of France, and knew
The Emperor's form and face: "Is Charlemagne
Among that host?" And Olger answered:
"No."

And still the innumerable multitude
Flowed onward and increased, until the King
Cried in amazement: "Surely Charlemagne
Is among them that shall trespass upon
And Olger answered slowly: "No; not yet;
He will not come so soon." Then much disturbed
King Desiderio asked: "What shall we do,
If he approach with a still greater army?"
And Olger answered: "When he shall appear,
You will behold what manner of man he is;
But what will then befall us I know not."

Then came the guard that never knew repose,
The Paladins of France; and at the sight
The Lombard King o'ercame with terror cried
"This must be Charlemagne!" and as before
Did Olger answer: "No; not yet, not yet."

And then appeared in panoply complete
The Bishops and the Abbots and the Priests
Of the imperial chapel, and the Counts;
And Desiderio could no more endure
The light of day, nor yet encounter death,
But sobbed aloud and said: "Let us go down
And hide us in the bosom of the earth,
Far from the sight and anger of a foe
So terrible as this!" And Olger said:
"When you behold the harvest in the fields
Shaking with fear, the Po and the Ticino
Lashing the city walls with iron waves,
Then may you know that Charlemagne is come."
And even as he spake, in the northwest,
Lo! there arose a black and threatening cloud,
Out of whose bosom flashed the light of arms
Upon the people pent up in the city;
A light more terrible than any darkness;
And Charlemagne appeared; — a Man of Iron!

His helmet was of iron, and his gloves
Of iron, and his breastplate and his greaves
And tassets were of iron, and his shield.
In his left hand he held an iron spear,
In his right hand his silver-inwrought
The horse he rode on had the strength of iron,
And color of iron. All who went before him,
Beside him and behind him, his whole host,
Were armed with iron, and their hearts within
Were stronger than the armor that they wore.
The fields and all the roads were filled with iron,
And points of iron glinted in the sun
And shed a terror through the cities streets.
This at a single glance Olger the Dane
Saw from the tower, and turning to the King
Exclaimed in haste: "Behold! this is the man
You looked for with such eagerness!" and then
Fell as one dead at Desiderio's feet.


And threw stones at the Argonauts,
Being filled with indiscriminate ire
That tangled and perplexed his thoughts;
But, like a hospitable host,
When strangers landed on the coast,
Heated himself red-hot with fire,
And hugged them in his arms, and pressed
Their bodies to his burning breast.

The poet answered: "No, not thus
The legend rose; it sprang at first
Out of the hunger and the thirst
In all men for the millennium.
And thus it filled and satisfied
The imagination of mankind,
And this ideal to the mind
Was truer than historic fact.
Fancy, and imagination,
The terrors of the awful name
Of Charlemagne, till he became
Armipotent in every act,
And, clothed in mystery, appeared
Not what men saw, but what they feared.

"Besides, unless my memory fail,
Your some one with an iron flail
Is not an ancient myth at all,
But comes much later on the scene,
As Talus in the Faerie Queene,
The iron groom of Artegall,
Who threshed out falsehood and deceit,
And truth upheld, and righted wrong;
And was, as the saying went,
As the lion, was, strong."

The Theologian said: "Perchance
Your chronicler in writing this
Had in his mind the Anabasis,
Where Xenophon describes the advance
Of Artaxerxes to the fight;
At first the low gray cloud of dust,
And then a blackness o'er the fields
As of a passing thunder-gust,
Then flash of brazen armor bright,
And ranks of men, and spears up-thrust,
Bowmen and troops with wicker shields,
And cavalry equipped in white,
And chariots ranged in front of these
With sycthes upon their axlo-trees."

To this the Student answered: "Well,
I also have a tale to tell
Of Charlemagne; a tale that throws
A softer light, more tinged with rose,
Than your grim apparition cast
Upon the darkness of the past.
Read on, and hear in English rhyme
What the good Monk of Lauresheim
Gives as the gossip of his time,
In medieval Latin prose."

THE STUDENT'S TALE.
EMMA AND EGINHARD.

When Alcuin taught the sons of Charlemagne,
In the free schools of Aix, how kings should reign,
And with them taught the children of the poor
How subjects should be patient and endure,
He touched the lips of some, as best befitt,
With honey from the hive of Holy Writ;
Others intoxicated with the wine
Of ancient history, sweet but less divine;
Some with the wholesome fruits of grammar fed;
Others with mysteries of the stars o'eread,
That hang suspended in the vaulted sky
Like lamps in some fair palace vast and high.
In sooth it was a pleasant sight to see
That Saxon monk, with hood and rosary,
With inkyhorn at his belt, and pen and book,
And mingled love and reverence in his look,
Or hear the choister and the court repeat
The measured footfalls of his solemn feet,
Or watch him with the pupils of his school,
Gentle of speech, but absolute of rule.

Among them, always earliest in his place,
Was Eginnard, a youth of Frank race.
Whose face was bright with flames that reverm
The splendors of a yet unrisen sun.
To him all things were possible, and seemed
Not what he had accomplished, but dreamed,
And what were tasks to others were his play;
The pastime of an idle holiday.

Smaragdo, Abbot of St. Michael's, said,
With many a shrank and shaking of the head,
An inmate of the palace, yet reduced,
Who showed more wit than ever schoolboy had,
And learned his Trivium thus without the rod;
But Alcuin said it was the grace of God.

Thus he grew up, in Logic point-device,
Perfect in Grammar, and in Rhetoric nice;
Science of Numbers, Geometric art,
And lore of Stars, and Music knew by heart;
A Minnesinger, long before the time
Of those who sang their love in Subian rhymes.

The Emperor, when he heard this good report
Of Eginnard much buzzed about the court,
Said to himself: 'This stripping seems to be
Purposely sent into the world for me;
He shall become my scribe, and shall be schooled
In all the arts whereby the world is ruled.'
Thus did the gentle Eginnard attain
The honor in the court of Charlemagne;
Became the sovereign's favorite, his right hand,
So that his fame was great in all the land,
And all men loved him for his modest grace
And comeliness of figure and of face.
A man of books, yet sacred from abuse:
Among the armed knights with spear on heel,
The tramp of horses and the clang of steel;
And as the Emperor promised he was schooled
In many arts by which the world is ruled.
But the one art supreme, whose law is fate,
The Emperor never dreamed of till too late.

Home from her convent to the palace came
The lovely Princess Emma, whose sweet name,
Whispered by senschal or sung by bard,
Had often touched the soul of Eginnard.
He saw her at the banquet of that day,
Fresh as the morn, and beautiful as May;
He saw her in the garden, as in state
She came, by knights attended through the gate;
He saw her at the lap of that day,
As he stood at the chimney's fair and near,
And o'er the towers and steeples of the town
Came the gray daylight; then the sun, who took
The empire of the world with sovereign look,
Suffusing with a soft and golden glow
All the dead landscape, and its shroud of snow,
Touching with flame the tapering chapel spires,
Windows and roofs, and smoke of household fires,
And kindling park and palace as he came;
The stork's nest on the chimney seemed in flame.
And though the sun should till Eginnard appeared,
Demure and modest with his comely beard
And flowing fawn tresses, come to ask,
As was his wont, the day's appointed task.

The summer passed, the autumn came; the stalls
Of lilies blackened in the garden walks;
The leaves fell, russet-golden and blood-red,
Love-letters thought the poet fancy-led,
Or Jove descending in a shower of gold
Into the lap of Danae of old;
For poets cherish many a strange conceit,
And love transmutes all nature by its heat.

No more the garden lessons, nor the dark
And hurried meetings in the twilight park;
Or the stealing flowers, or the staid lamp,
And the delights of fireside in the silent winter night.
And watching from his window hour by hour
The light that burned in Princess Emma's tower.

At length one night, while musing by the fire,
O'ercome at last by his insane desire,—
For what will reckless love not do and dare?—
He crossed the court, and climbed the winding stair,
With some feigned message in the Emperor's name;
But when he to the lady's presence came
He knelt down at her feet until she said
Her hand upon him, like a naked blade,
And whispered in his ear: "'Arise, Sir Knight,
To my heart's level, O my heart's delight.'"

And there he lingered till the crowing cock,
The Alleutrian of the farmyard and the flock,
Sung a madrigal with a sweet voice clear,
To tell the sleeping world that dawn was near,
And then they parted; but at parting, lo!
They saw the palace courtyard white with snow,
And, placed as a nun, the moon on high
Gazed through the clear, and watch'd the shadowy
"Alas!" he said, "how hide the fatal line
Of footprints leading from the door to mine,
And none returning!" Ah, he little knew
What woman's wit, when put to proof, can do!

That night the Emperor, sleepless with the care,
And trouble that attend on state affairs,
Hath risen before the dawn, and musing gaz'd
Into the silent night, as one amazed
To see the calm that reign'd o'er all supreme,
When his own reign was but a troubled dream.
The moon lit up the gables capped with snow,
And the white roofs, and half the court below,
And he beheld a form that seemed to come,
Beneath a burden, come from Emma's tower,—
A woman, who upon her shoulders bore
Clerk Eginnard to his own private door,
And then returned in haste, but still essay'd
To trace the footsteps he had trod after her;
And as she passed across the lighted space,
The Emperor saw his daughter Emma's face!

He started not; he did not speak or moan,
But seemed as one who hath been turned to stone;
And stood there like a statue, nor awoke
Out of his trance of pain, till morning broke,
Till the stars failed, and the moon went down,
And o'er the towers and steeples of the town
Came the gray daylight; then the sun, who took
The empire of the world with sovereign look,
Suffusing with a soft and golden glow
All the dead landscape, and its shroud of snow,
Touching with flame the tapering chapel spires,
Windows and roofs, and smoke of household fires,
And kindling park and palace as he came;
The stork's nest on the chimney seemed in flame.
And though the sun should till Eginnard appeared,
Demure and modest with his comely beard
And flowing fawn tresses, come to ask,
As was his wont, the day's appointed task.

The Emperor looked upon him with a smile,
And gently said: "My son, wait yet awhile:
This hour my council meets upon some great
And very urgent business of the state.
}
Come back within the hour. On thy return
The work appointed for thee shalt thou learn."

Having dismissed this gallant Troubadour,
He summoned straight his council, and secure
And steadfast in his purpose, from the throne
All the adventure of the night made known;
Then asked for sentence; and with eager breath
Some answered banishment, and others death.

Then spake the king: "Your sentence is not mine;
Life is the gift of God, and is divine;
Nor from these palace walls shall one depart
Who carries such a secret in his heart;
My better judgment points another way:
Good Alcuin, I remember how one day
When my Pepino asked you, 'What are men?'
You wrote upon his tablets with your pen,
'Guests of the grave and travellers that pass!'
This being true of all men, we, alas!
Being all fashioned of the self-same dust,
Let us be merciful as well as just;
This passing traveller, who hath stolen away
The brightest jewel of my crown to-day,
Shall of himself the precious gem restore;
By giving it, I make it mine once more.
Over those fatal footprints I will throw
My ermine mantle like another snow."

Then Eginhard was summoned to the hall,
And entered, and in presence of them all,
The Emperor said: "My son, for thou to me
Hast been a son, and evermore shalt be,
Long hast thou served thy sovereign, and thy zeal
Pleads to me with importunate appeal,
While I have been forgetful to requite
Thy service and affection as was right.
But now the hour is come, when I, thy lord,
Will crown thy love with such supreme reward,
A gift so precious kings have sworn in vain
To win it from the hands of Charlemagne."

Then sprang the portals of the chamber wide,
And Prince Eginhard, in the pride
Of birth and beauty, that in part o'ercame
The conscious terror and the blush of shame.
And the good Emperor rose up from his throne,
And taking her white hand within his own
Placed it in Eginhard's hand and said:
"My son,
This is the gift thy constant zeal hath won;
Thus I repay the royal debt I owe,
And cover up the footprints in the snow."

INTERLUDE.

Thus ran the Student's pleasant rhyme
Of Eginhard and love and youth;
Some doubted its historic truth,
But while they doubted, 'neath asunder
Saw in it gleams of truthfulness,
And thanked the Monk of Lauresheim.

This they discussed in varied mood;
Then in the silence that ensued
Was heard a sharp and sudden sound
As of a bowstring snapped in air;
And the Musician with a bound
Sprang up in terror from his chair,
And for a moment listening stood,
Then strode across the room, and found
His dear, his darling violin
Still living safe asleep within
Its little cradle, like a child
That gives a sudden cry of pain,
And wakes to fall asleep again;
And as he looked at it and smiled,
By the uncertain light beguiled,
Despair! two strings were broken in twain.

While all lamented and mourned moan,
With many a sympathetic word
As if the loss had been their own,
Deeming the tones they might have heard
Sweeter than they had heard before,
They say the Lapis dulcis at the door,
The missing man, the portly Squire!
He had not entered, but he stood
With both arms full of seasoned wood,
To feed the much-devouring fire,
That like a lion in a cage
Lashed its long tail and roared with rage.

The missing man! Ah, yes, they said,
Missing, but whither had he fled?
Where had he hidden himself away?
No farther than the barn or shed;
He had not hidden himself, nor fled;
How should he pass the rainy day
With hens and corn and hay,
Or mending harness, cart, or sled?
Now, having come, he needs must stay
And tell his tale as well as they.

The Landlord answered only: "These
Are logs from the dead apple-trees
Of the old orchard planted here
By the first Howe of Sudbury.
Nor oak nor maple has so clear
A flame, or burns so sweetly,
Or leaves an ash so clean and white;"
Thinking by this to put aside
The impending tale that terrified;
When suddenly, to his delight,
The Theologian interrupted,
Saying that when that door was closed,
And they had stopped that draft of cold,
Unpleasant night air, he proposed
To tell a tale world-wide apart
From that the Student had just told;
World-wide apart, and yet akin,
As showing that the human heart
Beats on forever as of old,
As well beneath the snow-white fold
Of Quaker kercieh, as within
Sendal or silk or cloth of gold,
And without preface would begin.

And then the clamorous clock struck eight,
Deliberate, with sonorous chime
Slow measuring out the march of time,
Like some grave Consul of old Rome
In Jupiter's temple driving home
The nails that mark the year and date.
Thus interrupted in his rhyme,
The Theologian needs must wait;
But quoted Horace, where he sings
The dire Necessity of things,
That drives into the roots sublime
Of new-built houses of the great
The adamantine nails of Fate.

When ceased the little carillon
To herald from its wooden tower
The important transit of the hour,
The Theologian hastened on,
Content to be allowed at last
To sing his Idyl of the Past.

THE THEOLOGIAN'S TALE.

ELIZABETH.

I

"Ah, how short are the days! How soon the night overtakes us!
In the old country the twilight is longer; but here in the forest
Suddenly comes the dark, with hardly a pause in its coming.
Hardly a moment between the two lights, the day and the lamplight;
Yet how grand is the winter! How spotless the snow is, and perfect!

Thus spake Elizabeth Haddon at nightfall to Hannah the housemaid,
As in the farm-house kitchen, that served for kitchen and parlor.
By the window she sat with her work, and looked on a landscape.
White as the great white sheet that Peter saw in his vision,
By the four corners let down and descending out of the heavens.
Covered with snow were the forests of pine, and the fields and the meadows.
Nothing was dark but the sky, and the distant Delaware flowing.
Down from its native hills, a peaceful and bountiful river.

Then with a smile on her lips made answer Hannah the housemaid:
"Beautiful Winter! yes, the winter is beautiful, surely,
If one could only walk like a fly with one's feet on the ceiling.
But the great Delaware River is not like the Thames, as we saw it.
Out of our upper windows in Rotherhithe Street in the Borough,
Crowded with masts and sails of vessels coming and going;
Here there is nothing but pines, with patches of
snow on their branches.
There is snow in the air, and see! it is falling already;
All the roads will be blocked, and I pity Joseph
to-morrow,
Breaking his way through the drifts, with his sled and oxen; and then, too,
How in all the world shall we get to Meeting on First-Day?"

But Elizabeth checked her, and answered, mildly reproving:
"Surely the Lord will provide; for unto the snow he sayeth,
Be thou on the earth, the good Lord sayeth; he it is
Given snow like wool, like ashes scatters the hoar-frost."
So she folded her work and laid it away in her basket.

Meanwhile Hannah the housemaid had closed and fastened the shutters.
Spread the cloth, and lighted the lamp on the table, and placed there
Plates and cups from the dresser, the brown rye lead, and the butter
Fresh from the dairy, and then, protecting her hand with a holder,
Took from the crane in the chimney the steaming and simmering kettle,
Poised it aloft in the air, and filled up the earthen teapot,
Made in Delft, and adorned with quaint and wonderful figures.

Then Elizabeth said, "Lo! Joseph is long on his errand,
I have sent him away with a hamper of food and clothing.
For the poor in the village. A good lad and cheerful is Joseph;
In the right place is his heart, and his hand is ready and willing."

Thus in praise of her servant she spake, and Hannah the housemaid
Laughed with her eyes, as she listened, but governed her tongue, and was silent,
While her mistress went on: "The house is far from the village.
We should be lonely here, were it not for Friends that in passing.
Sometimes tarry o'ermight, and make us glad by their coming."

Thereupon answered Hannah the housemaid, the thrifty, the frugal:
"Yea, they come and they tarry, as if thy house was a tavern;
Open to all are its doors, and they come and go like the pigeons
In and out of the holes of the pigeon-house over the hayloft.
Cooing and smoothing their feathers and basking themselves in the sunshine."

But in meekness of spirit, and calmly, Elizabeth answered:
"All I have is the Lord's, not mine to give or withhold it;
I but distribute his gifts to the poor, and to those of his people
Who in journeyings often surrender their lives to his service.
His, not mine, are the gifts, and only so far can I make them
Mine, as in giving I add my heart to whatever is given.
Therefore my excellent father first built this house in the clearing;
Though he came not himself, I came: for the Lord was my guidance,
Leading me here for this service. We must not grudge, then, to others
Ever the cup of cold water, or crumbs that fall from our table."

Thus rebuked, for a season was silent the penitent housemaid;
And Elizabeth said in tones even sweeter and softer:
"Dost thou remember, Hannah, the great May-meeting in London?
When I was a child, how we sat in the silent assembly,
Waiting upon the Lord in patient and passive submission?
No one, spoke, till at length a young man, a stranger, John Esaugh,
Moved by the Spirit, rose, as if he were John the Apostle,
Speaking such words of power that they bowed our hearts, as a strong wind
Bends the grass of the fields, or grain that is ripe for the sickle.
Thoughts of him to-day have been oft borne inward upon me,
Whereof thou knowest not; but strong is the feeling within me.
That one more I shall see a face I have never forgotten."

II

E'en as she spake they heard the musical jangle of skelgh-bells,
First far off, with a dreamy sound and faint in the distance,
Then growing nearer and louder, and turning into the farmyard,
Till it stopped at the door, with sudden creaking of runners.
Then there were voices heard as of two men talking together,
And to herself, as she listened, upbraiding said
Hannah the housemaid,
"It is Joseph come back, and I wonder what
stranger is with him."

Down from its nail she took and lighted the
great tin lantern
Pierced with holes, and round, and roofed like the
top of a lighthouse,
And went forth to receive the coming guest at
the doorway,
Casting into the dark a network of glimmer and
shadow
Over the falling snow, the yellow sleigh, and the
horses,
And the forms of men, snow-covered, looming
gigantic.
Then giving Joseph the lantern, she entered the
house with the stranger.
Youthful he was and tall, and his cheeks aglow
with
And as he entered, Elizabeth rose, and, going to
meet him,
As if an unseen power had announced and
preceded his presence,
And he had come as one whose coming had long
been expected.
Quietly gave him her hand, and said, "Thou art
welcome, John Estaugh."
And the stranger replied, with staid and quiet
behavior,
"Dost thou remember me still, Elizabeth? Af-
ter so many
Years have passed, it seemeth a wonderful thing
that I find thee.
Surely the hand of the Lord conducted me here
to thy threshold.
For as I journeyed along, and pondered alone and
in silence
On his ways, that are past finding out, I saw in
the snow-mist,
Seemingly weary with travel, a wayfarer, who by
the wayside
Paused and waited. Fortwith I remembered Queen
Catherine's counsel,
How on the way that goes down from Jerusalem
unto Gaza,
Reading Esaias the Prophet, he journeyed, and
spake unto Philip,
Praying him to come up and sit in his chariot
with him.
So I greeted the man, and he mounted the sledge
beside me,
And as we talked on the way he told me of thee
and thy light.
How, being led by the light of the Spirit, that
ever deceiveth,
Full of zeal for the work of the Lord, thou hast
come to this country.
And I remembered thy name, and thy father and
mother in England,
And on my journey have stopped to see thee,
Elizabeth Haldon,
Wishing to strengthen thy hand in the labors of
love thou art doing."

And Elizabeth answered with confident voice, and
serenely
Looking into his face with her innocent eyes as
she answered,
"Surely the hand of the Lord is in it; his Spirit
hath led thee
Out of the darkness and storm to the light and
peace of my fireside."

Then, with stamping of feet, the door was
opened, and Joseph
Entered, bearing the lantern, and, carefully blow-
ing the light out,
Hung it up on its nail, and all sat down to their
supper.

For underneath that roof was no distinction of
persons.
But one family only, one heart, one hearth, and
one household.

When the supper was ended they drew their
chairs to the fireplace,
Spacious, open-hearted, profuse of flame and of
firewood,
Lord of forests unfelled, and not a gleaner of
fagots,
Spreading its arms to embrace with inexhaustible
bounty
All who fled from the cold, exultant, laughing at
winter!
Only Hannah the housemaid was busy in clearing
the table,
Coming and going, and bustling about in closet
and chamber.

Then Elizabeth told her story again to John
Estaugh,
Going far back to the past, to the early days of
her childhood;
How she had waited and watched, in all her
doubts and becomings
Comforted with the extendings and holy, sweet
inflowings
Of the spirit of love, till the voice imperative
sounded,
And she obeyed the voice, and cast in her lot with
her people
Here in the desert land, and God would provide
for the issue.

Meanwhile Joseph sat with folded hands, and
demurely
Listened, or seemed to listen, and in the silence
that followed
Nothing was heard for a while but the step of
Hannah the housemaid
Walking the floor overhead, and setting the
chambers in order.
And Elizabeth said, with a smile of compassion,
"The maiden
Hath a light heart in her breast, but her feet are
heavy and awkward."

Inwardly Joseph laughed, but governed his
tongue, and was silent.

Thus came the hour of sleep, death's counter-
part, by homely rehearsal
Of the great Silent Assembly, the Meeting of
shadows, where no man
Speaketh, but all are still, and the peace and re-
est are unbroken!
Silently over that house the blessing of slumber
descended.
But when the morning dawned, and the sun up-
rose in his splendor,
Breaking his way through clouds that encum-
bered his path in the heavens,
Joseph was seen with his sable and oxen breaking
a pathway
Through the drifts of snow; the horses already
were harnessed,
And John Estaugh was standing and taking leave
at the threshold,
Saying that he should return at the Meeting in
May; while above them
Hannah in the housemaid, the homely, was looking
out of the attic,
Laughing aloud at Joseph, then suddenly closing
the casement,
As the bird in a cuckoo-clock peeps out of its
window.
Then disappears again, and closes the shutter be-
hind it.
Now was the winter gone, and the snow; and Robin the Redbreast, Boothed on bush and tree it was he, it was he and no other. That had covered with leaves the Babes in the Wood, and blithely All the birds sang with him, and little cared for his boasting. Or for his Babes in the Wood, or the Cruel Uncle, and only Sang for the mates they had chosen, and cared for the nests they were building. With them, but more sedately and meekly, Elizabeth's Haddon Sang in her inmost heart, but her lips were silent and songless. Thus came the lovely spring with a rush of blossoms and music, Flooding the earth with flowers, and the air with melodies vernal. Then it came to pass, one pleasant morning, that slowly Up the road there came a cavalcade, as of pilgrims, Men and women, wending their way to the Quarterly Meeting In the neighboring town; and with them came riding John Estaugh. At Elizabeth's door they stopped to rest, and alighting Tasted the currant wine, and the bread of rye, and the honey Brought from the lives, that stood by the sunny wall of the garden: Then remounted their horses, refreshed, and continued their journey. And Elizabeth with them, and Joseph, and Han- nek the housemaid. But, as they started, Elizabeth lingered a little, and leaning Over her horse's neck, in a whisper said to John Estaugh: 

"Tarry awhile behind, for I have something to tell thee. Not to be spoken lightly, nor in the presence of others; Thine it concerneth not, only thee and me it concerneth." And they rode slowly along through the woods, conversing together. It was a pleasure to breathe the fragrant air of the forest; It was a pleasure to live on that bright and happy May morning! Then Elizabeth said, though still with a certain reluctance, As if impelled to reveal a secret she fain would have guarded: 

"I will no longer conceal what is laid upon me to tell thee; I have received from the Lord a charge to love thee, John Estaugh." And John Estaugh made answer, surprised, answered the words she had spoken, 

"Pleasant to me are thy converse, thy ways, thy meekness of spirit: Pleasant thy frankness of speech, and thy soul's immaculate whiteness, Love without dissimulation, a holy and inward adorning. But I have yet no light to lead me, no voice to direct me. When the Lord's work is done, and the toil and the labor completed He hath appointed to me, I will gather into the stillness Of my own heart awhile, and listen and wait for his guidance."

Then Elizabeth said, not troubled nor wounded in spirit, "So is it best, John Estaugh. We will not speak it further. It hath been laid upon me to tell thee this, for to- morrow Thou art going away, across the sea, and I know not When thou wilt see thee more; but if the Lord hath decreed it. Thou wilt return again to seek me here and to find me." And they rode onward in silence, and entered the town with the others.

Ships that pass in the night, and speak each other in passing. Only a signal shown and a distant voice in the darkness; So on the ocean of life we pass and speak one another. Only a look and a voice, then darkness again and a silence.

Now went on as of old the quiet life of the homestead. Patient and unrepining Elizabeth labored, in all things. Mindful not of herself, but bearing the burdens of others. Always thoughtful and kind and untroubled; and John Estaugh in the housemaid Diligent early and late, and rosy with washing and scouring. Still as of old disparaged the eminent merits of Joseph. And was at times reproved for her light and frothy behavior. For her shy looks, and her careless words, and her evil surmisings. Being pressed down somewhat, like a cart with leaves over-laden, As she would sometimes say to Joseph, quoting the Scriptures.

Meanwhile John Estaugh departed across the sea, and departing Carried hid in his heart a secret sacred and precious, Filling its chambers with fragrance, and seeming to him in its sweetness Mary's ointment of spikenard, that filled all the house with its odor. O lost days of delight, that are wasted in doubting and waiting! O lost hours and days in which we might have been happy! But the light shone at last, and guided his wavering footsteps, And at last came the voice, imperative, questionless, certain.

Then John Estaugh came back o'er the sea for the gift that was offered, Better than houses and lands, the gift of a woman's affection. And on the First-Day that followed, he rose in the Silent Assembly. Holding in his strong hand a hand that trembled a little, Promising to be kind and true and faithful in all things. Such were the marriage-rites of John and Elizabeth Estaugh.
And not otherwise Joseph, the honest, the dili-
ent servant,
Sped in his bashful wooing with homely Hannah
the housemaid;
For when he asked her the question, she answered,
“Nay;" and then added:
"But thee may make believe, and see what will
come of it, Joseph."

INTERLUDE.

"A PLEASANT and a winsome tale,"
The Student said, "though somewhat pale
And quiet in its coloring,
And yet it caught its zone and air
From the gray suits that Quakers wear;
Yet worthy of some German bard,
Hebel, or Voss, or Eberhard,
Who love of humble things to sing,
In humble verse; but no more true
Than was the tale I told to you."

The Theologian made reply,
And with some warmth," That I deny;
"It is not invented of my own,
But something well and widely known
To readers of a riper age,
Writ by the skilful hand that wrote
The Indian tale of Hobomok,
And Philothen's classic page.
I found it like a waft afloat,
Or dulse uprooted from its rock,
On the swift tides that ebb and flow
In daily papers, and at flood
Bear freighted vessels to and fro,
But later, when the ebb is low,
Leave a long waste of sand and mud."

"It matters little," quoth the Jew;
The cloak of truth is lined with lies,
Sayeth some proverb old and wise;
And Love is master of all arts,
And puts it into human hearts
The strangest things to say and do."

And here the controversy closed
Abruptly, ere 't was well begun;
For the Sicilian interposed
With "Lordlings, listen, every one
That listen may, unto a tale
That's merrier than the nightingale;
A tale that cannot boast, forsooth,
A single rag or shred of truth;
That does not leave the mind in doubt
As to the with it or without;
A naked falsehood and absurd
As mortal ever told or heard.
Therefore I tell it; or, maybe,
Simply because it pleases me."

THE SICILIAN'S TALE.

THE MONK OF CASAL-MAGGIORE.

ONCE ON A TIME, some centuries ago,
In the hot sunshine two Franciscan friars
Wended their weary way with footsteps slow
Back to their convent, whose white walls and spires
Gleamed on the hillside like a patch of snow;
Covered with dust they were, and torn by briars,
And bore like sampter-includes upon their backs
The badge of poverty, their beggar's sacks.

The first was Brother Anthony, a spare
And silent man, with pallid cheeks and thin,
Much given to vigils, penance, fasting, prayer,
Solitude, and gray, and stern with discipline,
As if his body but white ashes were,
Heaped on the living coals that glowed within;
A simple monk, like many of his day,
Whose instinct was to listen and obey.

A different man was Brother Timothy,
Of larger mould and of a coarser past;
A rubicund and stalwart monk was he,
Broad-chested, with a broad grin on his waist,
Who often filled the dull refectory
With noise by which the convent was disgraced,
But to the mass-book gave but little heed,
By reason he had never learned to read.

Now, as they passed the outskirts of a wood,
They saw, with mingled pleasure and surprise,
Fast tethered to a tree an ass, that stood
Lazily whitening his large, limp ears.
The farmer Gilbert of that neighborhood
His owner was, who, looking for supplies
Of fagots, deeper in the wood had strayed,
Leaving his beast to ponder in the shade.

As soon as Brother Timothy espied
The patient animal, he said: "Good-luck! Thus for our needs both Providence provide;" "We'll lay our wallets on the creature's back."

This he loyally united story
From head and neck the halter of the jack,
And put it round his own, and to the tree
Stood tethered fast as if the ass were he.

And, bursting forth into a merry laugh,
He cried to Brother Anthony: "Away! And drive the ass before you with your staff; And when you reach the convent you may say You left me at a farm, half tired and half
Thee for a fever, in a night and day And that the farmer lent this ass to bear our wallets, that are heavy with good fare."

Now Brother Anthony, who knew the pranks
Of Brother Timothy, would not persuade
Or reason with him on his quirks and cranks,
But, being obedient, silently obeyed;
And, smiting with his staff the ass's flanks,
Drove him before him over hill and glade,
Safe with his provend to the convent gate,
Leaving poor Brother Timothy to his fate.

Then Gilbert, laden with fagots for his fire,
Forth issued from the wood, and stood aghast To see the ponderous body of the friar
Standing where he had left his donkey last.
Trembling he stood, and dared not venture nigher,
But stared, and gasped, and crossed himself full

For, being credulous and of little wit,
He thought it was some demon from the pit.

While speechless and bewildered thus he gazed,
And dropped his load of fagots on the ground,
Quoth Brother Timothy: "Be not amazed
That where you left a donkey should be found
A poor Franciscan friar, half-starved and crazed,
Standing demure and with a halter bound:
But being free, and hear the pious story
Of Brother Timothy of Casal-Maggiore.

"I am a sinful man, although you see
I wear the consecrated cowl and cape;
You once owned an ass, but you owned me,
Changed and transformed from my own natural
Shape
All for the deadly sin of gluttony,
From which I could not otherwise escape,
Than by this penance, dieting on grass,
And being worked and beaten as an ass.

"Think of the ignominy I endured;
Not of the miserable life I led,
The toil and blows to which I was inured,
My wretched lodging in a windy shed,
My scanty fare so grudgingly procured,  
The damp and nasty straw that formed my bed!  
But, having done this penance for my sins,  
My life as man and monk again begins."

The simple Gilbert, hearing words like these,  
Was dazed and unconscious, and thralled down space  
Before the friar upon his bended knees.  
And with a suppliant voice implored his grace;  
And the good monk, now very much at ease,  
Granted him pardon with a smiling face.  
Nor could refuse to be that night his guest,  
It being late, and he in need of rest.

Upon a hillside, where the olive thrives,  
With figures painted on its whitewashed walls,  
The cottage stood; and near the humming hives  
Made murmurs as of far-off water-talls;  
A place where those who love secluded lives  
Might live content, and, free from noise and brawls,  
Like Claudian's Old Man of Verona here  
Measure by fruits the slow-revolving year.

And, coming to this cottage of content,  
They found his children, and the buxom wench  
His wife, Dame Cicely, and his father, bent  
With years and labor, seated on a bench,  
Reading over some obscure erudition  
In the old wars of Milanese and French;  
All welcomed the Francisca, with a sense  
Of sacred awe and humble reverence.

When Gilbert told them what had come to pass,  
How beyond question, cavil, or surmise,  
Good Brother Timothy had been their ass,  
You should have seen the wonder in their eyes;  
You should have heard them cry, "Alas! alas!"  
Have heard their lamentations and their sighs;  
For all believed the story, and began  
To see a saint in this afflicted man.

Forthwith there was prepared a grand repast,  
To satisfy the craving of the friar  
After so rigid and prolonged a fast;  
The bustling housewife stirred the kitchen fire;  
Then her two favorite pullets and her last  
Were put to death, at her express desire,  
And served up with a salad in a bowl,  
And flasks of country wine to crown the whole.

It would not be believed should I repeat  
How hungry Brother Timothy appeared;  
It was a pleasure but to see him eat,  
His white teeth flashing through his ruset  
He heard,  
His face aglow and flushed with wine and meat,  
His roguish eyes that rolled and laughed and leered!  
Lord! how he drank the blood-red country wine  
As if the village vintage were divine!  
And all the while he talked without surcease,  
And told his merry tales with jovial glee  
That never flagged, but rather did increase,  
And laughed aloud as if insane were he,  
And wagged his red beard, matted like a fleece,  
And cast such glances at Dame Cicely  
That Gilbert now grew angry with his guest,  
And thus in words his rising wrath expressed.  

"Good father," said he, "easily we see  
How needful in some persons, and how right,  
Mortification of the flesh may be.  
The indulgence you have given it to night,  
After long penance, clearly proves to me  
Your strength against temptation is but slight,  
And shows the dreadful peril you are in  
Of a relapse into your deadly sin."

"To-morrow morning, with the rising sun,  
Go back unto your convent, nor re-fain  
From fasting and from scourging, for you run  
Great danger to become an ass again,  
Since mouthish flesh and assime are one;  
Therefore be wise, nor longer here remain,  
Unless you wish the scourge should be applied  
By other hands, that will not spare your hide."  

When this the monk had heard, his color fled  
And then returned like lightning in the air.  
Till he was all one blush from foot to head,  
And even the bald spot in his russet hair  
Turned from its usual pallor to bright red!  
The old man was asleap upon his chair.  
Then all retired, and sank into the deep  
And helpless imbecility of sleep.

They slept until the dawn of day drew near,  
Till the cock should have crowed, but did not crow.  
For they had slain the shining chanticleer  
And eaten him for supper, as you know.  
The fire was up between and of good cheer.  
And, having breakfasted, made haste to go,  
As if he heard the distant matin bell,  
And had but little time to say farewell.

Fresh was the morning as the breath of kine;  
Old herbs commingled with the sweet  
Balsamic exhalations of the pine:  
A haze was in the airpressing heat;  
Uprose the sun above the Apennine,  
And all the misty valleys at its feet  
Were full of the delirious song of birds,  
Voices of men, and bells, and low of herds.  
All this to Brother Timothy was naught;  
He did not care for scenery, nor here  
His busy fancy found the thing it sought;  
But when he saw the convent walls appear,  
And smoke from kitchen chimneys upward caught  
And whirled aloft into the atmosphere,  
He quickened his slow foot-steps, like a beast  
That scents the stable a league off at least.

And as he entered through the convent gate  
He saw there in the court the ass, who stood  
Twirling its ears about, and seemed to wait,  
Just as he found them waiting in the wood;  
And told the Prior that, to alleviate  
The daily labors of the brotherhood,  
The owner, being a man of means and thrift,  
Bestowed him on the convent as a gift.

And thereupon the Prior for many days  
Revolved this serious matter in his mind,  
And turned it over many different ways,  
Hoping that some safe issue he might find;  
But stood in fear of what the world would say,  
If he accepted presents of this kind.  
Employing beasts of burden for the packs  
That lazy monks should carry on their backs.

Then, to avoid all scandal of the sort,  
And stop the mouth of cavil, he decreed  
That he would cut the tedious matter short,  
And sell the ass with all convenient speed,  
Thus saving the expense of his support,  
And hoarding something for a time of need.  
So he despatched him to the neighboring Fair,  
And freed himself from cumber and from care.

It happened now by chance, as some might say,  
Others perhaps would call it destiny,  
Gilbert was at the Fair; and heard a cry,  
And nearer came, and saw that it was he,
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And whispered in his ear, "Ah, lackaday! Good father, the rebellious flesh, I see, Has changed you back into an ass again, And all my admonitions were in vain."

The ass, who felt this breathing in his ear, Did not turn round to look, but shook his head As if he were not pleased with these words he heard, And contradicted all that had been said, And this made Gilbert cry in voice more clear, "I know you well; your hair is russet-red; Do not deny it, for you are the same Franscian Friar, and Timothy by name."

The ass, though now the secret had come out Was obstinate, and shook his head again; Until a crowd was gathered round about To hear this dialogue between the twain; And raised their voices in a noisy shout When Gilbert tried to make the matter plain, And flouted him and mocked him all day long With laughter and with jibes and scraps of song.

"If this be Brother Timothy," they cried, "Buy him, and feed him on the tenderest grass; Thou canst not do too much for one so tried As to be twice transformed into an ass." Simple Gilbert bought him, and anointed His flanks, and on his saddle and his sorrow, He led him homeward, talking as he went Of good behavior and a mind content.

The children saw them coming, and advanced, Shouting with joy, and hung about his neck,— Not Gilbert's, but the ass's,—round him danced, And waved green garlands whereon to deck His sacred person; for again it chanced Their childish feelings, without rein or check, Could not discriminate in any way A donkey from a friar of Orders Gray.

"O Brother Timothy," the children said, "You have come back to us just as before: We were afraid, and thought that you were dead, And we should never see you any more." And then they kissed the white star on his head, That like a birth-mark or a badge he wore, And patted him upon the neck and face, And said a thousand things with childish grace.

"Henceforward and forever he was known As Brother Timothy, and led alway A life of luxury, till he had grown Ungrateful, being stuffed with corn and hay, And very vicious. Then in angry tone, Rousing himself, poor Gilbert said one day, "When simple kindness is misunderstood A little flagellation may do good.""

His many vices need not here be told; Among them was a habit that he had Of flinging up his heels at young and old, Breaking his halter, running off like mad O'er pasture-lands and meadow, wood and wold, And other misdeemors quite as bad; But worst of all was breaking from his shed At night, and ravaging the cabbage-bed.

So Brother Timothy went back once more To his old life of labor and distress: Was beaten worse than he had been before. And now, instead of comfort and caress, Came labors manifold and trials sore; And as his toils increased his food grew less Until at last the great consoler, Death, Ended his many sufferings with his breath. Great was the lamentation when he died; And mainly that he died impenitent; Dame Cicely bewailed, the children cried, The old man still remembered the event In the French war, and Gilbert magnified His many virtues, as he came and went, And said: "Heaven pardon Brother Timothy. And keep us from the sin of gluttony."

INTERLUDE.

"SIGNOR LUGI," said the Jew, When the Sicilian's tale was told, "The were-wolf is a legend old, But the were-ass is something new, And yet for one I think it true, The days of wonder have not ceased; If there are beasts in forms of men, As sure it happens now and then, Why may not man become a beast, In way of punishment at least?"

"But this I will not now discuss; I leave the theme, that we may thus Remain within the realm of song. The story that I told before, Though not acceptable to all, At least you did not find too long. I beg you, let me try again With something in a different vein, Before you bid the curtain fall. Meanwhile keep watch upon the door, Nor let the Landlord leave his chair, Lest he should vanish into air, And thus elude our search once more."

Thus saying, from his lips he blew A little cloud of perfumed breath, And then, as if it were a claw To lead his footsteps safely through, Began his tale as followeth.

THE SPANISH JEW'S SECOND TALE. 

SCANDERBEG.

The battle is fought and won By King Ladislaus the Hun, In fire of hell and death's frost, On the day of Pentecost. And in route before his path From the field of battle red Flee all that are not dead Of the army of Amurath.

In the darkness of the night Iskander, the pride and boast Of that mighty Ottoman boast, With his routed Turks, takes flight From the battle fought and lost On the day of Pentecost; Leaving behind him dead The army of Amurath, The vanguard as it led, The rearguard as it fled, Mown down in the bloody swath Of the battle's aftermath.

But he cared not for Hospodars, Nor for Baron or Voivode, As on through the night he rode And gazed at the fateful stars, That were shining overhead; But smote his steed with his staff, And smiled to himself, and said: "This is the time to laugh."
In the middle of the night,
In a halt of the hasty flight,
There came a Scribe of the King
Wearing his signet ring,
And said in a voice severe;
"This is the first dark blot,
On thy name, George Castriot!
Alas! why art thou here,
And the army of Amurat slain,
And left on the battle plain?"

And Iskander answered and said:
"They lie on the bloody sod
By the hoofs of horses trod;
But this was the decree
Of the watchers overhead;
Of the war belongeth to God,
And in battle who are we,
Who are we, that shall withstand
The wind of his fisted hand?"

Then he bade them bind with chains
This man of books and brains;
And the Scribe said:
"What misdeed
Have I done, that, without need,
Thou dost to me this thing?"

And Iskander answered
Said unto him: "Not one
Misdeed to me hast thou done;
But for fear that thou shouldest run
And hide thyself from me,
Have I done this unto thee.

"Now write me a writing, O Scribe,
And a blessing be on thy tribe! A writing sealed with thy ring, To King Amurat's Pasha
In the city of Croia,
The city mounted and walled,
That he surrender the same
In the name of my master, the King:
For what is writ in his name
Can never be recalled."

And the Scribe bowed low in dread,
And unto Iskander said:
"Allah is great and just,
But we are as ashes and dust;
How shall I do this thing,
When I know that my guilty head
Will be forfeit to the King?"

Then swift as a shooting star
The curled and shining blade
Of Iskander's scimitar
From its sheath, with jewelled bright,
Shot, as he thundered: "Write!"
And the trembling Scribe obeyed,
And wrote in the tiffal glare
Of the bivouac fire apart,
With the chill of the midnight air
On his forehead white and bare,
And the chill of death in his heart.

Then again Iskander cried:
"Now follow whither I ride,
For here thou must not stay.
Thou shalt be as my dearest friend,
And honors without end
Shall surround thee on every side,
And attend thee night and day."
But the sullen Scribe replied:
"Our pathways here divide;
Mine leadeth not thy way."

And even as he spoke
Fell a sudden scimitar-stroke,
When no one else was near;
And the Scribe sank to the ground,
As a stone, pushed from the brink
Of a black pool, might sink
With a sob, and disappear;

And no one saw the deed;
And in the stillness round
No sound was heard but the sound
Of the hoofs of Iskander's steed,
As forward he sprang with a bound.

Then onward he rode and afar,
With scarce three hundred men,
Through river and forest and fen,
O'er the mountains of Argentar;
And his heart was merry within,
When he crossed the river Drin,
And saw in the gleam of the morning
The White Castle Ak-Hissar,
The city Croia called,
The city moated and walled,
The city where he was born,—
And above it the morning star.

Then his trumpeters in the van
On their silver bugles blew,
And in crowds about him ran
Albanian and Turkoman,
That the sound together drew,
And he feasted with his friends,
And when they were warm with wine,
He said: "O friends of mine,
Behold what fortune sends,
And what the fates design:
King Amurat's commands
That my father's wide domain,
This city and all its lands,
Shall be given to me again."

Then to the Castle White
He rode in regal state,
And entered in at the gate
In all his arms bedight,
And gave to the Pasha
Who ruled in Croia,
The writing of the King,
Sealed with his signet ring,
And the Pasha bowed his head,
And after a silence said:
"Allah is just and great!
I yield to the will divine,
The city and lands are thine;
Who shall contend with fate?"

Anon from the castle walls
The crescent banner falls,
And the crowd beholds instead,
Like a portent in the sky,
Iskander's banner fly,
The Black Eagle with double head:
And a shout ascends on high,
For men's souls are tired of the Turks,
And their wicked ways and works,
That have made of Ak-Hissar
A city of the plague:
And a loud, exultant cry
That echoes wide and far
Is: "Long live Scanderbeg!"

It was thus Iskander came
Once more unto his own;
And the tidings, like the flame
Of a conflagration blown,
But the winds of summer ran,
Till the land was in a blaze,
And the cities far and near,
Saveth Ben Josina Ben Meir,
In his Book of the Wars of the Days;
"Were taken as a man
Would take the tip of his ear."

INTERLUDE.
"Now that is after my own heart," The Poet cried; "one understands
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Your swarthy hero Scanderbeg,
Gautalet on hand and boot on leg,
And skilled in every warlike art.
Riding through his Albanian lands,
And following the auspicious star
That shone for him o'er Ak-Hissar."

The Theologian added here
His word of praise not less sincere,
Although he ended with a jibe;
"The hero of romance and song
Was born," he said, "to right the wrong;
And I approve; but all the same
That bit of treason with the Scribe
Adds nothing to your hero's fame."

The Student praised the good old times,
And liked the canter of the rhymes,
That had a hoof beat in their sound;
But longed some further word to hear
Of the old chronicler Ben Meir,
And where his volume might be found.
The tall Musician walked the room
With folded arms and gleaming eyes,
As if he saw the Vikings rise,
Gigantic shadows in the gloom;
And much he talked of their emprise,
And meteors seen in Northern skies,
And Heimdall's horn, and day of doom.
But the Sicilian laughed again:
"This is the time to laugh," he said,
For the whole story he well knew
Was an invention of the Jew,
Spun from the cobwebs in his brain,
And of the same bright scarlet thread
As was the Tale of Kambalu.

Only the Landlord spake no word;
'Twas doubtful whether he had heard
The tale at all, so full of care
Was he of his impending fate;
That, like the sword of Damoses,
Above his head hung blank and bare,
Suspended by a single hair,
So that he could not sit at ease,
But sighed and looked disconsolate,
And shifted restless in his chair,
Revolving how he might evade
The blow of the descending blade.

The Student came to his relief
By saying in his easy way
To the Musician: "Calm your grief,
My fair Apollo of the North,
Baldor the Beautiful and so forth;
Although your magic lyre or lute
With broken strings is lying mute,
Still you can tell some doleful tale
Of shipwreck in a midnight gale,
Or something of the kind to suit
The mood that we are in to-night
For what is marvellous and strange;
So give your nimble fancy range,
And we will follow in its flight."

But the Musician shook his head:
"No tale I tell to-night," he said,
"While my poor instrument lies there.
Even as a child with vacant stare
Lies in its little coffin dead."

Yet, being urged, he said at last:
"There comes to me out of the Past
A voice, whose tones are sweet and wild,
Singing a song almost divine,
And with a tear in every line;
An ancient ballad, that my nurse
Sang to me when I was a child,
In accents tender as the verse;
And sometimes wept, and sometimes smiled
While singing it, to see arise
The look of wonder in my eyes.
And feel my heart with terror beat.
This simple ballad I retain
Clearly imprinted on my brain,
And as a tale will now repeat.

THE MUSICIAN'S TALE.

THE MOTHER'S GHOST.

SVEND DYRING he rideth adown the glade;
I myself was young!
There he hath wooed him so winsome a maid;
Fair words gladden so many a heart.
Together were they for seven years,
And together children six were theirs.
Then came Death abroad through the land,
And blighted the beautiful lily-wand.

SVEND DYRING he rideth adown the glade,
And again hath he wooed him another maid.
He hath wooed him a maid and brought home a bride,
But she was bitter and full of pride.
When she came driving into the yard,
There stood the six children weeping so hard.
There stood the small children with sorrowful heart;
From before her feet she thrust them apart.
She gave them neither ale nor bread;
"Ye shall suffer hunger and hate," she said.
She took from them their quilts of blue,
And said: "Ye shall lie on the straw we strew."
She took from them the great waxlight;
"Now ye shall lie in the dark at night."
In the evening late they cried with cold;
The mother heard it under the mound.
The woman heard it the earth below:
"To my little children I must go."
She stoodeth before the Lord of all:
"And may I go to my children small?"
She prayed him so long, and would not cease,
Until he bade her depart in peace.
"At cock-crow thou shalt return again.
Longer thou shalt not there remain?"
She girded up her sorrowful bones,
And rifted the walls and the marble stones.
As through the village she flitted by,
The watch-dogs howled aloud to the sky.
When she came to the castle gate,
There stood her eldest daughter in wait.
"Why standest thou here, dear daughter mine?"
How fares it with brothers and sisters thine?"

"Never art thou mother of mine,
For my mother was both fair and fine.
"My mother was white, with cheeks of red,
But thou art pale, and like to the dead."
"How should I be fair and fine?
I have been dead; pale cheeks are mine.

"How should I be white and red,
So long, so long have I been dead?"

When she came in at the chamber door,
There stood the small children weeping sore.

One she braided, another she brushed,
The third she lifted, the fourth she hushed.

The fifth she took on her lap and pressed,
As if she would suckle it at her breast.

Then to her eldest daughter said she,
"Do thou bid Svend Dyring come hither to me."

Into the chamber when he came
She spake to him in anger and shame.

"I left behind me both ale and bread;
My children hunger and are not fed.

"I left behind me quills of bine;
My children lie on the straw ye strew.

"I left behind me the great waxlight;
My children lie in the dark at night.

"If I come again unto your hall,
As cruel a fate shall you befall!"

"Now crows the cock with feathers red;
Back to the earth must all the dead.

"Now crows the cock with feathers swart;
The gates of heaven fly wide apart.

"Now crows the cock with feathers white;
I can abide no longer to-night."

Whenever they heard the watch-dogs wail,
They gave the children bread and ale.

Whenever they heard the watch-dogs bay,
They feared lest the dead were on their way.

Whenever they heard the watch-dogs bark;
I myself was young!
They feared the dead out there in the dark.

Fair words gladdened so many a heart.

INTERLUDE.
TOUCHED by the pathos of these rhymes,
The Theologian said: "All praise
Lie to the ballads of old times
And to the bards of simple ways,
Who walk with Nature hand in hand,
Whose country was their Holy Land,
Whose singing robes were homespun brown,
From kernels of their own native town,
Which they were not ashamed to wear,
And not of silk or sendal gay.
Nor decked with fanciful array
Of cockle-shells from Outre-Mer."

To whom the Student answered: "Yes;
All praise and honor! I confess
That bread and ale, home-baked, home-brewed,
Are wholesome and nutritious food,
But not enough for all our needs;
Poets—the best of them—are birds
Of passage; where their instinct leads
They range abroad for thoughts and words,
And from all climes bring home the seeds
That germinate in flowers or weeds.
They are not fowls in barnyards born
To cackle o'er a grain of corn;

And, if you shut the horizon down
To the small limits of their town,
What do you but degrade your land
Till he at last becomes as one
Who thinks the all-encircling sun
Rises and sets in his back yard?"

The Theologian said again:
"It may be so; yet I maintain
That what is native still is best,
And little care I for the rest.
'T is a long story; time would fail
To tell it, and the hour is late;
We will not waste it in debate,
But listen to our Landlord's tale."

And thus the sword of Damocles Descending not by slow degrees,
But suddenly, on the Landlord fell,
Who blushing, and with much demur
And many vain apologies,
Plucking up heart, began to tell
The Rhyme of one Sir Christopher.

THE LANDLORD'S TALE.
THE RHyme OF SIR CHRISTOPHER.
It was Sir Christopher Gardiner,
Knight of the Holy Sepulchre,
From Merry England over the sea,
Who stepped upon this continent
As if his anguish presence lent
A glory to the colony.

You should have seen him in the street
Of the little Boston of Winthrop's time,
His rapier dangling at his feet,
Doublet and hose and boots complete,
Prince Rupert hat with ostrich plume,
Gloves that exalted a faint petticoat,
Luxuriant curls and air sublime,
And superior manners now obsolete!

He had a way of saying things
That made one think of courts and kings,
And lords and ladies of high degree;
So that not having been at court
Seemed something very little short
Of treason or lese-majesty,
Such an accomplished knight was he.

His dwelling was just beyond the town,
At what he called his country-seat;
For, careless of Fortune's smile or frown,
And weary grown of the world and its ways
He wished to pass the rest of his days
In a private life and a calm retreat.

But a double life was the life he led,
And, while professing to be in search
Of a godly course, and willing, he said,
Nay, anxious to join the Puritan church,
He made of all this but small account,
And passed his idle hours instead
With roystering Morten of Merry Mount,
That petitfogger from Furnival's Inn,
Lord of misrule and riot and sin,
Who looked on the wine when it was red.

This country-seat was little more
Than a cabin of logs; but in front of the door
A modest flower-bed thickly sown
With sweet alyssum and columbine
Made those who saw it at once divine
The touch of some other hand than his own.
And first it was whispered, and then it was known,
That he in secret was harboring there.
A little lady with golden hair,
Whom he called his cousin, but whom he had wed
In the Italian manner, as men said,
And great was the scandal everywhere.

But worse than this was the vague surmise,
Though none could vouch for it or aver,
That the Knight of the Holy Sepulchre
Was only a Papist in disguise;
And the more to inhibit their bitter lives,
And the more to trouble the public mind,
 Came letters from England, from two other wives,
Whom he had carelessly left behind;
Both of them letters of such a kind
As made the governour wear his breast;
The one imploring him straight to send
The husband home, that he might amend;
The other asking his instant death,
As the only way to make an end.

The wary governor deemed it right,
When all this wickedness was revealed,
To send his warrant signed and sealed,
And take the body of the knight.
Armed with this mighty instrument,
The marshal, mounting his gallant steed,
Rode forth from town at the top of his speed,
And followed by all his bailiffs bold,
As if on his bent,
To storm some castle or stronghold,
Challenge the warders on the wall,
And seize in his ancestral hall
A robber-baron grim and old.

But when through all the dust and heat
He came to Sir Christopher's country-seat,
No knight he found, no warder there,
But the little lady with golden hair,
Who was gathering in the bright sunshine,
The sweet alysnum and columbine,
While gallant Sir Christopher, all so gay,
Being forewarned, through the postern gate
Of his castle wall had tripped away,
And was keeping a little holiday
In the forests, that bounded his estate.

Then as a trusty squire and true
The marshal searched the castle through,
Not crediting what the lady said;
Seized from collar to garter in vain,
And, finding no knight, came out again
And arrested the golden damsel instead,
And bore her in triumph into the town,
While from her eyes the tears rolled down
On the sweet alysnum and columbine,
That she held in her fingers white and fine.

The governor's heart was moved to see
So fair a creature caught within
The snare of Satan and of sin,
And read her a little homily
On the folly and wickedness of the lives
Of women, half cousins and half wives;
But, seeing that naught his words availed,
He sent her away in a ship that sailed
For Merry England over the sea,
To the other two wives in the old countrey,
To search her further, since he had failed
To come at the heart of the mystery.

Meanwhile Sir Christopher wandered away
Through pathless woods for a month and a day,
Shooting pigeons, and sleeping at night
With the noble savage, who took delight
In his feathered hat and his velvet vest,
His gun and his rapier and the rest.
But as soon as the noble savage heard
That a bounty was offered for this gay bird,
He wanted to slay him out of hand,
And bring in his beautiful scalp for a show,
Like the glossy head of a kite or crow,
Until he was made to understand

They wanted the bird alive, not dead;
Then he followed him whithersoever he fled,
Through forest and field, and hunted him down,
And brought him prisoner into the town.

Alas! it was a rueful sight;
To see this melancholy knight
In such a dismal and hapless case;
His hat deformed by stain and dent,
His garments broken, his doublet rent,
His beard and flowing locks forlorn,
Matted, dishevelled, and unshorn,
His boots with dust and mire besprinkled;
But dignified in his disgrace,
And wearing an unblushing face.
And thus before the magistrate
He stood to hear the doom of fate.
In vain he strove with wonted ease
To modify and extenuate
His evil deeds in church and state,
For gone was now his power to please;
And his pompous words had no more weight
Than feathers flying in the breeze.

With suavity equal to his own
The governor lent a patient ear
To the speech evasive and hightown,
In which he endeavored to make clear
That colonial laws were too hard;
When applied to a gallant cavalier,
A gentleman born, and so well known,
And accustomed to move in a higher sphere.

All this the Puritan governor heard,
And deigned in answer never a word;
But in summary manner shipped away,
In a vessel that sailed from Salem bay,
This splendid and famous cavalier,
With his Rapert hat and his popery
To Merry England over the sea,
As being unmeet to inhabit here.

Thus ended the Rhyme of Sir Christopher,
Knight of the Holy Sepulchre,
The first who furnished this barren land
With apples of Sodom and ropes of sand.

FINALE.

These are the tales those merry guests
Told to each other, well or ill;
Like summer birds that lift their crests
Above the borders of their nests
And twitter, and again are still.

These are the tales, or new or old,
In idle moments idly told;
Flowers of the field with petals thin,
Lilies that neither toil nor spin,
And tufts of wayside weeds and gorse
Hung in the parlour of the inn
Beneath the sign of the Red Horse.

And still reluctant to retire,
The friends sat talking by the fire
And watched the smouldering embers burn
To ashes, and flash up again
Into a momentary glow,
Linger ing like them when forced to go,
And going when they would remain;
In whose faces homeward, and the pain
Of parting touched with its unrest
A tender nerve in every breast.

But sleep at last the victory won;
They must be stirring with the sun,
And drowsily good night they said,
And went still gossiping to bed,
And left the parlor wrapped in gloom.
The only live thing in the room
Was the old clock, that in its pace
Kept time with the revolving spheres
And constellations in their flight,
And struck with its uplifted mace
The dark, unconscious hours of night,
To senseless and unlistening ears.

Uprose the sun; and every guest,
Uprisen, was soon equipped and dressed
For journeying home and city-ward;
The old stage-coach was at the door,
With horses harnessed long before
The sunshine reached the withered sward
Beneath the oaks, whose branches hoar
Murmured: "Farewell forevermore."

"Farewell!" the portly landlord cried;
"Farewell!" the parting guests replied,
But little thought that nevermore
Their feet would pass that threshold o'er;
That nevermore together there
Would they assemble, free from care,
To hear the oaks' mysterious roar,
And breathe the wholesome country air.

Where are they now? What lands and skies
Paint pictures in their friendly eyes?
What hope deludes, what promise cheers?
What pleasant voices fill their ears?
Two are beyond the salt sea waves,
And three already in their graves,
Perchance the living still may look
Into the pages of this book,
And see the days of long ago
Floating and fleeting to and fro,
As in the well-remembered brook
They saw the inverted landscape gleam,
And their own faces like a dream
Look up upon them from below.

FLOWER-DE-LUCE.

BEAUTIFUL lily, dwelling by still rivers,
Or solitary mere,
Or where the sluggish meadow-brook delivers
Its waters to the weir!

Thou laughest at the mill, the whir and worry
Of spindle and of loom,
And the great wheel that toils amid the hurry
And rushing of the flume.

Born in the purple, born to joy and pleasance,
Thou dost not toil nor spin,
But makest glad and radiant with thy presence
The meadow and the lin.

The wind blows, and uplifts thy drooping banner,
And round thee throng and run
The rushes, the green yeomen of thy manor,
The outlaws of the sun.
PALINGENESIS.

The burnished dragon-fly is thine attendant,
And lifts against the field,
And down the listed sunbeam rides resplendent
With steel-blue mail and shield.

Thou art the Iris, fair among the fairest,
Who, armed with golden rod
And winged with the celestial azure, bearest
The message of some God.

Thou art the Muse, who far from crowded cities
Haunts the sylvan streams,
Playing on pipes of reed the artless ditties
That come to us as dreams.

O flower-de-luce, bloom on, and let the river
Linger to kiss thy feet!
O flower of song, bloom on, and make forever
The world more fair and sweet.

PALINGENESIS.

I lay upon the headland-height, and listened
To the incessant sobbing of the sea
In caverns under me,
And watched the waves, that tossed and fled and glistened,
Until the rolling meadows of amethyst
Melted away in mist.

Then suddenly, as one from sleep, I started;
For round about me all the sunny capes
Seemed peopled with the shapes
Of those whom I had known in days departed
Apparelled in the loveliness which gleams
On faces seen in dreams.

A moment only, and the light. I glory
Faded away, and the disconsolate shore
Stood lonely as before;
And the wild-roses of the promontory
Around me shuddered in the wind, and shed
Their petals of pale red.

There was an old belief that in the embers
Of all things their primordial form exists,
And cunning alchemists
Could re-create the rose with all its members
From its own ashes, but without the bloom,
Without the lost perfume.

Ah me! what wonder-working, occult science
Can from the ashes in our hearts once more
The rose of youth restore?
What craft of alchemy can bid defiance
To time and change, and for a single hour
Renew this phantom-flower?

"O, give me back," I cried, "the vanished splendors,
The breath of morn, and the exultant strife,
When the swift stream of life
Bounds o'er its rocky channel, and surrenders
The pond, with all its lilies, for the leap
Into the unknown deep!"

And the sea answered, with a lamentation,
Like some old prophet wailing, and it said,
"Alas! thy youth is dead!
It breathes no more, its heart has no pulsation;
In the dark places with the dead of old
It lies forever cold!"

Then said I, "From its consecrated cerements
I will not drag this sacred dust again,
Only to give me pain;
But, still remembering all the lost endearments
Go on my way, like one who looks before,
And turns to weep no more."

Into what land of harvests, what plantations
Bright with autumnal foliage and the glow
Beneath what midnight skies, whose constellations
Light up the spacious avenues between
This world and the unseen!

Amid what friendly greetings and caresses,
What households, though not alien, yet not mine,
What bowers of rest divine:
To what temptations in lone wildernesses,
What famine of the heart, what pain and loss,
The bearing of what cross?

I do not know; nor will I vainly question
Those pages of the mystic book which hold
The story still untold,
But without rash conjecture or suggestion
Turn its last leaves in reverence and good heed,
Until "The End" I read.

THE BRIDGE OF CLOUD.

BURN, O evening hearth, and waken
Pleasant visions, as of old!
Though the house by winds be shaken,
Safe I keep this room of gold!

Ah, no longer wizard Fancy
Builds her castles in the air,
Luring me by necromancy
Up the never-ending stair!

But, instead, she builds me bridges
Over many a dark ravine,
Where beneath the gusty ridges
Cataacts dash and roar unseen.

And I cross them, little heeding
Blust of wind or torrent's roar,
As I follow the receding
Footsteps that have gone before.

Naught avails the imploring gesture,
Naught avails the cry of pain!
When I touch the flying vesture,
'T is the gray robe of the rain.

Baffled I return, and, leaning
' O'er the parapets of cloud,
Watch the mist that intervening
Wraps the valley in its shroud.

And the sounds of life ascending
Faintly, vaguely, meet the ear,
Murmur of bells and voices blending
With the rush of waters near.

Well I know what there lies hidden,
Every tower and town and farm,
And again the land forbidden
Resumes its vanished charm.

Well I know the secret places,
And the nests in hedge and tree;
At what doors are friendly faces,
In what hearts are thoughts of me.

Through the mist and darkness sinking,
Blown by wind and beaten by shower,
Down I fling the thought I'm thinking,
Down I toss this Alpine flower.
How beautiful it was, that one bright day
In the long week of rain!
Though all its splendor could not chase away
The omnipresent rain.

The lovely town was white with apple-blooms,
And the great elm o'erhead
Dark shadows wove on their aerial looms
Shot through with golden thread.

Across the meadows, by the gray old manse,
The historic river flowed:
I was as one who wanders in a trance,
Unconscious of his road.

The faces of familiar friends seemed strange;
Their voices I could hear,
And yet the words they uttered seemed to change
Their meaning to my ear.

For the one face I looked for was not there,
The one low voice was mute;
Only an unseen presence filled the air,
And baffled my pursuit.

Now I look back, and meadow, manse, and stream
Dimly my thought defines;
I only sec—a dream within a dream—
The hill-top bowered with pines.

I only hear above his place of rest
Their tender undertaking;
The infinite longings of a troubled breast,
The voice so like his own.

There in seclusion and remote from men
The wizard hand lies cold,
Which at its topmost speed let fall the pen,
And left the tale half told.

Ah! who shall lift that wand of magic power,
And the lost chieft regain?
The unfinished window in Aladdin's tower
Unfinished must remain!

CHRISTMAS BELLS.
I heard the bells on Christmas Day
Their old, familiar carols play,
And wild and sweet
The words repeat
Of peace on earth, good-will to men!

And thought how, as the day had come,
The belfries of all Christendom
Had rolled along
The unbroken song
Of peace on earth, good-will to men!

Till, ringing, singing on its way,
The world revolved from night to day,
A voice, a chime,
A chant sublime
Of peace on earth, good-will to men!

Then from each block, accursed mouth
The cannon thundered in the South,
And with the sound
The carols drowned
Of peace on earth, good-will to men!

It was as if an earthquake rent
The heart-stones of a continent,
Sudden and swift a whistling ball
 Came out of a wood, and the voice was still;
 Something I heard in the darkness fall,
 And for a moment my blood grew chill;
 I spoke in a whisper, as he who speaks
 In a room where some one is lying dead;
 But he made no answer to what I said.

 We lifted him up to his saddle again,
 And through the mire and the mist and the rain
 Carried him back to the silent camp,
 And laid him as if asleep on his bed;
 And I saw by the light of the surgeon's lamp
 Two white roses upon his checks,
 And one, just over his heart, blood-red!

 And I saw in a vision how far and fleet
 That fatal bullet went speeding forth,
 Till it reached a town in the distant North,
 Till it reached a house in a sunny street,
 Till it reached a heart that ceased to beat
 Without a murmur, without a cry.
 And a bell was tolled, in that far-off town,
 For one who had passed from cross to crown,
 And the neighbors wondered that she should die.

 GIOTTO'S TOWER.

 How many lives, made beautiful and sweet
 By self-devotion and by self-restraint,
 Whose pleasure is to run without complaint
 On unknown errands of the Paraclete,
 Wanting the reverence of unhallowed feet,
 Fail of the nimbus which the artists paint
 Around the shining forehead of the saint,
 And are in their completeness incomplete!

 In the old Tuscan town stands Giotto's tower,
 The lily of Florence blossoming in stone,—
 A vision, a delight, and a desire,—
 The builder's perfect and centennial flower,
 That in the night of ages bloomed alone,
 But wanting still the glory of the spire.

 TO-MORROW.

 'Tis late at night, and in the realm of sleep
 My little lambs are folded like the flocks;
 From room to room I bear the wakeful clocks,
 Challenge the passing hour, like guards that keep
 Their solitary watch on tower and steep;
 Far off I hear the crowing of the cocks,
 And through the opening door that time unlocks
 Feel the fresh breathing of To-morrow creep
 To-morrow: the mysterious, unknown guest,
 Who cries to me: "Remember Barmecide,
 And tremble to be happy with the rest."

 And I make answer: "I am satisfied:
 I dare not ask; I know not what is best;
 God hath already said what shall betide."

 DIVINA COMMEDIA.

 I.

 Oft have I seen at some cathedral door
 A laborer, pausing in the dust and heat,
 Lay down his burden, and with reverent feet
 Enter, and cross himself, and on the floor

**THE BELLs OF LYNN.**

HEARD AT NAHANT.

O curfew of the setting sun! O Bells of Lynn!
O requiem of the dying day! O Bells of Lynn!
From the dark belfries of yon cloud-cathedral wafted,
Your sounds aerial seem to float, O Bells of Lynn!

Borne on the evening wind across the crimson twilight,
O'er land and sea they rise and fall, O Bells of Lynn!

The fisherman in his boat, far out beyond the headland,
Listens, and leisurely rows ashore, O Bells of Lynn!

Over the shining sands the wandering cattle homeward
Follow each other at your call, O Bells of Lynn!

The distant lighthouse hears, and with his flaming signal
Answers you, passing the watchword on, O Bells of Lynn!

And down the darkening coast run the tumultuous surges,
And clap their hands, and shout to you, O Bells of Lynn!

Till from the shuddering sea, with your wild incantations,
Ye summon up the spectral moon, O Bells of Lynn!

And startled at the sight, like the weird woman of Endor,
Ye cry aloud, and then are still, O Bells of Lynn!

KILLED AT THE FORD.

He is dead, the beautiful youth,
The heart of honor, the tongue of truth,
He, the life and light of us all,
Whose voice was bithis as a bugle-call,
Whom all eyes followed with one consent,
The cheer of whose laugh, and whose pleasant word,
Hushed all murmurs of discontent.

Only last night, as we rode along,
Down the dark of the mountain gap,
To visit the picket-guard at the ford,
Little dreaming of any mishap,
He was humming the words of some old song:
"Two red roses he had on his cap,
And another he bore at the point of his sword."
I. Kneel to repeat his paternoster o'er;
Far off the noises of the world retreat;
The loud vociferations of the street
Become an undistinguishable roar.
So, as I enter here from day to day,
And leave my burden at this minster gate,
Kneeling in prayer, and not ashamed to pray,
The tumult of the time disconsolate;
To inarticulate murmurs dies away,
While the eternal ages watch and wait.

II. How strange the sculptures that adorn these towers,
This crowd of statues, in whose folded sleeves
Birds build their nests; while canopied with leaves
Parvis and portal bloom like trellised bowers,
And the vast minster seems a cross of flowers!
But hdens and dragons on the gargoyled spires
Watch the dead Christ between the living thieves,
And, underneath, the traitor Judas lowers!
Ah! from what agonies of heart and brain,
What exultations trampling on despair,
What tenderness, what tears, what hate of wrong,
What passionate outcry of a soul in pain,
Uprose this poem of the earth and air,
This mediaval miracle of song!

III. I enter, and I see thee in the gloom
Of the long aisles, O poet saturnine!
And strive to make my steps keep pace with thine,
The air is filled with some unknown perfume;
The congregation of the dead make room
For thee to pass; the votive tapers shine;
Like rooks that haunt Ravello's groves of pine
The hovering echoes fly from tomb to tomb.
From the confessional I hear arise
Rehearsals of forgotten tragedies,
And lamentations from the crypts below;
And then a voice celestial, that begins
With the pathetic words, "Although your sins
As scarlet be," and ends with "as the snow."

IV. With snow-white veil and garments as of flame,
She stands before thee, who so long ago
Pilled thy young heart with passion and the woe
From which thy song and all its splendors came;
And while with stern rebuke she speaks thy name,
The ice about thy heart melts as the snow
On mountain heights, and in swift overflow
Comes gushing from thy lips in sobs of shame.
Thou makest full confession; and a gleam,
As if the dawn on some dark forest cast,
Seems on thy lifted forehead to increase;
Lethe and Eumoe—the remembered dream
And the forgotten sorrow—bring at last
That perfect pardon which is perfect peace.

V. I lift mine eyes, and all the windows blaze
With forms of saints and holy men who died,
Here martyred and hereafter glorified;
And the great Rose upon its leaves displays
Christ's Triumph, and the angelic roundelay,
With splendor upon splendor multiplied;
And Beatrice again at Dante's side
No more rebukes, but smiles her words of praise.
And then the organ sounds, and unseen choirs
Sing the old Latin hymns of peace and love,
And beneficences of the Holy Ghost;
And the melodious bells among the spires
O'er all the house-tops and through heaven above
Proclaim the elevation of the Host!

VI. O star of morning and of liberty!
O bringer of the light, whose splendor shines
Above the darkness of the Apennines,
Forerunner of the day that is to be!
The voices of the city and the sea,
The voices of the mountains and the pines,
Repeat thy song, till the familiar lines
Are footpaths for the thought of Italy!
Thy fame is blown abroad from all the heights,
Through all the nations, and a sound is heard,
As of a mighty wind, and men devoutly
Strangers of Rome, and the new proselytes,
In their own language hear thy wondrous word,
And many are amazed and many doubt.
JUDAS MACCABEUS.

ACT I.

The Citadel of Antiochus at Jerusalem.

SCENE I.—Antiochus; Jason.

Antiochus. O Antioch, my Antioch, my city! Queen of the East! my solace, my delight! The dowry of my sister Cleopatra When she was wed to Ptolemy, and now Won back and made more wonderful by me! I love thee, and I long to be one more Among the players and the dancing women Within thy gates, and bathed in the Orontes, Thy river and mine. O Jason, my High-Priest, For I have made thee so, and thou art mine, Hast thou seen Antioch the Beautiful? Jason. Never, my Lord. Ant. Then hast thou never seen The wonder of the world. This city of David Compared with Antioch is but a village, And its inhabitants compared with Greeks Are nameless boors. Jason. They are barbarians, And nameless. Ant. Jason. They must be civilized. They must be made to have more gods than one; And goddesses besides. Jason. They shall have more. Ant. They must have hippocromes, and games, and baths, Stage-plays and festivals, and most of all The Dionysia. Jason. They shall have them all. Ant. By Heracles! but I should like to see These Hebrews crowned with ivy, and arrayed In skins of fawns, with drums and flutes and thyrsi, Revel and riot through the solemn streets Of their old towns. Ha, ha! It makes me merry. Only to think of it!—Thou dost not laugh. Jason. Yes, I laugh inwardly. Ant. The new Greek leaven Works slowly in this Israelitish dough! Have I not sacked the Temple, and on the altar Set up the statute of Olympian Zeus To Hellenize it? Jason. Thou hast done all this. Ant. As thou wast Joshua once and now art And from a Hebrew hast become a Greek, Ils arrivent trois à trois, Montent l'escalier de bois Clopin-clopan! quel gendarme Peut permettre ce vacarme, Bons amis, A la porte d'Agassiz! "Ouvrez done, mon bon Seigneur, Ouvrez vite et n'ayez pas; Ouvrez, ouvrez, car nous sommes Gens de bien et gentilshommes, Bons amis De la famille Agassiz!" Chut, ganaches! taisez-vous! C'en est trop de vos gloutons; Espargnez aux Philosophes Vos abominables strophes! Bons amis, Respectez mon Agassiz.

So shall this Hebrew nation be translated, Their very natures and their names be changed, And all be Hellenized. Jason. It shall be done. Ant. Their manners and their laws and way of living Shall all be Greek. They shall unlearn their language, And learn the lovely speech of Antioch. Where hast thou been to-day? Thou comest late. Jason. Playing at discus with the other priests In the Gymnasium. Ant. Thou hast done well. There's nothing better for you lazy priests Than discus-playing with the common people. Now tell me, Jason, what these Hebrews call me When they converse together at their games. Jason. Antiochus Epiphanes, my Lord; Antiochus the Illustrious. Ant. O, not that; That is the public cry; I mean the name They give me when they talk among themselves, And think that no one listens; what is that? Jason. Antiochus Epiphanes, my Lord! Ant. Antiochus the Mad! Ay, that is it; And who hath said it? Who has set in motion That sorry jest? Jason. The Seven Sons insane Of a weird woman, like themselves insane. Ant. I like their courage, but it shall not save them. They shall be made to eat the flesh of swine, Or they shall die. Where are they? Jason. In the dungeons Beneath this tower. Ant. There let them stay and starve, Till I am ready to make Greeks of them, After my fashion. Jason. They shall stay and starve. My Lord, the Ambassadors of Samaria Await thy pleasure. Ant. Why not my displeasure? Ambassadors are tedious. They are men Who work for their own ends, and not for mine; There is no furtherance in them. Let them go To Apollonius, my governor There in Samaria, and not trouble me. What do they want? Jason. Only the royal sanction To give a name unto a nameless temple.
Upon Mount Gerizim.

This pleases me, and furthers my designs. The occasion is auspicious. Bid them enter.

**SCENE II.**—Antiochus; JASON; the SAMARITAN Ambassadors.

**Ant.** Approach. Come forward; stand not at the door
Wagging your long beards, but demean yourselves
As do become Ambassadors. What seek ye?
An Ambassador. An audience from the King.
**Ant.** Speak, and be brief.
Waste not the time in useless rhetoric.
Words are not things.
Were long accustomed to observe that day
From the Sidonians, who live at Sichem."

**Ant.** Sidonians?
Ambassador. Ay, my Lord. Go on, go on!
And do not tire thyself and me with bowing!
Ambassador (reading). "We are a colony of Meodes and Persians."

**Ant.** No, ye are Jews from one of the Ten Tribes:
Whether Sidonians or Samaritans
Or Jews of Jewry, matters not to me;
Ye are all Israelites, ye are all Jews.
When the Jews prosper, ye claim kindred with them;
When the Jews suffer, ye are Medes and Persians:
I know that in the days of Alexander
Ye claimed exemption from the annual tribute
In the Sabbath Year, because, ye said,
Your fields had not been planted in that year.
Ambassador (reading). "Our fathers, upon certain frequent plagues,
And following an ancient superstition,
Were long accustomed to observe that day
Which by the Israelites is called the Sabbath,
And in a temple on Mount Gerizim
Without a name, they offered sacrifice.
Now we, who are Sidonians, beseech thee,
Who art our benefactor and our savior,
Not to confound us with these wicked Jews,
But to give royal order and injunction
To Apollonius in Samaria,
Thy governor, and likewise to Nicanor,
Thy procurator, no more to molest us;
And let our nameless temple now be named
The Temple of Jupiter Hellenius."

**Ant.** This shall be done. Full well it pleaseth me.
Ye are not Jews, or are no longer Jews,
But Greeks; if not by birth, yet Greeks by custom.
Your nameless temple shall receive the name
Of Jupiter Hellenius. Ye may go!

**SCENE III.**—Antiochus; JASON.

**Ant.** My task is easier than I dreamed.
These people
Meet me halway. Jason, didst thou take note
How these Samaritans of Sichem said
They were not Jews? that they were Medes and Persians,
They were Sidonians, anything but Jews?
'Tis of good angry. The rest will follow
Till the whole land is Hellenized.

**JASON.** My Lord, These are Samaritans. The tribe of Judah
Is of a different temper, and the task
Will be more difficult.

**Ant.** Dost thou gainay me?
The Mother. I knew thou wouldest not fail!—
He speaks no more,
He is beyond all pain!

Ant. (within). If thou eat not
Thou shalt be tortured throughout all the members.

Of thy whole body, Wilt thou eat then?

Second Voice (within). No. The Mother. It is Asdiah's voice. I tremble.
I know his nature, devises as the wind,
And swift to change, gentle and yielding always.
Be steadfast, O my son!
The same Voice (within). Thou, like a fury, that do the present life, but God, Who rules the world, shall raise us up again Into life everlasting.
The Mother. God, I thank thee
That thou hast breathed into that timid heart
Courage to die for thee. O my Asdiah,
Witness of God! if thou for whom I feared
Canst thus encounter death, I need not fear;
The others will not shrunk.

Third Voice (within). Behold these hands
Heads to the O King, Antiochus!
Not to implore thy mercy, but to show
That I despise them. He who gave them to me
Will give them back again.

The Mother. O Avilan. It is thy voice. For the last time I hear it;
For the last time on earth, but not the last.
To death it's defiance and to torture.
It sounds to me as from another world,
And makes the petty miseries of this
Seem into my sight, and of them naught.
Farewell, my Avilan; nay, I should say
Welcome, my Avilan; for I am dead
Before thee. I am waiting for the others.
Why do they linger?

Fourth Voice (within). It is good, O King,
Being put to death by men, to look for hope
From God, to be raised up again by him.

But thou—no resurrection shalt thou have
To life hereafter.

The Mother. Four! already four!
Three are still living: nay, they all are living,
Half here, half there. Make haste, Antiochus,
To reunite us; for the sword that cleaves
These miserable ones is a deserter
Through which our souls, impatient of release,
Rush to each other's arms.

Fifth Voice (within). Thou hast the power;
Thou dost what thou wilt. Abide awhile,
And thou shalt see the power of God, I hear.
He will torment thee and thy seed.

The Mother. O hasten;
Why dost thou pause? Thou who hast slain
already
So many Hebrew women, and hast hung
Their murdered infants round their necks, slay me,
For I too am a woman, and these boys
Arrows. Make haste to slay us all,
And hang my lifeless body about my neck.

Sixth Voice (within). Think not, Antiochus,
that taketh in hand
To strive against the God of Israel,
Thou shalt escape unpursued, for his wrath
Shall overtake thee and thy bloody house.

The Mother. One more, my Sirion, and then
all is ended.

Having put all to bed, then in my turn
I will lie down and sleep as sound as they.
My Sirion, my youngest, best beloved!
And those bright golden locks, that so oft
Have curled about these fingers, even now
Are foul with blood and dust, like a lamb's fleece,
Slain in the shambles. —Not a sound or silence.
This silence is more terrible to me
Than any sound, than any cry of pain,
That might escape the lips of one who dies.

Doth his heart fail him? Doth he fall away
In the last hour from God? O Sirion, Sirion,
Art thou afraid? I do not hear thy voice,
Die as thy brothers died. Thou must not live!

Scene II.—The Mother; Antiochus; Sirion

The Mother. Are they all dead?
Ant. (within). Of all thy Seven Sons
One only lives. Behold them where they lie;
How dost thou like this picture?
The Mother. God in heaven!
Can a man do such deeds, and yet not die
By the sword of his own wickedness?

Ye murdered, bleeding, mutilated bodies
That were my children once, and still are mine,
I cannot watch o'er you as Rispah watched
In sackcloth o'er the seven sons of Saul,
Till water drop upon you out of heaven
And wash this blood away! I cannot mourn
As she, the daughter of Aiah mourned the dead,
From the beginning of the barley-harvest
Until the autumn rains, and suffered not

The hide of air to rest on them
Nor the wild beasts by night. For ye have died
A better death, a death so full of life
That I ought rather to rejoice than mourn.—
Wherefore art thou not dead, O Sirion?
Wherefore wilt thou not die, and all that is therein
Among thy brothers dead? Art thou afraid?

Ant. O woman, I have spared him for thy sake.
For he is fair to look upon and comely;
And I have sworn to him by all the gods
That I would crown his life with joy and honor.

Heap treasures on him, luxuries, delights,
Make him my friend and keeper of my secrets,
If he would turn from your Mosaic Law
And be as we are: but he will not listen,
The Mother. My noble Sirion!
Ant. Therefore I beseech thee,
Who art his mother, thou wouldst speak with
To persuade him.

And wouldst persuade him. I am sick of blood.
The Mother. Yea, I will speak with him and
will persuade him
O Sirion, my son! have pity on me,
On me that bare thee, and that gave thee suck,
And fed and nourished thee, and brought thee up
With the dear trouble of a mother's care
Unto this age. Look on the heavens above thee,
And on the earth and all that is therein
Consider that God made them out of things
That were not; and that likewise in this manner
Mankind was made. Then fear not this tormentor
But, being worthy of thy brethren, take
Thy death as they did, that I may receive thee
Again in mercy with them.

Ant. Yea, I am langued to scorn.
Sirion. Whom wait ye for?
Never will I obey the King's commandment,
But the commandment of the ancient Law,
That was by Moses given unto our fathers.
And thou, O godless man, that of all others
Art the most wicked, be not lifted up,
Nor puffed up with uncertain hopes, uplifting
Thy hand against the servants of the Lord,
For thou hast not escaped the righteous judgment
Of the Almighty God, who seek all things!

Ant. He is no God of mine; I fear him not.
Sirion. My brothers, who have suffered a
brief pain,
Are dead; but thou, Antiochus, shalt suffer
The punishment of pride. I offer up
My body and my life, beseeching God
That he would speedily be merciful
Unto our nation, and that thou by plagues
Mysterious and by torments mayest confess
That he alone is God.

Ant. Ye both shall perish
By torments worse than any that your God,
Here or hereafter, hath in store for me.

The Mother. My Sirion, I am proud of thee!

Be silent! Go to thy bed of torture in thy chamber,
Where lie so many sleepers, heartless mother!
Thy footsteps will not wake them, nor thy voice,
Nor wilt thou hear, amid thy troubled dreams,
The children crying for thee in the night!

The Mother. O Death, that stretchest thy white hands to me,
I fear them not, but press them to my lips,
That are as white as thine; for I am Death,
Nay, the Mother of Death, seeing these sons
All lying lifeless.—Kiss me, Sirion.

ACT III.

The Battle-field of Beth-horon.

SCENE I.—JUDAS MACCABEUS in armor before his tent.

Judas. The trumpets sound; the echoes of the mountains
Answer them, as the Sabbath morning breaks
Over Beth-horon and its battle-field,
Where the great captain of the hosts of God,
A slave brought up in the brick-fields of Egypt,
O' came the Amorites. There was no day
Like that, before or after it, nor shall be.
The sun stood still; the hammers of the hail
Beat on their harness; and the captains set
Their weary feet upon the necks of kings,
As I will upon thine, Antiochus,
Thou man of blood!—Behold the rising sun
Strikes on the golden letters of my banner,
Be Elohim Yehovah! Who is like
To thee, O Lord, among the gods?—Alas!
I am not Joshua, I cannot say,
"Sun, stand thou still on Gibeon, and thou Moon,
In Ajalon!" Nor am I one who wastes
The fateful time in useless lamentation;
But the arms that bears his life upon his hand
To lose it or to save it, as may best
Serve the designs of Him who giveth life.

SCENE II.—JUDAS MACCABEES; JEWISH FUGITIVES.

Judas. Who and what are ye, that with furious steps
Steal in among our tents?

Fugitives. O Maccabees, Outcasts are we, and fugitives as thou art, Jews of Jerusalem, that have escaped From the polluting city, and from death.

Judas. None can escape from death. Say that ye come
To die for Israel, and ye are welcome.

Whad tidings bring ye?

Fugitives. Tidings of despair. The Temple is laid waste; the precious vessels, Censers of gold, vials and veils and crowns, And golden ornaments, and hidden treasures, Have all been taken from it, and the Gentiles With revelling and with riot fill its courts, And dally with harlots in the holy places.

Judas. All this I knew before.

Fugitives. Upon the altar Are things profane, things by the law forbidden; Nor can we keep our Sabbaths or our Feasts, But on the festivals of Dionysus

Must walk in their processions, bearing ivy To crown a drunken god.

Judas. This too I know. But tell me of the Jews. How fare the Jews?

Fugitives. The coming of this mischief hath been sore
And grievous to the people. All the land Is full of lamentation and of mourning.
The Princes and the Elders weep and wail;
The young men and the maidens are made feeble;
The beauty of the women hath been changed.

Judas. And are there none to die for Israel? This is not soon enough to mourn.
Breastplate and harness
Are better things than sackcloth. Let the women
Lament for Israel; the men should die.

Fugitives. Both men and women die; old men and young;
Old Eleazer died: and Mâhâla
With all her Seven Sons.

Judas. Antiochus, At every step thou takest there is left
A bloody footprint in the street, by which
The avenging wrath of God will track thee out!
It is enough. Go to the sentinel's tents:
Those of you who are men, put on such armor As ye can find; those of you who are women, Buckle that armor on; and for a watch-word Whisper, or cry aloud, "The Help of God."

SCENE III.—JUDAS MACCABEUS; NICANOR.

Nic. Hail, Judas Maccabees!

Judas. Hail!—Who art thou That comest here in this mysterious guise Into this camp unheralded?—Nic.

A herald Sent from Nicânor.

Judas. Heralds come not thus.

Arm, with thy shirt of mail from head to heel, Thou glidest like a serpent silently
Into my presence. Wherefore dost thou turn Thy face from me? A herald speaks his errand With forehead unashamed. Thou art a spy

Nic. No disguise avails! Behold my face; I am Nicânor's self.

Judas. Thou art indeed Nicânor. I salute thee.

What brings thee hither to this hostile camp Thus unattended?

Nic. Confidence in thee.

Thou hast the nobler virtues of thy race, Without the failings that attend those virtues.
Thou canst be strong, and yet not tyrannous, Canst righteous be and not intolerant.
Let there be peace between us.

Judas. What is peace?

Is it to bow in silence to our victors? Is it to see our cities sacked and pillaged,
Our people slain, or sold as slaves, or fleecing At night-time by the blaze of burning towns;
Jerusalem laid waste; the Holy Temple Polluted by strange gods? Are these things peace?

Nic. These are the dire necessities that wait On war, whose loud and bloody engine I seek to stay. Let there be peace between Antiochus and thee.

Judas. Antiochus?

What is Antiochus, that he should prate Of peace to me, who am a fugitive?
To-day he shall be lifted up; to-morrow Shall not be found, because he is returned Unto his dust; his thought has come to nothing.
There is no peace between us, nor can be, Until this banner floats upon the walls Of our Jerusalem.

Nic. Between that city And thee there lies a waving wall of tents,
JUDAS MACCABEUS.

Judas. The power of God, Whose breath shall scatter your white tents abroad, As flakes of snow.  
Nic. Your Mighty One in heaven Will not do battle on the Seventh Day; It is his day of rest.  
Captains. Silence, blasphemer.  
Go to thy tents.  
Nic. Shall it be war or peace?  
Judas. War, war, and only war. Go to thy tents.  
That shall be scattered, as by you were scattered The torn and trampled pages of the Law, Blown through the windy streets.  
Nic. Farewell, brave foe!  
Judas. Ho, there, my captains! Have safe Unto Nicanor's herald through the camp, And come yourselves to me.—Farewell, Nicanor!  

SCENE IV.—JUDAS MACCABEUS; CAPTAINS AND SOLDIERS.

Judas. The hour is come. Gather the host together For battle. Lo, with trumpets and with songs The army of Nicanor comes against us. Go forth to meet them, praying in your hearts, And fighting with your hands.  
Captains. Look forth and see! The morning sun is shining on their shields Of gold and brass; the mountains glisten with them, And shine like lamps. And we who are so few With our so many, and ready to faint with fasting, How shall we fight against this multitude?  
Judas. The victory of a battle standeth not In multitudes, but in the strength that cometh From heaven above. The Lord forbid that I Should do this thing, and flee away from them. Nay, if our hour be come, then let us die; Let us not stain our honor.  
Captains. Tis the Sabbath. Wilt thou fight on the Sabbath, Maccabeus?  
Judas. Ay; when I fight the battles of the Lord, I fight them on his day, as on all others. Have ye forgotten certain fugitives That fled once to these hills, and hid themselves In caves? How their pursuers came against them Upon the Seventh Day, and challenged them? And how they answered not, nor cast a stone, Nor stopped the places where they lay concealed, But meekly persisted with their wives and children, Even to the number of a thousand souls? Who are we fighting for our laws and lives Will not so perish.  
Captains. Lead us to the battle!  
Judas. And let our watchword be, "The Help of God!"  
Last night I dreamed a dream; and in my vision Behold Onias, our High-Priest of old, Who holding up his hands prayed for the Jews. This done, in the like manner there appeared An old man, and exceeding glorious, With hoary hair, and of a wonderful And excellent majesty. And Onias said: "This is a lover of the Jews, who prayeth Much for the people and the Holy City,— God's prophet Jeremias." And the prophet Held forth his right hand and gave unto me A sword of gold; and giving it he said: "Take thou this holy sword, a gift from God, And with it thou shalt wound thine adversaries."  

Captains. The Lord is with us!  
Judas. Hark! I hear the trumpets Sound from Beth-horon; from the battle-field Of Joshua, where he smote the Amorites, Smote the Five Kings of Eglon and of Jarmuth, Of Hebron, Lachish, and Jerusalem. As we to-day will smite Nicanor's hosts And leave a memory of great deeds behind us.  
Captains and Soldiers. The help of God!  
Judas. Lo, thou didst send thine Angel in the time Of Ezechias, King of Israel, And in the armies of Sennacherib Didst slay a hundred fourscore and five thousand. Wherefore, O Lord of heaven, now also send Before us a good angel for a fear, And through the might of thy right arm let those Be stricken with terror that have come this day Against thy holy people to blaspheme!  

ACT IV.

The outer Courts of the Temple at Jerusalem.

SCENE I.—JUDAS MACCABEUS; CAPTAINS; JEWS.

Judas. Behold, our enemies are discomfited. Jerusalem is fallen; and our banners Float from her battlements, and o'er her gates Nicanor's severed head, a sign of terror, Blackens in wind and sun.  
Captains. O Maccabees, The citadel of Antiochus, wherein The Mother with her Seven Sons was murdered, With her seven thousand.  
Captains. Wait.  
Captains. Its hateful aspect Insults us with the bitter memories Of other days.  
Judas. Wait; it shall disappear And vanish as a cloud. First let us cleanse The Sanctuary. See, it is become Waste like a wilderness. Its golden gates Wrenched from their hinges and consumed by fire; Shrubs growing in its courts as in a forest; Upon its altars hideous and strange idols; And strewed about its pavement at my feet Its Sacred Books, half burned and painted o'er With images of heathen gods.  
Jews. Woe! woe! Our beauty and our glory are laid waste! The Gentiles have profaned our holy places!  

(Lamentation and alarm of trumpets.)

Judas. This sound of trumpets, and this lamentation, The heart-cry of a people toward the heavens, Stir not to wrath and vengeance. Go, my captains; I hold you back no longer. Butter down The citadel of Antiochus, while here We sweep away his altars and his gods.  

SCENE II.—JUDAS MACCABEUS; JASON; JEWS.

Jews. Lurking among the ruins of the Temple, Deep in its inner courts, we found this man, Claud as High-Priest.  
Judas. I ask not who thou art. I know thy face, writ over with deceit As are these tattered volumes of the Law With heathen images. A priest of God Wast thou in other days, but thou art now. A priest of Satan. Traitor, thou art Jason.
JUDAS MACCABEUS.

JASON. I am thy prisoner, Judas Maccabæus, and it will ill become me to conseal My name or office.

JUDAS. Over yonder gate There hangs the head of one who was a Greek. What should prevent me now, thou man of sin, From hanging at its side the head of one Who bore a jew heart himself a Greek? JASON. Justice prevents thee.

JUDAS. Justice? Thou art stained With every crime 'gainst which the Decalogue Thunder'd with all its thunder. If not Justice, Then Mercy, her handmaid. When hast thou At any time, to any man or woman, Or in any little child, shown mercy? JASON. I have but done what King Antiochus Commanded me.

JUDAS. True, thou hast been the weapon With which he struck; but hast been such a weapon, So flexible, so fitted to his hand, It tempted him to strike. So thou hast urged him To double wickedness, thine own and his. Who is this King? Is he in Antioch? Among his women still, and from his windows Throwing down gold by handfuls, for the rabble? To scramble for? JASON. Nay, he is gone from there, Gone with an army into the far East.

JUDAS. And wherefore gone? JASON. I know not. For the space Of forty days almost were horsemen seen Running in air, in cloth of gold, and armed With lances, like a band of soldiery; It was a sign of triumph.

JUDAS. Or of death. Wherefore art thou not with him i? JASON. I was left For service in the Temple.

JUDAS. To pollute it, And to corrupt the Jews; for there are men Whose presence is corruption; to be with them Degrades us and deforms the things we do. JASON. I never made a boast, as some men do, Of my superior virtue, nor denied The weakness of my nature, that hath made me Subservient to the will of other men.

JUDAS. Upon this day, the five-and-twentieth day Of the month Casljan, was the Temple here Profaned by strangers,—by Antiochus And thee, his instrument. Upon this day Shall it be cleansed. Thou, who didst lend thyself Unto this profanation, canst not be A witness of these solemn services. There can be nothing clean where thou art present. The people put to death Callisthenes, Who burned the Temple gates; and if they find thee Will surely slay thee. I will spare thy life To punish thee the longer. Thou shalt wander Among strange nations. Thou, that hast cast me out So many from their native land, shalt perish In a strange land. Thou, that hast left so many Unburied, shalt have none to mourn for thee, Nor any solemn funerals at all. Nor sepulchre with thy fathers. —Get thee hence!

Musick. Procession of Priests and people, with citherns, harps, and cymbals. JUDAS MACCA-
BÆUS puts himself at their head, and they go into the inner courts.)

SCENE III.—JASON, alone.

JASON. Through the Gate Beautiful I see them come With branches and green boughs and leaves of palm, And pass into the inner courts. Alas! I should be with them, should be one of them, But in an evil hour, an hour of weakness, That cometh unto all, I fell away From the old faith, and did not clench the new, Only an outward semblance of belief; For this new faith I cannot make mine own, Not being born to it. It hath no root Within me. I am neither Jew nor Greek, But stand between them both, a renegade To each in turn; having no longer faith In gods or men. Then what mysterious charm, What fascination is it chains my feet, And keeps me gazing like a curious child Into the holy places, where the priests Have raised their altar,—Striking stones to gather, They take fire out of them, and light the lamps In the great candlestick. They spread the veils, And set the leaves of showbread on the table. The incense burns; the well-remembered color Comes wafted unto me, and takes me back To other days. I see myself among them As I was then; and the old superstition Creeps over me again! — A childish fancy! — And mark! they sing with citherns and with cymbals, And all the people fall upon their faces, Praying and worshipping! — I will away Into the East, to meet Antiochus Upon his homeward journey, crowned with triumph. Alas! to-day I would give everything To see a friend's face, or to hear a voice That had the slightest tone of comfort in it!

ACT V.

The Mountains of Ecbatana.

SCENE I. — ANTIOCHUS; PHILIP; ATTENDANTS.

Ant. Here let us rest awhile. Where are we, Philip? What place is this? Philip. Ecbatana, my Lord; And yonder mountain range is the Orontes. Ant. The Orontes is my river at Antioch. Why did I leave it? Why have I been tempted By coverings of gold and shields and breastplates To plunder Elymas, and be driven From out its gates, as by a fiery blast Out of a furnace?

Philip. These are fortune's changes. Ant. What a defeat it was! The Persian horsemen Came like a mighty wind, the wind Khamaseen, And melted us away, and scattered us As if we were dead leaves, or desert sand. Philip. Be comforted, my Lord; for thou hast lost But what thou hadst not. Ant. I, who made the Jews Skip like the grasshoppers, am made myself To skip among these stones. Philip. Be not discouraged. Thy realm of Syria remains to thee; That is not lost nor marred. Ant. O, where are now The splendours of my court, my baths and ban-
quets?
Where are my players and my dancing women?
Where are my sweet musicians with their pipes,
That made me merry in the olden time?
I am a laughing-stock to man and brute.
The very camels, with their ugly faces,
Mock me and laugh at me.

**Philip.** Alas! my Lord,
It is not so. If thou wouldst sleep awhile,
All would be well.

**Ant.** Sleep from mine eyes is gone,
And my heart faileth me for very care.
Dost thou remember, Philip, the old fable
Told us when we were boys, in which the bear
Going for honey overturns the hive,
And is stung blind by bees? I am that beast,
Stung by the Persian swarms of Elymas.
**Philip.** When thou art come again to Antioch
These thoughts will be as covered and forgotten,
As are the tracks of Pharaoh's chariot-wheels
In the Egyptian sands.

**Ant.** Ah! when I come
Again to Antioch! When will that be?
Alas! alas!

**Scene ii.—Antiochus; Philip; A Messenger.**

**Messenger.** May the King live forever!
**Ant.** Who art thou, and whence comest thou?
**Messenger.** My Lord,
I am a messenger from Antioch,
Sent here by Lysias.

**Ant.** A strange foreboding
Of something evil overshadows me.
I am no reader of the Jewish Scriptures;
I know not Hebrew; but my High-Priest Jason,
As I remember, told me of a Prophet
Who saw a little cloud ram from the Elymaea
Like a man's hand, and soon the heaven was black
With clouds and rain. Here, Philip, read; I cannot:
I see that cloud. It makes the letters dim
Before mine eyes.

**Philip (reading).** "To King Antiochus,
The God, Epiphanes."

**Ant.** O mockery
Even Lysias laughs at me!—Go on, go on!

**Philip (reading).** "We pray thee hasten
thy return. The realm
Is falling from thee. Since thou hast gone from us
The victories of Judas Maccabeus
Form all our annals. First he overthrew
Thy forces at Beth-horon, and passed on,
And took Jerusalem, the Holy City.
And then Emmaus fell; and then Bethsura;
Ephron and all the towns of Galaad,
And Maccabeus marched to Carnion."

**Ant.** Enough, enough! Go call my chariotmen;
We will drive forward, forward, without ceasing,
Until we come to Antioch.

My Lysias, Gorgias, Seren, and Nicanor,
Are babes in battle, and this dreadful Jew
Will rob me of my kingdom and my crown.
My elephants shall trample him to dust;
I will wipe out his nation, and will make
Jerusalem a common burying-place,
And every home within its walls a tomb!

(Threws up his hands, and sinks into the arms of attendants, who lay him upon a bank.)

**Philip.** Antiochus! Antiochus! Alas,
The King is ill! What is it, O my Lord?
**Ant.** Nothing. A sudden and sharp spasm of pain,
As if the lightning struck me, or the knife
Of an assassin smote me to the heart.
'Tis passed, even as it came. Let us set forward.

**Philip.** See that the chariots be in readiness;
We will depart forthwith.

**Ant.** A moment more.
I cannot stand. I am become at once
Weak as an infant. Ye will have to lead me.
Jove, or Jehovah, or whatever name
Thou wouldst be named,—it is alike to me,—
If I knew how to pray, I would entreat
To live a little longer.

**Philip.** O my Lord
Thou shalt not die; we will not let thee die!

**Ant.** How canst thou help it, Philip? O the pain!

Stab after stab. Thou hast no shield against
This unseen weapon. God of Israel,
Since all the other gods abandon me,
Help me. I will release the Holy City
Garnish with goodies gifts the Holy Temple.
Thy people, whom I judged to be unworthy
To be so much as buried, shall be equal
Unto the citizens of Antioch.
I will become a Jew, and will declare
Through all the world that is inhabited
The power of God!

**Philip.** He faints. It is like death.
Bring here the royal litter. We will bear him
Into the camp, while yet he lives.

**Ant.** O Philip,
Into what tribulation am I come!
Alas! I now remember all the evil
That I have done the Jews; and for this cause
These troubles are upon me, and behold
I perish through great grief in a strange land.

**Philip.** Antiochus! my King!

**Ant.** Nay, King no longer.
Take thou my royal robes, my signet-ring,
My crown and sceptre, and deliver them
Unto my son, Antiochus Eupator;
And unto the good Jews, my citizens,
In all my towns, say that their dying monarch
Wisheth them joy, prosperity, and health.
I who, puffed up with pride and arrogance,
Thought all the kingdoms of the earth mine own,
If I would but outstretch my hand and take them,
Meet face to face a greater potentate,
King Death—Epiphanes—the Illustrious! [Dies.
A HANDFUL OF TRANSLATIONS.

THE FUGITIVE.

Tartar Song from the Prose Version of Chodzko.

I.

"He is gone to the desert land!
I can see the shining mane
Of his horse on the distant plain,
As he rides with his Kossak band!

"Come back, rebellious one!
Let thy proud heart relent;
Come back to my tall, white tent,
Come back, my only son!

"Thy hand in freedom shall
Cast thy hawks, when morning breaks,
On the swans of the Seven Lakes,
On the lakes of Karajal.

"I will give thee leave to stray
And pasture thy hunting steeds
In the long grass and the reeds
Of the meadows of Karadag.

"I will give thee my coat of mail,
Of softest leather made,
With choicest steel inlaid;
Will not all this prevail?"

II.

"This hand no longer shall
Cast my hawks, when morning breaks,
On the swans of the Seven Lakes,
On the lakes of Karajal.

"I will no longer stray
And pasture my hunting steeds
In the long grass and the reeds
Of the meadows of Karadag.

"Though thou give me thy coat of mail,
Of softest leather made,
With choicest steel inlaid,
All this cannot prevail.

"What right hast thou, O Khan,
To me, who am mine own,
Who am slave to God alone,
And not to any man?

"God will appoint the day
When I again shall be
By the blue, shallow sea,
Where the steel-bright sturgeons play.

"God, who doth care for me,
In the barren wilderness,
On unknown hills, no less
Will my companion be.

"When I wander lonely and lost
In the wind; when I watch at night
Like a hungry wolf, and am white
And covered with hoar-frost;

"Yea, wherever I be,
In the yellow desert sands,
In mountains or unknown lands,
Allah will care for me!"

THE SIEGE OF KAZAN.

Tartar Song, from the Prose Version of Chodzko.

III.

"Then Soha, the old, old man,—
Three hundred and sixty years
Had he lived in this land of tears,
Bowed down and said, "O Khan!"

"If you bid me, I will speak
There's no sap in dry grass,
No marrow in dry bones! Alas,
The mind of old men is weak!"

"I am old, I am very old:
I have seen the primeval man,
I have seen the great Gengis Khan,
Arrayed in his robes of gold.

"What I say to you is the truth;
And I say to you, O Khan,
Pursue not the star-white man,
Pursue not the beautiful youth.

"'Him the Almighty made,
And brought him forth of the light,
At the verge and end of the night,
When men on the mountain prayed.

"He was born at the break of day,
When abroad the angels walk;
He hath listened to their talk,
And he knoweth what they say.

"Gifted with Allah's grace,
Like the moon of Ramazan
When it shines in the skies, O Khan,
Is the light of his beautiful face.

"When first on earth he trod,
The first words that he said
Were these, as he stood and prayed,
There is no God but God!

"And he shall be king of men,
For Allah hath heard his prayer,
And the Archangel in the air,
Gabriel, hath said, 'Amen!'"

BLACK are the moors before Kazan,
And their stagnant waters smell of blood:
I said in my heart, with horse and man,
I will swim across this shallow flood.

Under the feet of Argamack,
Like new moons were the shoes he bare,
Silken trappings hung on his back,
In a talisman on his neck, a prayer.

My warriors, thought I, are following me;
But when I looked behind, alas!
Not one of all the band could I see,
All had sunk in the black morass!
From Varaca's rocky wall,  
From the rock of Varaca unrolled,  
The snow came and covered all,  
And the green meadow was cold.

O Stork, our garden with snow  
Was hidden away and lost,  
And the rose-trees that in it grew  
Were withered by snow and frost.

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TO THE STORK.

Armenian Popular Song, from the Prose Version of Advisor.

WELCOME, O Stork! that dost wing  
Thy flight from the far-away!  
Thou hast brought us the signs of Spring  
Thou hast made our sad hearts gay.

Descend, O Stork! descend  
Upon our roof to rest;  
In our ash-tree, O my friend,  
My darling, make thy nest.

To thee, O Stork, I complain,  
O Stork, to thee I impart  
The thousand sorrows, the pain  
And aching of my heart.

When thou away dist didst go,  
Away from this tree of ours,  
The withering winds did blow,  
And dried up all the flowers.

Dark grow the brilliant sky,  
Cloudy and dark and drear;  
They were breaking the snow on high,  
And winter was drawing near.

---

TO CARDINAL RICHELIEU.

FROM MALHERBE.

THOU mighty Prince of Church and State,  
Richelieu! until the hour of death,  
Whatever road man chooses, Fate  
Still holds him subject to her breath.  
Spun of all silks, our days and nights  
Have sorrows woven with delights;  
And of this intermingled shade  
Our various destiny appears,  
Even as one sees the course of years  
Of summers and of winters made.
Sometimes the soft, deceitful hours
Let us enjoy the halcyon wave;
Sometimes impending peril lowers
Beyond the seaman's skill to save.
The Wisdom, infinitely wise,
That gives to human destinies
Their forordained necessity,
Has made no law more fixed below,
Than the alternate ebb and flow
Of Fortune and Adversity.

THE ANGEL AND THE CHILD.
FROM JEAN REBOUL, THE BAKER OF NISMES.

An angel with a radiant face,
Above a cradle bent to look,
Seemed his own image there to trace,
As in the waters of a brook.

"Dear child! who me resemblest so,"
It whispered, "Come, O come with me!
Happy together let us go,
The earth unworthy is of thee!"

"Here none to perfect bliss attain;
The soul in pleasure suffering lies;
Joy hath an undertone of pain,
And even the happiest hours their sighs.

"Fear not at every portal knock;
Never a day serene and pure
From the o'ershadowing tempest's shock
Hath made the morrow's dawn secure.

"What, then, shall sorrows and shall fears
Come to disturb so pure a brow?
And with the bitterness of tears
These eyes of azure troubled grow?

"Ah no! into the fields of space,
Away shalt thou escape with me;
And Providence will grant the grace
Of all the days that were to be.

"Let no one in thy dwelling dower,
In sombre vestments draped and veiled;
But let them welcome thy last hour,
As thy first moments once they hailed.

"Without a cloud be there each brow;
There let the grave no shadow cast;
When one is pure as thou art now,
The fairest day is still the last."

And waving wide his wings of white,
The angel, at these words, had sped
Towards the eternal realms of light!—
Poor mother! see, thy son is dead!

TO ITALY.
FROM FILICAJA.

ITALY! ITALY! thou who 'rt doomed to wear
The fatal gift of beauty, and possess
The dower finest of infinite wretchedness
Written upon thy forehead by despair:
Ah! would that thou wert stronger, or less fair,
That they might fear thee more, or love thee less,
Who in the splendor of thy loveliness
Sawn wasting, yet to mortal combat dare!

Then from the Alps I should not see descending
Such torrents of armed men, nor Gallic horde
Drinking the wave of Po, distained with gore,
Nor should I see thee girded with a sword
Not thine, and with the stranger's arm contending,
Victor or vanquished, slave forevermore.

WANDERER'S NIGHT-SONGS.
FROM GOETHE.

I.
Thou that from the heavens art,
Every pain and sorrow stillst,
And the doubly wracked heart
Doubly with refreshment fillest,
I am weary with contending!
Why this capture and unrest?
Peace descending
Come, ah, come into my breast!

II.
O'er all the hill-tops
Is quiet now,
In all the tree-tops
Hear'st thou
Hardly a breath;
The birds are asleep in the trees:
Wait; soon like these;
Thou too shalt rest.

REMORE.
FROM AUGUST VON PLATEN.

How I started up in the night, in the night,
Drawn on without rest or reprieve.
The streets, with their watchmen, were lost to my sight,
As I wandered so light
In the night, in the night,
Through the gate with the arch mediaeval.
The mill-brook rushed from the rocky height.
I leaned o'er the bridge in my yearning;
Deep under me watched I the waves in their flight.
As they glistened so light
In the night, in the night,
Yet backward not one was returning.

O'er head were revolving, so countless and bright.
The stars in melodious existence;
And with them the moon, more serenely bright—
They sparkled so light
In the night, in the night,
Through the magical, measureless distance.
And upward I gazed in the night, in the night,
And again on the waves in their fleeting;
Ah woe! thou hast wasted thy days in delight,
Now silence thou light,
In the night, in the night,
The remorse in thy heart that is beating.

SANTA TERESA'S BOOK-MARK.
FROM THE SPANISH OF SANTA TERESA.

Let nothing disturb thee,
Nothing alight thee;
All things are passing;
God never changeth;
Patient endurance
Attaineth to all things;
Who God possesseth
In nothing is wanting;
Alone God sufficeth.
THE VOICE OF ZEUS.

Is thy work done, Hephæstus? 

HEPHAESTUS. It is finished!

THE VOICE.

Not finished till I breathe the breath of life
Into her nostrils, and she moves and speaks.

HEPHAESTUS.

Will she become immortal like ourselves?

THE VOICE.

The form that thou hast fashioned out of clay
Is of the earth and mortal; but the spirit,
The life, the exhalation of my breath,
Is of diviner essence and immortal.
The gods shall shower on her their benefactions,
She shall possess all gifts: the gift of song,
The gift of eloquence, the gift of beauty,
The fascination and the nameless charm
That shall lead all men captive.

HEPHAESTUS.

Wherefore? wherefore?

_A wind shakes the house._

I hear the rushing of a mighty wind
Through all the halls and chambers of my house!
Her parted lips inhale it, and her bosom
Heaves with the inspiration. As a reed
Beside a river in the rippling current
Bends to and fro, she bows or lifts her head.
She gazes round about as if amazed;
She is alive; she breathes, but yet she speaks not!

_Pandora descends from the pedestal._

CHORUS OF THE GRACES.

AGLAIA.

In the workshop of Hephæstus
What is this I see?
Have the Gods to four increased us
Who were only three?
Beautiful in form and feature,
Lovely as the day,
Can there be so fair a creature
Formed of common clay?

THALIA.

O sweet, pale face! O lovely eyes of azure,
Clear as the waters of a brook that run
Limpid and laughing in the summer sun!
O golden hair that like a miser's treasure
In its abundance overflows the measure!
O graceful form, that cloudlike floats on
With the soft, undulating gait of one
Who moveth as if motion were a pleasure!

By what name shall I call thee? Nymph or Muse,
Callirrhoe or Urania? Some sweet name
Whose every syllable is a care
Would best befit thee; but I cannot choose,
Nor do I care to choose; for still the same,
Nameless or named, will be thy loveliness.

EUPHROSYNE.

Dowered with all celestial gifts,
Skilled in every art
That ennobles and uplifts
And delights the heart,
Fair on earth shall be thy fame
As thy face is fair,
And Pandora be the name
Thou henceforth shalt bear.

II.

OLYMPUS.

HERMES, putting on his sandals.

Much must he toil who serves the Immortal Gods,
And I, who am their herald, most of all,
No rest have I, nor respite. I no sooner
Unclasp the winged sandals from my feet,
Than I again must clasp them, and depart
Upon some foolish errand. But to-day
The errand is not foolish. Never yet
With greater joy did I obey the summons
That sends me earthward. I will fly so swiftly
That my caduceus in the whistling air
Shall make a sound like the Pindæan pipes,
Cheating the shepherds; for to-day I go,
Commissioned by high-thundering Zeus, to lead
A maiden to Prometheus, in his tower,
And by my cunning arguments persuade him
To marry her. What mischief lies concealed
In this design I know not; but I know
Who thinks of marrying hath already taken
One step upon the road to penitence.
Such embassies delight me. Forth I launch
On the sustaining air, nor fear to fall
Like Icarus, nor swerve aside like him
Who drove amiss Hyperion's fiery steeds,
I sink, I fly! The yielding element
Folds itself round about me like an arm,
And holds me as a mother holds her child.

III.

TOWER OF PROMETHEUS ON MOUNT CAUCASUS.

PROMETHEUS.

I hear the trumpet of Alcyon
Proclaim the dawn. The stars begin to fade,
And all the heavens are full of prophecies
And evil auguries. Blood-red last night
THE MASQUE OF PANDORA.

I saw great Kronos rise; the crescent moon
Sank through the mist, as if it were the scythe
His patriarchal hand had thung far down
The western steepes. O ye Immortal Gods,
What evil are ye plotting and contriving?

HERMES and PANDORA at the threshold.

PANDORA.

I cannot cross the threshold. An unseen
And icy hand repels me. These blank walls
Oppress me with their weight!

PROMETHEUS.

Powerful ye are,
But not omnipotent. Ye cannot fight
Against Necessity. The Fates control you,
As they do us, and so far we are equals!

PANDORA.

Motionless, passionless, companionless,
He sits there muttering in his beard. His voice
Is like a river flowing underground!

HERMES.

Prometheus, hail!

PROMETHEUS.

Who calls me?

HERMES.

It is I.

Dost thou not know me?

PROMETHEUS.

By thy winged cap
And winged heels I know thee. Thou art
Hermes,
Captain of thieves! Hast thou again been steal-
ing
The heifers of Admetus in the sweet
Meadows of asphodel? or Hera's girdle?
Or the earth-shaking trident of Poseidon?

HERMES.

And thou, Prometheus; say, hast thou again
Been stealing fire from Helios's chariot-wheels
To light thy furnaces?

PROMETHEUS.

Why comest thou hither
So early in the dawn?

HERMES.

The Immortal Gods
Know naught of late or early. Zeus himself
The omnipotent hath sent me.

PROMETHEUS.

For what purpose?

HERMES.

To bring this maiden to thee.

PROMETHEUS.

I mistrust
The Gods and all their gifts. If they have sent
her
It is for no good purpose.

HERMES.

What disaster
Could she bring on thy house, who is a woman?

PROMETHEUS.

The Gods are not my friends, nor am I theirs.
Whatever comes from them, though in a shape
As beautiful as this, is evil only.
Who art thou?

PANDORA.

One who, though to thee unknown,
Yet knoweth thee.

PROMETHEUS.

How shouldst thou know me, woman?

PANDORA.

Who knoweth not Prometheus the humane?

PROMETHEUS.

Prometheus the unfortunate; to whom
Both Gods and men have shown themselves un-
grateful.
When every spark was quenched on every hearth
Throughout the earth, I brought to man the fire
And all its ministrations. My reward
Hath been the rock and vulture.

HERMES.

At last relent and pardon.

PROMETHEUS.

They relent not; they are impalpable,
Revengeful, unforgiving!

HERMES.

As a pledge
Of reconciliation they have sent to thee
This divine being, to be thy companion,
And bring into thy melancholy house
The sunshine and the fragrance of her youth.

PROMETHEUS.

I need them not. I have within myself
All that my heart desires; the ideal beauty
Which the creative faculty of mind
Fashions and follows in a thousand shapes
More lovely than the real. My own thoughts
Are my companions; my designs and labors
And aspirations are my only friends.

HERMES.

Decide not rashly. The decision made
Can never be recalled. The Gods implore not,
Plead not, solicit not; they only offer
Choice and occasion, which once being passed
Return no more. Dost thou accept the gift?

PROMETHEUS.

No gift of theirs, in whatsoever shape
It comes to me, with whatsoever charm
To fascinate my sense, will I receive.
Leave me.

PANDORA.

Let us go hence. I will not stay.

HERMES.

We leave thee to thy vacant dreams, and all
The silence and the solitude of thought,
The endless bitterness of unbelief,
The loneliness of existence without love.
CHORUS OF THE FATES.

CLOTIO.

How the Titan, the defiant,
The self-centred, self-reliant,
Wrapped in visions and illusions,
Robe himself of life’s best gifts!
Till by all the storm-winds shaken,
By the blast of fate o’ertaken,
Hopeless, helpless, and forsaken,
In the mists of his confusions
To the reefs of doom he drifts!

LACHESIS.

Sorley tired and sorely tempted,
From no agonies exempted,
In the penance of his trial,
The self-reliant Prometheus spurned:
Sorley as a self-poised soul,
Through the mists of his confusions,
To the reefs of doom he drifts!

IV.

THE AIR.

HERMES, returning to Olympus.

As lonely as the tower that he inhabits,
As firm and cold as are the crags about him,
Prometheus stands.
The thunderbolts of Zeus
Till all the storm-winds shaken,
By the blast of fate o’ertaken,
Hopeless, helpless, and forsaken,
In the mists of his confusions,
To the reefs of doom he drifts!

Of Epimetheus,
Bearing the name of the Titan,
His own and his brother’s forges!

Now as an arrow from Hyperion’s bow,
My errand done, I fly, I float, I soar
Into the air returning to Olympus,
O joy of motion! O delight to cleave
The infinite realms of space, the liquid ether,
Through the warm sunshine and the cooling cloud,
Myself as light as sunbeam or as cloud!
With one touch of my swift and winged feet,
I spurn the solid earth, and leave it rocking
As rocks the bough from which a bird takes wing.

V.

THE HOUSE OF EPIMETHEUS.

EPIMETHEUS.

Beautiful apparition! go not hence!
Surely thou art a Goddess, for thy voice
Is a celestial melody, and thy form
Self-poised as if it floated on the air!

PANDORA.

No Goddess am I, nor of heavenly birth,
But a mere woman fashioned out of clay
And mortal as the rest.

EPIMETHEUS.

Thy face is fair;
There is a wonder in thine azure eyes

That fascinates me. Thy whole presence seems
A soft desire, a breathing thought of love.
Say, would thou star like Merove’s grow dim
If thou shouldst wed beneath thee?

PANDORA.

Ask me not;
I cannot answer thee. I only know
The Gods have sent me lither.

EPIMETHEUS.

I believe,
And thus believing am most fortunate.
It was not Hermes led thee here, but Eros,
And swifter than his arrows were thine eyes
In wounding me. There was no moment’s space
Between my seeing thee and loving thee.
O, what a tell-tale face thou hast! Again
I see the wonder in thy tender eyes.

PANDORA.

They do but answer to the love in thine,
Yet secretly I wonder thou shouldst love me,
If thou knowest me not.

EPIMETHEUS.

Perhaps I know thee better
Than had I known thee longer. Yet it seems
That I have always known thee, and but now
Have found thee. Ah, I have been waiting long.

PANDORA.

How beautiful is this house! The atmosphere
Breathes rest and comfort, and the many chambers
Seem full of welcomes.

EPIMETHEUS.

They not only seem,
But truly are. This dwelling and its master
Belong to thee.

PANDORA.

Here let me stay forever!
There is a spell upon me.

EPIMETHEUS.

Thou thyself
Art the enchantress, and I feel thy power
Envelop me, and wrap my soul and sense
In an Elysian dream.

PANDORA.

O, let me stay,
How beautiful are all things round about me,
Multiplied by the mirrors on the walls!
What treasures hast thou here! Yon oaklen chest,
Carven with figures and embossed with gold,
Is wonderful to look upon! What choice
And precious things dost thou keep hidden in it?

EPIMETHEUS.

I know not. ’Tis a mystery.

PANDORA.

Hast thou never
Lifted the lid?

EPIMETHEUS.

The oracle forbids,
Safely concealed there from all mortal eyes
Forever sleeps the secret of the Gods.
Seek not to know what they have hidden from thee,
Till they themselves reveal it.
THE MASQUE OF PANDORA.

PANDORA. As thou wilt.

EPIMETHEUS.
Let us go forth from this mysterious place.
The garden walks are pleasant at this hour;
The nightingales among the sheltering boughs
Of populous and many-nested trees
Shall teach me how to woo thee, and shall tell me
By what restless charms or incantations
They won their mates.

PANDORA.
Thou dost not need a teacher.

They go out.

CHORUS OF THE EUMENIDES.
What the Immortals
Confide to thy keeping,
Tell unto no man;
Waking or sleeping,
Closed be thy portals
To friend as to foeman.

Silence conceals it;
The word that is spoken
Betrayes and reveals it;
By breath or by token
The charm may be broken.

With shafts of their splendors
The Gods unforbearing
Pursue the offenders,
The dead and the living!
Fortune forsakes them,
Nor earth shall abide them,
Nor Tartarus hide them;
Swift wrath overtakes them!

With useless endeavor,
Forever, forever,
Is Sympthys rolling
His stone up the mountain!
Immersed in the fountain,
Tantalus tastes not
The water that wastes not!
Through ages increasing
The pangs that afflicth him,
With motion unceasing
The wheel of Ixion
Shall torture its victim!

VI.

IN THE GARDEN.

EPIMETHEUS.
Yon snow-white cloud that saith sublime in ether
Is but the sovereign Zeus, who like a swan
Flies to fair-ankled Leda!

PANDORA.
Or pereance
Ixion's cloud, the shadowy shape of Hera,
That bore the Centaurs.

EPIMETHEUS.
The divine and human.

CHORUS OF BIRDS.
Gently swaying to and fro,
Rocked by all the winds that blow,
Bright with sunshine from above
Dark with shadow from below,
Beak to beak and breast to breast
In the cradle of their nest,
Lie the fledglings of our love.

ECHO.
Love! love!

EPIMETHEUS.
Hark! listen! Hear how sweetly overhead
The feathered flute-players pipe their songs of love,
And echo answers, love and only love.

CHORUS OF BIRDS.
Every flutter of the wing,
Every note of song we sing,
Every murmur, every tone,
Is of love and love alone.

ECHO.
Love alone!

EPIMETHEUS.
Who would not love, if loving she might be
Chanced like Callisto to a star in heaven?

PANDORA.
Ah, who would love, if loving she might be
Like Semele consumed and burnt to ashes?

EPIMETHEUS.
Whence knowest thou these stories?

PANDORA.
Hermes taught me;
He told me all the history of the Gods.

CHORUS OF REEDS.
Evermore a sound shall be
In the reeds of Arcady,
Evermore a low lament
Of unrest and discontent,
As the story is retold
Of the nymph so coy and cold,
Who with frightened feet outran
The pursuing steps of Pan.

EPIMETHEUS.
The pipe of Pan out of these reeds is made,
And when he plays upon it to the shepherds
They pity him, so mournful is the sound.
Be thou not coy and cold as Syrinx was.

PANDORA.
Nor thou as Pan be rude and mannerless.

PROMETHEUS, without.
Ho! Epimetheus!

EPIMETHEUS.
'T is my brother's voice;
A sound unwelcome and inopportune
As was the braying of Silenus' ass,
Heard in Cybele's garden.

PANDORA.
Let me go.
I would not be found here. I would not see him.

She escapes among the trees.

CHORUS OF DRYADES.
Haste and hide thee,
Ere too late.
In these thickets intricate;
Lest Prometheus
See and chide thee,
Lest some hurt
Or harm betide thee,
Haste and hide thee!
THE MASQUE OF PANDORA.

PROMETHEUS, entering.
Who was it fled from here? I saw a shape
Flitting among the trees.

EPIMETHEUS.
It was Pandora.

PROMETHEUS.
O Epimetheus! Is it then in vain
That I have warned thee? Let me now implore.
Thou harborest in thy house a dangerous guest.

EPIMETHEUS.
Whom the Gods love they honor with such guests.

PROMETHEUS.
Whom the Gods would destroy they first make mad.

EPIMETHEUS.
Shall I refuse the gifts they send to me?

PROMETHEUS.
Reject all gifts that come from higher powers.

EPIMETHEUS.
Such gifts as this are not to be rejected.

PROMETHEUS.
Make not thyself the slave of any woman.

EPIMETHEUS.
Make not thyself the judge of any man.

PROMETHEUS.
I judge thee not; for thou art more than man;
Thou art descended from Titanic race,
And hast a Titan's strength, and faculties
That make thee godlike; and thou sittest here
Like Heracles spinning Omphale's flax,
And beaten with her sandals.

EPIMETHEUS.
O my brother!
Thou drivest me to madness with thy taunts.

PROMETHEUS.
And me thou drivest to madness with thy follies.
Come with me to my tower on Caucasus;
See there my forges in the roaring caverns
Beneficent to man, and taste the joy
That springs from labor. Read with me the stars,
And learn the virtues that lie hidden in plants,
And all things that are useful.

EPIMETHEUS.
O my brother!
I am not as thou art. Thou dost inherit
Our father's strength, and I our mother's weakness:
The softness of the Oceanides,
The yielding nature that cannot resist.

PROMETHEUS.
Because thou wilt not.

EPIMETHEUS.
Nay; because I cannot.

PROMETHEUS.
Assure thyself; rise up to thy full height;
Shake from thy soul these dreams effeminate,
These passions born of indolence and ease.
Resolve, and thou art free. But breathe the air
Of mountains, and their unapproachable summits
Will lift thee to the level of themselves.

EPIMETHEUS.
The roar of forests and of waterfalls,
The rushing of a mighty wind, with loud
And undistinguishable voices calling,
Are in my ear:

PROMETHEUS.
O, listen and obey.

EPIMETHEUS.
Thou leadest me as a child. I follow thee.

They go out.

CHORUS OF OREADES.

Centuries old are the mountains;
Their foreheads wrinkled and rifted
Helios crowns by day,
Pallid Selene by night;
From their bosoms uplopped
The snows are driven and drifted,
Like Tithonus' beard
Streaming dishevelled and white.

Thunder and tempest of wind
Their trumpets blow in the vastness;
Phantoms of mist and rain,
Cloud and the shadow of cloud,
Pass and repass by the gates
Of their inaccessible fastness;
Ever unmoved they stand,
Solemn, eternal, and proud.

VOICES OF THE WATERS.

Flooded by rain and snow
In their inexhaustible sources,
Swollen by affluent streams
Hurry ing onward and hurled
Headlong over the crags,
The impetuous water-courses,
Rush and rear and plunge
Down to the nethermost world.

Say, have the solid rocks
Into streams of silver been melted,
Flowing over the plains,
Spreading to lakes in the fields?
Or have the mountains, the giants,
The ice-helmed, the forest-belted,
Scattered their arms abroad;
Flung in the meadows their shields?

VOICES OF THE WINDS.

High on their turreted cliffs,
That bolts of thunder have shattered,
Storm-winds muster and blow
Trumpets of terrible breath;
Then from the gateways rush,
And before them routed and scattered
Sullen the cloud-rack files,
Pale with the pallor of death.

Onward the hurricane rides,
And flee for shelter the shepherds;
White are the frightened leaves,
Harvests with terror are white;
Panic seizes the herds,
And even the lions and leopards,
Prowling no longer for prey,
Crouch in their caverns with fright.

VOICES OF THE FOREST.

Guarding the mountains around
Majestic the forests are standing,
THE MASQUE OF PANDORA.

VI.

THE HOUSE OF EPIMETHEUS.

PANDORA.

Left to myself I wander as I will,
And as my fancy leads me, through this house,
Nor could I ask a dwelling more complete
Were I indeed the Goddess that he deems me.
No mansion of Olympus, framed to be
The habitation of the Immortal Gods,
Can be more beautiful. And this is mine
And more than this, the love wherewith he
crowns me.
As if impelled by powers invisible
And irresistible, my steps return
Unto this spacious hall. All corridors
And passages lead hither, and all doors
But open into it. You mysterious chest!
Attracts and fascinates me. Would I knew
What there lies hidden! But the oracle
Forbids. Alas me! The secret then is safe,
So would it be if it were in my keeping.
A crowd of shadowy faces from the mirrors
That line these walls are watching me. I dare
not
Lift up the lid. A hundred times the act
Would be repeated, and the secret seen
By twice a hundred incorporeal eyes.
She walks to the other side of the hall.
My feet are weary, wandering to and fro,
My eyes with seeing and my heart with waiting.
I will lie here and rest till he returns,
Who is my dawn, my day, my Helios.

Throw her self upon a couch, and falls asleep.

ZEPHYRUS.

Come from thy caverns dark and deep,
O son of Erebus and Night;
All sense of hearing and of sight
Enfold in the serene delight
And quietude of sleep!

But all thy silent sentinels
To bar and guard the Ivory Gate,
And keep the evil dreams of fate
And falsehood and infernal hate
Imprisoned in the cells.

But open wide the Gate of Horn,
Whence, beautiful as planets, rise
The dreams of truth, with starry eyes,
And all the wondrous prophecies
And visions of the morn.

CHORUS OF DREAMS FROM THE IVORY GATE.

Ye sentinels of sleep,
It is in vain ye keep
Your staring watch before the Ivory Gate:
Though closed the portal seems,
The airy feet of dreams
Ye cannot thus in walls incarcerate.

We phantoms are and dreams
Born by Tartarian streams,
As ministers of the infernal powers;
O'erm the Gates of Erebus
And Night, behold! we thus
Evolve your watchful wardens on the towers!

From gloomy Tartarus
The Fates have summoned us
To whisper in her ear, who lies asleep,
A tale to fan the fire
Of her insane desire
To know a secret that the Gods would keep.

This passion, in their ire,
The Gods themselves inspire,
To vex mankind with evils manifold,
So that disease and pain
O'er the whole earth may reign,
And nevermore return the Age of Gold.

PANDORA, waking.

A voice said in my sleep: "Do not delay:
Do not delay: the golden moments fly!
The oracle hath forbidden; yet not thee
DOTH it forbid, but Epimetheus only!"
I am alone. These faces in the mirrors
Are but the shadows and phantoms of myself:
These cannot help nor hinder. No one sees me,
Save the all-seeing Gods, who, knowing good
And knowing evil, have created me
Such as I am, and filled me with desire
Of knowing good and evil like themselves.

She approaches the chest.

I hesitate no longer. Seal or weep,
Or life or death, the moment shall decide.

She lifts the lid. A dense mist rises from the chest
And fills the room. Pandora falls senseless on the floor. Storm without.

CHORUS OF DREAMS FROM THE GATE OF BORN

Yes, the moment shall decide!
It already hath decided;
And the secret once confided
To the keeping of the Titan
Now is flying far and wide,
Whispered, told on every side,
To disquiet and to frighten.

Fever of the heart and brain,
Sorrow, pestilence, and pain,
Moans of anguish, maniac laughter,
All the evils that hereafter
Shall affright and vex mankind,
All into the air have risen
From the chambers of their prison;
Only Hope remains behind.
VIII.

IN THE GARDEN.

EPIMETHEUS.

The storm is past, but it hath left behind it Ruin and desolation. All the walks Are strewn with shattered boughs; the birds are silent; The flowers, downtrodden by the wind, lie dead; The swollen rivulet sols with secret pain; The melancholy reeds whisper together As if some dreadful deed had been committed They dare not name, and all the air is heavy With an unspoken sorrow! Premonitions, Foreshadowings of some terrible disaster Oppress my heart. Ye Gods, avert the omen!

PANDORA, coming from the house.

O Epimetheus, I no longer dare To lift mine eyes to thine, nor hear thy voice, Being no longer worthy of thy love.

EPIMETHEUS.

What hast thou done?

PANDORA.

Forgive me not, but kill me.

EPIMETHEUS.

What hast thou done?

PANDORA.

I pray for death, not pardon.

EPIMETHEUS.

What hast thou done?

PANDORA.

I dare not speak of it.

EPIMETHEUS.

Thy pallor and thy silence terrify me!

PANDORA.

I have brought wrath and ruin on thy house! My heart hath braved the oracle that guarded The fatal secret from us, and my hand Lifted the lid of the mysterious chest!

EPIMETHEUS.

Then all is lost! I am indeed undone.

PANDORA.

I pray for punishment, and not for pardon.

EPIMETHEUS.

Mine is the fault, not thine. On me shall fall The vengeance of the Gods, for I betrayed Their secret when, in evil hour, I said It was a secret; when, in evil hour, I left thee here alone to this temptation. Why did I leave thee?

PANDORA.

Why didst thou return? Eternal absence would have been to me The greatest punishment. To be left alone And face to face with my own crime, had been Just retribution. Upon me, ye Gods, Let all your vengeance fall!

EPIMETHEUS.

On thee and me.

I do not love thee less for what is done, And cannot be undone. Thy very weakness Hath brought thee nearer to me, and henceforth My love will have a sense of pity in it, Making it less a worship than before.

PANDORA.

Pity me not; pity is degradation. Love me and kill me.

EPIMETHEUS.

Thou art a Goddess still!

Beautiful Pandora!

PANDORA.

I am a woman; And the insurgent demon in my nature, That made me brave the oracle, revolts At pity and compassion. Let me die; What else remains for me?

EPIMETHEUS.

Youth, hope, and love:

To build a new life on a ruined life, To make the future fairer than the past, And make the past appear a troubled dream. Even now in passing through the garden walks Upon the ground I saw a fallen nest Ruined and full of rain; and over me Behold the uncomplaining birds already Busy in building a new habitation.

PANDORA.

Auspicious omen!

EPIMETHEUS.

May the Eumenides Put out their torches and behold us not, And fling away their whips of scorpions And touch us not.

PANDORA.

Me let them punish. Only through punishment of our evil deeds, Only through suffering, are we reconciled To the immortal Gods and to ourselves.

CHORUS OF THE EUMENIDES.

Never shall souls like these Escape the Eumenides, The daughters dark of Acheron and Night! Unquenched our torches glare, Our scourges in the air Send forth prophetic sounds before they smite.

Never by lapse of time The soul defaced by crime Into its former self returns again; For every guilty deed Holds in itself the seed Of retribution and undying pain.

Never shall be the loss Restored, till Helios Hath purified them with his heavenly fires; Then what was lost is won, And the new life begun, Kindled with nobler passions and desires.
THE HANGING OF THE CRANE.

I.

The lights are out, and gone are all the guests
That thronging came with merriment and jests
To celebrate the Hanging of the Crane
In the new house,—into the night are gone;
But still the fire upon the hearth burns on,
And I alone remain.

O fortunate, O happy day,
When a new household finds its place
Among the myriad homes of earth,
Like a new star just springing to birth,
And rolled on its harmonious way
Into the boundless realms of space!
So said the guests in speech and song.
As in the chimney, burning bright,
We hung the iron crane to-night,
And merrily was the feast and song.

II.

And now I sit and muse on what may be,
And in my vision see, or seem to see,
Through floating vapors interfused with light,
Shapes indeterminate, that gleam and fade,
As shadows passing into deeper shade
Sink and elude the sight.

For two alone, there in the hall,
Is spread the table round and small;
Upon the polished silver shine
The evening lamps, but, more divine,
The light of love shines over all;
Of love, that says not mine and thine,
But ours, for ours is thine and mine.
They want no guests, to come between
Their tender glances like a screen,
And tell them tales of land and sea.

III.

The picture fades; as at a village fair
A showman's views, dissolving into air,
Again appear transfigured on the screen,
So in my fancy this; and now once more,
In part transfigured, through the open door
Appearance the selfsame scene.

Seated, I see the two again,
But not alone; they entertain
A little angel unaware,
With face as round as is the moon;
A royal guest with flaxen hair,
Who, throned upon his lofty chair,
Drums on the table with his spoon,
Then drops it careless on the floor,
To grasp at things unseen before.

Are these celestial manners? these
The ways that win, the arts that please?
Ah yes; consider well the guest,
And whatsoever he does seems best;
He ruleth by the right divine
Of helplessness, so lately born
In purple chambers of the morn,
As sovereign over thee and thine.
He speaketh not; and yet there lies
A conversation in his eyes:
The golden silence of the Greek,
The gravest wisdom of the wise.
Not spoken in language, but in looks
More legible than printed books,
As if he could but would not speak.
And now, O monarch absolute,
Thy power is put to proof; for, lo!
Resistless, fathomless, and slow,
The nurse comes rustling like the sea,
And pushes back thy chair and thee,
And so good night to King Canute.

IV.
As one who walking in a forest sees
A lovely landscape through the parted trees,
Then sees it not, for boughs that intervene;
Or as we see the moon sometimes revealed
Through drifting clouds, and then again concealed,
So I behold the scene.

There are two guests at table now;
The king, deposed and older grown,
No longer occupies the throne,—
The crown is on his sister's brow;
A Princess from the Fairy Isles,
The very pattern girl of girls,
All covered and embroidered in curls,
Rose-tinted from the Isle of Flowers,
And sailing with soft, silken sails
From far-off Dreamland into ours.
Above their bowls with rims of blue
Four azure eyes of deeper hue
Are looking, dreamy with delight;
Limpid as planets that emerge
Above the ocean's rounded verge,
Soft-shining through the summer night.
Steadfast they gaze, yet nothing see
Beyond the horizon of their bowls;
Nor care they for the world that rolls
With all its freight of troubled souls
Into the days that are to be.

V.
Again the tossing boughs shut out the scene,
Again the drifting vapors intervene;
And the moon's pallid disk is hidden quite;
And now I see the table wider grown,
As round a pebble into water thrown
Dilates a ring of light.

I see the table wider grown,
I see it garlanded with guests,
As if fair Ariadne's Crown
Out of the sky had fallen down;
Maidens within whose tender breasts
A thousand restless hopes and fears,
Forth reaching to the coming years,
Flutter awhile, then quiet lie,
Like timid birds that fain would fly,
But do not dare to leave their nests:—
And youths, who in their strength elate
Challenge the van and front of fate
Eager as champions to be.
In the divine knight-errantry
Of youth, that travels sea and land
Seeking adventures, or pursues,
Through cities, and through solitudes
Frequented by the lyric Muse,
The phantom with the beckoning hand,
That still allure and still elude.
O sweet illusions of the brain!
O sudden thrills of fire and frost!
The world is bright while ye remain,
And dark and dead when ye are lost!

VI.
The meadow-brook, that seemeth to stand still,
Quickens its current as it nears the mill;

And so the stream of Time that lingereth
In level places, and so dull appears,
Runs with a swifter current as it nears
The gloomy mills of Death.

And now, like the magician's scroll,
That in the owner's keeping shrinks
With every wish he speaks or thinks,
Till the last wish consumes the whole,
The table dwindles, and again
I see the two alone remain.
The crown of stars is broken in parts;
Its jewels, brighter than the day,
Have one by one been stolen away
To shine in other homes and hearts.
One is a wanderer now afar
In Ceylon or in Zanzibar,
Or sunny regions of Cathay;
And one is in the boisterous camp
Mid clink of arms and horses' tramp,
And battle's terrible array.
I see the patient mother read,
With aching heart, of wrecks that float
Disabled on those seas remote,
Or of some great heroic deed
On battle-fields, were thousands bleed
To lift one hero into fame.
Anxious she bends her graceful head
Above these chronicles of pain,
And trembles with a secret dread
Lest there among the drowned or slain
She find the one beloved name.

VII.
After a day of cloud and wind and rain
Sometimes the setting sun breaks out again,
And, touching all the darksome woods with light,
Smiles on the fields, until they laugh and sing,
Then like a ruby from the horizon's ring
Drops down into the night.

What see I now? The night is fair,
The storm of grief, the clouds of care,
The wind, the rain, have passed away;
The lamps are lit, the fires burn bright,
The house is full of life and light:
It is the Golden Wedding day.
The guests come thronging in once more,
Quick footsteps sound along the floor,
The troop of children crowd the stair,
And in and out and everywhere
Flashes along the corridor
The sunshine of their golden hair.

On the round table in the hall
Another Ariadne's Crown
Out of the sky hath fallen down;
More than one Monarch of the Moon
Is drumming with his silver spoon;
The light of love shines over all.

O fortunate, O happy day!
The people sing, the people say,
The ancient bridegroom and the bride,
Smiling contented and serene
Upon the blithe, bewildering scene,
Behold, well-pleased, on every side
Their forms and features multiplied,
As the reflection of a light
Between two burnished mirrors gleams,
Or lamps upon a bridge at night
Stretch on and on before the sight,
Till the long vista endless seems.
"O Cæsar, we who are about to die
Salute you!" was the gladiators' cry
In the arena, standing face to face
With death and with the Roman populace.

O ye familiar scenes,—ye groves of pine,
That once were mine and are no longer mine,—
Thou river, widening through the meadows green
To the vast sea, so near and yet unseen.—
Ye halls, in whose seclusion and repose
Phantoms of fame, like exhalations, rose
And vanished,—we who are about to die.
Salute you; earth and air and sea and sky,
And the Imperial Snm that scatters down
His sovereign splendors upon grove and town.

Ye do not answer us! ye do not hear!
We are forgotten; and in your austere
And calm indifference, ye little care
Whether we come or go, or whence or where.
What passing generations fill the halls,
What passing voices echo from these walls,
Ye heed not; we are only as the blast,
A moment heard, and then forever past.

Not so the teachers who in earlier days
Led our bewildered feet through learning's maze;
They answer us—alas! what have I said?
What greetings come there from the voiceless dead?
What salutation, welcome, or reply?
What passing voices echo from these walls?
They are no longer here; they all are gone
Into the land of shadows,—all save one.

Honor and reverence, and the good repute
That follows faithful service as its fruit,
Be unto him, whom living we salute.

The great Italian poet, when he made
His dreadful journey to the realms of shade,
Met there the old instructor of his youth,
And cried in tones of pity and of rapture:
"O, never from the memory of my heart
Your dear, paternal image shall depart,
Who, while on earth, ere yet by death surprised,
Taught me how mortals are immortalized;
How grateful am I for that patient care
All my life long my language shall declare."

To-day we make the poet's words our own,
And utter them in plaintive undertone;
Nor to the living only be they said,
But to the other living called the dead.
Whose dear, paternal images appear
Not wrapped in gloom, but robed in sunshine here;
Whose simple lives, complete and without flaw,
Were part and parcel of great Nature's law;
Who said not to their Lord, as if afraid,
"Here is thy talent in a napkin laid."
But labored in their sphere, as men who live
In the delight that work alone can give.
Peace be to them; eternal peace and rest,
And the fulfillment of the great behest:
"Ye have been faithful over a few things,
Over ten cities shall ye reign as kings."

And ye who fill the places we once filled,
And follow in the forrows that we tilled,
Young men, whose generous hearts are beating high,
We who are old, and are about to die,
Salute you; hail you; take your hands in ours,
And crown you with our welcome as with flowers.

How beautiful is youth! how bright it gleams
With its illusions, aspirations, dreams!
Book of Beginnings, Story without End,
Each maid a heroine, and each man a friend!
Aladdin's Lamp, and Fortunatus' Purse,
That holds the treasures of the universe!
All possibilities are in its hands.
No danger daunts it, and no foe withstands;
In its sublime audacity of faith,
"Be thou removed!" it to the mountain saith,
And with ambitious foot, secure and proud,
Ascends the ladder leaning on the cloud!

As ancient Priam at the Scaran gate
Sat on the walls of Troy in regal state
With the old men, too old and weak to fight,
Chirping like grasshoppers in their delight
To see the embattled hosts, with spear and shield,
Of Trojans and Achaeians in the field;
No from the snowy summits of our years
We see crow in the plain, as each appears,
And question of you; asking, "Who is he
That towers above the others? Which may be
Aretides, Menelaus, Odysseus,
Ajax the great, or bold Idomeneus?"
Let him not boast who puts his armor on
As he who puts it off, the battle done.
Study yourselves; and most of all note well
Wherein kind Nature meant you to excel.
Not every blossom ripens into fruit;
Minerva, the inventress of the flute,
Flung it aside, when she her face surveyed.
Distorted in a fountain as she played;
The unlucky Marsyas found it, and his fate
Was one to make the bravest hesitate.

Write on your doors the saying wise and old,
"Be bold! be bold!" and everywhere—"Be bold!
Be not too bold!" Yet better the excess
Than the defect; better the more than less;
Better like Hector in the field to die,
Than like a perfumed Paris turn and fly.

And now, my classmates; ye remaining few
That number not the half of those we knew,
Ye, against whose familiar names not yet
The fatal asterisk of death is set.
Ye I salute! The horoscope of Time
Strikes the half-century with a solemn chime,
And summons us together once again,
The joy of meeting not unmixed with pain.

Where are the others? Voices from the deep
Caverns of darkness answer me: "They sleep!"

MORITURI SALUTAMUS.

POEM
FOR THE FIFTIETH ANNIVERSARY OF THE CLASS
OF 1825 IN BOWDOIN COLLEGE.

Tempora labantur, tactisque senescimus annis,
El fugit feno non renorante die.

Ovid, Pastorum Lib. vi.
MORITURI SALUTAMUS.

I name no names; instinctively I feel
Each at some well-remembered grave will kneel,
And from the inscription wipe the weeds and moss,
For every heart best knoweth its own loss.

I see their scattered gravestones gleaming white
Through the pale dusk of the impending night;
O'er its golden lilies mingled with the rose;
We give to each a tender thought, and pass
Out of the graveyards with their tangled grass,
Unto these scenes frequented by our feet
When we were young, and life was fresh and sweet.

What shall I say to you? What can I say
Better than silence is? When I survey
This throng of faces turned to meet my own,
Friendly and fair, and yet to me unknown,
Transformed the one to another in the gloom;
It seems the same, yet not the same to me.
So many memories crowd upon my brain,
So many ghosts are in the wooded plain,
I fain would steal away, with noiseless tread,
As from a house where some one lieth dead.

I cannot go; I pause; I hesitate;
My feet reluctant linger at the gate;
As one who struggles in a troubled dream
To speak and cannot, to myself I seem.
Vanish the dream! Vanish the idle fears!
Vanish the rolling mists of fifty years!
Whatever time or space may intervene,
I will not be a stranger in this scene.
Here every doubt, all indecision ends;
Hail, my companions, comrades, classmates, friends!

Ah me! the fifty years since last we met
Seem to me fifty folios bound and set
By Time, the great transcription, on his shelves,
Wherein are written the histories of ourselves.
What tragedies, what comedies, are there to be;
I see the same, and yet not the same to me.

Whatever hath been written shall remain,
Nor be erased nor written o'er again:
The unwritten only still belongs to thee:
Take heed, and ponder well what that shall be.

As children frightened by a thunder-cloud
Are reassured if some one reads aloud
A tale of wonder, with enchantment fraught,
Or wild adventure, that diverts their thought,
Let me endeavor with a tale to chase
The gathering shadows of the time and place,
And banish what we all too deeply feel
Wholly to say, or wholly to conceal.

In medieval Rome, I know not where,
There stood an image with its arm in air,
And on its lifted finger, shining clear,
A golden ring with the device, "Strike here!"

Greatly the people wondered, though none guessed
The meaning that these words but half expressed,
Until a learned clerk, who at noonday
With downcast eyes was passing on his way,
Paused and observed the spot, and marked it well,
Whereon the shadow of the finger fell;
And, coming back at midnight, delved, and found
A secret stairway leading under ground.
Down this he passed into a spacious hall,
Lit by a flaming jewel on the wall,
And opposite in threatening attitude
With bow and shaft a brazen statue stood.
Upon its forehead, like a corona,
Were these mysterious words of menace set:
"That which I am, I am; my fatal aim
None can escape, not even you luminous flame!"

Midway the hall was a fair table placed,
With cloth of gold, and golden cups encased
With rubies, and the plates and knives were gold,
And gold the bread and viands manifold.
Around it, silent, motionless, and sad,
Were seated gallant knights in armor clad,
And ladies beautiful with plume and zone,
But they were stone, their hearts within were stone;
And the vast hall was filled in every part
With silent crowds, stony in face and heart.

Long at the scene, bewildered and amazed
The trembling clerk in speechless wonder gazed;
Then from the table, by his greed made bold,
He seized a goblet and a knife of gold,
And suddenly from their seats the guests up sprang.
The vaulted ceiling with loud clamors rang,
The archer sped his arrow, at their call,
Shattering the lambent jewel on the wall,
And all was dark around and overhead;—
Stark on the floor the luckless clerk lay dead!

The writer of this legend then records
Its ghostly application in these words:
The image is the Adversary old,
Whose beckoning finger points to realms of gold;
Our lusts and passions are the downward stair,
That leads the soul from a diviner air;
The archer, Death; the flaming jewel, Life;
Terrestrial goods, the goblet and the knife;
The knights and ladies, all whose flesh and bone
By ages and centuries have been hardened and stone;
The clerk, the scholar whom the love of pelf
Tempts from his books and from his nobler self.

The scholar and the world! The endless strife,
The discord in the harmonies of life!
The love of learning, the sequestered nooks,
And all the sweet serenity of books;
The market-place, the eager love of gain,
Whose aim is vanity, and whose end is pain!

But why, you ask me, should this tale be told
To men grown old, or who are growing old?
It is too late! Ah, nothing is too late
Till the tired heart shall cease to palpitate.
Cato learned Greek at eighty; Sophocles
Wrote his grand Edipus, and Simonides
Bore off the prize of verse from his compatriots
When each had numbered more than fourscore years,
And Theophrastus, at fourscore and ten,
Hab but begun his Characters of Men.
Chancer, at Woodstock with the nightingales,
At sixty wrote the Canterbury Tales;
Goethe of Weimar, rolling to the last,
Completed Faust when eighty years were past.
These are indeed exceptions; but they show
How far the gulf-stream of our youth may flow
Into the arctic regions of our lives,
Where little else than life itself survives.

As the barometer foretells the storm
While still the skies are clear, the weather warm,
So something in us, as old age draws near,
Betray the pressure of the atmosphere.
BIRDS OF PASSAGE.

FLIGHT THE FOURTH.

CHARLES SUMNER.

GARLANDS upon his grave,
And flowers upon his hearse,
And to the tender heart and brave
The tribute of this verse.

His was the troubled life,
The conflict and the pain,
The grief, the bitterness of strife,
The honor without stain.

Like Winkelried, he took
Into his manly breast
The sheaf of hostile spears, and broke
A path for the oppressed.

Then from the fatal field
Upon a nation's heart
Borne like a warrior on his shield!—
So should the brave depart.

Death takes us by surprise,
And stays our hurrying feet;
The great design unfinished lies,
Our lives are incomplete.

But in the dark unknown
Perfect their circles seem,
Even as a bridge's arch of stone
Is rounded in the stream.

Alike are life and death,
When life in death survives,
And the uninterrupted breath
Inspires a thousand lives

Were a star quenched on high,
For ages would its light,
Still travelling downward from the sky,
Shine on our mortal sight.

So when a great man dies,
For years beyond our ken,
The light he leaves behind him lies
Upon the paths of men.

TRAVELS BY THE FIRSIDE.

The ceaseless rain is falling fast,
And yonder gilded vane,
Immovable for three days past,
Points to the misty main.

It drives me in upon myself
And to the fireside gleams,

What then? Shall we sit idly down and say
The night hath come; it is no longer day?
The night hath not yet come; we are not quite
Cut off from labor by the failing light;
Something remains for us to do or dare;
Even the oldest tree some fruit may bear;
Not Oedipus Colonens, or Greek Ode,
Or tales of pilgrims that one morning rode
Out of the gateway of the Tabard Inn,
But other something, would we but begin;
For age is opportunity no less
Than youth itself, though in another dress,
And as the evening twilight fades away
The sky is filled with stars, invisible by day.

To pleasant books that crowd my shelf,
And still more pleasant dreams.

I read whatever hands have sung
Of lands beyond the sea,
And the bright days when I was young
Come thronging back to me.

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.

I journey on by park and spire,
Beneath centennial trees,
Through fields with poppies all on fire,
And gleams of distant seas.

I fear no more the dust and heat,
No more I feel fatigue,
While journeying with another's feet
O'er many a lengthening lane.

Let others traverse sea and land,
And toil through various climes,
I turn the world round with my hand
Reading these poets' rhymes.

From them I learn whatever lies
Benenthi each changing zone,
And see, when looking with their eyes,
Better than with mine own.

CADENABBIA.

LAKE OF COMO.

No sound of wheels or hoof-beat breaks
The silence of the summer day,
As by the loveliest of lakes
I while the idle hours away.

I pace the leafy colonnade
Where level branches of the plane
Above me weave a roof of shade
Impervious to the sun and rain.

At times a sudden rush of air
Flutter the lazy leaves o'erhead,
And gleams of sunshine toss and flare
Like torches down the path I tread.
By Somariva's garden gate
I make the marble stairs my seat,
And hear the water, as I wait,
Lapping the steps beneath my feet.

The undulation sinks and swells
Along the stony parapets,
And far away the floating bells
Tinkle upon the fisher's nets.

Silent and slow, by tower and town
The freighted barges come and go,
Their pendant shadows gliding down
By town and tower submerged below.

The hills sweep upward from the shore,
With villas scattered one by one
Upon their wooded spurs, and lower
Bellagio blazing in the sun.

And dimly seen, a tangled mass
Of walls and woods, of light and shade,
Stands beckoning up to the Stelvio Pass
Varenna with its white cascade.

I ask myself, Is this a dream?
Will it all vanish into air?
Is there a land of such supreme
And perfect beauty anywhere?

Sweet vision! Do not fade away;
Linger until my heart shall take
Into itself the summer day.
And all the beauty of the lake.

Linger until upon my brain
Is stamped an image of the scene,
Then fade into the air again,
And be as if thou hadst not been.

---

MONTE CASSINO.

TERRA DI LAVORO.

BEAUTIFUL valley! through whose verdant meads
Unheard the Garigliano glides along,—
The Lirix, nurse of rushes and of reeds,
The river taciturn of classic song.

The Land of Labor and the Land of Rest,
Where mediaval towns are white on all
The hillsides, and where every mountain's crest
Is an Etrurian or a Roman wall.

There is Alagna, where Pope Boniface
Was dragged with contumely from his throne;
Sciara Colonna, was that day's disgrace
The Pontiff's only, or in part thine own?

There is Copzano, where a renegade
Was each Apulian, as great Dante saith,
When Manfred by his men-at-arms betrayed
Spurred on to Benevento and to death.

There is Aquinum, the old Volscian town,
Where Juvenal was born, whose lurid light
Still hovers o'er his birthplace like the crown
Of splendor seen o'er cities in the night.

Doubled the splendor is, that in its streets
The Angelic Doctor as a school-boy played,
And dreamed perhaps the dreams, that he repeats
In ponderous folios for scholastics made.

And there, uplifted, like a passing cloud
That pauses on a mountain summit high,
Monte Cassino's convent rears its proud
And venerable walls against the sky.

Well I remember how on foot I climbed
The stony pathway leading to its gate;
Above, the convent bells for vespers chimed,
Below, the darkening town grew desolate.

Well I remember the low arch and dark,
The courtyard with its well, the terrace wide,
From which far down the valley, like a park
Veiled in the evening mists, was dim descried.

The day was dying, and with feeble hands
Caressed the mountain tops; the vales between
Darkened; the river in the meadow-lands
Sheathed itself as a sword, and was not seen.

The silence of the place was like a sleep,
So full of rest it seemed; each passing tread
Was a reverberation from the deep
Recesses of the ages that are dead.

For, more than thirteen centuries ago,
Benedict fleeing from the gates of Rome,
A youth disgusted with its vice and woe,
Sought in these mountain solitudes a home.

He founded here his Convert and his Rule
Of prayer and work, and counted work as prayer;
The pen became a clarion, and his school
Flamed like a beacon in the midnight air.

What though Boccaccio, in his reckless way,
Mocking the lazy brotherhood, deplores
The illuminated manuscripts, that lay
Torn and neglected on the dusty floors?

Boccaccio was a novelist, a child
Of fancy and of fiction at the best!
This the urbane librarian said, and smiled
Incredulous, as at some idle jest.

Upon such themes as these, with one young friar
I sat conversing late into the night.
Till in its cavernous chimney the wood-fire
Had burnt its heart out like an anchorite.

And then translated, in my convent cell,
Myself yet not myself, in dreams I lay;
And, as a monk who hears the matin bell,
Started from sleep; already it was day.

From the high window I beheld the scene
On which Saint Benedict so oft had gazed,—
The mountains and the valley in the sheen
Of the bright sun,—and stood as one amazed.

Gray mists were rolling, rising, vanishing;
The woodlands glistened with their jewelled crowns;
Far off the mellow bells began to ring
For matins in the half-awakened towns.

The conflict of the Present and the Past,
The ideal and the actual in our life,
As on a field of battle held me fast,
While this world and the next world were at strife.

For, as the valley from its sleep awoke,
I saw the iron horses of the steam
Toss to the morning air their plumes of smoke,
And woke, as one awaketh from a dream.

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AMALFI.

SWEET the memory is to me
Of a land beyond the sea,
Where the waves and mountains meet,
Where, amid her mulberry-trees
Sits Amalfi in the heat,
Bathing ever her white feet
In the tideless summer seas.
In the middle of the town,  
From its fountains in the hills,  
Tumbling through the narrow gorge,  
The Canneto rushes down,  
Turns the great wheels of the mills,  
Lifts the hammers of the forge.  

'T is a stairway, not a street,  
That ascends the deep ravine,  
Where the torrent leaps between  
Rocky walls that almost meet,  
Telling up from stair to stair  
Peasant girls their burdens bear;  
Sunburnt daughters of the soil,  
Stately figures tall and straight,  
What inexorable fate  
Dooms them to this life of toil?  

Lord of vineyards and of lands,  
Far above the convent stands,  
On its terraced walk aloof  
Leans a monk with folded hands,  
Placid, satisfied, serene,  
Looking down upon the scene  
Over wall and red-tiled roof;  
Wandering unto what end  
All this toil and traffic tend,  
And why all men cannot be  
Free from care and free from pain,  
And the sordid love of gain  
And as indolent as he.  

Where are now the freighted barks  
From the marts of east and west?  
Where the knights in iron sarks  
Journeying to the Holy Land,  
Glove of steel upon the land,  
Cross of crimson on the breast?  
Where the pomp of camp and court?  
Where the pilgrims with their prayers?  
Where the merchants with their wares,  
And their gallant brigantines  
Sailing safely into port  
Chased by corsair Algerines?  

Veiled like a fleet of cloud,  
Like a passing trumpet-blast,  
Are those splendors of the past,  
And the commerce and the crowd!  
Fathoms deep beneath the seas  
Lie the ancient harbors and quays,  
Swallowed by the engulphing waves;  
Silent streets and vacant halls,  
Ruined roofs and towers and walls;  
Hidden from all mortal eyes  
Deep the sunken city lies;  
Even cities have their graves!  

This is an enchanted land!  
Round the headlands far away  
Sweeps the blue Salernian bay  
With its sickle of white sand;  
Further still and farthermost  
On the dim discovered coast  
Pastum with its ruins lies,  
And its roses all in bloom  
Seem toinge the fatal skies  
Of that lonely land of dooms.  
On his terrace, high in air,  
Nothing doth the good monk care  
For such worldly themes as these.  
From the garden just below  
Little puffs of perfume blow,  
And a sound is in his ears  
Of the murmur of the bees  
In the shining chestnut-trees;  
Nothing else he hears or hears  
All the landscape seems to swoon  
In the happy afternoon;  
Slowly o'er his senses creep  

The encroaching waves of sleep,  
And he sinks as sunk the town,  
Unresisting, fathoms down,  
Into caverns cool and deep!  

Walled about with drifts of snow,  
Hearing the fierce north-wind blow,  
Seeing all the landscape white,  
And the river cased in ice,  
Comes this memory of delight,  
Comes this vision unto me  
Of a long-lost Paradise  
In the land beyond the sea.

THE SERMON OF ST. FRANCIS.

Up soared the lark into the air,  
A shaft of song, a winged prayer,  
As if a soul, released from pain,  
Were flying back to heaven again.

St. Francis heard; it was to him  
An emblem of the Seraphim;  
The upward motion of the fire,  
The light, the heat, the heart's desire.

Around Assisi's convent gate  
The birds, God's poor who cannot wait,  
From moor and mere and darksome wood  
Came flocking for their dole of food.

"O brother birds," St. Francis said,  
"Ye come to me and ask for bread,  
But not with bread alone to-day  
Shall ye be fed and sent away.

"Ye shall be fed, ye happy birds,  
With manna of celestial words;  
Not mine, though mine they seem to be,  
Not mine, though they be spoken through me.

"O, doubly are ye bound to praise  
The great Creator in your lays;  
He giveth you your phumes of down,  
Your crimson hoods, your cloaks of brown.

"He giveth you your wings to fly  
And breathe a purer air on high,  
And careth for you everywhere,  
Who for yourselves so little care!"

With flutter of swift wings and songs  
Together rose the feathered throngs,  
And singing scattered far apart;  
Deep peace was in St. Francis' heart.

He knew not if the brotherhood  
His homily had understood;  
He only knew that to one ear  
The meaning of his words was clear.

BELISARIUS.

I am poor and old and blind;  
The sun burns me, and the wind  
Blows through the city gate  
And covers me with dust  
From the wheels of the august  
Justinian the Great.

It was for him I closed  
The Persians o'er wild and waste,
SONGO RIVER.—THREE FRIENDS OF MINE.

As General of the East;
Night after night I lay
In their camps of yesterday;
Their forage was my feast.

For him, with sails of red,
And torches at mast-head,
Piloting the great fleet,
I swept the Afric coasts
And scattered the Vandal hosts,
Like dust in a windy street.

For him I won again
The Ausonian realm and reign,
Rome and Parthenope;
And all the land was mine
From the summits of Apennine
To the shores of either sea.

For him, in my feeble age,
I dared the battle's rage,
To save Byzantium's state,
When the tents of Zabergan,
Like snow-drifts o'erran
The road to the Golden Gate.

And for this, for this, behold!
Infirm and blind and old,
With gray, uncovered head,
Beneath the very arch
Of my triumphal march,
I stand and beg my bread!

Methinks I still can hear
Sounding distinct and near,
The Vandal monarch's cry,
As, captive and disgraced,
With majestic step he paced,—
"All, all is Vanity!"

Ah! vainest of all things
Is the gratitude of kings;
The plaudits of the crowd
Are but the chatter of feet
At midnight in the street,
Hollow and restless and loud.

But the bitterest disgrace
Is to see forever the face
Of the Monk of Ephesus!
The unconquerable will
This, too, can bear;—I still
Am Belisarius!

SONGO RIVER.

Nowhere such a devious stream,
Save in fancy or in dream,
Winding slow through bush and brake
Links together lake and lake.

Walled with woods or sandy shelf,
Ever doubling on itself,
Flows the stream, so still and slow
That it hardly seems to flow.

Never errant knight of old,
Lost in woodland or on soil,
Such a winding path pursued
Through the sylvan solitude.

Never schoold-boy in his quest
After hazel-nut or nest,
Through the forest in and out
Wandered loitering thus about.

In the mirror of its tide
Tangled thickets on each side
Hang inverted, and between
Floating cloud or sky serene.

Swift or swallow on the wing
Seems the only living thing,
Or the loon, that laughs and flies
Down to those reflected skies.

Silent stream! thy Indian name
Unfamiliar is to fame;
For thou hidest here alone,
Well content to be unknown.

But thy tranquil waters teach
Wisdom deep as human speech,
Moving without haste or noise
In unbroken equipoise.

Though thou turnest no busy mill,
And art ever calm and still,
Even thy silence seems to say
To the traveller on his way:—

"Traveller, hurrying from the heat
Of the city, stay thy feet!
Rest awhile, nor longer waste
Life with inconsiderate haste!"

"Be not like a stream that brawls
Loud with shallow waterfalls,
But in quiet self-control
Link together soul and soul."

A BOOK OF SONNETS.

THREE FRIENDS OF MINE.

I.

WHEN I remember those, their friends of mine,
Who are no longer, the three noble,
Who half my life were more than friends to me,
And whose discourse was like a generous wine,
I most of all remember the divine
Something, that shone in them, and made us see
The archetypal man, and what might be
The amplitude of Nature's first design.
In vain I stretch my hands to clasp their hands;
I cannot find them. Nothing now is left
But a majestical memory. They meanwhile
Wander together in Elysian lands,
Perchance remembering me, who am bereft
Of their dear presence, and, remembering, smile.

II.

In Attica thy birthplace should have been,
Or the Ionian Isles, or where the seas
Encircle in their arms the Cyclades,
So wholly Greek was thou in thy sphere
And childlike joy of life, O Philhellen! Arounder thee would have swarmed the Attic bees;
Homer had been thy friend, or Socrates,
The archetypal man, and what might be
The amplitude of Nature's first design.
In vain I stretch my hands to clasp their hands;
I cannot find them. Nothing now is left
But a majestical memory. They meanwhile
Wander together in Elysian lands,
Perchance remembering me, who am bereft
Of their dear presence, and, remembering, smile.
III.
I stand again on the familiar shore,
And hear the waves of the distracted sea
Pitilessly calling and lamenting thee,
And waiting restless at thy cottage door.
The rocks, the sea-weed on the ocean floor,
The willows in the meadow, and the free
Wild winds of the Atlantic welcome me;
Then why shouldst thou be dead, and come no more?
Ah, why shouldst thou be dead, when common men
Are busy with their trivial affairs,
Having and holding? Why, when thou hadst read
Nature's mysterious manuscript, and then
Wast ready to reveal the truth it bears,
Why art thou silent? Why shouldst thou be dead?

IV.
River, that stealthest with such silent pace
Around the City of the Dead, where lies
A friend who bore thy name, and whom these eyes
Shall see no more in his accustomed place.
Linger and fold him in thy soft embrace
And say good night, for now the western skies
Are red with sunset, and gray mists arise
Like damps that gather on a dead man's face.
Good night! good night! as we so oft have said
Beneath this roof at midnight, in the days
That are no more, and shall no more return.
Thou hast but taken thy lamp and gone to bed;
I stay a little longer, as one stays
To cover up the embers that still burn.

V.
The doors are all wide open; at the gate
The blossomed lilacs counterfeited a blaze,
And seem to warm the air; a dreamy haze
Hangs o'er the BrightIon meadows like a fate,
And on their margin, with sea-tides clate,
The Flooded Charles, as in the happier days,
Writes the last letter of his name, and stays
His restless steps, as if compelled to wait.
I also wait; but they will come no more,
Those friends of mine, whose presence satisfied
The thirst and hunger of my heart. Ah me!
They have forgotten the pathway to my door!
Something is gone from nature since they died,
And summer is not summer, nor can be.

CHAUCER.
An old man in a lodge within a park;
The chamber walls depicted all around
With portraiture of huntsman, hawk, and hound,
And the hurt deer. He listeneth to the hark,
Whose song comes with the sunshine through the dark
Of painted glass in leaden lattice bound:
He listeneth and he laugheth at the sound,
Then writeth in a book like any clerk.
He is the poet of the dream, who wrote
The Canterbury Tales, and his old age
Made beautiful with song; and as I read
I hear the crowing cock, I hear the note
Of lark and linnet, and from every page
Rise odors of ploughed field or flowery mead.

SHAKESPEARE.
A vision as of crowded city streets,
With human life in endless overflow;
Thunder of thoroughfares; trumpets that blow
To battle; clamor, in obscure retreats,
Of sailors landed from their anchored fleets;
Telling of bells in turrets, and below
Voices of children, and bright flowers that throw
O'er garden-walls their intermingled sweets!
This vision comes to me when I unfold
The volume of the Poet paramount,
Whom all the Muse's loved, not one alone—
Into his hands they put the lyre of gold,
And, crowned with sacred laurel at their fount,
Placed him as Musagetes on their throne.

Milton.
I pace the sounding sea beach and behold
How the voluminous billows roll and run,
Upheaving and subsiding, while the sun
Shines through their sheathed emerald far unrolled,
And the ninth wave, slow gathering fold by fold
All its loose-flowing garments into one,
Plunges upon the shore, and floods the dun
Pale reach of sands, and changes them to gold.
So in majestic cadence rise and fall
The mighty undulations of thy song,
O sightless bard, England's Mecanides
And ever anon, high over all
Unlifted, a ninth wave superb and strong,
Floods all the soul with its melodious seas.

KEATS.
The young Endymion sleeps Endymion's sleep;
The shepherd-boy whose tale was left half told!
The solemn grove uplifts its shield of gold
To the red rising moon, and loud and deep
The nightingale is singing from the steep;
It is midsummer, but the air is cold;
Can it be death? Alas, beside the fohi
A shepherd's pipe lies shattered near his shear.
Lo! in the moonlight gleams a marble white,
On which I read: "Here liest one whose name
Was writ in water." And was this the need
Of his sweet singing? Rather let me write:
"The smoking flask before it burst to flame
Was quenched by death, and broken the braided seal."

THE GALAXY.
Torrent of light and river of the air,
Along whose bed the glimmering stars are seen
Like gold and silver sands in some ravine
Where mountain streams have left their channels bare!
The Spaniard sees in thee the pathway, where
His patron saint descended in the sheen
Of his celestial armor, on serene
And quiet nights, when all the heavens were fair.
Not this I see, nor yet the ancient fable
Of Phaeton's wild course, that scorched the skies.
Where'er the hoofs of his hot courser trod;  
But the white drift of worlds o'er chasms of  
sable,  
The star-dust, that is whirl'd aloft and flies  
From the invisible chariot-wheels of God.

THE SOUND OF THE SEA.

The sea awoke at midnight from its sleep,  
And round the pebbly beaches far and wide  
I heard the first wave of the rising tide  
Rush onward with uninterrupted sweep;  
A voice out of the silence of the deep,  
A sound mysteriously multiplied  
As of a cataract from the mountain's side,  
Or roar of winds upon a wooded steep.  
So comes to us at times, from the unknown  
And inaccessible solitudes of being,  
The rushing of the sea-tides of the soul;  
And inspirations, that we deem our own,  
Are some divine foreshadowing and foreseeing  
Of things beyond our reason or control.

A SUMMER DAY BY THE SEA.

The sun is set; and in his latest beams  
You little cloud of ash'en gray and gold,  
Slowly upon the amber air unrolled,  
The falling mantle of the Prophet seems.  
From the dune-headlands many a lighthouse gleams,  
The street-lamps of the ocean; and behold,  
O'erhead the banners of the night untold;  
The day hath passed into the land of dreams.

O summer day beside the joyous sea!  
O summer day so wonderful and white,  
So full of gladness and so full of pain!  
Forever and forever shalt thou be  
To some the gravestone of a dead delight,  
To some the landmark of a new domain.

THE TIDES.

I saw the long line of the vacant shore,  
The sea-weed and the shells upon the sand,  
And the brown rocks left bare on every hand,  
As if the ebbing tide would flow no more.  
Then heard I, more distinctly than before,  
The ocean breathe and its great breast expand,  
And hurrying came on the defenceless land  
The insurgent waters with tumultuous roar.

All thought and feeling and desire, I said,  
Love, laughter, and the exultant joy of song  
Have ebbed from me forever! Suddenly o'er  
I They swept again from their deep ocean bed,  
And in a tumult of delight, and strong  
As youth, and beautiful as youth, upbore me.

A SHADOW.

I said unto myself, if I were dead,  
What would befal these children? What would be  
Their fate, who now are looking up to me  
For help and furtherance? Their lives, I said,  
Would be a volume wherein I have read  
But the first chapters, and no longer see  
To read the rest of their dear history,  
So full of beauty and so full of dread.  
Be comforted; the world is very old,  
And generations pass, as they have passed,  
A troop of shadows moving with the sun;  
Thousands of times has the old tale been told;  
The world belongs to those who come the last,  
They will find hope and strength as we have done.

A NAMELESS GRAVE.

"A SOLDIER of the Union mustered out,"  
Is the inscription on an unknown grave  
At Newport News, beside the salt-sea wave,  
Nameless and dateless; sentinel or scout  
Shot down in skirmish, or disastrous rout  
Of battle, when the long artillery wave  
Its iron wedges through the ranks of brave  
And doomed battalions, storming the redoubt,  
Thou unknown hero sleeping by the sea  
In thy forgotten grave! with secret shame  
I feel my pulses beat, my forehead burn,  
When I remember thou hast given for me.

All that thou hast'd, thy life, thy very name,  
And I can give thee nothing in return.

SLEEP.

Lull me to sleep, ye winds, whose fitful sound  
Seems from some faint Eolian harpstring caught;  
Seal up the hundred wakeful eyes of thought  
As Hermes with his lyre in sleep profound  
The hundred wakeful eyes of Argus bound;  
For I am weary, and am overwrought  
With too much toil, with too much care distraught,  
And with the iron crown of anguish crowned.  
Lay thy soft hand upon my brow and check  
O peaceful sleep! until from pain released  
I breathe again uninterrupted breath!  
Ah, with what subtle meaning did the Greek  
Call thee the lesser mystery at the feast  
Whereof the greater mystery is death!

THE OLD BRIDGE AT FLORENCE.

TADDEO GADDI built me. I am old,  
Five centuries old. I plant my foot of stone  
Upon the Arno, as St. Michael's own  
Was planted on the dragon. Fold by fold  
Beneath me it struggles, I behold  
Its glistening scales. Twice hath it overthrown  
My kindred and companions. Me alone  
It moveth not, but is by me controlled.  
I can remember when the Medici  
Were driven from Florence; longer still ago  
The final wars of Ghibelline and Guelph.  
Florence adorn's me with her jewelry;  
And when I think that Michael Angelo  
Hath leaned on me, I glory in myself.

IL PONTE VECCHIO DI FIRENZE.

GADDI mi feco; il Ponte Vecchio son;  
Cinquecent' anni gia sull' Arno pianto  
Il piombo, come il suo Michele Santo  
Pianto sul draco. Mentre ch'io veghino  
Lo vedo torcerce con flehli sonno  
Le rilecenti scaglie. Ha questi affanno  
Due volte i miei maggior. Me solo intanto  
Neppure muovo, ed io non l'abbandono.  
Io mi rammento quando fur caudati  
I Medici; pur quando Ghibellino  
E Guelfo feco poco mi rammento.  
Fiorenza i suoi giojelli m'ha prestati;  
E quando penso ch' Agnolo il divino  
Su me posava, insuperb mi sento.
KÉRAMOS.

Turn, turn, my wheel! Turn round and round Without a pause, without a sound: So spins the flying world away! This clay, well mixed with marl and sand, Follows the motion of my hand: For some must follow, and some command, Though all are made of clay!

Thus sang the Potter at his task Beneath the blossoming hawthorn-tree, While o'er his features, like a mask, The quilted sunshine and leaf-shade Moved, as the boughs above him swayed, And clothed him, till he seemed to be A figure woven in tapestry. So sumptuously was he arrayed In that magnificent attire Of sable tissue flaked with fire.

Like a magician he appeared A conjurer without book or heard; And while he plied his magic art — For it was magical to me — I stood in silence and apart, And wonder'd to see That shapeless, lifeless mass of clay Rise up to meet the master's hand, And now contract and now expand, And even his slightest touch obey, While ever in a thoughtful mood He sang his ditty, and at times Whistled a tune between the rhymes, As a melodious interlude.

Turn, turn, my wheel! All things must change To something new, to something strange; Nothing that is can pause or stay; The moon will wax, the moon will wane, The mist and cloud will turn to rain, The rain to mist and cloud again, To-norrow be to-day.

Thus still the Potter sang, and still, By some unconscious act of will, The melody and even the words Were intermingled with my thought, As bits of colored thread are caught And woven into nests of birds. And thus to regions far remote, Beyond the ocean's vast expause, This wizard in the motley coat Transported me on wings of song, And by the northern shores of France Bore me with restless speed along.

What land is this that seems to be A mingling of the land and sea? This land of slices, dikes, and dunes? This water-nest, that tessellates The landscape? this unending maze Of gardens, through whose latticed gates The imprisoned pink and tulips gaze; Where in long summer afternoons The sunshine, softened by the haze, Comes streaming down as through a screen; Where over fields and pastures green The painted ships float high in air, And over all and everywhere The sails of windmills sink and soar Like wings of sea-gulls on the shore?

What land is this? You pretty town Is Delft, with all its wares displayed;

The pride, the market-place, the crown And centre of the Potter's trade. See! every house and room is bright With glimmers of reflected light From plates that on the dresser shine: Flagons to foam with Flemish beer, Or sparkle with the Rhénish wine, And pilgrim flasks with fleurs-de-lis.

And ships upon a rolling sea, And tankards pewter topped, and queer With comic mask and muskeeter! Each hospitable chimney smiles A welcome from its painted tiles; The parlor walls, the chamber floors, The stairways and the corridors, The borders of the garden walks, Are beautiful with fadeless flowers, That never droop in winds or showers. And never wither on their stalls.

Turn, turn, my wheel! All life is brief; What now is bud will soon be leaf, What now is leaf will soon decay; The wind blows east, the wind blows west, The blue eggs in the robin's nest Will soon have wings and beak and breast, And flutter and fly away.

Now southward through the air I glide, The song my only pursuivant, And see across the landscape wide The blue Charente, upon whose tide The belfries and the spires of Saintes Ripple and rock from side to side, As, when an earthquake rends its walls, A crumbling city reels and falls.

Who is it in the suburbs here, This Potter, working with such cheer, In this mean house, this mean attire, His manly features bronzed with fire, Whose figures and rustic wares Scarce find him bread from day to day? This madman, as the people say, Who breaks his tables and his chairs To feed his furnace fires, nor cares Who goes unfed if they are fed, Nor who may live if they are dead? This alchemist with hollow cheeks And sunken, searching eyes, who seeks, By mingled earths and ores combined With potency of fire, to find Some new enamel, hard and bright, His dream, his passion, his delight?

O Palissy! within thy breast Burned the hot fever of unrest; Thyne was the prophet's vision, thine The exultation, the divine Insanity of noble minds, That never falters nor abates, But labors and endures and waits, Till all that it foresees it finds, Or what it cannot find creates!

Turn, turn, my wheel! This earthen jar A touch can make, a touch can mar; And shall it to the Potter say, What makest thou? Thou hast no hand? As men who think to understand A world by their Creator planned, Who wiser is than they.
Still guided by the dreamy song,
As in a trance I float along
Above the Pyrenean chain,
Above the bright Majorcan isle,
That lends its softened name to art,—
A spot, a dot upon the chart,
Whose little towns, red-roofed with tile,
Are ruby-lustr'd with the light
Of blaz'd furnaces by night,
And crowned by day with wreaths of smoke.
Then eastward, wafted in my flight
On my enchant'r's golden key,
I sail across the Tyrrhenian Sea
Into the land of Italy,
And o'er the windy Apennines,
Mantled and musical with pines.

The palaces, the princely halls,
The doors of houses and the walls
Of churches and of holy towers,
Cloister and castle, street and mart,
Are garlanded and gay with flowers
That blossom in the fields of art.
Here Gubbio's workshops gleam and glow
With brilliant, iridescent dyes,
The sponge, the snow, the cobalt blue
Of summer skies;
And vase and scutcheon, cup and plate,
In perfect finish emulate
Faenza, Florence, Pesaro.

Forth from Urbino's gate there came
A youth with the angelic name
Of Raphael, in form and face
Himself angelic, and divine
In arts of color and design.
From him Francesco Xanto caught
Something of his transcendent grace,
And into fittle fabrics wrought
Suggestions of the master's thought.
Nor less Maestro Giorgio shines
With madre-perl and golden lines
Of arabesques, and interweaves
His birds and fruits and flowers and leaves
About some landscape, shaded brown,
With olive tints on rock and town.
Behold this cup within whose bowl,
Upon a ground of deepest blue
With yellow-lustr'd star and rosetail,
Colors of every tint and hue
Mingle in one harmonious whole!
With large blue eyes and steadfast gaze,
Her yellow hair in net and braid,
Necklace and ear-rings of all size,
With golden lustre o'er the glaze,
A woman's portrait; on the scroll,
Cana, the Beautiful! A name
Forgotten save for such brief fame
As this memorial can bestow,—
A gift some lover long ago
Gave with his heart to this fair dame.

A nobler title to renown
Is thine, O pleasant Tuscan town,
Seated beside the Arno's stream;
For Lucca della Robbia there
Created forms so wondrous fair,
They made thy sovereignty supreme.
These choristers with song of stone,
Whose music is not heard, but seen,
Still chant, as from their organ-screen,
Their Maker's praise; nor these alone,
But the more fragile forms of clay,
Hardly less beautiful than they,
These saints and angels that adorn
The walls of hospitals, and tell
The story of good deeds so well
That poverty seems less forlorn,
And life more like a holiday.

Here in this old neglected church,
That long eludes the traveller's search,
Lies the dead bishop on his tomb;
Earth upon earth he slumbering lies,
Life-like and death-like in the gloom;
Garlands of fruit and flowers in bloom
And foliage deck his resting-place;
A shadow in the sightless eyes,
A pallor on the patient face,
Made perfect by the furnace heat;
All earthly passions and desires
Burnt out by purgatorial fires;
Seeming to say, "Our years are fleet,
And to the weary death is sweet."

But the most wonderful of all
The ornaments on tomb or wall
That grace the fair Ausonian shores
Are those the faithful earth restores,
Near some Apulian town concealed,
In vineyard or in harvest field,—
Vases and urns and bas-reliefs,
Memorials of forgotten griefs,
Or records of heroic deeds
Of demigods and mighty chiefs:
Figures that almost move and speak,
And, dazzling whitened mould and weeds,
Still in their attitudes attest
The presence of the graceful Greek,—
Achilles in his armor dressed,
Alexis with the Cretan bull,
And Aphrodite with her key,
Or lovely Helena of Troy,
Still living and still beautiful.

Turn, turn, my wheel! 'Tis nature's plan
The child should grow into the man;
The man grow wrinkled, old, and gray;
In youth the heart exults and sings,
The pulses leap, the feet have wings;
In age the cricket chirps, and brings
The harvest home of day.

And now the winds that southward blow,
And cool the hot Sicilian isle,
Bear me away. I see below
The long line of the Libyan Nile,
Flooding and feeding the parched lands
With annual ebb and overflow,
A fallen palm whose branches lie
Beneath the Abyssinian sky,
Whose roots are in Egyptian sands.
On either bank huge water-wheels,
Belted with jars and dripping weeds,
Send forth their melancholy moans,
As if, in their gray mantles hid,
Dead anchorites of the Thebaid
Knelt on the shore and told their beads,
Beating their breasts with loud appeals
And penitential tears and groans.

This city, walled and thickly set
With glittering mosque and minaret,
Is Cairo, in whose gay bazaars
The dreaming traveller first inhales
The perfume of Arabian gales,
And sees the fabulous earthen jars,
Huge as were those wherein the maid
Morgiana found the Forty Thieves
Concealed in midnight ambuscade;
And seeing, more than half believes
The fascinating tales that run
Through all the Thousand Nights and One,
Told by the fair Scheherazade.

More strange and wonderful than these
Are the Egyptian deities,
Ammon, and Enoch, and the grand
Osiris, holding in his hand
The lotus; Isis, crowned and veiled;
The sacred Isis, and the Sphinx;

...
Bracelets with blue enamelled links;
The Scarabae in emerald mailed,
Or spreading wide his funeral wings:
Lamps that perchance their night-watch kept
O'er Cleopatra while she slept,—
All plundered from the tombs of kings.

Turn, turn, my wheel! The human race,
Of every tongue, of every place,
Caucasian, Coptic, or Malay,
All that inhabit this great earth,
Whatever be their rank or worth,
Are kindred and allied by birth,
And made of the same clay.

O'er desert sands, o'er gulf and bay,
O'er Ganges and o'er Himalay,
Bird-like I fly, and flying sing
To flowery kingdoms of Cathay,
And bird-like poise on balanced wing
Above the town of King-te-teching;
A burning town, or seeming so,—
Three thousand furnaces that glow
Incessantly, and fill the air
With smoke uprising, gyre on gyre,
And painted with the lurid glare,
Of jets and flashes of red ire.

As leaves that in the autumn fall,
Spotted and veined with various hues,
Are swept along the avenues,
And lie in heaps by hedge and wall,
So from this grove of chimneys whirled
To all the markets of the world,
These porcelain leaves are wafted on,—
Light yellow leaves with spots and stains
Of violet and carmine dye,
Or tender azure of a sky
Just washed by gentle April rains,
And beautiful with celadon.

Nor less the coarser house-hold wares,—
The willow pattern, that we knew
In childhood, with its bridge of blue
Leading to unknown thoroughfares;
The solitary man who stances
At the white river the river through
Its arches, the fantastic trees
And wild perspective of the view;
And intermingled among these
The tiles that in our nurseries
Filled us with wonder and delight,
Or haunted us in dreams at night.

And wonder by Nankin, behold!
The Tower of Porcelain, strange and old,
Uplifting to the astonished skies
Its ninefold painted balconies,
With balustrades of twining leaves,
And roofs of tile, beneath whose eaves
Hang porcelain bells that all the time
Ring with a soft, melodious chime;
While the whole fabric is ablaze
With varied tints, all fused in one
Great mass of color, like a maze
Of flowers illumined by the sun.

Turn, turn, my wheel! What is begun
At daybreak must at dark be done.
To-morrow will be another day;
To-morrow the hot furnace flame
Will search the heart and try the frame,
And stamp with honor or with shame
These vessels made of clay.

Cradled and rocked in Eastern seas,
The islands of the Japanese
Beneath me lie; o'er lake and plain
The stork, the heron, and the crane
Through the clear realms of azure drift,
And on the hill-side I can see
The villages of Lunari,
Whose thronged and flaming workshops lift
The twisted calovals of smoke on high,
Cloud cloisters that in rains lie,
With sunshine streaming through each rift,
And broken arches of blue sky.

All the bright flowers that fill the land,
Ripple of waves on rock or sand,
The snow on Fusiyana's cone,
The midnight heaven so thickly sown
With constellations of bright stars,
The leaves that rustle, the reeds that make
A whisper by each stream and lake,
The saffron dawn, the sunset red,
Are painted on these lovely jars;
Again the skylark sings, again
The stork, the heron, and the crane
Float through the azure overhead,
The counterfeit and counterpart
Of Nature reproduced in Art.

Art is the child of Nature; yes,
Her darling child, in whom we trace
The features of the mother's face,
Her aspect and her attitude,
All bright polychromal and of dyes,
Chastened and softened and subdued
Into a more attractive grace,
And with a human sense imbued.
He is the greatest artist, then,
Whether of pencil or of pen,
Who follows Nature. Never man,
As artist or as artisan,
Pursuing his own fantasies,
Can touch the human heart, or please,
Or satisfy our nobler needs.
As he who sets his willing feet
In Nature's footprints, light and fleet,
And follows fearless where she leads.

Thus util did I on that morn in May,
Wrapped in my visions like the Seer,
Whose eyes behold not what is near,
But only what is far away,
When, suddenly sounding peal on peal
The church-bell from the neighboring town
Proclaimed the welcome hour of noon,
The Potter heard, and stopped his wheel,
His apron on the grass threw down,
Whistled his quiet little tune,
Not overloud nor overlong,
And ended thus his simple song:

Stop, stop, my wheel! Too soon, too soon
The noon will be the afternoon,
Too soon to-day be yesterday;
Behind us in our path we cast
The broken potsherds of the past,
And all are ground to dust at last,
And trodden into clay!
BIRDS OF PASSAGE.

FLIGHT THE FIFTH.

THE HERONS OF ELMWOOD.

Warm and still is the summer night,
As here by the river's brink I wander;
White overhead are the stars, and white
The glimmering lamps on the hillside yonder.

Silent are all the sounds of day;
Nothing I hear but the chirp of crickets,
And the cry of the herons winging their way
O'er the poet's house in the Elmwood thickets.

Call to him, herons, as slowly you pass
To your roosts in the haunts of the exiled thrushes,
Sing him the song of the green moresses,
And the tides that water the reeds and rushes.

Sing him the mystical Song of the fern,
And the secret that baffles our most seeking;
For only a sound of lament we discern,
And cannot interpret the words you are speaking.

Sing of the air and the wild delight
Of wings that uplift and winds that uphold you,
The joy of freedom, the rapture of flight
Through the drift of the floating mists that infold you;

Of the landscape lying so far below,
With its towns and rivers and desert places;
And the splendor of light above, and the glow
Of the limitless, blue, ethereal spaces.

Ask him if songs of the Troubadours,
Or of Minnesingers in old black-letter,
Sound in his ears more sweet than yours,
And if yours are not sweeter and wilder and better.

Sing to him, say to him, here at his gate,
Where the boughs of the stately elms are meeting,
Some one hath lingered to meditate,
And send him unseen this friendly greeting;

That many another hath done the same,
Though not by a sound was the silence broken;
The surest pledge of a deathless name
Is the silent homage of thoughts unspoken.

A DUTCH PICTURE.

Simon Danz has come home again,
From cruising about with his buccaneers;
He has singed the beard of the King of Spain,
And carried away the Dean of Jaen
And sold him in Algiers.

In his house by the Maese, with its roof of tiles,
And weathercocks flying aloft in air,
There are silver tankards of antique styles,
Plunder of convent and castle, and piles
Of carpets rich and rare.

In his tulip-garden there by the town,
Overlooking the sluggish stream,
With his Moorish cap and dressing-gown,
The old sea-captain, hale and brown,
Walks in a waking dream.

A smile in his gray mustachio lurks
Whenever he thinks of the King of Spain;
And the listed tulips look like Turks,
And the silent gardener as he works
Is changed to the Dean of Jaen.

The windmills on the outermost
Verge of the landscape in the haze,

The windmills on the outermost verge of the landscape.
To him are towers on the Spanish coast,
With whiskered sentinels at their post,
Though this is the river Maeue.

But when the winter rains begin,
He sits and smokes by the blazing brands.
And old-seafaring men come in,
Goat-bearded, gray, and with double chin,
And rings upon their hands.

They sit there in the shadow and shine
Of the flickering fires of the winter night;
Figures in color and design
Like those by Rembrandt of the Rhine,
Half darkness and half light.

And they talk of ventures lost or won,
And their talk is ever and ever the same,
While they drink the red wine of Tarragon,
From the cellars of some Spanish Don,
Or convert set on flame.

Restless at times with heavy strides
He paces his parlor to and fro;
He is like a ship that at anchor rides,
And swings with the rising and falling tides,
And tags at her anchor-tow.

Voices mysterious far and near,
Sound of the wind and sound of the sea,
Are calling and whispering in his ear.

"Simon Danx! Why stayest thou here?
Come forth and follow me!"

So he thinks he shall take to the sea again
For one more cruise with his buccaneers,
To sing the songs of the King of Spain,
And capture another Dean of Jaen
And sell him in Algiers.

CASTLES IN SPAIN.

How much of my young heart, O Spain,
Went out to thee in days of yore!
What dreams romantic tilled my brain,
And summoned back to life again
The Paladins of Charlemagne,
The Cid Campeador!

And shapes more shadowy than these,
In the dim twilight half revealed;
Phoenician galleys on the seas,
The Roman camps like hives of bees,
The Goth uplifting from his knees
Pelayo on his shield.

It was these memories perchance,
From annals of remotest eld,
That lent the colors of romance
To every trivial circumstance,
And changed the form and countenance
Of all that I beheld.

Old towns, whose history lies hid
In monkish chronicle or rhyme,
Bargas, the birthplace of the Cid,
Zamora and Valladolid,
Toledo, built and walled amid
The wars of Wamba's time;

The long, straight line of the highway,
The distant town that seems so near,
The peasants in the fields, that stay
Their toil to cross themselves and pray,
When from the belfry at midday
The Angelus they hear;

White crosses in the mountain pass,
Miles gay with tassels, the loud din

Of muleteers, the tethered ass
That crops the dusty wayside grass,
And cavaliers with spurs of brass
Alighting at the inn;

White hamlets hidden in fields of wheat,
White cities slumbering by the sea,
White sunshine flooding square and street,
Dark mountain ranges, at whose feet
The river-beds are dry with heat,—
All was a dream to me.

Yet something sombre and severe
O'er the enchanted landscape reigns:
A terror in the atmosphere
As if King Philip listened near,
Or Torquemada, the austere,
His ghostly sway maintained.

The softer Andalusian skies
Dispelled the sadness and the gloom;
There Cadiz by the seaside lies,
And Seville's orange-orchards rise,
Making the land a paradise
Of beauty and of bloom.

There Cordova is hidden among
The palm, the olive, and the vine;
Gem of the South, by poets sung,
And in whose Mosque Almanzor hung
As lamps the bells that once had rung
At Compostella's shrine.

But over all the rest supreme,
The star of stars, the cynosure,
The artist's and the poet's theme,
The young man's vision of the old man's dream,—
Granada by its winding stream,
The city of the Moor!

And there the Albahama still recalls
Aladdin's palace of delight;
Allah il Allah! through its halls
Whispers the fountain as it falls,
The Darro darts beneath its walls,
The hills with snow are white.

Ah yes, the hills are white with snow,
And cold with blasts that bite and freeze;
But in the happy vale below
The orange and pomegranate grow,
And wafts of air toss to and fro
The blossoming almond-trees.

The Vega eleft by the Xenil,
The fascination and allure
Of the sweet landscape chains the will;
The traveller lingers on the hill,
His parted lips are breathing still
The last sigh of the Moor.

How like a ruin overgrown
With flowers that hide the rents of time,
Stands now the Past that I have known,
Castles in Spain, not built of stone
But of white summer clouds, and blown
Into this little mist of rhyme?

VITTORIA COLONNA.

VITTORIA COLONNA, on the death of her husband, the Marchese di Pesara, retired to her castle at Ischia (Iarime), and there wrote the Ode upon his death, which gained her the title of Divine.

Once more, once more, Inarime, I see thy purple hills!—once more
I hear the billows of the bay
Wash the white pebbles on thy shore.
THE REVENGE OF RAIN-IN-THE-FACE. — THE EMPEROR'S GLOVE.

High o'er the sea-surge and the sands,
Like a great galloon wrecked and cast
Ashore by storms, thy castle stands,
A mouldering landmark of the Past.

Upon its terrace-walk I see
A phantom gliding to and fro;
It is Colonna,—it is she
Who lived and loved so long ago.

Pescara's beautiful young wife,
The type of perfect womanhood,
Whose life was love, the life of love,
That time and change and death withstood.

For death, that breaks the marriage band
In others, only closer pressed
The wedding-ring upon her hand
And closer locked and barred her breast.

She knew the life-long martyrdom,
The weariness, the endless pain
Of waiting for some one to come
Who nevermore would come again.

The shadows of the chestnut-trees,
The odor of the orange blooms,
The song of birds, and, more than these,
The silence of deserted rooms;
The respiration of the sea,
The soft caresses of the air,
All things in nature seemed to be
But ministers of her despair;
Till the o'erburdened heart, so long
Imprisoned in itself, found vent
And voice in one impassioned song
Of inconsolable lament.

Then as the sun, though hidden from sight,
Transmutes to gold the leaden mist,
Her life was interfused with light,
From realms that, though unseen, exist.

Inarime! Inarime!
Thy castle on the crags above
In dust shall crumble and decay,
But not the memory of her love.

THE REVENGE OF RAIN-IN-THE-FACE.

In that desolate land and lone,
Where the Big Horn and Yellowstone
Rear down their mountain path,
By their fires the Sioux Chiefs
Muttered their woes and griefs
And the menace of their wrath.

"Revenge!" cried Rain-in-the-Face,
"Revenge upon all the race
Of the White Chief with yellow hair!"
And the mountains dark and high
From their crags re-echoed the cry
Of his anger and despair.

In the meadow, spreading wide
By woodland and riverside
The Indian village stood;
All was silent as a dream,
Save the rushing of the stream
And the blue-jay in the wood.

In his war paint and his beads,
Like a bison among the reeds,
In ambush the Sitting Bull
Lay with three thousand braves
Crouched in the clefts and caves,
Savage, unmerciful!

Into the fatal snare
The White Chief with yellow hair
And his three hundred men
Dashed headlong, sword in hand;
But of that gallant band
Not one returned again.

The sudden darkness of death
Overwhelmed them like the breath
And smoke of a furnace fire:
By the river's bank and between
The rocks of the ravine,
They lay in their bloody attire.

But the foesmen fled in the night,
And Rain-in-the Face, in his flight,
Uplifted high in air
As a ghastly trophy, bore
The brave heart, that beat no more,
Of the White Chief with yellow hair.

Whose was the right and the wrong?
Sing it, O funeral song
With a voice that is full of tears,
And say that our broken faith
Wrought all this ruin and seethe,
In the Year of a Hundred Years.

TO THE RIVER YVETTE.

O lovely river of Yvette!
O darling river! like a bride,
Some dimpled, bashful, fair Lisette,
Thou goest to wed the Orge's tide.

Maincourt, and lordly Dampierre,
See and salute thee on thy way,
And, with a blessing and a prayer,
Ring the sweet bells of St. Forget.

The valley of Chevreuse in vain
Would hold thee in its fond embrace;
Thou glidest from its arms again
And huriest on with swifter pace.

Thou wilt not stay; with restless feet
Pursuing still thine onward flight,
Thou goest as one in haste to meet
Her sole desire, her heart's delight.

O lovely river of Yvette!
O darling stream! on balanced wings
The wood-birds sang the chansonnette
That here a wandering poet sings.

THE EMPEROR'S GLOVE.

Comme il faudrait-il de peaux d'Espagne pour faire un gant de cette grandeur? A play upon the words gant, a glove, and Gant, the French for Ghent.

On St. Bavon's tower, commanding
Half of Flanders, his domain,
Charles the Emperor once was standing,
While beneath him on the landing
Stood Duke Alva and his train.

Like a print in books of fables;
Or a model made for show,
With its pointed roofs and gables,
Dormer windows, scrolls and labels,
Lay the city far below.

Through its squares and streets and alleys
Poured the populace of Ghent;
As a routed army rallies,
Or as rivers run through valleys,
Hurrying to their homes they went.
A BALLAD OF THE FRENCH FLEET.—THE LEAP OF ROUSHAN BEG.

A BALLAD OF THE FRENCH FLEET.

OCTOBER, 1746.

Mr. Thomas Prince (q.g.)

A FLEET with flags array'd
Sailed from the port of Brest,
And the Admiral's flag displayed.
The signal: "Steer southwest,"
For this Admiral D'Anville
Had sworn the fleet from crown
To ravage with fire and steel.
Our helpless Boston Town.

There were rumors in the street,
In the houses there was fear
Of the coming of the fleet,
And the danger hovering near.
And while from mouth to mouth
Spread the tidings of dismay,
I stood in the Old South,
Saying humbly: "Let us pray!

"O Lord! we would not advise;
But if in thy Providence
A tempest should arise
To drive the French Fleet hence,
And scatter it far and wide,
Or sink it in the sea,
We should be satisfied,
And thine the glory be."

This was the prayer I made,
For my soul was all on flame,
And even as I prayed
The answering tempest came;
It came with a mighty power,
Shaking the windows and walls,
And tolling the bell in the tower,
As it tolls at funerals.

The lightning suddenly
Unsheathed its flaming sword,
And I cried: "Stand still, and see
The salvation of the Lord!"
The heavens were black with cloud,
The sea was white with hail,
And ever more fierce and loud
Blew the October gale.

The fleet it overtook,
And the broad sails in the van
Like the tents of Cushan shook,
Or the curtains of Midian.
Down on the rolling decks
Crashed the o'erwhelming seas;
Ah, never were there wrecks
So pitiful as these!

Like a potter's vessel broke
The great ships of the line;
They were carried away as a smoke,
Or sank like lead in the brine.
O Lord! before thy path
They vanished and ceased to be,
When thou didst walk in wrath
With thine horses through the sea!

THE LEAP OF ROUSHAN BEG.

Mounted on Kyrat strong and fleet,
His chestnut steed with four white feet.
Roushan Beg, called Kurroglou,
Son of the road and bandit chief,
Seeking refuge and relief,
Up the mountain pathway flew.
Such was Kyrat's wondrous speed,
Never yet could any steed
Reach the dust-cloud in his course.
More than maiden, more than wife,
More than gold and next to life.
Roushan the Robber loved his horse.

In the land that lies beyond
Erzeroun and Trebizond,
Garden-girt his fortress stood;
Plundered khan, or caravan
Journeying north from Koordistan,
Gave him wealth and wine and food.

Seven hundred and fourscore
Men at arms his lively wore,
Did his bidding night and day.
Now, through regions all unknown,
He was wandering, lost, alone,
Seeking without guide his way.

Suddenly the pathway ends,
Sheer the precipice descends;
Loud the torrent roars unseen;
Thirty feet from side to side
Yawns the chasm; on air must ride
He who crosses this ravine.

Following close in his pursuit,
At the precipice's foot
Kyrat, the Arab of Orphah
Halted with his hundred men,
Shouting upward from the glen,
"La Ilah ila Allah!"

Gently Roushan Beg caressed
Kyrat's forhead, neck, and breast;
Kissed him upon both his eyes;
Sang to him in his wild way,
As upon the topmost spray
Sings a bird before it flies.

"O my Kyrat, O my steed,
Round and slender as a reed,
Carry me this peril through!
Satin housings shall be thine,
Shoes of gold, O Kyrat mine,
O thou soul of Kurroglou!

"Soft thy skin as silken skein,
Soft as woman's hair thy mane,
Tender are thine eyes and true:
All thy hoofs like ivory shine,
Polished bright: O life of mine,
Leap, and rescue Kurroglou!"

Kyrat, then, the strong and fleet,
Drew together his four white feet,
Paused a moment on the verge,
Measured with his eye the space,
And into the air's embrace
Leaped as leaps the ocean surge.

As the ocean surge o'er sand
Bears a swimmer safe to land,
Kyrat safe his rider bore;
Rattling down the deep abyss
Fragments of the precipice
Rolled like pebbles on a shore.

Roushan's tasselled cap of red
Trembled not upon his head,
Careless sat he and upright;
Neither head nor bridle shook,
Nor his head he turned to look;
As he galloped out of sight.

Flash of harness in the air,
Seen a moment like the glare
Of a sword drawn from its sheath;
Thus the phantom horseman passed,
And the shadow that he cast
Leaped the cataract underneath.

Reyhan the Arab held his breath
While this vision of life and death
Passed above him. "Alahlu!"
Cried he. "In all Koordistan
Lives there not so brave a man
As this Robber Kurroglou!"

HAROUN AL RASCHID.

ONE day, Haroun Al Raschid read
A book wherein the poet said:
"Where are the kings, and where the rest
Of those who once the world possessed?
They're gone with all their pomp and show,
They're gone the way that thou shalt go.
Whose powers are greater than the stars?
Take all that it can give or lend,
But know that death is at the end!"

Haroun Al Raschid bowed his head:
Tears fell upon the page he read.

KING TRISANKU.

VISWAMITRA the Magician,
By his spells and incantations,
Up to Indra's realms elysian
Raised Trisanku, king of nations.

Indra and the gods offended
Hurled him downward, and descending
In the air he hung suspended,
With these equal powers contending.

Thus by aspirations lifted,
By misgivings downward driven,
Human hearts are tossed and drifted
Midway between earth and heaven.

A WRAITH IN THE MIST.

Sir, I should build me a fortification, If I came to live here." — Boswell's Johnson.

On the green little isle of Inchkenneth, Who is it that walks by the shore, So gay with his Highland blue bonnet, So brave with his targe and claymore?

His form is the form of a giant,
But his face wears an aspect of pain;
Can this be the Laird of Inchkenneth?
Can this be Sir Allan McLean?

Ah, no! It is only the Rambler,
The Idler, who lives in Bolt Court,
And who says, were he Laird of Inchkenneth,
He would walk himself round with a fort.

THE THREE KINGS.

Three Kings came riding from far away,
Melchior and Gaspar and Baltasar;
Three Wise Men out of the East were they,
And they travelled by night and they slept by day,
For their guide was a beautiful, wonderful star.

The star was so beautiful, large, and clear,
That all the other stars of the sky
Became a white mist in the atmosphere,
And by this they knew that the coming was near
Of the Prince foretold in the prophecy.

Three caskets they bore on their saddle-bows,
Three caskets of gold with golden keys;
Their robes were of crimson silk with rows
Of bells and pomegranates and furbelows,
Their turbans like blossoming almond-trees.

And so the Three Kings rode into the West,
Through the dusk of night, over hill and dell,
And sometimes they nodded with beard on breast,
And sometimes talked, as they paused to rest,
With the people they met at some wayside well.

"Of the child that is born," said Baltasar,
"Good people, I pray you tell us the news;
For we in the East have seen his star,
And have ridden fast, and have ridden far,
To find and worship the King of the Jews."

And the people answered, "You ask in vain;
We know of no king but Herod the Great!"
They thought the Wise Men were men insane,
As they spurred their horses across the plain,
Like riders in haste, and who cannot wait.

And when they came to Jerusalem,
Herod the Great, who had heard this thing,
Sent for the Wise Men and questioned them;
And said, "Go down unto Bethlehem,
And bring me tidings of this new king."

So they rode away; and the star stood still,
The only one in the train of morn;
Yes, it stopped, it stood still of its own free will,
Right over Bethlehem on the hill,
The city of David where Christ was born.

And the Three Kings rode through the gate and the guard,
Through the silent street, till their horses turned
And neighed as they entered the great inn-yard;
But the windows were closed, and the doors were barred,
And only a light in the stable burned.

And cradled there in the scented hay,
In the air made sweet by the breath of kine,
The little child in the mandriner lay,
The child, that would be king one day
Of a kingdom not human, but divine.

His mother, Mary of Nazareth,
Sat watching beside his place of rest,
Watching the even flow of his breath,
For the joy of life and the terror of death
Were mingled together in her breast.

They laid their offerings at his feet:
The gold was their tribute to a King,
The frankincense, with its odor sweet,
Was for the Priest, the Paraclete,
The myrrh for the body's burying.

And the mother wondered and bowed her head,
And sat as still as a statue of stone;
Her heart was troubled, yet comforted;
Remembering what the Angel had said
Of an endless reign and of David's throne.

Then the Kings rode out of the city gate,
With a clatter of hoofs in proud array;
But they went not back to Herod the Great,
For they knew his malice and feared his hate,
And returned to their homes by another way.

**SONG.**

**STAY, STAY, STAY.**

Stay, stay at home, my heart, and rest;
Home-keeping hearts are happiest,
For those that wander they know not where
Are full of trouble and full of care;
To stay at home is best.

Weary and homesick and distressed,
They wander east, they wander west,
And are baffled and beaten and blown about
By the winds of the wilderness of doubt;
To stay at home is best.

Then stay at home, my heart, and rest;
The bird is safest in its nest;
O'er all that flutter their wings and fly,
A hawk is hovering in the sky;
To stay at home is best.

---

**THE WHITE CZAR.**

The White Czar is Peter the Great. Batyushka, Father Czar, and Gosudar, Sovereign, are titles the Russian people are fond of giving to the Czar in their popular songs.

Dost thou see on the rampart's height
That wreath of mist, in the light
Of the midnight moon? Oh, hilo!
It is not a wreath of mist;
It is the Czar, the White Czar,
Batyushka! Gosudar!

He has heard, among the dead,
The artillery roll o'erhead;
The drums and the tramp of feet
Of his soldiery in the street;
He is awake! the White Czar,
Batyushka! Gosudar!

He has heard in the grave the cries
Of his people: "Awake! arise!"
He has rent the gold brocade
Whereof his shroud was made;
He is risen! the White Czar,
Batyushka! Gosudar!

From the Volga and the Don
He has led his armies on,
Over river and morass,
Over desert and mountain pass;
The Czar, the Orthodox Czar,
Batyushka! Gosudar!

He looks from the mountain-chain
Toward the seas, that cleave in twain
The continents: his hand
Points southward o'er the land
Of Rumili! O Czar,
Batyushka! Gosudar!

And the words break from his lips:
"I am the builder of ships,
And my ships shall sail these seas
To the Pillars of Hercules!
I say it; the White Czar,
Batyushka! Gosudar!"

"The Bosphorus shall be free;
It shall make room for me;
And the gates of its water-streets
Be unbarr'd before my fleets;
I say it; the White Czar,
Batyushka! Gosudar!"

"And the Christian shall no more
Be crushed, as heretofore,
Beneath thine iron rule,
O Sultan of Istanbul!
I swear it! I the Czar,
Batyushka! Gosudar!"

---

**DElia.**

Sweet as the tender fragrance that survives,
When martyred flowers breathe out their little lives,
Sweet as a song that once consoled our pain,
But never will be sung to us again,
Is thy remembrance. Now the hour of rest
Hath come to thee. Sleep, darling; it is best.

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**A BOOK OF SONNETS. — PART II.**

**NATURE.**

As a fond mother, when the day is o'er,
Leads by the hand her little child to bed,
Half willing, half reluctant to be led,
And leave his broken playthings on the floor,
Still gazing at them through the open door,
Nor wholly reassured and comforted
By promises of others in their stead,
Which, though more splendid, may not please
him more;
So Nature deals with us, and takes away
Our playthings one by one, and by the hand
Leads us to rest so gently, that we go
Scarcely knowing if we wish to go or stay,

Being too full of sleep to understand
How far the unknown transcends the what we

**IN THE CHURCHYARD AT TARRYTOWN.**

Here lies the gentle humorist, who died
In the bright Indian Summer of his fame!
A simple stone, with but a date and name,
Marks his secluded resting-place beside
The river that he loved and glorified.
Here in the autumn of his days he came,
But the dry leaves of life were all aflame
With tints that brightened and were multiplied.
How sweet a life was his; how sweet a death!
Living, to wing with mirth the weary hours,
Or with romantic tales the heart to cheer;
Dying, to leave a memory like the breath
Of summers full of sunshine and of showers,
A grief and gladness in the atmosphere.

NINE.

As flowers and fruits and falling of the leaves;
The song-birds leave us at the summer's close,
Only the empty nests are left behind,
And pippings of the quail among the sheaves.

THE DESCENT OF THE MUSES.

Nine sisters, beautiful in form and face,
Came from their convent on the shining heights
Of Pierus, the mountain of delights,
To dwell among the people at its base.
Then seemed the world to change. All time and space,
Splendor of cloudless days and starry nights,
And men and manners, and all sounds and sights,
Had a new meaning, a diviner grace.
Proud were these sisters, but were not too proud
To teach in schools of little country towns
Science and song, and all the arts that please;
So that while housewives span, and farmers ploughed,
Their comely daughters, clad in homespun gowns,
Learned the sweet songs of the Pierides.

Seated like Abraham at eventide
Beneath the oaks of Maure, the unknown
Apostle of the Indians, Eliot, wrote
His Bible in a language that hath died
And is forgotten, save by thee alone.

THE HARVEST MOON.

It is the Harvest Moon! On gilded vanes
And roofs of villages, on woodland crests
And their aerial neighborhoods of nests
Deserted, on the curtained window-panes
Of rooms where children sleep, on country lanes—
And harvest-fields, its mystic splendor rests!
Gone are the birds that were our summer guests—
With the last sheaves return the laboring wains;
All things are symbols: the external shows
Of Nature have their image in the mind.

VENICE.

White swan of cities, slumbering in thy nest
So wonderfully built among the reeds
Of the lagoon, that fences thee and feeds,
As sayeth thy old historian and thy guest!
White water-lily, caressed and caressed
By ocean streams, and from the silt and weeds
Lifting thy golden filaments and seeds,
Thy sun-illumined spires, thy crown and crest!
White phantom city, whose untrodden streets
Are rivers, and whose pavements are the shifting
Shadows of palaces and strips of sky;
I wait to see thee vanish like the fleets
Seen in mirage, or towers of cloud uplifting
In air their unsubstantial masonry.

THE POETS.

O ye dead Poets, who are living still
Immortal in your verse, though life be fled,
And ye, O living Poets, who are dead
Though ye are living, if neglect can kill,
Tell me if in the darkest hours of ill,
With drops of anguish falling fast and red
From the sharp crown of thorns upon your head,
Ye were not glad your errand to fulfil?
Yes; for the gift and ministry of Song
Have something in them so divinely sweet,
It can assuage the bitterness of wrong;
Not in the clamor of the crowded street,
Not in the shouts and plaudits of the throng,
But in ourselves, are triumph and defeat.

PARKER CLEAVELAND.

WRITTEN ON REVISITING BRUNSWICK IN THE SUMMER OF 1875.

Among the many lives that I have known,
None I remember more serene and sweet,
More rounded in itself and more complete,
Than his, who lies beneath this funeral stone.
These pines, that murmur in low monotone,
These walks frequented by scholastic feet,
We sought, could find, in this our last retreat
For him the Teacher's chair became a throne.
With fond affection memory loves to dwell
On old days, when his example made
A pastime of the toll of tongue and pen;
And now, amid the groves he loved so well
That naught could lure him from their grateful shade,
He sleeps, but wakes elsewhere, for God hath said, Amen.

TO THE RIVER RHONE.

Thou Royal River, born of sun and shower
In chambers purple with the Alpine glow,
Wrapped in the spotless ermine of the snow
And rocked by tempests! — at the appointed hour
Fortieth, like a steel-clad horseman from a tower,
With clang and clink of harness dost thou go
to meet thy vassal torrents, that below
Rush to receive thee and obey thy power.
And now thou movest in triumphal march,
A king among the rivers! on thy way
A hundred towns await and welcome thee;
Bridges uplift for thee the stately arch,
Vineyards encircle thee with garlands gay,
And fleets attend thy progress to the sea!

THE THREE SILENCES OF MOLINOS.

TO JOHN GREENLEAF WHITTIER.

Three Silences there are: the first of speech,
The second of desire, the third of thought:
This is the lore a Spanish monk, distraught
With dreams and visions, was the first to teach.
These Silences, commingling each with each,
Made up the perfect Silence, that he sought
And prayed for, and wherein at times he caught
Mysterious sounds from realms beyond our reach.
O thou, whose daily life did pass
The life to come, and in whose thought and word
The spiritual world preponderates,
Hermite of Amesbury! thou hast hast heard
Voices and melodies from beyond the gates,
And speakest only when thy soul is stirred!

THE TWO RIVERS.

I.

Slowly the hour-hand of the clock moves round;
So slowly that no human eye hath power
To see it move! Slowly in shine or shower
The painted ship above it, homeward bound,
Sails, but seems motionless, as if at anchor;
Yet both arrive at last; and in his tower
The stately watchman wakes and strikes the hour,
A mellow, measured, melancholy sound.
Midnight: the outpost of advancing day!
The frontier town and chivalry of night!
The waters of Time, from which the streams
Of Yesterday and To-morrow take their way,
One to the land of promise and of light,
One to the land of darkness and of dreams!

II.

O River of Yesterday, with current swift
Through chasms descending, and soon lost to sight,
I do not care to follow in thy flight
The faded leaves that on thy bosom drift!
O River of To-morrow, I uplift
Mine eyes, and thee I follow, as the night
Wanes into morning, and the dawning light
Broadens, and all the shadows fade and shift!
I follow, follow, where thy waters run
Through unrequited, unfamiliar fields,
Fragrant with flowers and musical with song;
Still follow, follow, sure to meet the sun,
And confident, that what the future yields
Will be the right, unless myself be wrong.

III.

Yet not in vain, O River of Yesterday,
Through chasms of darkness to the deep descending,
I heard thee sobbing in the rain, and blending
Thy voice with other voices far away.
I called to thee, and yet thou wouldst not stay,
But turbulent, and with thyself contending,
And torrent-like thy force on pebbles spending,
Thou wouldst not listen to a poet's lay.
Thoughts, like a load and sudden rush of wings,
Regrets and recollections of things past,
With hints and prophecies of things to be,
And inspirations, which, could they be things,
And stay with us, and we could hold them fast,
Were our good angels, — these I owe to thee.

IV.

And thou, O River of To-morrow, flowing
Between thy narrow adamantine walls,
But beautiful, and white with waterfalls,
And wreaths of mist, like hands the pathway showing;
I hear the trumpets of the morning blowing,
I hear thy mighty voice, that calls and calls,
And see, as Ossian saw in Morven's halls,
Mysterious phantoms, coming, beckoning, going!
It is the mystery of the unknown
That fascinates us; we are children still,
Wayward and wiseful; with one hand we cling
To the familiar things we call our own,
And with the other, resolve of will
Gropes in the dark for what the day will bring.

BOSTON.

ST. BOTOLPH'S TOWN! 'Midst the plains
And fields of Lincolnshire, in garb austere,
There came a Saxon monk, and founded here
A Priory, pillaged by marauding Danes,
So that thereof no vestige now remains:
Only a name, that, spoken loud and clear,
And echoed in another hemisphere,
Survives the sculptured walls and painted panes.
ST. JOHN'S, CAMBRIDGE.—THE BROKEN OAR.

On some gay pageant passing through a town,
Yourselves the fairest figures in the scene;
With what a gentle grace, with what serene
Unconsciousness ye wear the triple crown
Of youth and beauty and the fair renown
Of a great name, that ne'er hath tarnished been!
From your soft eyes, so innocent and sweet,
Four spirits, sweet and innocent as they;
Gaze on the world below, the sky above;
Hark! there is some one singing in the street;
"Faith, Hope, and Love! these three," he seems
to say;
"These three; and greatest of the three is Love."

HOLIDAYS.
The holiest of all holidays are those
Kept by ourselves in silence and apart;
The secret anniversaries of the heart,
When the full river of feeling overflows;
The happy days unclouded to the heart.
The sudden joys that out of darkness start
As flames from ashes; swift desires that dart
Like swallows singing down each wind that blows!
White as the gleam of a receding sail,
White as a cloud that floats and fades in air,
White as the whitest lily on a stream,
These tender memories are:—a Fairy Tale
Of some enchanted land we know not where,
But lovely as a landscape in a dream.

WAPENTAKE.
TO ALFRED TENNYSON.
Poet! I come to touch thy lance with mine;
Not as a knight, who on the listed field
Of tourney touched his adversary's shield
In token of defiance, but in sign
Of homage to the mastery, which is thine,
In English song; nor will I keep concealed,
And voiceless as a rivulet frost-congealed,
My admiration for thy verse divine;
Not of the howling dervishes of song,
Who craze the brain with their delirious dance,
Art thou, O sweet historian of the heart!
Therefore to thee the laurel-leaves belong,
To thee our love and our allegiance,
For thy allegiance to the poet's art.

THE BROKEN OAR.

Once upon Iceland's solitary strand
A poet wandered with his book and pen,
Seeking some final word, some sweet Amen,
Wherewith to close the volume in his hand.
The billows rolled and plunged upon the sand,
The circling sea-gulls swept beyond his ken,
And from the parting cloud-rack now and then
Flushed the red sunset over sea and land.
Then by the billows at his feet was tossed
A broken oar; and carved thereon he read,
"Oft was I weary, when I toiled at thee;"
And like a man, who findeth what was lost,
He wrote the words, then lifted up his head,
And flung his useless pen into the sea.

ST. BOLTOPH'S TOWN! Far over leagues of land
And leagues of sea looks forth its noble tower,
And far around the chinning bells are heard;
So may that sacred name forever stand
A landmark, and a symbol of the power
That lies concentrated in a single word.

ST. JOHN'S, CAMBRIDGE.

I stand beneath the tree, whose branches shade
Thy western window, Chapel of St. John!
And hear its leaves receipt the wind
On him, whose hand thy stones memorial laid;
Then I remember one of whom was said
In the world's darkest hour, "Behold thy son!"
And see him living still, and wandering on
And waiting for the advent long delayed.
Not only tongues of the apostles teach
Lessons of love and light, but these expanding
And sheltering boughs with all their leaves im-
plore,
And say in language clear as human speech,
"The peace of God, that passeth understanding,
Be and abide with you forevermore!"

MOODS.

Oh that a Song would sing itself to me
Out of the heart of Nature, or the heart
Of man, the child of Nature, not of Art,
Fresh as the morning, salt as the salt sea,
With just enough of bitterness to be
A medicine to this sluggish mood, and start
The life-blood in my veins, as thou so impart
Healing and help in this dull lethargy!
Alas! not always doth the breath of song
Breathe on us. It is like the wind that bloweth
At its own will, not ours, nor tarryeth long;
We hear the sound thereof, but no man knoweth
From whence it comes, so sudden and swift and strong,
Nor whiter in its wayward course it goeth.

WOODSTOCK PARK.

Here in a little rustic hermitage
Alfred the Saxon King, Alfred the Great,
Postponed the cares of king-craft to translate
The Consolations of the Roman sage.
Here Geoffrey Chaucer in his ripe old age
Wrote the unrivalled Tales, which soon on
The venturous hand that strives to imitate
Vanquished must fall on the unfinished page.
Two kings were they, who ruled by right divine,
And both supreme: one in the realm of Truth,
One in the realm of Fiction and of Song.
What prince hereditary of their line,
Uprising in the strength and flush of youth,
Their glory shall inherit and prolong?

THE FOUR PRINCESSES AT WILNA.

A PHOTOGRAPH.

Sweet faces, that from pictured casements lean
As from a castle window, looking down
TRANSLATIONS.

VIRGIL'S FIRST ECLOGUE.

MELIBœUS.

TITYRUS, thou, in the shade of a spreading beech-

tree reclining.

Meditantest, with slender pipe, the Muse of the wood-
lands.

We our country's bounds and pleasant pastures re-
linquish.

We our country fly; thou, Tityrus, stretched in the

shadow,

Teachst the woods to resound with the name of the

fair Amaryllis.

TITYRUS.

O Melibœus, a god for us this leisure created,

For he will be unto me a god forever: his altar

Oftentimes shall imbue a tender lamb from our sheep-

folds.

He, my heifers to wander at large, and myself, as

thou seest,

On my rustic reed to play what I will, hath per-
mitted.

MELIBœUS.

Truly I envy not, I marvel rather: on all sides

In all the fields is such trouble. Behold, my goats

I am driving.

Heartick, further away; this one scarce, Tityrus,

lead I:

For having here yeaned twins just now among the

dense hazels,

Hope of the flock, ah me! on the naked flint she

hath left them.

Often this evil to me, if my mind had not been in-
sensate,

Oak-trees stricken by heaven predicted, as now I

remember:

Often the sinister crow from the hollow ilex pre-
dicted.

Nevertheless, who this god may be, O Tityrus, tell

me.

TITYRUS.

O Melibœus, the city that they call Rome, I imag-
inced,

Foolish I! to be like this of ours, where often we

shepherds

Wanted are to drive down of our ewes the delicate

offspring.

Thus whelps like unto dogs had I known, and kids
to their mothers,

Thus to compare great things with small had I been

accustomed.

But this among other cities its head as far hath ex-

ceeded;

As the cypresses do among the lissome viburnums.

MELIBœUS.

And what so great occasion of seeing Rome hath

possessed thee?

TITYRUS.

Liberty, which, though late, looked upon me in my

inertness,

After the time when my beard fell whiter from me in

shaving,—

Yet she looked upon me, and came to me after a

long while,

Since Amaryllis possesses and Galatea hath left me.

For I will even confess that while Galatea possessed

me

Neither care of my flock nor hope of liberty was

there.

Though from my wattled folds there went forth many

a victim

And the unctuous cheese was pressed for the city un-
grateful,

Never did my right hand return home heavy with

money.

MELIBœUS.

I have wondered why sad thou invokedst the gods,

Amaryllis,

And for whom thou didst suffer the apples to hang

on the branches!

Tityrus hence was absent! Thee, Tityrus, even the

pine-trees,

Thee, with so many fountains, the very copes were call-
ing.

TITYRUS.

What could I do? No power bad I to escape from

my bondage,

Nor had I power elsewhere to recognize gods so pro-

pitious.

Here I beheld that youth, to whom each year, Meli-
bœus,

During twelve days ascend the smoke of our altars.

Here first gave he response to me soliciting favor:

"Feed as before your heifers, ye boys, and yoke up

your bullocks."

MELIBœUS.

Fortunate old man! So then thy fields will be left

thee,

And large enough for thee, though naked stone and

the marish

All thy pasture-lands with the dressy rush may

encompass.

No unseasoned food thy gravid ewes shall en-
danger,

Nor of the neighboring flock the dire contagion in-
fect them.

Fortunate old man! Here among familiar rivers,

And these sacred fountains, shalt thou take the shad-

owy coolness.

On this side, a hedge along the neighboring cross-

road,

Where Hyblean bees ever feed on the flower of the

willow

Often with gentle susurrus to fall asleep shall per-

suade thee.

Yonder, beneath the high rock, the pruner shall sing

to the breezes,

Nor meanwhile shall thy heart's delight, the hoarse

wood-pigeons,

Nor the turtle-dove cease to mourn from aerial elms-

trees.

TITYRUS.

Therefore the agile stags shall sooner feed in the

either,

And the bilows leave the fishes bare on the sea-

shore,

Sooner, the border-lands of both overpassed, shall

the exiled

Parthian drink of the Saone, or the German drink

of the Tigris,

Than the face of him shall glide away from my

bosom!
MELIBEOUS.

But we hence shall go, a part to the thirsty Africs, Part to Scythia come, and the rapid Cretan Oxes, And to the Britons from all the universe utterly Ah, shall I ever, a long time hence, the bounds of my country And the roof of my lowly cottage covered with greensward Seeing with wonder behold, — my kingdoms, a handful of wheat-ears!

Shall an impious soldier possess these lands newly cultured, And these fields of corn a barbarian? Lo, whither discord Us wretched people hath brought! for whom our fields we have planted!

Graft, Melibeous, thy pear-trees, now, put in order thy vineyards.

Go, my goats, go hence, my flocks so happy aforetime.

Never again henceforth outstretched in my verdurous cavern Shall I behold you afar from the bushy precipice hanging.

Songs no more shall I sing; not with me, ye goats, as your shepherd, Shall ye browse on the bitter willow or blooming laburnum.

TITUS.

Nevertheless, this night together with me canst thou rest thee.

Here on the verdant leaves; for us there are mellowing apples,

Chestnuts soft to the touch, and clouted cream in abundance;

And the high roofs now of the villages smoke in the distance,

And from the lofty mountains are falling larger the shadows.

OVID IN EXILE,

AT TOMIS, IN BESSARABIA, NEAR THE MOUTHS OF THE DANUBE.

TRISTIA, Book III., Elegy X.

SHOULD any one there in Rome remember Ovid the exile; And, without me, my name still in the city survive;

Tell him that under stars which never set in the ocean I am existing still, here in a barbarous land.

Fierce Sarmatians encompass me round, and the Beysi and Gete;

Names how unworthy to be sung by a genius like mine!

Yet when the air is warm, intervening later defend us; He, as he flows, repels inroads of war with his waves.

But when the dismal winter reveals its hideous aspect.

When all the earth becomes white with a marble-like frost;

And when Boreas is loosed, and the snow harled under Arcturus,

Then these nations, in sooth, shudder and shiver with cold.

Deep lies the snow, and neither the sun nor the rain can dissolve it;

Boreas hardens it still, makes it forever remain.

Hence, ere the first has melted away, another succeeds it,

And two years it is wont, in many places, to lie.

And so great is the power of the North-wind awakened, it levels

Lofty towers with the ground, roofs uplifted bears off.

Wrapped in skins, and with tronsers sewed, they content with the weather,

And their faces alone of the whole body are seen.

Often their tresses, when shaken, with pendent icicles tinkle,

And their whitened beards shine with the gathering frost.

Wines consolidate stand, preserving the form of the vessels;

No more draughts of wine,— pieces presented they drink.

Why should I tell you how all the rivers are frozen and solid,

And from out of the lake frangible water is dug?

Ister,—no narrower stream than the river that bears the papyrus,—

Which through its many mouths mingles its waves with the deep;

Ister, with hardening winds, congeals its cerulean waters,

Under a roof of ice winding its way to the sea.

There where ships have sailed, men go on foot; and the bilows,

Solid made by the frost, hoof-beats of horses indent.

Over unwonted bridges, with water gliding beneath them,

The Sarmatian steers drag their barbarian carts.

Scarcely shall I be believed; yet when naught is gained by a falsehood, Absolute credence then should to a witness be given.

I have beheld the vast Black Sea of ice all compacted,

And a slippery crust pressing its motionless tides.

’Tis not enough to have seen, I have trodden this indurate ocean;

Dry shod passed my foot over its uppermost wave.

If thou hadst had of old such a sea as this is, Lean—

Then thy death had not been charged as a crime to the Strait.

Nor can the curved dolphins uplift themselves from the water;

All their struggles to rise merciless winter prevents;

And though Boreas sound with roar of wings in commotion,

In the blockaded gulf never a wave will there be;

And the ships will stand hemmed in by the frost, as in marble,

Nor will the oar have power through the stiff waters to cleave.


Fast bound in the ice have I seen the fishes adhering. Yet notwithstanding this some of them still were alive.

Hence, if the savage strength of omnipotent Boreas freezes Whether the salt-sea wave, whether the refinest stream.—

Straightway— the Ister made level by arid blasts of the North-wind— Comes the barbaric foe borne on his swift-footed steed:—

Foe, that powerful made by his steed and his far-flying arrows, All the neighboring land void of inhabitants makes.

Some take flight, and none being left to defend their possessions, Unprotected, their good's pillage and plunder become;

Cattle and creaking carts, the little wealth of the country, And what riches beside indigent peasants possess.

Some as captives are driven along, their hands bound behind them, Looking backward in vain toward their Lares and lands.

Others, transfixed with barbed arrows, in agony perish, For the swift arrow-heads all have in poison been dipped.

What they cannot carry or lead away they demolish; And the hostile flames burn up the innocent cots.

Even when there is peace, the fear of war is impending; None, with the ploughshare pressed, furrows the soil any more.

Either this region sees, or fears a foe that it see not, And the sluggish land slumbers in utter neglect.

No sweet grape lies hidden here in the shade of its vine-leaves, No fermenting must fills and o'erflows the deep vats.

Apples the region denies; nor would Acontius have found here Aught upon which to write words for his mistress to read.

Naked and barren plains without leaves or trees we behold here, — Places, alas! unto which no happy man would repair.

Since then this mighty orb lies open so wide upon all sides, Has this region been found only my prison to be?

Tristia, Book III., Elegy XII.

Now the boys and the laughing girls the violet gather, Which the fields bring forth, nobody sowing the seed.

Now the meadows are blooming with flowers of various colors, And with untaught threats carol the garrulous birds.

Now the swallow, to shun the crime of her merciless mother, Under the rafters builds cradles and dear little homes;

And the blade that lay hid, covered up in the furrows of Ceres, Now from the tepid ground raises its delicate head.

Where there is ever a vine, the bud shoots forth from the tendrils, But from the Getic shore distant afar is the vine!

Where there is ever a tree, on the tree the branches are swelling, But from the Getic land distant afar is the tree!

Now it is holiday there in Rome, and to games in due order Give place the windy wars of the vociferous bar.

Now they are riding the horses; with light arms now they are playing, Now with the ball, and now round rolls the swift-flying hoop:

Now, when the young athlete with flowing oil is anointed, He in the Virgin's Fount bathes, overweary'd, his limbs.

Thrives the stage; and applause, with voices at variance, thunders, And the Theatres three for the three Forums resound.

Four times happy is he, and times without number is happy, Who the city of Rome, uninterdicted, enjoys.

But all I see is the snow in the vernal sunshine dissolving, And the waters no more delved from the indurate lake.

Nor is the sea now frozen, nor as before o'er the Ister Comes the Sarmatian boor driving his stridulous cart.

Hitherward, nevertheless, some keels already are steering, And on this Pontic shore alien vessels will be.

Eagerly shall I run to the sailor, and, having saluted, Who he may be, I shall ask; wherewithal and whence he hath come.

Strange indeed will it be, if he come not from regions adjacent, And incautious unless ploughing the neighboring sea.

Rarely a mariner over the deep from Italy passes, Rarely he comes to these shores, wholly of harbors devoid.

Whether he knoweth Greek, or whether in Latin he speaketh,
ON THE TERRACE OF THE AIGALADES.—BARRÉGES.

Surely on this account he the more welcome will be.
Also perchance from the mouth of the Strait and the waters Propontic, Unto the steady South-wind, some one is spreading his sails.

Whosoever he is, the news he can faithfully tell me, Which may become a part and an approach to the truth.
He, I pray, may be able to tell me the triumphs of Cæsar, Which he has heard of, and vows paid to the Latian Jove;
And that thy sorrowful head, Germania, thou, the rebellious, Under the feet, at last, of the Great Captain hast laid.

Whoso shall tell me these things, that not to have seen will afflict me, Forthwith unto my house welcomed as guest shall he be.

Woe is me! Is the house of Ovid in Scythian lands now? And doth punishment now give me its place for a home?

Grant, ye gods, that Cæsar make this not my house and my homestead, But decree it to be only the inn of my pain.

ON THE TERRACE OF THE AIGALADES.

FROM THE FRENCH OF MÉRY.

From this high portal, where upsprings The rose to touch our hands in play, We at a glance behold three things,— The Sea, the Town, and the Highway.

And the Sea says: My shipwrecks fear; I drown my best friends in the deep; And those who braved my tempests here Among my sea-weeds lie asleep!
The Town says: I am filled and fraught With tumult and with smoke and care; My days with toil are overwrought, And in my nights I gasp for air.
The Highway says: My wheel-tracks guide To the pale climates of the North; Where my last milestone stands abide The people to their death gone forth.

Here, in the shade, this life of ours, Full of delicious air, glides by Amid a multitude of flowers As countless as the stars on high; These red-tiled roofs, this fruitful soil, Bathed with an azure all divine, Where springs the tree that gives us oil, The grape that giveth us the wine; Beneath these mountains stripped of trees, Whose tops with flowers are covered o'er, Where spring-time of the Hesperides Begins, but endeth nevermore; Under these leafy vaults and walls, That unto gentle sleep persuade; This rainbow of the waterfalls, Of mingled mist and sunshine made;

Upon these shores, where all invites, We live our languid life apart; This air is that of life's delights, The festival of sense and heart;
This limpid space of time prolong, Forget tomorrow in to-day, And leave unto the passing throng The Sea, the Town, and the Highway.

TO MY BROOKLET.

FROM THE FRENCH OF DUCIS.

Thou brooklet, all unknown to song, Hid in the covert of the wood! Ah, yes, like thee I fear the throng, Like thee I love the solitude.
O brooklet, let my sorrow pass Lie all forgotten in their graves, Till in my thoughts remain at last Only thy peace, thy flowers, thy waves.
The lily by thy margin waits;— The nightingale, the marguerite; In shadow here he meditates His nest, his love, his music sweet.
Near thee the self-collected soul Knows naught of error or of crime; Thy waters, murmuring as they roll, Transform his musings into rhyme.
Ah, when, on bright autumnal eyes, Pursuing still thy course, shall I List the soft shudder of the leaves, And hear the lapwing's plaintive cry?

BARRÉGES.

FROM THE FRENCH OF LEFRANC DE POMPIGNAN.

I leave you, ye cold mountain chains, Dwelling of warriors stark and fore! You, may these eyes behold no more, Save on the horizon of our plains.
Vanish, ye frightful, gloomy views! Ye rocks that mount up to the clouds! Of skies, enwrapped in misty shrouds, Unpracticable avenues!
Ye torrents, that with might and main Break pathways through the rocky walls! With your terrific waterfalls Fatigue no more my weary brain!
Arise, ye landscapes full of charms, Arise, ye pictures of delight! Ye brooks, that water in your flight The flowers and harvests of our farms!
You I perceive, ye meadows green, Where the Garonne the lowland fills, Not far from that long chain of hills, With intermingled vales between.
You wrath of smoke, that mounts so high, Methinks from my own heart must come; With speed, to that beloved home, Fly, ye too lazy courser, fly!
And bear me thither, where the soul In quiet may itself possess, Where all things soothe the mind's distress, Where all things teach me and console.
FORSAKEN.—SEVEN SONNETS.

AND A CANZONE, FROM THE ITALIAN OF MICHAEL ANGELO.

[The following translations are from the poems of Michael Angelo as revised by his nephew Michael Angelo the Younger, and were made before the publication of the original text by Guasti.]

I.

THE ARTIST.

Nothing the greatest artist can conceive
That every marble block doth not confine
Within itself; and only its design
The hand that follows intellect can achieve.
The ill I see, the good that I believe,
In thee, fair lady, lofty and divine,
Thus hidden lie; and so that death be mine
Art, of desired success, doth me bereave.

Love is not guilty, then, nor thy fair face,
Nor fortune, cruelty, nor great disdain.
Of my disgrace, nor chance nor destiny,
If in thy heart both death and love find place
At the same time, and if my humble brain,
Burning, can nothing draw but death from thee.

II.

FIRE.

Not without fire can any workman mould
The iron to his preconceived design,
Nor can the artist without fire refine
And purify from all its dross the gold;
Nor can revive the phoenix, we are told,
Except by fire. Hence if such death be mine
I hope to rise again with the divine.
Whom death augments, and time cannot make old.

O sweet, sweet death! O fortunate fire that burns
Within me still to renovate my days,
Though I am almost numbered with the dead!
If by its nature unto heaven returns
This element, me, kindled in its blaze,
Will it bear upward when my life is fled.

III.

YOUTH AND AGE.

Oh give me back the days when loose and free
To my blind passion were the curb and rein.
Oh give me back the angelic face again,
With which all virtue buried seems to be!
Oh give my panting footsteps back to me,
That are in age so slow and fraught with pain,
And fire and moisture in the heart and brain,
If thou wouldst have me burn and weep for thee!

If it be true thou livest alone, Amor,
On the sweet-bitter tears of human hearts,
In an old man thou canst not wake desire;
Souls that have almost reached the other shore
Of a diviner love should feel the darts,
And be as tender to a hoier fire.

IV.

OLD AGE.

The course of my long life hath reached at last,
In fragile bark o'er a tempestuous sea,
The common harbor, where must rendered be
Account of all the actions of the past.
The impassioned phantazy, that, vague and vast,
Made art an idol and a king to me,
Was an illusion, and but vanity
Were the desires that lured me and harassed.
The dreams of love, that were so sweet of yore,
What are they now, when two deaths may be mine,—

One sure, and one forecasting its alarms?
Painting and sculpture satisfy no more
The soul now turning to the Love Divine,
That oped, to embrace us, on the cross its arms.
V.

TO VITTORIA COLONNA.

Lady, how can it chance — yet this we see
In long experience — that will longer last
A living image carved from quarries vast
Than its own maker, who dies presently?
Cause yieldeth to effect if this so be,
And even Nature is by Art surpassed;
This know I, who to Art have given the past,
But see that Time is breaking faith with me.
Perhaps on both of us long life can I
Either in color or in stone bestow,
By now portraing each in look and mien;
So that a thousand years after we die,
How fair thou wast, and I how full of woe,
And wherefore I so loved thee, may be seen.

VI.

TO VITTORIA COLONNA.

When the prime mover of my many sighs
Heaven took through death from out her earthly
place,
Nature, that never made so fair a face,
Remained ashamed, and tears were in all eyes.
O fate, unheeding my impassioned cries!
O hopes fallacious! O thou spirit of grace,
Where art thou now? Earth holds in its embrace
Thy lovely limbs, thy holy thoughts the skies.
Vainly did cruel death attempt to stay
The rumor of thy virtuous renown,
That Lethe's waters could not wash away!
A thousand leaves, since he hath stricken thee down,
Speak of thee, nor to thee could Heaven convey,
Except through death, a refuge and a crown.

VII.

DANTE.

What should be said of him cannot be said;
By too great splendor is his name attended;
To blame is easier those who him offended,
Than reach the faintest glory round him shed.
This man descended to the doomed and dead
For our instruction; then to God ascended;
Heaven opened wide to him its portals splen-
did,
Who from his country's, closed against him, fled.
Ungrateful land! To its own prejudice
Nurse of his fortunes; and this showeth well
That the most perfect most of grief shall see.
Among a thousand proofs let one suffice,
That as his exile hath no parallel,
Ne'er walked the earth a greater man than he.

VIII.

CANZONE.

Ah me! ah me! when thinking of the years,
The vanished years, alas, I do not find
Among them all one day that was my own!
Fallacious hopes, desires of the unknown,
Lamenting, loving, burning, and in tears,
(For human passions all have stirred my mind),
Have held me, now I feel and know, confined
Both from the true and good still far away.
I perish day by day;
The sunshine fails, the shadows grow more
dreary,
And I am near to fall, infirm and weary.
ULTIMA THULE.

DEDICATION.

TO G. W. G.

With favoring winds, o'er sunlit seas,
We sailed for the Hesperides,
The land where golden apples grow;
But that, ah! that was long ago.

How far, since then, the ocean streams
Have swept us from that land of dreams,
That land of fiction and of truth,
The lost Atlantis of our youth!

Whither, ah, whither? Are not these
The tempest-haunted Hebrides,
Where sea-gulls scream, and breakers roar,
And wreck and sea-weed lie the shore?

Ultima Thule! Utmost Isle!
Here in thy harbors for a while
We gather our sails; a while we rest
From the unending, endless quest.

BAYARD TAYLOR.

Dead be lay among his books!
The peace of God was in his looks.

As the statues in the gloom
Watch o'er Maximilian's tomb,
So these volumes from their shelves
Watched him, silent as themselves.

Ah! his hand will nevermore
Turn their storied pages o'er;
Nevermore his lips repeat
Songs of theirs, however sweet.

Let the lifeless body rest!
He is gone, who was its guest;
Gone, as travellers haste to leave
An inn, nor tarry until eve.

Traveller! in what realms afar,
In what planet, in what star,
In what vast, aerial space,
Shines the light upon thy face?

In what gardens of delight
Rest thy weary feet to-night?

Post! thou, whose latest verse
Was a garland on thy hearse;
Thou hast sung, with organ tone,
In Denkaling's life, thine own:

On the ruins of the Past
Blooms the perfect flower at last.

Friend! but yesterday the bells
Rang for thee their loud farewells;
And to-day they toll for thee,
Lying dead beyond the sea;

Lying dead among thy books,
The peace of God in all thy looks.

1 In the Hofkirche at Innsbruck.

THE CHAMBER OVER THE GATE.

Is it so far from thee
Thou canst no longer see,
In the Chamber over the Gate,
That old man desolate,
Weeping and wailing sore
For his son, who is no more?
O Absalom, my son!

Is it so long ago
That cry of human woe
From the walled city came,
Calling on his dear name,
That it has died away
In the distance of to-day?
O Absalom, my son!

There is no far or near,
There is neither there nor here,
There is neither soon nor late,
In that Chamber over the Gate.
Nor any long ago
To that cry of human woe,
O Absalom, my son!

From the ages that are past
The voice sounds like a blast,
Over seas that wreck and drown,
Over tumult of traffic and town;
And from ages yet to be
Come the echoes back to me,
O Absalom, my son!

Somewhere at every hour
The watchman on the tower
Looks forth, and sees the fleet
Approach of the hurrying feet
Of messengers, that bear
The tidings of despair.
O Absalom, my son!

He goes forth from the door,
Who shall return no more.
With him our joy departs;
The light goes out in our hearts;
In the Chamber over the Gate
We sit disconsolately.
O Absalom, my son!

That 'tis a common grief
Bringeth but slight relief;
Ours is the bitterest loss,
Ours is the heaviest cross;
And forever the cry will be,
"Would God I had died for thee,
O Absalom, my son!"

FROM MY ARM-CHAIR.

TO THE CHILDREN OF CAMBRIDGE.

Who presented to me, on my Seventy-second Birthday,
February 27, 1879, this Chair made from the Wood of
the Village Blacksmith's Chestnut-Tree.

Am I a king, that I should call my own
This splendid ebon throne?
Or by what reason, or what right divine,
Can I proclaim it mine?

Only, perhaps, by right divine of song
It may to me belong;
Only because the spreading chestnut-tree
Of old was sung by me.
Well I remember it in all its prime,  
When in the summer-time  
The affluent foliage of its branches made  
A cavern of cool shade.

There, by the blacksmith's forge, beside the street,  
Its blossoms white and sweet  
Enticed the bees, until it seemed alive,  
And murmured like a hive.

And when the winds of autumn, with a shout,  
Tossed its great arms about,  
The shining chestnuts, bursting from the sheath,  
Dropped to the ground beneath.

And now some fragments of its branches bare,  
Shaped as a stately chair,  
Have by my hearthstone found a home at last,  
And whisper of the past.

The Danish king could not in all his pride  
Repel the ocean tide,  
But, seated in this chair, I can in rhyme  
Roll back the tide of Time.

I see again, as one in vision sees,  
The blossoms and the bees,  
And hear the children's voices shout and call,  
And the brown chestnuts fall.

I see the smithy with its fires aglow,  
I hear the bellows blow,  
And the shrill hammers on the anvil beat  
The iron white with heat!

And thus, dear children, have ye made for me  
This day a jubilee,  
And to my more than three-score years and ten  
Brought back my youth again.

The heart hath its own memory, like the mind,  
And in it are enshrined  
The precious keepsakes, into which is wrought  
The giver's loving thought.

Only your love and your remembrance could  
Give life to this dead wood,  
And make these branches, leafless now so long,  
Blossom again in song.

JUGURTHA.

How cold are thy baths, Apollo!  
Cried the African monarch, the splendid,  
As down to his death in the hollow  
Dark dungeons of Rome he descended,  
Uncrowned, unthrone, unattended;  
How cold are thy baths, Apollo!

How cold are thy baths, Apollo!  
Cried the Poet, unknown, unbefriended,  
As the vision, that lured him to follow,  
With the mist and the darkness blended,  
And the dream of his life was ended;  
How cold are thy baths, Apollo!

THE IRON PEN,*

Made from a fretter of Bonnivard, the Prisoner of Chili- 
lon; the handle of wood from the Frigate Constitution, and bound with a circle of gold, inset with three  
precious stones from Siberia, Ceylon, and Maine.

I thought this Pen would arise  
From the casket where it lies —  
Of itself would arise and write  
My thanks and my surprise.

When you gave it me under the pines,  
I dreamed these gems from the mines  
Of Siberia, Ceylon, and Maine  
Would glimmer as thoughts in the lines;

That this iron link from the chain  
Of Bonnivard might retain  
Some verse of the Poet who sang  
Of the prisoner and his pain;

That this wood from the frigate's mast  
Might write me a rhyme at last,  
As it used to write on the sky  
The song of the sea and the blast.

But motionless as I wait,  
Like a Bishop lying in state  
Lies the Pen, with its mitre of gold,  
And its jewels inviolate.
Then must I speak, and say
That the light of that summer day
In the garden under the pines
Shall not fade and pass away:
I shall see you standing there,
Caressed by the fragrant air,
With the sheen of his fair face,
And the sunshine on your hair.
I shall hear the sweet low tone
Of a voice before unknown,
Saying, "This is from me to you—
From me, and to you alone."
And in words not idle and vain
I shall answer and thank you again
For the gift, and the grace of the gift,
O beautiful Helen of Maine!
And forever this gift will be
As a blessing to me,
As a drop of the dew of your youth
On the leaves of an aged tree.

ROBERT BURNS.

I see amid the fields of Ayr
A ploughman, who, in foul and fair,
So clear, we know not if it is
The lavrock's song we hear, or his,
Nor care to ask.
For him the ploughing of those fields
A more ethereal harvest yields
Than sheaves of grain:
Songs flush with purple bloom the rye,
The plowman's call, the curlew's cry,
Sing in his brain.
Touched by his hand, the wayside weed
Becomes a flower, the lowest reed
Beside the stream
Is clothed with beauty, and grass
And heather, where his footsteps pass,
The brighter seem.
He sings of love, whose flame illumines
The darkness of lone cottage rooms;
He feels the force,
The treacherous undertow and stress
Of wayward passions, and no less
The keen remorse.
At moments, wrestling with his fate,
His voice is harsh, but not with hate;
The brush-wood, hung
Above the tavern door, let fall
Its bitter leaf, its drop of gall
Upon his tongue.
But still the music of his song
Rises o'er all elate and strong;
Its master-chords

ROBERT BURNS.—HELEN OF TYRE.

Are Manhood, Freedom, Brotherhood,
Its discords but an interlude
Between the words.
And then to die so young and leave
Unfinished what he might achieve!
Yet better sure
Is this, than wander up and down
An old man in a country town,
Infirm and poor.
For now he haunts his native land
As an immortal youth; his hand
Guides every plough;
He sits beside each inglenook,
His voice is in each rushing brook,
Each rustling bough.
His presence haunts this room to-night
A form of mingled mist and light
From that far coast.
Welcome beneath this roof of mine!
Welcome! this vacant chair is thine,
Dear guest and ghost!

HELEN OF TYRE.

What phantom is this that appears
Through the purple mists of the years,
Itself but a mist like these?
A woman of cloud and of fire;
It is she; it is Helen of Tyre,
The town in the midst of the seas.
O Tyre! in thy crowded streets
The phantom appears and retreats,
And the Israelites that sell
Thy lilies and lions of brass,
Look up as they see her pass,
And murmur "Jezebel!"
Then another phantom is seen
At her side, in a gray gaberdine;
With beard that flames to his waist;
It is Simon Magus, the Seer;
He speaks, and she pauses to hear
The words he utters in haste.
He says: "From this evil fame,
From this life of sorrow and shame,
I will lift thee and make thee none;
Thou hast been Queen Candace,
And Helen of Troy, and shalt be
The Intelligencer Divine!"
Oh, sweet as the breath of morn,
To the fallen and forlorn
Are words of praise;
For the famished heart believes
The falsehood that tempts and deceives,
And the promise that betrays.
So she follows from land to land
The wizard's beckoning hand,
As a leaf is blown by the gust,
ELEGIAC.

and

With thy finger in the dust.

O town in the midst of the seas,
With thy rafts of cedar-trees,
Thy merchandise and thy ships,
Thou, too, art become as naught,
A phantom, a shadow, a thought,
A name upon men's lips.

ELEGIAC.

DARK is the morning with mist; in the narrow
mouth of the harbor
Motionless lies the sea, under its curtain of cloud;
Dreamily vanish the sails of ships on the distant
horizon,
Like to the towers of a town, built on the verge of
the sea.

Slowly and stately and still, they sail forth into
the ocean;
With them sail my thoughts over the limitless
deep,
Farther and farther away, borne on by unsatisfied
longings,
Unto Hesperian isles, unto Ausonian shores.

Now they have vanished away, have disappeared
in the ocean;
Sunk are the towers of the town into the depths
of the sea!
All have vanished but those that, moored in the
neighboring roadstead,
Sailless at anchor ride, looming so large in the
mist.

Vanished, too, are the thoughts, the dim, unsatis-
fied longings;
Sunk are the turrets of cloud into the ocean of
dreams;
While in a haven of rest my heart is riding at
anchor,
Till she vanishes into night.
O reader, stoop down and write
With thy finger in the dust.

O town in the midst of the seas,
With thy rafts of cedar-trees,
Thy merchandise and thy ships,
Thou, too, art become as naught,
A phantom, a shadow, a thought,
A name upon men's lips.

OLD ST. DAVID’S AT RADNOR.

WHAT an image of peace and rest
Is this little church among its graves!
All is so quiet; the troubled breast,
The wounded spirit, the heart oppressed,
Here may find the repose it craves.

See, how the ivy climbs and expands
Over this humble hermitage.
And seems to caress with its little hands
The rough, gray stones, as a child that stands
Caressing the wrinkled cheeks of age!

You cross the threshold; and dim and small
Is the space that serves for the Shepherd’s
Fold;
The narrow aisle, the bare, white wall,
The pews, and the pulpit quaint and tall,
Whisper and say: “Alas! we are old!”

Herbert’s chapel at Bemerton
Hardly more spacious is than this;
But Poet and Pastor, blent in one,
Clothed with a splendor, as of the sun,
That lovely and holy edifice.

It is not the wall of stone without
That makes the building small or great,
But the soul’s light shining round about,
And the faith that overcometh doubt,
And the love that stronger is than hate.

Were I a pilgrim in search of peace,
Were I a pastor of Holy Church,
More than a Bishop’s diocese
Should I prize this place of rest, and release
From farther longing and farther search.

Here would I stay, and let the world
With its distant thunder roar and roll;
Storms do not rend the sail that is furled;
Nor like a dead leaf, tossed and whirled
In an eddy of wind, is the anchored soul.

FOLK SONGS.

THE SIFTING OF PETER.

In St. Luke’s Gospel we are told
How Peter in the days of old
Was sifted;
And now, though ages intervene,
Sin is the same, while time and scene
Are shifted.

Satan desires us, great and small,
As wheat to sift us, and we all
Are tempted;
Not one, however rich or great,
Is by his station or estate
Exempted.

No house so safely guarded is
But he, by some device of his,
Can enter;
No heart hath armor so complete
But he can pierce with arrows fleet
Its centre.

For all at last the cock will crow,
Who hear the warning voice, but go
Unheed.
Till threes and more they have denied
The Man of Sorrows, crucified
And bleeding.

One look of that pale suffering face
Will make us feel the deep disgrace
Of weakness;
We shall be sifted till the strength
Of self-conceit be changed at length
To meekness.

Wounds of the soul, though healed, will ache;
The reddening scars remain, and make
Confession;
Lost innocence returns no more;
We are not what we were before
Transgression.
THE TIDE RISES, THE TIDE FALLS.

The tide rises, the tide falls,
The twilight darkens, the curlew calls;
Along the sea-sands damp and brown,
The traveller hastens toward the town,
And the tide rises, the tide falls.

Darkness settles on roofs and walls,
But the sea in the darkness calls and calls;
The little waves, with their soft, white hands,
Efface the footprints in the sands,
And the tide rises, the tide falls.

The morning breaks: the steeds in their stalls
Stamp and neigh, as the hostler calls;
The day returns, but nevermore
Returns the traveller to the shore,
And the tide rises, the tide falls.

MAIDEN AND WEATHERCOCK.

MAIDEN.

O Weathercock on the village spire,
With your golden feathers all on fire,
Tell me, what can you see from your perch
Above there over the tower of the church?

WEATHERCOCK.

I can see the roofs and the streets below,
And the people moving to and fro,
And beyond, without either roof or street,
The great salt sea, and the fisherman’s fleet.

I can see a ship come sailing in
Beyond the headlands and harbor of Lynn,
And a young man standing on the deck,
With a silken kerchief round his neck.

Now he is pressing it to his lips,
And now he is kissing his finger-tips,
And now he is lifting and waving his hand,
And blowing the kisses toward the land.

MAIDEN.

Ah, that is the ship from over the sea,
That is bringing my lover back to me,
Bringing my lover so fond and true,
Who does not change with the wind like you.

WEATHERCOCK.

If I change with all the winds that blow,
It is only because they made me so,
And people would think it wondrous strange,
If I, a Weathercock, should not change.

O pretty Maiden, so fine and fair,
With your dreamy eyes and your golden hair,
When you and your lover meet to-day
You will thank me for looking some other way.

THE WINDMILL.

Behold! a giant am I!
Aloft here in my tower,
With my granite jaws I devour
The maize, and the wheat, and the rye,
And grind them into flour.

I look down over the farms:
In the fields of grain I see
The harvest that is to be,
And I fling to the air my arms,
For I know it is all for me.

I hear the sound of flails
Far off, from the threshing-floors
In barns, with their open doors,
And the wind, the wind in my sails,
Louder and louder roars.
MY CATHEDRAL.—THE POET AND HIS SONGS.

I stand here in my place,
With my foot on the rock below,
And whichever way it may blow
I meet it face to face,
As a brave man meets his foe.

And while we wrestle and strive
My master, the miler, stands
And feeds me with his hands;

For he knows who makes him thrive,
Who makes him lord of lands.

On Sundays I take my rest;
Church-going bells begin
Their low, melodious dir;
I cross my arms on my breast,
And all is peace within.

SONNETS.

MY CATHEDRAL.

LIKE two cathedral towers these stately pines
Uplift their fretted summits tipped with cones;
The arch beneath them is not built with stones,
Not Art but Nature traced these lovely lines,
And carved this graceful arabesque of vines;
No organ but the wind here sighs and moans,
No sepulchre conceals a martyr's bones,
No marble bishop on his tomb reclines.
Enter! the pavement, carpeted with leaves,
Gives back a softened echo to thy tread!
Listen! the choir is singing; all the birds,
In leafy galleries beneath the eaves,
Are singing! listen, ere the sound be fled,
And learn there may be worship without words.

THE BURIAL OF THE POET.
Richard Henry Dana.

In the old churchyard of his native town,
And in the ancestral tomb beside the wall,
We laid him in the sleep that comes to all,
And left him to his rest and his renown.

The snow was falling, as if Heaven dropped down
White flowers of Paradise to strew his pall;—
The dead around him seemed to wake, and call
His name, as worthy of so white a crown.
And now the moon is shining on the scene,
And the broad sheet of snow is written o'er
With shadows cruciform of leafless trees,
As once the winding-sheet of Saladin
With chapters of the Koran; but, ah! more
Mysterious and triumphant signs are these.

NIGHT.

Into the darkness and the hush of night
Slowly the landscape sinks, and fades away,
And with it fades the phantoms of the day,
The ghosts of men and things, that haunt the light.
The crowd, the clamor, the pursuit, the flight,
The unprofitable splendor and display,
The agitations, and the cares that prey
Upon our hearts, all vanish out of sight.
The better life begins; the world no more
Molests us; all its records we erase
From the dull commonplace book of our lives,
That like a palimpsest is written o'er
With trivial incidents of time and place,
And lo! the ideal, hidden beneath, revives.

L'ENVOI.

THE POET AND HIS SONGS.

As the birds come in the Spring,
We know not from where;
As the stars come at evening
From depths of the air;
As the rain comes from the cloud,
And the brook from the ground;
As suddenly, low or loud,
Out of silence a sound;
As the grape comes to the vine,
The fruit to the tree;
As the wind comes to the pine,
And the tide to the sea;
As come the white sails of ships
O'er the ocean's verge;

As comes the smile to the lips,
The foam to the surge;
So come to the Poet his songs,
All hitherward blown
From the misty realm, that belongs
To the vast Unknown.
His, and not his, are the lays
He sings; and their fame
Is his, and not his; and the praise
And the pride of a name.
For voices pursue him by day,
And haunt him by night,
And he listens, and needs must obey,
When the Angel says: "Write!"
IN THE HARBOUR.

ULTIMA THULE.—PART II.

BE CALMED.

BE CALMED upon the sea of Thought,
Still unattained the land it sought,
My mind, with loosely-hanging sails,
Lies waiting the auspicious gales.

On either side, behind, before,
The ocean stretches like a floor,—
A level floor of amethyst,
Crowned by a golden dome of mist.

 Blow, breath of inspiration, blow!
Shake and uplift this golden glow!
And fill the canvas of the mind
With wafts of thy celestial wind.

 Blow, breath of song! until I feel
The straining sail, the lifting keel,
The life of the awakening sea,
Its motion and its mystery!

HERMES TRISMEGISTUS.

As Seleucus narrates, Hermes describes the principles that rank as wholes in two myriads of books: or, as we are informed by Manetho, he perfectly unfolded these principles in three myriads six thousand five hundred and twenty-five volumes. . .

. . . Our ancestors dedicated the inventions of their wisdom to this deity, inscribing all their own writings with the name of Hermes. — LAMBROUS.

Still through Egypt's desert places
Flows the lordly Nile,
From its banks the great stone faces
Gaze with patient smile.

Still the pyramids immoveable
Perch the cloudless skies,
And the Sphinx stares with mysterious,
Solemn, stony eyes.

But where are the old Egyptian
Demi-gods and kings?
Nothing left but an inscription
Graven on stone and rings.

Where are Helios and Hephæstus,
Gods of eldest Eld?
Where is Hermes Trismegistus,
Who their secrets held?

Where are now the many hundred
Thousand books he wrote?
By the Thaumaturgists plundered,
Lost in lands remote;
In oblivion sunk forever,
As when o'er the land
Blows a storm-wind, in the river
Sinkst the scattered sand.

Something unambitious, ghostly,
Seems this Theurgist,
In deep meditation mostly
Wrapped, as in a mist.
Vague, phantasmal, and unreal
To our thought he seems,
Walking in a world ideal,
In a land of dreams.

Was he one, or many, merging
Name and fame in one,
Like a stream, to which, converging,
Many streamlets run?
Till, with gathered power proceeding,
Ampler sweep it takes,
Downward the sweet waters leading
From unnumbered lakes.

By the Nile I see him wandering,
Pausing now and then,
On the mystic union pondering
Between gods and men;
Half believing, wholly feeling,
With supreme delight,
How the gods, themselves concealing,
Lift men to their height.

Or in Thebes, the hundred-gated,
In the thoroughfare
Breathing, as if consecrated,
A diviner air;
And amid discordant noises,
In the jostling throng,
Hearing far, celestial voices
Of Olympian song.

Who shall call his dreams fallacious?
Who has searched or sought
All the unexplored and spacious
Universe of thought?
Who, in his own skill surging,
Shall with rule and line
Mark the border-land dividing
Human and divine?

Trismegistus! three times greatest!
How thy name sublime
Has descended to this latest
Progeny of Time!
Happy they whose written pages
Perish with their lives,
If among the crumbling ages
Still their name survives!

Thine, O priest of Egypt, lately
Found I in the vast,
Weed-encumbered, sombre, stately,
Grave-yard of the Past;
And a presence moved before me
On that gloomy shore,
As a waft of wind, that o'er me
Breathed, and was no more.

THE POET'S CALENDAR.

JANUARY.

1.

JANUS am I; oldest of potentates;
Forward I look, and backward, and below
I count, as god of avenues and gates,
The years that through my portals come and go.

II.

I block the roads, and drift the fields with snow;
I chase the wild-fowl from the frozen fen;
My frosts conceal the rivers in their flow,
My fires light up the hearths and hearts of men.
FEBRUARY.

I am lustration; and the sea is mine!
I wash the sands and headlands with my tide;
My brow is crowned with branches of the pine;
Before my chariot-wheels the fishes glide.
By me all things unclean are purified,
By me the souls of men washed white again;
E'en the unlovely tombs of those who died
Without a dirge, I cleanse from every stain.

March.

I Martius am! Once first, and now the third!
To lead the Year was my appointed place;
A mortal dispossessed me by a word,
And set there Janus with the double face.
Hence I make war on all the human race;
I shake the cities with my hurricanes;
I flood the rivers and their banks efface,
And drown the farms and hamlets with my rains.

April.

I open wide the portals of the Spring
To welcome the procession of the flowers,
With their gay banners, and the birds that sing
Their song of songs from their aerial towers.
I soften with my sunshine and my showers
The heart of earth; with thoughts of love I glide
Into the hearts of men; and with the Hours
Upon the Bull with wreathed horns I ride.

May.

Hark! The sea-faring wild-fowl loud proclaim
My coming, and the swarming of the bees.
These are my heralds, and behold! my name
Is written in blossoms on the hawthorn-trees.
I tell the mariner when to sail the seas;
I waft o'er all the land from far away
The breath and bloom of the Hesperides,
My birthplace. I am Maia. I am May.

June.

Mine is the Month of Roses; yes, and mine
The Month of Marriages! All pleasant sights
And scents, the fragrance of the blossoming vine,
The foliage of the valleys and the heights.

Mine are the longest days, the loveliest nights;
The mower's scythe makes music to my ear;
I am the mother of all dear delights;
I am the fairest daughter of the year.

July.

My emblem is the Lion, and I breathe
The breath of Libyan deserts o'er the land;

August.

The Emperor Octavian, called the August,
I being his favorite, bestowed his name
Upon me, and I hold it still in trust,
In memory of him and of his fame.
I am the Virgin, and my vestal flame
Burns less intensely than the Lion's rage;
Sheaves are my only garlands, and I claim
The golden Harvesrs as my heritage.

September.

I bear the Scales, where hang in equipoise
The night and day; and when unto my lips
I put my trumpet, with its stress and noise
Fly the white clouds like tattered sails of ships;
The tree-tops lash the air with sounding whips;
Southward the clamorous sea-fowl wing their flight;
The hedges are all red with haws and hips,
The Hunter's Moon reigns empress of the night.

October.

My ornaments are fruits; my garments leaves,
Woven like cloth of gold, and crimson dyed;
I do not boast the harvesting of sheaves,
O'er orchards and o'er vineyards I preside.
Though on the frigid Scorpion I ride,
The dreamy air is full, and overflows
With tender memories of the summer-tide,
And mingled voices of the doves and crows.

November.
The Centaur, Sagittarius, am I,
Born of Ixion's and the cloud's embrace;
With sounding hoofs across the earth I fly,
A steed Thessalian with a human face.

Sharp winds the arrows are with which I chase
The leaves, half dead already with aspight;
I shroud myself in gloom; and to the race
Of mortals bring nor comfort nor delight.

December.
Riding upon the Goat, with snow-white hair,
I come, the last of all. This crown of mine
Is of the holly; in my hand I bear
The thyrsus, tipped with fragrant cones of pine.
I celebrate the birth of the Divine,
And the return of the Saturnian reign; —


My songs are carols sung at every shrine,
Proclaiming, "Peace on earth, good will to men."

MAD RIVER,
IN THE WHITE MOUNTAINS.

TRAVELER.

Why dost thou wildly rush and rear,
Mad River, O Mad River?
Wilt thou not pause and cease to pour
Thy hurried, headlong waters o'er
This rocky shelf forever?

What secret trouble stirs thy breast?
Why all this fret and flurry?
Dost thou not know that what is best
In this too restless world is rest
From over-work and worry?

The River.
What wouldst thou in these mountains seek,
O stranger from the city?
Is it perhaps some foolish freak

Of thine, to put the words I speak
Into a plaintive ditty?

TRAVELLER.

Yes; I would learn of thee thy song,
With all its flowing numbers,
And in a voice as fresh and strong
As thine is, sing it all day long,
And hear it in my slumbers.

The River.
A brooklet nameless and unknown
Was I at first, resembling
A little child, that all alone
Comes venturing down the stairs of stone,
Irresolute and trembling.

Later, by wayward fancies led,
For the wide world I panted;
Out of the forest dark and dread
Across the open fields I fled,
Like one pursued and haunted.

I tossed my arms, I sang aloud,
My voice exultant blending
With thunder from the passing cloud,
The wind, the forest bent and bowed,
The rush of rain descending.

I heard the distant ocean call,
Imploring and entreating;
Drawn onward, o'er this rocky wall
I plunged, and the loud waterfall
Made answer to the greeting.

And now, beset with many ills,
A toilsome life I follow;
Compelled to carry from the hills
These logs to the impatient mills
Below there in the hollow.

Yet something ever cheers and charms
The ruggedness of my labors;
Daily I water with these arms
The cattle of a hundred farms,
And have the birds for neighbors.

Men call me Mad, and well they may,
Whom, full of rage and trouble,
I burst my banks of sand and clay,
And sweep their wooden bridge away,
Like withered reeds or stubble.
Now go and write thy little rhyme,
As of thine own creating.
Thou seest the day is past its prime;
I can no longer waste my time;
The mills are tired of waiting.

AUF WIEDERSEHEN.
IN MEMORY OF J. T. F.

UNTIL we meet again! That is the meaning
Of the familiar words, that men repeat
At parting in the street.
Ah yes, till then! but when death intervening
Rends us asunder, with what ceaseless pain
We wait for the Again.

The friends who leave us do not feel the sorrow
Of parting, as we feel it, who must stay
Lamenting day by day,
And knowing, when we wake upon the morrow,
We shall not find in its accustomed place
The one beloved face.

It were a double grief, if the departed,
Being released from earth, should still retain
A sense of earthly pain;
It were a double grief, if the true-hearted,
Who loved us here, should on the farther shore
Remember us no more.

Believing, in the midst of our afflictions,
That death is a beginning, not an end,
We cry to them, and send
Farewells, that better might be called predictions,
Being foro-shadowings of the future, thrown
Into the vast Unknown.

Faith overleaps the confines of our reason,
And if by faith, as in old times was said,
Women received their dead
Raised up to life, then only for a season
Our partings are, nor shall we wait in vain
Until we meet again!

THE CHILDREN'S CRUSADE.

[A FRAGMENT.]

I.

What is this I read in history,
Full of marvel, full of mystery,
Difficult to understand?
Is it fiction, is it truth?
Children in the flower of youth,
Heart in heart, and hand in hand,
Ignorant of what helps or harms,
Without armor, without arms,
Journeying to the Holy Land!

Who shall answer or divine?
Never since the world was made
Such a wonderful crusade
Started forth for Palestine.
Never while the world shall last
Will it reproduce the past;
Never will it see again
Such an army, such a band,
Over mountain, over main,
Journeying to the Holy Land.

Like a shower of blossoms blown
From the parent trees were they;
Like a flock of birds that fly
Through the unfrequented sky,

Holding nothing as their own,
Passed they into lands unknown,
Passed to suffer and to die.

O the simple, child-like trust!
O the faith that could believe
What the harnessed, iron-mailed
Knights of Christendom had failed,
By their prowess, to achieve,
They, the children, could and must!

Little thought the Hermit, preaching
Holy Wars to knight and baron,
That the words dropped in his teaching,
His entreaty, his beseeching,
Would by children's hands be gleaned,
And the staff on which he leaned
Blossom like the rod of Aaron.

As a summer wind upheaves
The innumerable leaves
In the bosom of a wood,—
Not as separate leaves, but massed
All together in its blast,—
So for evil or for good
His resistless breath upheaved
All at once the many-leaved,
Many-thoughted multitude.

In the tumult of the air
Rock the boughs with all the nests
Cradled on their tossing crests;
By the fervor of his prayer
Troubled hearts were everywhere
Rocked and tossed in human breasts.

For a century, at least,
His prophetic voice had ceased;
But the air was heated still
By his lurid words and will,
As from fires in far-off woods,
In the autumn of the year,
An unwonted fever broods
In the sultry atmosphere.

II.

In Cologne the bells were ringing,
In Cologne the nuns were singing
Hymns and canticles divine;
Loud the monks sang in their stalls,
And the thronging streets were loud
With the voices of the crowd;—
Underneath the ci'y walls
Silent flowed the river Rhine.

From the gates, that summer day,
Cried in robes of hallowed gray,
With the red cross on the breast,
Azure-eyed and golden-haired,
Forth the young crusaders fared;
While above the band devoted
Consecrated banners floated,
Fluttered many a flag and streamer;
And the cross o'er all the rest!
Singing lowly, meekly, slowly,
"Give us, give us back the holy
Sepulchre of the Redeemer!"1
On the vast procession pressed,
Youths and maidens. . . .

III.

Ah! what master hand shall paint
How they journeyed on their way,
How the days grew long and dreary,
How their little feet grew weary,
How their little hearts grew faint!

Ever swifter day by day
Flowed the homeward river; ever
More and more its whitening current
Broke and scattered into spray,
Till the calmly-flowing river
Changed into a mountain torrent,
Rushing from its glacier green
Down through chasm and black ravine.
Like a phoenix in its nest,
Burned the red sun in the West,
Sinking in an ashen cloud;
In the East, above the crest
Of the sea-like mountain chain,
Like a phoenix from its shroud,
Came the red sun back again.

Now around them, white with snow,
Closed the mountain peaks. Below,
Headlong from the precipice
Down into the dark abyss,
Plunged the cataract, white with foam;
And it said, or seemed to say:
"Oh return, while yet you may,
Foolish children, to your home,
There the Holy City is!"

But the dauntless leader said:
"Faint not, though your bleeding feet
O'er these slippery paths of snow,
Move but painfully and slowly;
Other feet than yours have trod;
Other tears than yours been shed.
Courage! look not heart or hope;
On the mountains' southern slope
Lies Jerusalem the Holy!"
As a white rose in its pride,
By the wind in summer-like blaze
Tossed and loosened from the branch,
Showers its petals o'er the ground,
From the distant mountain's side,
Scattering all its snows around,
With mysterious, muffled sound,
Loosened, fell the avalanche.
Voices, echoes far and near,
Roar of winds and waters blending,
Mists uprising, clouds impending;
Filled them with a vast of fear,
Formless, nameless, never ending.

THE CITY AND THE SEA.
The panting City cried to the Sea,
"I am faint with heat,—O breathe on me!"
And the Sea said, "Lo, I breathe! but my breath
To some will be life, to others death!"

As to Prometheus, bringing case
In pain, come the Oceanides,
So to the City, hot with the flame
Of the pitiless sun, the east wind came.

It came from the heaving breast of the deep,
Silent as dreams are, and sudden as sleep.

Life-giving, death-giving, which will it be;
O breath of the merciful, merciless Sea?

SUNDOWN.
The summer sun is sinking low;
Only the tree-tops rodden and glow;
Only the weathercock on the spire
Of the neighboring church is a flame of fire;
All is in shadow below.

O beautiful, awful summer day,
What hast thou given, what taken away?
Life and death, and love and hate,
Homes made happy or desolate,
Hearts made sad or gay!

On the road of life one mile-stone more!
In the book of life one leaf turned o'er!
Like a red seal is the setting sun
On the good and the evil men have done,—
Naught can to-day restore!

July 24, 1876.

PRESIDENT GARFIELD.
"E VENI DAL MARTIRIO A QUSTA PADE."
These words the poet heard in Paradise,
Uttered by one who, bravely dying here,
In the true faith was living in that sphere
Where the celestial cross of sacrifice
Spread its protecting arms athwart the skies;
And set thereon, like jewels crystal clear,
The souls magnanimous, that knew not fear,
Flashed their effulgence on his dazzled eyes.
Ah me! how dark the discipline of pain,
Were not the suffering followed by the sense
Of infinite rest and infinite release!
This is our consolation; and again
A great soul cries to us in our suspense,
"I came from martyrdom unto this peace!"

DECORATION DAY.
Sleep, comrades, sleep and rest
On this Field of the Grounded Arms,
Where foes no more molest,
Nor sentry's shot alarms!
Ye have slept on the ground before,
And started forth with a joyous cheer.
At the cannon's sudden roar,
Or the drum's redoubling beat.

But in this camp of Death
No sound your slumber breaks;
Here is no fevered breath,
No wound that bleeds and aches.

All is repose and peace,
Untrampled lies the sod;
The shouts of battle cease,
It is the Truce of God!

Rest, comrades, rest and sleep!
The thoughts of men shall be
As sentiments to keep
Your rest from danger free.
Your silent tents of green
We deck with fragrant flowers;
Yours has the suffering been,
The memory shall be ours.

February 3, 1882.

CHIMES.
Sweet chimes! that in the loneliness of night
Salute the passing hour, and in the dark
And silent chambers of the household mark
The movements of the myriad orbs of light!
Through my closed eyelids, by the inner sight,
I see the constellations in the arc.
FOUR BY THE CLOCK. — TO THE AVON.

Of their great circles moving on, and hark!
I almost hear them singing in their flight.
Better than sleep it is to lie awake
O'er-canopied by the vast starry dome
Of the immeasurable sky; to feel
The slumbering world sink under us, and make
Hardly an eddy, — a mere rush of foam
On the great sea beneath a sinking keel.

August 28, 1879.

FOUR BY THE CLOCK.

Four by the clock! and yet not day;
But the great world rolls and wheels away,
With its cities on land, and its ships at sea,
Into the dawn that is to be!

Only the lamp in the anchored bark
Sends its glimmer across the dark,
And the heavy breathing of the sea
Is the only sound that comes to me.

Nahant, September 8, 1880,
Four o'clock in the morning.

THE FOUR LAKES OF MADISON.

Four limpid lakes, — four Naiades
Or sylvan deities are these,

In flowing robes of azure dressed;
Four lovely handmaids, that uphold
Their shining mirrors, rimmed with gold,
To the fair city in the West.

By day the courser of the sun
Drink of these waters as they run
Their swift diurnal round on high;
By night the constellations glow
Far down the hollow deeps below,
And glimmer in another sky.

Fair lakes, serene and full of light,
Fair town, arrayed in robes of white,
How visionary ye appear!
All like a floating landscape seems
In cloud-land or the land of dreams,
Bathed in a golden atmosphere!

TO THE AVON.

Flow on, sweet river! like his verse
Who lies beneath this sculptured hearse;
Nor wait beside the churchyard wall
For him who cannot hear thy call.

Thy playmate once; I see him now
A boy with sunshine on his brow,
And hear in Stratford's quiet street
The patter of his little feet.

I see him by thy shallow edge
Wading knee-deep amid the sedge;
And lost in thought, as if thy stream
Were the swift river of a dream.

He wonders whitherward it flows;
And fain would follow where it goes,
To the wide world, that shall erelong
Be filled with his melodious song.

Now hidden in cloud, and now revealed,
As if this phantom, full of pain,
Were by the crumbling walls concealed,
And at the windows seen again.

Until at last, serene and proud
In all the splendor of her light,
She walks the terraces of cloud,
Supreme as Empress of the Night.

I look, but recognize no more
Objects familiar to my view;
The very pathway to my door
Is an enchanted avenue.

All things are changed. One mass of shade,
The elm-trees drop their curtains down;
By palace, park, and colonnade
I walk as in a foreign town.

The very ground beneath my feet
Is clothed with a diviner air;
White marble paves the silent street
And glimmers in the empty square.

Illusion! Underneath there lies
The common life of every day;
Only the spirit glories
With its own tints the sober gray.

In vain we look, in vain uplift
Our eyes to heaven, if we are blind;

We see but what we have the gift
Of seeing; what we bring we find.

December 20, 1878.

MOONLIGHT.

As a pale phantom with a lamp
Ascends some ruin's haunted stair,
So glides the moon along the damp
Mysterious chambers of the air.

In vain we look, in vain uplift
Our eyes to heaven, if we are blind;

We see but what we have the gift
Of seeing; what we bring we find.

December 20, 1878.
Flow on, fair stream! That dream is o'er;
He stands upon another shore;
A vaster river near him flows,
And still he follows where it goes.

ELEGiac VERSE.

PERADVENTURE of old, some hard in Ionian Islands,
Walking along by the sea, hearing the wash of the waves,
Learned the secret from them of the beautiful verse elegiac,
Breathing into his song motion and sound of the sea.

For as the wave of the sea, upheaving in long undulations,
Plunges loud on the sands, pauses, and turns, and retreats,
So the Hexameter, rising and singing, with cadence sonorous,
Falls; and in refulent rhythm back the Pentameter flows.¹

Not in his youth alone, but in age, may the heart
Bloom into song, as the gorse blossoms in autumn and spring.

Not in tenderness wanting, yet rough are the rhymes of our poet;
Though it be Jacob's voice, Esau's, alas! are the hands.

Let us be grateful to writers for what is left in the inkstand;
When to leave off is an art only attained by the few.

How can the Three be One? you ask me; I answer by asking,
Hail and snow and rain, are they not three and yet one?

By the mirage uplifted the land floats vague in the ether,
Ships and the shadows of ships hang in the motionless air;
So by the art of the poet our common life is uplifted,
So, transfigured, the world floats in a luminous haze.

Like a French poem is Life; being only perfect in structure
When with the masculine rhymes mingled the feminine are.

¹ Compare Schiller.
Im Hexameter steigt des Springquells flüssige Säule; 
Im Pentameter drauf fällt sie melodisch herab.
See also Coleridge's translation.

VIII.

Down from the mountain descends the brooklet,
 rejoicing in freedom;
Little it dreams of the hill hid in the valley below;
Glad with the joy of existence, the child goes singing and laughing,
Little dreaming what toils lie in the future concealed.

IX.

As the ink from our pen, so flow our thoughts and our feelings
When we begin to write, however sluggish before.

X.

Like the Kingdom of Heaven, the Fountain of Youth is within us;
If we seek it elsewhere, old shall we grow in the search.

XI.

If you would hit the mark, you must aim a little above it;
Every arrow that flies feels the attraction of earth.

XII.

Wisely the Hebrews admit no Present tense in their language;
While we are speaking the word, it is already the Past.

XIII.

In the twilight of age all things seem strange and phantasmal,
As between daylight and dark ghostlike the landscape appears.

XIV.

Great is the art of beginning, but greater the art is of ending;
Many a poem is marred by a superfluous verse.

A FRAGMENT.

Awake! arise! the hour is late!
Angels are knocking at thy door!
They are in haste and cannot wait,
And once departed come no more.

Awake! arise! the athlete's arm
Loses its strength by too much rest;
The fallow land, the untilled farm
Produces only weeds at best.

THE BELLS OF SAN BLAS.²

What say the Bells of San Blas
To the ships that southward pass
From the harbor of Mazatlan?
To them it is nothing more
Than the sound of surf on the shore,
Nothing more to master or man.

But to me, a dreamer of dreams,
To whom what is and what seems
Are often one and the same,—

² The last poem written by Mr. Longfellow.
The bells of San Blas to me
Have a strange, wild melody,
And are something more than a name.

For bells are the voice of the church;
They have tones that touch and search
The hearts of young and old;
One sound to all, yet each
Lends a meaning to their speech,
And the meaning is manifold.

They are the voice of the Past,
Of an age that is fading fast,
Of a power austere and grand;
When the flag of Spain unfurled
Its folds o'er this western world,
And the Priest was lord of the land.

The chapel that once looked down
On the little seaport town
Has crumbled into the dust;
And on oaken beams below
The bells swing to and fro,
And are green with mould and rust.

"Is, then, the old faith dead,"
They say, "and in its stead
Is some new faith proclaimed,
That we are forced to remain
Naked to sun and rain,
Unsheltered and ashamed?

"Once in our tower aloof
We rang over wall and roof
Our warnings and our complaints;
And round about us there
The white doves filled the air,
Like the white souls of the saints.

"The saints! Ah, have they grown
Forgetful of their own?
Are they asleep, or dead,
That open to the sky
Their ruined Missions lie,
No longer tenanted?

"Oh, bring us back once more
The vanished days of yore,
When the world with faith was filled;
Bring back the fervid zeal,
The hearts of fire and steel,
The hands that believe and build.

"Then from our tower again
We will send over land and main
Our voices of command,
Like exiled kings who return
To their thrones, and the people learn
That the Priest is lord of the land!"

O Bells of San Blas, in vain
Ye call back the Past again!
The Past is deaf to your prayer:
Out of the shadows of night
The world rolls into light;
It is daybreak everywhere.

March 15, 1882.

TRANSLATIONS.

Prelude.

As treasures that men seek,
Deep-buried in sea-sands,
Vanish if they but speak,
And elude their eager hands,

So ye escape and slip,
O songs, and fade away,
When the word is on my lip
To interpret what ye say.

Were it not better, then,
To let the treasures rest
Hid from the eyes of men,
Locked in their iron chest?

I have but marked the place,
But half the secret told,
That, following this slight trace,
Others may find the gold.

From the French.

Willy ever the dear days come back again,
Those days of June, when lilacs were in bloom,
And bluebirds sang their somneth in the gloom
Of leaves that roofed them in from sun or rain?
I know not; but a presence will remain
Forever and forever in this room,
Formless, diffused in air, like a perfume,—
A phantom of the heart, and not the brain.

Delicious days! when every spoken word
Was like a foot-fall nearer and more near,
And a mysterious knocking at the gate

Of the heart's secret places, and we heard
In the sweet tumult of delight and fear
A voice that whispered, "Open, I cannot wait!"

The Wine of Jurançon.

From the French of Charles Corax.

Little sweet wine of Jurançon,
You are dear to my memory still!
With mine host and his merry song,
Under the rose-tree I drank my fill.

Twenty years after, passing that way,
Under the trellis I found again
Mine host, still sitting there au frais,
And singing still the same refrain.

The Jurançon, so fresh and bold,
Treats me as one it used to know;
Souvenirs of the days of old
Already from the bottle flow.

With glass in hand our glances met;
We pledge, we drink. How sour it is!
Never Argenteuil quenelle
Was to my palate sour as this!

And yet the vintage was good, in sooth;
The self-same juice, the self-same cask!
It was you, O gayety of my youth,
That failed in the autumnal flask!
At La Chauveau, live on, my friends, 
Happy to be where God intends;
And sometimes, by the evening fire, 
Think of him whose sole desire
Is again to sit in the old chateau
At La Chauveau.

A QUIET LIFE.

FROM THE FRENCH.

Let him who will, by force or fraud innate,
Of courtly grandeur gain the slippery height;
I, leaving not the home of my delight,
Far from the world and noise will meditate.
Then, without pomp or perils of the great,
I shall behold the day succeed the night;
Before the alternate suns take their flight,
And in serene repose old age await.
And so, whenever Death shall come to close
The happy moments that my days compose,
I, full of years, shall die, obscure, alone!
How wretched is the man, with honors crowned,
Who, having not the one thing needful found,
Dies, known to all, but to himself unknown.
September 11, 1879.

PERSONAL POEMS.

LOSS AND GAIN.

WHEN I compare
What I have lost with what I have gained,
What I have missed with what attained,
Little room do I find for pride.

I am aware
How many days have been illy spent;
How like an arrow the good intent
Has fallen short or been turned aside.

But who shall dare
To measure loss and gain in this wise?
Defeat may be victory in disguise;
The lowest ebb is the turn of the tide.

AUTUMN WITHIN.

IT is autumn; not without,
But within me is the cold.
Youth and spring are all about;
It is I that have grown old.

Birds are darting through the air,
Singing, building without rest;
Life is stirring everywhere,
Save within my lonely breast.

There is silence; the dead leaves
Fall and rustle and are still;
Beats no flail upon the sheaves,
Comes no murmur from the mill.

April 9, 1874.

VICTOR AND VANQUISHED.

As one who long hath fled with panting breath
Before his foe, bleeding and near to fall,
I turn and set my back against the wall,
And look thee in the face, triumphant Death,
I call for aid, and no one answers;
I am alone with thee, who conquerest all;
Yet me thy threatening form doth not appall,
For thou art but a phantom and a wraith.
Wounded and weak, sword broken at the hilt,
With armor shattered, and without a shield,
I stand unmoved; do with me what thou wilt;
I can resist no more, but will not yield.
This is no tournament where cowards tilt;
The vanquished here is victor of the field.
April 4, 1576.

MEMORIES.

OFT I remember those whom I have known
In other days, to whom my heart was lent
As by a magnet, and who are not dead,
But absent, and their memories overgrown
With other thoughts and troubles of my own,
As graves with grasses are, and at their head
The stone with moss and lichens so o’erspread;
Nothing is legible but the name alone.
And is it so with them? After long years,
Do they remember me in the same way,
And is the memory pleasant as to me?
I fear to ask; yet wherefore are my fears?
The pleasures, like flowers, may wither and decay,
And yet the root perennial may be.
September 23, 1881.
MY BOOKS.

SADLY as some old mediaeval knight
Gazed at the arms he could no longer wield,
The sword two-handed and the shining shield
Suspended in the hall, and fall in sight,
While secret longings for the lost delight
Of tourney or adventure in the field
Came over him, and tears but half concealed

Trembled and fell upon his beard of white,
So I behold these books upon their shelf,
My ornaments and arms of other days;
Not wholly useless, though no longer used,
For they remind me of my other self,
Younger and stronger, and the pleasant ways
In which I walked, now clouded and confused.

December 27, 1851.

L'ENVOI.

POSSIBILITIES.

Where are the Poets, unto whom belong
The Olympian heights; whose singing shafts
were sent
Straight to the mark, and not from bows half
bent,
But with the utmost tension of the thong?
Where are the stately argosies of song,
Whose rushing keels made music as they went

Sailing in search of some new continent,
With all sail set, and steady winds and strong?
Perhaps there lives some dreamy boy, untaught
In schools, some graduate of the field or street,
Who shall become a master of the art,
An admiral sailing the high seas of thought,
Fearless and first, and steering with his fleet
For lands not yet laid down in any chart.

January 17, 1882.

MICHAEL ANGELO.

Michel, pih che mortal, Angel divino.

Similamente operando, all' artista
Ch' a l'abit'o dell' arte e man che trema.

DANTE, Par. xiii. st. 77.

JULIA.

I must return to Fondi.

VITTORIA.

The old castle
Needs not your presence. No one waits for you.
Stay one day longer with me. They who go
Feel not the pain of parting; it is they
Who stay behind that suffer, I was thinking
But yesterday how like and how unlike
Have been, and are, our destinies. Your husband,
The good Vespasian, an old man, who seemed
A father to you rather than a husband,
Died in your arms; but mine, in all the flower
And promise of his youth, was taken from me
As by a rushing wind. The breath of battle
Breathed on him, and I saw his face no more,
Save as in dreams it haunts me. As our love
Was for these men, so is our sorrow for them.
Yours a child's sorrow, smiling through its tears;
But mine the grief of an impasioned woman,
Who drank her life up in one draught of love.

JULIA.

Behold this locket. This is the white hair
Of my Vespasian. This is the flower-of-love,
This amaranth, and beneath it the device
Non moritura. Thus my heart remains
True to his memory; and the ancient castle,
Where we have lived together, where he died,
Is dear to me as Ischia is to you.

VITTORIA.

I did not mean to chide you.

JULIA.

Let your heart
Find, if it can, some poor apology.
For one who is too young, and feels too keenly
The joy of life, to give up all her days
To sorrow for the dead. While I am true
To the remembrance of the man I loved
And mourn for still, I do not make a show
Of all the grief I feel, nor live secluded
And, like Veronica da Gambara,
Drape my whole house in mourning, and drive
forth
In coach of sable drawn by sable horses,
As if I were a corpse. Ah, one to-day
Is worth for me a thousand yesterdays.

VITTORIA.

Dear Julia! Friendship has its jealousies
As well as love. Who waits for you at Fondi?

JULIA.

A friend of mine and yours; a friend and friar.
You have at Naples your Fra Bernardino;
And I at Fondi have my Fra Bastiano,
The famous artist, who has come from Rome
To paint my portrait. That is not a sin.

VITTORIA.

Are there no brighter dreams,
No higher aspirations, than the wish
To please and to be pleased?

JULIA.

For you there are:
I am no saint; I feel the world we live in
Comes before that which is to be hereafter,
And must be dealt with first.

VITTORIA.

But in what way?

JULIA.

Let the soft wind that wafts to us the odor
Of orange blossoms, let the laughing sea
And the bright sunshine bathing all the world,
Answer the question.

VITTORIA.

And for whom is meant
This portrait that you speak of?

Only a vanity.

JULIA.

He painted yours.

VITTORIA.

Do not call up to me those days departed
When I was young, and all was bright about me,
And the vicissitudes of life were things
But to be read of in old histories,
Though as pertaining unto me or mine
Impossible. Ah, then I dreamed your dreams,
And now, grown older, I look back and see
They were illusions.

JULIA.

Yet without illusions
What would our lives become, what we ourselves?
Dreams or illusions, call them what you will,
They lift us from the commonplace of life
To better things.

The Cardinal Ippolito.

VITTORIA.

For my friend

VITTORIA.

Yes, for Ippolito the Magnificent.
'Tis always flattering to a woman's pride
To be admired by one whom all admire.

VITTORIA.

Ah, Julia, she that makes herself a dove
Is eaten by the hawk. Be on your guard.
He is a Cardinal; and his adoration
Should be elsewhere directed.

JULIA.

You forget
The horror of that night, when Barbarossa,
The Moorish corsair, landed on our coast.
To seize me for the Sultan Soliman; 
How in the dead of night, when all were sleeping,
He scaled the castle wall; how I escaped,
And in my night-dress, mounting a swift steed,
Fled to the mountains, and took refuge there
Among the brigands. Then of all my friends
The Cardinal Ippolito was first
To come with his retainers to my rescue.
Could I refuse the only boon he asked
At such a time, my portrait?

VITTORIA.
I have heard
Strange stories of the splendors of his palace,
And how, apparelled like a Spanish Prince,
He rides through Rome with a long retinue
Of Ethiopians and Numidians
And Turks and Tartars, in fantastic dresses,
Making a gallant show. Is this the way
A Cardinal should live?

JULIA.
He is so young;
Hardly of age, or little more than that:
Beautiful, generous, fond of arts and letters,
A poet, a musician, and a scholar;
Master of many languages, and a player
On many instruments. In Rome, his palace
Is the asylum of all men distinguished
In art or science, and all Florentines
Escaping from the tyranny of his cousin,
Duke Alessandro.

VITTORIA.
I have seen his portrait,
Painted by Titian. You have painted it
In brighter colors.

JULIA.
And my Cardinal,
At Itri, in the courtyard of his palace,
Keeps a tame lion!

VITTORIA.
And so counterfeits
St. Mark, the Evangelist!

JULIA.
Is Michael Angelo.
Ah, your tame lion

VITTORIA.
You speak a name
That always thrills me with a noble sound,
As of a trumpet! Michael Angelo!
A lion all men fear and none can tame;
A man that all men honor, and the model
That all should follow; one who works and prays,
For work is prayer, and consecrates his life
To the sublime ideal of his art,
Till art and life are one; a man who holds
Such place in all men's thoughts, that when they speak
Of great things done, or to be done, his name
Is ever on their lips.

JULIA.
The portrait of your hero, and in colors
Brighter than Titian's; I might warn you also
Against the dangers that beset your path;
But I forbear.

VITTORIA.
If I were made of marble,
Of Fior di Persico or Pavonazzo,
He might admire me: being but flesh and blood,
I am no more to him than other women;
That is, am nothing.

JULIA.
Does he ride through Rome
Upon his little mule, as he was wont,
With his slouched hat, and boots of Cordova,
As when I saw him last?

VITTORIA.
Pray do not jest.
I cannot couple with his noble name
A trivial word! Look, how the setting sun
Lights up Castel-a-mare and Sorrento,
And changes Capri to a purple cloud!
And there Vesuvius with its plume of smoke,  
And the great city stretched upon the shore  
As in a dream!

JULIA.  
Parthenope the Siren!

VITTORIA.  
And you long line of lights, those sunlit windows  
Blaze like the torches carried in procession  
To do her honor! It is beautiful!

JULIA.  
I have no heart to feel the beauty of it!  
My feet are weary, pacing up and down  
These level flags, and wearier still my thoughts  
Treading the broken pavement of the Past.  
It is too sad. I will go in and rest,  
And make me ready for to-morrow's journey.

VITTORIA.  
I will go with you; for I would not lose  
One hour of your dear presence. 'Tis enough  
Only to be in the same room with you.  
I need not speak to you, nor hear you speak;  
If I but see you, I am satisfied.

[They go in.]

II.  
MONOLOGUE.

MICHAEL ANGELO's Studio. He is at work on the  
carton of the Lost Judgment.

MICHAEL ANGELO.  
Why did the Pope and his ten Cardinals  
Come here to lay this heavy task upon me?  
Were not the paintings on the Sistine ceiling  
Enough for them? They saw the Hebrew leader  
Waiting, and clutching his tempestuous beard,  
But heeded not. The bones of Julius  
Shook in their sepulchre. I heard the sound;  
They only heard the sound of their own voices.

Are there no other artists here in Rome  
To do this work, that they must needs seek me?  
Fra Bastian, my Fra Bastian, might have done it;  
But he is lost to art. The Papal Scaz,  
Like leaden weights upon a dead man's eyes,  
Press down his lids; and so the burden falls  
On Michael Angelo, Chief Architect  
And Painter of the Apostolic Palace.  
That is the title they exclaim me with.  
To make me do their work and leave my own;  
But having once begun, I turn not back.  
Blow, ye bright angels, on your golden trumpets  
To the four corners of the earth, and wake  
The dead to judgment! Ye recording angels,  
Open your books and read! Ye dead, awake!  
Rise from your graves, drowsy and drugged with death,  
As men who suddenly aroused from sleep  
Look round amazed, and know not where they are!  

In happy hours, when the imagination  
Wakes like a wind at midnight, and the soul  
Trembles in all its leaves, it is a joy  
To be uplifted on its wings, and listen  
To the prophetic voices in the air  
That call us onward. Then the work we do  
Is a delight, and the obedient hand  
Never grows weary. But how different is it  
In the disconsolate, discouraged hours,  
When all the wisdom of the world appears  
As trivial as the gossip of a nurse  
In a sick-room, and all our work seems useless.

What is it guides my hand, what thoughts possess me,  
That I have drawn her face among the angels,  
Where she will be hereafter? O sweet dreams,  
That through the vacant chambers of your heart  
Walk in the silence, as familiar phantoms  
Frequent an ancient house, what will ye with me?  
'Tis said that Emperors write their names in green  
When under age, but when of age in purple.  
So Love, the greatest Emperor of them all,  
Writes his in green at first, but afterwards  
In the imperial purple of our blood.  
First love or last love, — which of these two pas-  
sions  
Is more omnipotent? Which is more fair,  
The star of morning or the evening star?  
The sunrise or the sunset of the heart?  
The hour when we look forth to the unknown,  
And the advancing day consumes the shadows,  
Or that when all the landscape of our lives  
Lies stretched behind us, and familiar places  
Gleam in the distance, and sweet memories  
Rise like a tender haze, and majesty,  
The objects we behold, that soon must vanish?

What matters it to me, whose countenance  
Is like the Lacoon's, full of pain; whose forehead  
Is a ploughed harvest-field, where threescore years  
Have sown in sorrow and have reaped in anguish;  
To me, the artisan, to whom all women  
Have been as if they were not, or at most  
A sudden rush of pigeons in the air,  
A flutter of wings, a sound, and then a silence;  
I am too old for love; I am too old  
To flatter and delude myself with visions  
Of never-ending friendship with fair women,  
Imaginations, fantasies, illusions,  
In which the things that cannot be take shape,  
And seem to be, and for the moment are.  
[Convent bells ring.]

Distant and near and low and loud the bells,  
Dominican, Benedictine, and Franciscan,  
Jangle and wrangle in their airy towers,  
Discant as the brotherhoods themselves  
In their dim cloisters. The descending sun  
 Seems to caress the city that he loves,  
And crowns it with the aureole of a saint.  
I will go forth and breathe the air a while.

III.  
SAN SILVESTRO.  
A Chapel in the Church of San Silvestro on Monte  
Cavallio.

VITTORIA COLONNA, CLAUDIO TOLOMMEI, and  
others.

VITTORIA.  
Here let us rest a while, until the crowd  
Has left the church. I have already sent  
For Michael Angelo to join us here.

MESSENGER CLAUDIO.  
After Fra Bernardino's wise discourse  
On the Pauline Epistles, certainly  
Some words of Michael Angelo on Art  
Were not amiss, to bring us back to earth.

MICHAEL ANGELO, at the door.  
How like a Saint or Goddess she appears;  
Diana or Madonna, which I know not!  
In attitude and aspect formed to be  
At once the artist's worship and despair!

VITTORIA.  
Welcome, Maestro. We were waiting for you.

MICHAEL ANGELO.  
I met your messenger upon the way,  
And hastened hither.
MICHAEL ANGELO.

VITTORIA.

It is kind of you
To come to us, who linger here like gossips
Wasting the afternoon in idle talk.
These are all friends of mine and friends of yours.

MICHAEL ANGELO.

If friends of yours, then are they friends of mine.
Pardon me, gentlemen. But when I entered
I saw but the Marchesa.

VITTORIA.

Take this seat
Between me and Ser Claudio Tolommei,
Who still maintains that our Italian tongue
Should be called Tuscan. But for that offence
We will not quarrel with him.

MICHAEL ANGELO.

Eccellenza —

VITTORIA.

Ser Claudio has banished Eccellenza
And all such titles from the Tuscan tongue.

Messer Claudio.

'T is the abuse of them and not the use
I deprecate.

MICHAEL ANGELO.

The use or the abuse,
It matters not. Let them all go together,
As empty phrases and frivolities,
And common as gold-lace upon the collar
Of an obsequious lackey.

VITTORIA.

That may be,
But something of politeness would go with them;
We should lose something of the stately manners
Of the old school.

Messer Claudio.

Undoubtedly.

VITTORIA.

But that
Is not what occupies my thoughts at present,
Nor why I sent for you, Messer Michele.
It was to counsel me. His Holiness
Has granted me permission, long desired,
To build a convent in this neighborhood,
Where the old tower is standing, from whose top
Nero looked down upon the burning city.

MICHAEL ANGELO.

It is an inspiration!

VITTORIA.

I am doubtful
How I shall build; how large to make the convent,
And which way fronting.

MICHAEL ANGELO.

Ah, to build, to build!
That is the noblest art of all the arts.
Painting and sculpture are but images,
Are merely shadows cast by outward things
On stone or canvas, having in themselves
No separate existence. Architecture,
Existing in itself, and not in seeming
A something it is not, surpasses them
As substance shadow. Long, long years ago,
Standing one morning near the Baths of Titus,
I saw the statue of Laocoon
Rise from its grave of centuries, like a ghost
Writhing in pain; and as it tore away
The knotted serpents from its limbs, I heard,
Or seemed to hear, the cry of agony
From its white, parted lips. And still I marvel
At the three Rhodian artists, by whose hands
This miracle was wrought. Yet he beholds
Far nobler works who looks upon the ruins
Of temples in the Forum here in Rome.
If God should give me power in my old age
To build for Him a temple half as grand
As those were in their glory, I should count
My age more excellent than youth itself,
And all that I have hitherto accomplished
As only vanity.

VITTORIA.

I understand you.
Art is the gift of God, and must be used
Unto His glory. That in art is highest
Which aims at this. When St. Hilarian blessed
The horses of Italice, they won
The race at Gaza, for his benediction
O'erpowered all magic; and the people shouted
That Christ had conquered Marmas. So that art
Which bears the consecration and the seal
Of holiness upon it will prevail
Over all others. Those few words of yours
Inquire of me with new confidence to build.
What think you? The old walls might serve, per-
haps,
Some purpose still. The tower can hold the bells.

MICHAEL ANGELO.

If strong enough.

VITTORIA.

If not, it can be strengthened.

MICHAEL ANGELO.

I see no bar nor drawback to this building,
And on our homeward way, if it shall please you,
We may together view the sight.

VITTORIA.

I thank you.

I did not venture to request so much.

MICHAEL ANGELO.

Let us now go to the old walls you spake of,
Vossignoria —

VITTORIA.

What, again, Maestro?

MICHAEL ANGELO.

Pardon me, Messer Claudio, if once more
I use the ancient courtesies of speech.
I am too old to change.

IV.

CARDINAL IPPOLITO.

A richly furnished apartment in the Palace of CAR-
DINAL IPPOLITO. Night.

JACOPO NARDI, an old man, alone.

NARDE.

I am bewildered. These Numidian slaves,
In strange attire; these endless antechambers;
This lighted hall, with all its golden splendors,
Pictures, and statues! Can this be the dwelling
Of a disciple of that lovely Man
Who had not where to lay his head? These statues
Are not of saints; nor is this a Madonna,
This lovely face, that with such tender eyes
Looks down upon me from the painted canvas.
My heart begins to fail me. What can he
Who lives in boundless luxury at Rome
Care for the imperilled liberties of Florence,
Her people, her Republic? Ah, the rich
Feel not the pangs of banishment. All doors
Are open to them, and all hands extended.
The poor alone are outcasts; they who risked
All they possessed for liberty, and lost;
And wander through the world without a friend.
Sick comfortless, distressed, unknown, uncared
for.

Enter Cardinal IPPOLITO, in Spanish cloak and
slouched hat.

IPPOLITO.
I pray you pardon me that I have kept you
Waiting so long alone.

NARDI.
I wait to see
The Cardinal.

IPPOLITO.
I am the Cardinal;
And you?

NARDI.
Jacopo Nardi.

IPPOLITO.
You are welcome.
I was expecting you. Philippo Strozzi
Had told me of your coming.

NARDI.
'Twas his son
That brought me to your door.

IPPOLITO.
Pray you, be seated.
You seem astonished at the garb I wear,
But at my time of life, and with my habits,
The Petticoats of a Cardinal would be—
Troublesome; I could neither ride nor walk,
Nor do a thousand things, if I were dressed
Like an old dowager. It were putting wine
Young as the young Aryanax into goblets
As old as Praxias.

NARDI.
Oh, your Eminence
Knows best what you should wear.

IPPOLITO.
Dear Messer Nardi,
You are no stranger to me. I have read
Your excellent translation of the books
Of Titus Livius, the historian
Of Rome, and model of all historians
That shall come after him. It does you honor;
But greater honor still the love you bear
To Florence, our dear country, and whose annals
I hope your hand will write, in happier days
Than we now see.

NARDI.
Your Eminence will pardon
The lateness of the hour.

IPPOLITO.
The hours I count not
As a sun-dial: but am like a clock.
That tells the time as well by sight as day.
So, no excuse. I know what brings you here.
You come to speak of Florence.

NARDI.
And her woes.

IPPOLITO.
The Duke, my cousin, the black Alessandro,
Whose mother was a Moorish slave, that fed
The sheep upon Lorenzo's farm, still lives
And reigns.

NARDI.
Alas, that such a scourge
Should fall on such a city!

IPPOLITO.
When he dies,
The Wild Boar in the gardens of Lorenzo,
The beast obscene, should be the monument
Of this bad man.

NARDI.
He walks the streets at night
With revellers, involving honest men.
No house is sacred from his lusts. The convents
Are turned by him to brothels, and the honor
Of women and all ancient pious customs
Are quite forgotten now. The offices
Of the Priori and Gonfalonieri
Have been abolished. All the magistrates
Are now his creatures. Liberty is dead.
The very memory of all honest living
Is wiped away, and even our Tuscan tongue
Corrupted to a Lombard dialect.

IPPOLITO.
And worst of all his impious hand has broken
The Martinella,—our great battle bell,
That, sounding through three centuries, has led
The Florentines to victory,—lest its voice
Should waken in their souls some memory
Of far-off times of glory.

NARDI.
What a change
Ten little years have made! We all remember
Those better days, when Niccola Capponi,
The Gonfalonier, from the windows
Of the Old Palace, with the blast of trumpets,
Proclaimed to the inhabitants that Christ
Was chosen King of Florence; and already
Christ is dethroned, and slain, and in his stead
Reigns Lucifer! Alas, alas, for Florence!

IPPOLITO.
Lilies with illies, said Savanarola;
Florence and France! But I say Florence only,
Or only with the Emperor's hand to help us
In sweeping out the rubbish.

NARDI.
Little hope
Of help is there from him. He has betrothed
His daughter Margaret to this shameless Duke.
What hope have we from such an Emperor?

IPPOLITO.
Baccio Valori and Philippo Strozzi,
Once the Duke's friends and intimates, are with us,
And Cardinals Salvati and Ridolfi.
We shall soon see, then, as Valori says,
Whether the Duke can best spare honest men,
Or honest men the Duke.

NARDI.
We have determined
To send ambassadors to Spain, and lay
Our griefs before the Emperor, though I fear
More than I hope.

IPPOLITO.
The Emperor is busy
With this new war against the Algerines,
And has no time to listen to complaints From our ambassadors; nor will I trust them, But go myself. All is in readiness For my departure, and to-morrow morning I shall go down to Itri, where I meet Danle da Castiglione and some others, Republicans and fugitives from Florence, And then take ship at Gaeta, and go To join the Emperor in his new crusade Against the Turk. I shall have time enough And opportunity to plead our cause.

NARDI. rising.

It is an inspiration, and I hail it As of good omen. May the power that sends it Bless our beloved country, and restore Its banished citizens. The soul of Florence Is now outside its gates. What lies within is but a corpse, corrupted and corrupting. Heaven help us all. I will not tarry longer, For you have need of rest. Good-night.

IPPOLITO. Good-night!

Enter FRA SEBASTIANO; Turkish attendants.

IPPOLITO. Fra Bastiano, how your portly presence Contrasts with that of the spare Florentine Who has just left me!

FRA SEBASTIANO.

As we passed each other,

IPPOLITO. Poor old man!

FRA SEBASTIANO.

Who is he?

IPPOLITO. Jacopo Nardi. A brave soul; One of the Furor seiti, and the best And noblest of them all; but he has made me Sad with his sadness. As I look on you My heart grows lighter. I behold a man Who lives in an ideal world, apart From all the rude collisions of our life, In a calm atmosphere.

FRA SEBASTIANO.

Your Eminence Is surely jesting. If you knew the life Of artists as I know it, you might think Far otherwise.

IPPOLITO. But wherefore should I jest? The world of art is an ideal world,— The world I love, and that I fain would live in; So speak to me of artists and of art; Of all the painters, sculptors and musicians That now illustrate Rome.

FRA SEBASTIANO.

Of the musicians, I know but Goudimel, the brave maestro And chapel-master of his Holiness, Who trains the Papal choir.

IPPOLITO. In church this morning, I listened to a mass of Goudimel, Divinely chanted. In the Incarnatus, In lieu of Latin words, the tenor sang

With infinite tenderness, in plain Italian, A Neapolitan love-song.

FRA SEBASTIANO.

Was it a wanton song?

IPPOLITO. Not a divine one.

I am not over-scrupulous, as you know, In word or deed, yet such a song as that, Sung by the tenor of the Papal choir, And in a Papal mass, seemed out of place; There's something wrong in it.

FRA SEBASTIANO. There's something wrong In every thing. We cannot make the world Go right. 'Tis not my business to reform The Papal choir.

IPPOLITO. Nor mine, thank Heaven! Then tell me of the artists.

FRA SEBASTIANO.

Naming one I name them all; for there is only one: His name is Messer Michael Angelo. All arts and artists of the present day Centre in him.

IPPOLITO. You count yourself as nothing?

FRA SEBASTIANO. Or less than nothing, since I am at best Only a portrait-painter: one who draws With greater or less skill, as best he may, The features of a face.

IPPOLITO. And you have had The honor, nay, the glory, of portraying Julia Gonzaga! Do you count as nothing A privilege like that? See there the portrait Rebuking you with its divine expression. Are you not penitent? He whose skilful hand Painted that lovely picture has not right To vilipend the art of portrait-painting. But what of Michael Angelo?

FRA SEBASTIANO. But lately Strolling together down the crowded Corso, We stopped, well pleased, to see your Eminence Pass on an Arab steed, a noble creature, Which Michael Angelo, who is a lover Of all things beautiful, especially When they are Arab horses, much admired, And could not praise enough.

IPPOLITO, to an attendant.

Hasan, to-morrow When I am gone, but not till I am gone, — Be careful about that, — take Barbarossa To Messer Michael Angelo, the sculptor, Who lives there at Macello dei Corvi, Near to the Capitol; and take besides Some ten mule-loads of provender, and say Your master sends them to him as a present.

FRA SEBASTIANO. A princely gift. Though Michael Angelo Refuses presents from his Holiness, Yours he will not refuse.
IPPOLITO.

You think him like Thymectes, who received the wooden horse
Into the walls of Troy. That book of Virgil
Have I translated in Italian verse,
And shall, some day, when we have leisure for it,
Be pleased to read you. When I speak of Troy
I am reminded of another town
And of a lovelier Helen, our dear Countess
Julia Gonzaga. You remember, surely,
The adventure with the corsair Barbarossa,
And all that followed?

FRA SEBASTIANO.

A most strange adventure;
A tale as marvellous and full of wonder
As any in Boccaccio or Sacchetti;
Almost incredible!

IPPOLITO.

Were I a painter
I should not want a better theme than that:
The lovely lady fleeing through the night
In wild disorder; and the brigands’ camp
With the red fire-light on their swarthy faces.
Could you not paint it for me?

FRA SEBASTIANO.

No, not I.
It is not in my line.

IPPOLITO.

Then you shall paint
The portrait of the corsair, when we bring him
A prisoner chained to Naples: for I feel
Something like admiration for a man
Who dared this strange adventure.

FRA SEBASTIANO.

I will do it.

IPPOLITO.

But catch the corsair first.

IPPOLITO.

You may begin

IPPOLITO.

To-morrow with the sword, Hassan, come hither;
Bring me the Turkish scimitar that hangs
Beneath the picture yonder. Now unsheathe it.
’T is a Damascus blade; you see the inscription
In Arabic: La Allah ilia Allah, —
There is no God but God.

FRA SEBASTIANO.

How beautiful
In fashion and in finish! It is perfect.
The Arsenal of Venice cannot boast
A finer sword.

IPPOLITO.

You like it? It is yours.

FRA SEBASTIANO.

You do not mean it.

IPPOLITO.

I am not a Spaniard,
To say that it is yours and not to mean it.
I have at Itri a whole armory
Full of such weapons. When you paint the por-
trait
Of Barbarossa, it will be of use.
You have not been rewarded as you should be
For painting the Gonzaga. Throw this bangle
Into the scale, and make the balance equal.
Till then suspend it in your studio;
You artists like such trifles.

FRA SEBASTIANO.

I will keep it
In memory of the donor. Many thanks.

IPPOLITO.

Fра Bastian, I am growing tired of Rome,
The old dead city, with the old dead people;
Priests everywhere, like shadows on a wall,
And morning, noon, and night the ceaseless sound
Of convent bells. I must be gone from here;
Though Ovid somewhere says that Rome is worthy
To be the dwelling-place of all the Gods,
I must be gone from here. To-morrow morning
I start for Itri, and go thence by sea
To join the Emperor, who is making war
Upon the Algerines; perhaps to sink
Some Turkish galleys, and bring back in chains
The famous corsair. Thus would I avenge
The beautiful Gonzaga.

FRA SEBASTIANO.

An achievement
Worthy of Charlemagne, or of Orlando.
Berni and Ariosto both shall add
A canto to their poems, and describe you
As Furiouso and Innamorato.
Now I must say good-night.

IPPOLITO.

You must not go;
First you shall sup with me. My seneschal,
Giovan Andrea dal Borgo a San Sepolcro, —
I like to give the whole sonorous name,
It sounds so like a verse of the Æneid, —
Has brought me eels fresh from the Lake of Fondi,
And Lucrine oysters cradled in their shells:
These, with red Fondi wine, the Cecuban
That Horace speaks of, under a hundred keys,
Kept safe, until the heir of Posthumus
Shall stain the pavement with it, make a feast
Fit for Lucullus, or Fra Bastian even;
So we will go to supper, and be merry.

FRA SEBASTIANO.

Beware! Remember that Bolsena’s eels
And Vernage wine once killed a Pope of Rome!

IPPOLITO.

’T was a French Pope; and then so long ago;
Who knows? — perhaps the story is not true.

V.

BORGO DELLE VERGINE AT NAPLES.

Room in the Palace of JULIA GONZAGA. Night.

JULIA GONZAGA, GIOVANNI VALDESSO.

JULIA.

Do not go yet.

VALDESSO.

The night is far advanced;
I fear to stay too late, and weary you
With these discussions.

JULIA.

I have much to say.
I speak to you, Valdesso, with that frankness
Which is the greatest privilege of friendship,
Speak as I hardly would to my confessor,
Such is my confidence in you.

VALDESSO.

Dear Countess,
If loyalty to friendship be a claim
Upon your confidence, then I may claim it.

JULIA.

Then sit again, and listen unto things
That nearer are to me than life itself.

VALDESSO.

In all things I am happy to obey you,
And happiest then when you command me most.

JULIA.

Laying aside all useless rhetoric,
That is superfluous between us two
I come at once unto the point, and say,
You know my outward life, my rank and fortune;

Countess of Fondi Duchess of Trajetto,
A widow rich and flattered, for whose hand
In marriage princes ask, and ask it only
To be rejected. All the world can offer
Lies at my feet. If I remind you of it,
It is not in the way of idle boasting,
But only to the better understanding
Of what comes after.

VALDESSO.

God hath given you also
Beauty and intellect; and the signal grace
To lead a spotless life amid temptations,
That others yield to.

JULIA.

But the inward life, —
That you know not; ’t is known but to myself,
And is to me a mystery and pain.
A soul disquieted, and ill at ease,
A mind perplexed with doubts and apprehensions,
A heart disconsolate with all around me,
And with myself, so that sometimes I weep,
Discouraged and disconsolate with the world.

VALDESSO.

Where'er we cross a river at a ford,
If we would pass in safety, we must keep
Our eyes fixed steadfast on the shore beyond,
For if we cast them on the flowing stream,
The heads swim with it; so if we would cross
The running flood of things here in the world,
Our souls must not look down, but fix their sight
On the firm land beyond.

JULIA.

I comprehend you.
You think I am too worldly that my head
Swims with the giddy whirl of life about me.
Is that your meaning?

VALDESSO.

Yes; your meditations
Are more of this world and its vanities
Than of the world to come.

JULIA.

I am confused.

VALDESSO.

Yet have I seen you listen
Enraptured when Fra Bernardino preached
Of faith and hope and charity.

JULIA.

I listen,
But only as to music without meaning.
It moves me for the moment, and I think
How beautiful it is to be a saint,
As dear Vittoria is; but I am weak
And wayward, and I soon fall back again
To my old ways, so very easily.
There are too many week-days for one Sunday.

VALDESSO.

Then take the Sunday with you through the week,
And sweeten with it all the other days.

JULIA.

In part I do so; for to put a stop
To idle tongues, what men might say of me
If I lived all alone here in my palace,
And not from a vocation that I feel
For the monastic life, I now am living.
With Sister Caterina at the convent
Of Santa Chiara, and I come here only
Michael Angelo

On certain days, for my affairs, or visits
Of ceremony, or to be with friends.
For I confess, to live among my friends
Is Paradise to me; my Purgatory
Is living among people I dislike.
And so I pass my life in these two worlds,
This palace and the convent.

**Valdesso.**

It was then
The fear of man, and not the love of God,
That led you to this step. Why will you not
Give all your heart to God?

**Julia.**

If God commands it,
Wherefore hath He not made me capable
Of doing for Him what I wish to do
As easily as I could offer Him
This jewel from my hand, this gown I wear,
Or aught else that is mine?

**Valdesso.**
The hindrance lies
In that original sin, by which all fell.

**Julia.**

Ah me, I cannot bring my troubled mind
To wish well to that Adam, our first parent,
Who by his sin lost Paradise for us,
And brought such ills upon us.

**Valdesso.**

We ourselves,
When we commit a sin, lose Paradise,
As much as he did. Let us think of this,
And how we may regain it.

**Julia.**

Teach me, then,
To harmonize the discord of my life,
And stop the painful jangle of these wires.

**Valdesso.**

That is a task impossible, until
You tune your heart-strings to a higher key
Than earthly melodies.

**Julia.**

How shall I do it?
Point out to me the way of this perfection,
And I will follow you; for you have made
My soul enamored with it, and I cannot
Rest satisfied until I find it out.
But lead me privately, so that the world
Hear not my steps; I would not give occasion
For talk among the people.

**Valdesso.**

Now at last
I understand you fully. Then, what need
Is there for us to beat about the bush?
I know what you desire of me.

**Julia.**

What rudeness!
If you already know it, why not tell me?

**Valdesso.**

Because I rather wait for you to ask it
With your own lips.

**Julia.**

Do me the kindness, then,
To speak without reserve; and with all frankness,
If you divine the truth, will I confess it.

**Valdesso.**

I am content.

**Julia.**

Then speak.

**Valdesso.**

You would be free
From the vexations thoughts that come and go
Through your imagination, and would have me
Point out some royal road and lady-like
Which you may walk in, and not wound your feet;
You would attain to the divine perfection,
And yet not turn your back upon the world;
You would possess humility within,
But not reveal it in your outward actions;
You would have patience, but without the rude
Occasions that require its exercise;
You would despise the world, but in such fashion
The world should not despise you in return;
Would clothe the soul with all the Christian graces,
Yet not despoil the body of its gauds;
Would feed the soul with spiritual food,
Yet not deprive the body of its feasts;
Would seem angelic in the sight of God,
Yet not too saint-like in the eyes of men;
In short, would lead a holy Christian life
In such a way that even your nearest friend
Would not detect therein one circumstance
To show a change from what it was before.
Have I divined your secret?

**Julia.**

You have drawn
The portrait of my inner self as truly
As the most skilful painter ever painted
A human face.

**Valdesso.**

This warrants me in saying
You think you can win heaven by compromise,
And not by verdict.

**Julia.**

You have often told me
That a bad compromise was better even
Than a good verdict.

**Valdesso.**

Yes, in suits at law;
Not in religion. With the human soul
There is no compromise. By faith alone
Can man be justified.

**Julia.**

Hush, dear Valdesso;
That is a heresy. Do not, I pray you,
Proclaim it from the house-top, but preserve it
As something precious, hidden in your heart,
As I, who half believe and tremble at it.

**Valdesso.**

I must proclaim the truth.

**Julia.**

Enthusiastic!

**Valdesso.**

Why must you? You imperil both yourself
And friends, by your imprudence. Pray, be pa-
tient.
You have occasion now to show that virtue
Which you lay stress upon. Let us return
To our lost pathway. Show me by what steps
I shall walk in it.

**Julia.**

Convent bells are heard.

**Valdesso.**

Hark! the convent bells
Are ringing; it is midnight; I must leave you.
And yet I linger. Pardon me, dear Countess, Since you to-night have made me your confessor, If I so far may venture, I will warn you Upon one point.

JULIA.

What is it? Speak, I pray you, For I have no concealments in my conduct; All is as open as the light of day. What is it you would warn me of?

VALDESSO.

With Cardinal Ippolito. Your friendship

JULIA.

What is there To cause suspicion or alarm in that, More than in friendships that I entertain With you and others? I ne'er sat with him Alone at night, as I am sitting now With you, Valdesso.

VALDESSO.

Pardon me; the portrait That Fra Bastiano painted was for him. Is that quite prudent?

JULIA.

That is the same question Vittoria put to me, when I last saw her. I make you the same answer. That was not A pledge of love, but of pure gratitude. Recall the adventure of that dreadful night When Barbarossa with two thousand Moors Landed upon the coast, and in the darkness Attacked my castle. Then without delay The Cardinal came hurrying down from Rome To rescue and protect me. Was it wrong That in an hour like that I did not weigh Too nicely this or that, but granted him A boon that pleased him, and that flattered me?

VALDESSO.

Only beware lest, in disguise of friendship, Another corsair, worse than Barbarossa, Steal in and seize the castle, not by storm But strategy. And now I take my leave.

JULIA.

Farewell; but ere you go look forth and see How night hath hushed the clamor and the stir Of the tumultuous streets. The cloudless moon Roofs the whole city as with tiles of silver; The dim, mysterious sea in silence sleeps; And straight into the air Vesuvius lifts His plume of smoke. How beautiful it is!

[Voices in the street.

GIOVAN ANDREA.

Poisoned at Itri.

ANOTHER VOICE.

Poisoned? Who is poisoned?

GIOVAN ANDREA.

The Cardinal Ippolito, my master. Call it malaria. It was very sudden.

[Julia swoons.

VI.

VITTORIA COLONNA.

A room in the Torre Argentina.

VITTORIA COLONNA and JULIA GONZAGA.

VITTORIA.

Come to my arms and to my heart once more; My soul goes out to meet you and embrace you, For we are of the sisterhood of sorrow. I know what you have suffered.

JULIA.

Let me forget it.

VITTORIA.

I will say no more.

Let me look at you. What a joy it is To see your face, to hear your voice again! You bring with you a breath as of the morn, A memory of the far-off happy days When we were young. When did you come from Fondi?

JULIA.

I have not been at Fondi since —

VITTORIA.

Ah me! You need not speak the word; I understand you.

JULIA.

I came from Naples by the lovely valley, The Terra di Lavoro.

VITTORIA.

And you find me But just returned from a long journey northward. I have been staying with that noble woman Renée of France, the Duchess of Ferrara.

JULIA.

Oh, tell me of the Duchess. I have heard Flamino speak her praises with such warmth That I am eager to hear more of her And of her brilliant court.

VITTORIA.

You shall hear all. But first sit down and listen patiently While I confess myself.

JULIA.

What deadly sin Have you committed?

VITTORIA.

Not a sin; a folly. I chid you once at Ischia, when you told me That brave Fra Bastiano was to paint your portrait.

JULIA.

Well I remember it.

VITTORIA.

Then chide me now, For I confess to something still more strange. Old as I am, I have at last consented To the entreaties and the supplications Of Michael Angelo —

JULIA.

To marry him?

VITTORIA.

I pray you, do not jest with me! You know, Or you should know, that never such a thought Entered my breast. I am already married. The Marquis of Pescara is my husband, And death has not divorced us.

JULIA.

Have I offended you?

Pardon me
VITTORIA.

No, but have hurt me.
Unto my buried lord I give myself,
Unto my friend the shadow of myself,
My portrait. It is not from vanity,
But for the love I bear him.

JULIA.

I rejoice
To hear these words. Oh, this will be a portrait
Worthy of both of you! [A knock.

VITTORIA.

Hark! he is coming.

JULIA.

And shall I go or stay?

VITTORIA.

By all means, stay.
The drawing will be better for your presence;
You will enliven me.

JULIA.

I shall not speak;
The presence of great men doth take from me
All power of speech. I only gaze at them
In silent wonder, as if they were gods,
Or the inhabitants of some other planet.

Enter Michael Angelo.

VITTORIA.

Come in.

MICHAEL ANGELO.
I fear my visit is ill-timed;
I interrupt you.

VITTORIA.

No; this is a friend
Of yours as well as mine,—the Lady Julia,
The Duchess of Trajetto.

MICHAEL ANGELO to JULIA.

I salute you.
'Tis long since I have seen your face, my lady;
Pardon me if I say that having seen it,
One never can forget it.

JULIA.

You are kind
To keep me in your memory.

MICHAEL ANGELO.

It is
The privilege of age to speak with frankness.
You will not be offended when I say
That never was your beauty more divine.

JULIA.

When Michael Angelo condescends to flatter
Or praise me, I am proud, and not offended.

VITTORIA.

Now this is gallantry enough for one;
Show me a little.

MICHAEL ANGELO.

Ah, my gracious lady,
You know I have not words to speak your praise.
I think of you in silence. You conceal
Your manifold perfections from all eyes,
And make yourself more saint-like day by day.
And day by day men worship you the more.
But now your hour of martyrdom has come.
You know why I am here.

VITTORIA.

Ah yes, I know it;
And meet my fate with fortitude. You find me
Surrounded by the labors of your hands:
The Woman of Samaria at the Well,
The Mater Dolorosa, and the Christ
Upon the Cross, beneath which you have written
These memorable words of Alighieri,
"Men have forgotten how much blood it costs."

MICHAEL ANGELO.

And now I come to add one labor more,
If you will call that labor which is pleasure,
And only pleasure.

VITTORIA.

How shall I be seated?

MICHAEL ANGELO, opening his portfolio.

Just as you are. The light falls well upon you.

VITTORIA.

I am ashamed to steal the time from you
That should be given to the Sistine Chapel.
How does that work go on?

MICHAEL ANGELO, drawing.

But tardily.
Old men work slowly. Brain and hand alike
Are dull and torpid. To die young is best,
And not to be remembered as old men
Tottering about in their decrepitude.

VITTORIA.

My dear Maestro! have you, then, forgotten
The story of Sophocles in his old age?

MICHAEL ANGELO.

What story is it?

VITTORIA.

When his sons accused him,
Before the Areopagus, of fornication,
For all defence, he read there to his Judges
The Tragedy of Edipus Colonus,—
The work of his old age.

MICHAEL ANGELO.

'T is an illusion,
A fabulous story, that will lead old men
Into a thousand follies and conceits.

VITTORIA.

So you may show to cavilers your painting
Of the Last Judgment in the Sistine Chapel.

MICHAEL ANGELO.

Now you and Lady Julia shall resume
The conversation that I interrupted.

VITTORIA.

It was of no great import; nothing more
Nor less than my late visit to Ferrara,
And what I saw there in the ducal palace.
Will it not interrupt you?

MICHAEL ANGELO.

Not the least.

VITTORIA.

Well, first, then, of Duke Erode: a man
Cold in his manners, and reserved and silent,
And yet magnificent in all his ways;
Not hospitable unto new ideas
But from state policy, and certain reasons
Concerning the investiture of the duchy,
A partisan of Rome, and consequently
Intolerant of all the new opinions.
JULIA.
I should not like the Duke. These silent men,
Who only look and listen, are like wells
That have no water in them, deep and empty.
How could the daughter of a king of France
Wed such a duke?

MICHAEL ANGELO.
The men that women marry,
And why they marry them, will always be
A marvel and a mystery to the world.

VITTORIA.
And then the Duchess,—how shall I describe her,
Or tell the merits of that happy nature,
Which pleases most when least it thinks of pleasing?
Not beautiful, perhaps, in form and feature,
Yet with an inward beauty, that shines through Each look and attitude and word and gesture; A kindly grace of manner and behavior, A something in her presence and her ways That makes her beautiful beyond the reach Of mere external beauty; and in heart So noble and devoted to the truth, And so in sympathy with all who strive After the higher life.

JULIA.
She draws me to her
As much as her Duke Ercole repels me.

VITTORIA.
Then the devout and honorable women
That grace her court, and make it good to be there;
Francesca Bucyronia, the true-hearted,
Lavinia della Rovere and the Orsini,
The Magdalena and the Cherubina,
And Anne de Parthenai, who sings so sweetly;
All lovely women, full of noble thoughts
And aspirations after noble things.

JULIA.
Boccaccio would have envied you such dames.

VITTORIA.
No; his Fiammettas and his Philomenas Are fitter company for Ser Giovanni; I fear he hardly would have comprehended
The women that I speak of.

MICHAEL ANGELO.
Yet he wrote
The story of Griselda. That is something
To set down in his favor.

VITTORIA.
With these ladies
Was a young girl, Olympia Morata,
Daughter of Fulvio, the learned scholar,
Famous in all the universities:
A marvellous child, who at the spinning-wheel,
And in the daily round of household cares,
Hath learned both Greek and Latin; and is now A favorite of the Duchess and companion Of Princess Anne. This beautiful young Sappho Sometimes recited to us Grecian odes That she had written, with a voice whose sadness Thrilled and o’ermastered me, and made me look Into the future time, and ask myself What destiny will be hers.

JULIA.
A sad one, surely.
Frost kills the flowers that blossom out of season;
And these precocious intellects portend
A life of sorrow or an early death.

VITTORIA.
About the court were many learned men;
Chilian Sinapius from beyond the Alps,
And Cello Curione, and Manzolli,
The Duke’s physician; and a pale young man,
Charles d’Espeville of Geneva, whom the Duchess
Doth much delight to talk with and to read,
For he hath written a book of Institutes
The Duchess greatly praises, though some call it
The Koran of the heretics.

JULIA.
And what poets
Were there to sing you madrigals, and praise
Olympia’s eyes and Cherubina’s tresses?

VITTORIA.
No; for great Ariosto is no more.
The voice that filled those halls with melody
Has long been hushed in death.

JULIA.
You should have made
A pilgrimage unto the poet’s tomb,
And laid a wreath upon it, for the words
He spake of you.

VITTORIA.
And of yourself no less,
And of our master, Michael Angelo.

MICHAEL ANGELO.
Of me?

VITTORIA.
Have you forgotten that he calls you
Michael, less man than angel, and divine?
You are ungrateful.

MICHAEL ANGELO.
A mere play on words.

VITTORIA.
Bernardo Tasso is no longer there,
Nor the gay troubadour of Gascony,
Clement Marot, surnamed by flatterers
The Prince of Poets and the Poet of Princes,
Who, being looked upon with much disfavor
By the Duke Ercole, has fled to Venice.

MICHAEL ANGELO.
There let him stay” with Pietro Arctino,
The Scourge of Princes, also called Divine.
The title is so common in our mouths,
That even the Pifferari of Abruzzi,
Who play their bag-pipes in the streets of Rome
At the Epiphany, will bear it soon,
And will deserve it better than some poets.

VITTORIA.
What bee hath stung you?

MICHAEL ANGELO.
One that makes no honey;
One that comes buzzing in through every window,
And stabs men with his sting. A bitter thought
Passed through my mind, but it is gone again;
I spake too hastily.

JULIA.
I pray you, show me
What you have done.

MICHAEL ANGELO.
Not yet; it is not finished.
PART SECOND.

I.

MONOLOGUE.

A room in Michael Angelo's house.

MICHAEL ANGELO.

FLED to Viterbo, the old Papal city
Where once an Emperor, humbled in his pride,
Held the Pope's siritup, as his Holiness
Alighted from his mule! A fugitive.
From Cardinal Caraffa's Conte, where
His thunders at the house of the Colonna,
With endless bitterness!— Among the nuns
In Santa Catarina's convent hidden,
Herself in soul a nun! And now she chides me
For my too frequent letters, that disturb
Her meditations, and that hinder me
And keep me from my work; now graciously
She thanks me for the crucifix I sent her,
And says that she will keep it: with one hand
Inflicts a wound, and with the other heals it.

"Profoundly I believed that God would grant you
A supernatural faith to put this Christ;
I wished for that which I now see fulfilled
So marvellously, exceeding all my wishes.
Nor more could be desired, or even so much.
And greatly I rejoice that you have made
The angel on the right so beautiful!
For the Archangel Michael will place you,
You, Michael Angelo, on that new day,
Upon the Lord's right hand! And waiting that,
How can I better serve you than to pray
To this sweet Christ for you, and to beseech you
To hold me altogether yours in all things."

Well, I will write less often, or no more.
But wait her coming: No one born in Rome
Can live elsewhere; but he must pine for Rome,
And must return to it. I, who am born
And bred a Tuscan and a Florentine,
Feel the attraction, and linger here
As if I were a pebble in the pavement
Trodden by priestly feet. This I endure,
Because I breathe in Rome an atmosphere
Heavy with odors of the laurel leaves
That crowned great heroes of the sword and pen,
In ages past. I feel the charm of echoes
To walk the streets in which a Virgil walked,
Or Trajan rode in triumph; but far more,
And most of all, because the great Colonna
Breathes the same air I breathe, and is to me
An inspiration. Now that she is gone,
Rome is no longer Rome till she return.
This feeling overmasters me. I know not
If it be love, this strong desire to be
Forever in her presence; but I know
That I, who was the friend of solitude,
And ever was best pleased when most alone,
Now weary go of my own company.
For the first time old age seems lonely to me.

Optate pro animis \{Deux Commedies\}.

I turn for consolation to the leaves
Of the great master of our Tuscan tongue,
Whose words, like colored garnet-shirts in lava,
Betray the heat in which they were engendered.
A mendicant, be he the better bred
Of others, but repaid their meagre gifts
With immortality. In courts of princes
He was a by-word, and in streets of towns
Was mocked by children, like the Hebrew prophet,
Himself a prophet. I too know the cry,
Go up, thou bald head! from a generation
That, wanting reverence, wanteth the best food
The soul can feed on. There's not room enough

For age and youth upon this little planet.
Age must give way. There was not room enough
Even for this great poet. In his song
I hear reverberate the gates of Florence,
Closing upon him, never more to open;
But mingled with the sound are melodies
Celestial from the gates of paradise.
He came, and he is gone. The people knew not
What manner of man was passing by their doors,
Until he passed no more; but in his vision
He saw the torments and beatitudes
Of souls condemned or pardoned, and hath left
Behind him this sublime Apocalypse.

I strive in vain to draw here on the margin
The face of Beatrice. It is not hers,
But the Colonna's. Each hath his ideal,
The image of some woman excellent,
That is his guide. No Grecian art, nor Roman,
 Hath yet revealed such loveliness as hers.

II.

VITTO. VITERBO.

VITTORIA COLONNA at the convent window.

VITTORIA.

Parting with friends is temporary death,
As all death is. We see no more their faces,
Nor hear their voices, save in memory;
But messages of love give us assurance
That we are not forgotten. Who shall say
That from the world of spirits comes no greeting,
No message of remembrance? It may be
The thoughts that visit us, we know not whence,
Sudden as inspiration, and the voices
Of disembodied spirits, speaking to us
As friends, who wait outside a prison wall,
Through the barred windows speak to those within.

[Pause.

As quiet as the lake that lies beneath me,
As quiet as the tranquil sky above me,
As quiet as a heart that beats no more.
This convent seems. Above, below, all peace!
Silence and solitude, the soul's best friends,
Are with me here, and the tumultuous world
Makes no more noise than the remotest planet.
O gentle spirit, unto the third circle
Of heaven among the blessed souls ascended,
Who, living in the faith and dying for it,
Have gone to their reward, I do not sigh
For thee as being dead, but for myself
That I am still alive. Turn those dear eyes,
Once so benignant to me, upon mine,
That open to their tears such uncontrolled
And such continual issue. Still awhile
Have patience; I will come to thee at last.
A few more goings in and out these doors,
A few more chimings of these convent bells,
A few more prayers, a few more signs and tears,
And the long agony of this life will end,
And I shall be with thee. If I am wanting
To thy well-being, as thou art to mine,
Have patience; I will come to thee at last.
Ye minds that litter in these cloister gardens,
Or wander far above the city walls,
Bear unto him this message, that I ever
Or speak or think of him, or weep for him.

By unseen hands uplifted in the light
Of sunset, yonder solitary cloud
Floats, with its white apparel blown abroad,
And wafted up to heaven. It fades away,
And melts into the air. Ah, would that I
Could thus be wafted unto thee, Francesco,
A cloud of white, an incorporeal spirit!
Do you ne'er think of Florence?

MICHAEL ANGELO.

Yes; whenever I think of anything beside my work,
I think of Florence. I remember, too,
The bitter days I passed among the quarries
Of Seravezza and Pietrasanta;
Road-building in the marshes; stupid people,
And cold and rain incessant, and mad gusts
Of mountain wind, like howling dervishes,
That spun and whirled the eddying snow about them.
As if it were a garment; aye, vexations
And troubles of all kinds, that ended only
In loss of time and money.

BENVENUTO.

True, Maestro;
But that was not in Florence. You should leave
Such work to others. Sweeter memories
Cluster about you, in the pleasant city
Upon the Arno.

MICHAEL ANGELO.

In my waking dreams
I see the marvellous dome of Brunelleschi,
Ghiberti’s gates of bronze, and Giotto’s tower;
And Ghirlandajo’s lovely Benci glides
With folded hands amid my troubled thoughts,
A splendid vision! Time rides with the old
At a great pace. As travellers on swift steeds
See the near landscape fly and flow behind them,
While the remoter fields and dim horizons
Go with them, and seem wheeling round to meet them,
So in old age things near us slip away,
And distant things go with us. Pleasantly
Come back to me the days when, as a youth,
I walked with Ghirlandajo in the gardens
Of Medici, and saw the antique statues,
The forms august of gods and godlike men,
And the great world of art revealed itself
To my young eyes. Then all that man hath done
Seemed possible to me. Alas! how little
Of all I dreamed of has my hand achieved!

BENVENUTO.

Nay, let the Night and Morning, let Lorenzo
And Julian in the Sacristy at Florence,
Prophets and Sibyls in the Sistine Chapel,
And the Last Judgment answer. Is it finished?
MICHAEL ANGELO.

The work is nearly done. But this Last Judgment
Has been the cause of more vexation to me
Than it will be of honor. Ser Biagio,
Master of ceremonies at the Papal court,
A man punctilious and over nice,
Calls it improper; says that those nude forms,
Showing their nakedness in such shameless fashion,
Are better suited to a common bagnio,
Or wayside wine-shop, than a Papal Chapel.
To punish him I painted him as Minos,
And leave him there as master of ceremonies
In the Infernal Regions. What would you
Have done to such a man?

BENVENUTO.
I would have killed him.
When any one insults me, if I can
I kill him, kill him.

MICHAEL ANGELO.
Oh, you gentlemen,
Who dress in silks and velvets, and wear swords,
Are ready with your weapons, and have all
A taste for homicide.

All skill in art and all desire of fame,
Were swallowed up in the delightful music
Of that artillery. I saw far off
Within the enemy's trenches on the Prati,
A Spanish cavalier in scarlet cloak;
And firing at him with due aim and range,
I cut the gay Hidalgo in two pieces.
The eyes are dry that wept for him in Spain.
His Holiness, delighted beyond measure
With such display of gunnery, and amazed
To see the man in scarlet cut in two,
Gave me his benediction, and absolved me
From all the homicides I had committed
In service of the Apostolic Church,
Or should commit thereafter. From that day
I have not held in very high esteem
The life of man.

MICHAEL ANGELO.
And who absolved Pope Clement?
Now let us speak of art.

BENVENUTO.
Of what you will.

MICHAEL ANGELO.

Say, have you seen our friend Fra Bastian lately,
Since by a turn of fortune he became
Trier of the Signet?

BENVENUTO.
Faith, a pretty artist
To pass his days in stamping leaden seals
On Papal bull!

MICHAEL ANGELO.
He has grown fat and lazy,
As if the lead clung to him like a sinker.
He paints no more, since he was sent to Fondi
By Cardinal Ippolito to paint
The fair Gonzaga. Ah, you should have seen him
As I did, riding through the city gate,
In his brown hood, attended by four horsemen,
Completing armed, to frighten the banditti.
I think he would have frightened them alone,
For he was rounder than the O of Giotto.

BENVENUTO.
He must have looked more like a sack of meal
Than a great painter.
MICHAEL ANGELO.

Well, he is not great,
But still I like him greatly. Benvenuto,
I have faith in nothing but in industry.
Be at it late and early; persevere,
And work right on through censure and applause,
Or else abandon Art.

BENVENUTO.

No man works harder
Than do I. I am not a moment idle.

MICHAEL ANGELO.

And what have you to show me?

BENVENUTO.

This gold ring,
Made for his Holiness,—my latest work,
And I am proud of it. A single diamond,
Presented by the Emperor to the Pope.
Targhetta of Venice set and tinted it;
I have reset it, and retinted it
Divinely, as you see. The jewellers
Say I’ve surpassed Targhetta.

MICHAEL ANGELO.

Let me see it.

A pretty jewel.

BENVENUTO.

That is not the expression.
Pretty is not a very pretty word
To be applied to such a precious stone,
Given by an Emperor to a Pope, and set
By Benvenuto!

MICHAEL ANGELO.

Messrs Benvenuto,
I lose all patience with you; for the gifts
That God hath given you are of such a kind,
They should be put to far more noble uses
Than setting diamonds for the Pope of Rome.
You can do greater things.

BENVENUTO.

The God who made me
Knows why he made me what I am,—a goldsmith,
A mere artificer.

MICHAEL ANGELO.

Oh no; an artist,
Richly endowed by nature, but who wraps
His talent in a napkin, and consumes
His life in vanities.

BENVENUTO.

Michael Angelo,
May say what Benvenuto would not bear
From any other man. He speaks the truth.
I know my life is wasted and consumed
In vanities; but I have better hours
And higher aspirations than you think.
Once, when a prisoner at St. Angelo,
Fasting and praying in the midnight darkness,
In a celestial vision I beheld
A crucifix in the sun, of the same substance
As is the sun itself. And since that hour
There is a splendor round about my head,
That may be seen at sunrise and at sunset
Above my shadow on the grass. And now
I know that I am in the grace of God,
And none henceforth can harm me.

MICHAEL ANGELO.

He that respects himself is safe from others;
He wears a coat of mail that none can pierce.

BENVENUTO.

I always wear one.

MICHAEL ANGELO.

O incorrigible!
At least, forget not the celestial vision.
Man must have something higher than himself
To think of.

BENVENUTO.

That I know full well. Now listen.
I have been sent for into France, where grow
The Lilies that illumine heaven and earth,
And carry in mine equipage the model
Of a most marvellous golden salt-cellar
For the king’s table; and here in my brain
A statue of Mars Armipotent for the fountain
Of Fontainebleau, colossal, wonderful.
I go a goldsmith, to return a sculptor.
And so farewell, great Master. Think of me
As one who, in the midst of all his follies,
Had also his ambition, and aspired
To better things.

MICHAEL ANGELO.

Do not forget the vision.

[Sitting down again to the Divina Commedia.
Now in what circle of his poem sacred
Would the great Florentine have placed this man?
Whether in Phlegethon, the river of blood,
Or in the fiery belt of Purgatory.
I know not, but most surely not with those
Who walk in leaden coats. Though he is one
Whose passions, like a potent alkahest,
Dissolve his better nature, he is not
That despicable thing, a hypocrite;
He doth not cloak his vices, nor deny them.
Come back, my thoughts, from him to Paradise.

IV.

FRA SEBASTIANO DEL PIOMBO.

MICHAEL ANGELO; FRA SEBASTIANO DEL PIOMBO.

MICHAEL ANGELO; not turning round.

Who is it?

FRA SEBASTIANO.

Wait, for I am out of breath
In climbing your steep stairs.

MICHAEL ANGELO.

Ah, my Bastiano,
If you went up and down as many stairs
As I do still, and climbed as many ladders,
It would be better for you. Pray sit down.
Your idle and luxurious way of living
Will one day take your breath away entirely,
And you will never find it.

FRA SEBASTIANO.

Well, what then?
That would be better, in my apprehension,
Than falling from a scaffold.

MICHAEL ANGELO.

That was nothing.

FRA SEBASTIANO.

It did not kill me; only lamed me slightly
I am quite well again.

FRA SEBASTIANO.

But why, dear Master,
Why do you live so high up in your house,
When you could live below and have a garden,
As I do?
MICHAEL ANGELO.
From this window I can look
On many gardens; or the city roofs
See the Campagna and the Alban hills:
And all are mine.

FRA SEBASTIANO.
Can you sit down in them,
On summer afternoons, and play the lute,
Or sing, or sleep the time away?

MICHAEL ANGELO.
I never
Sleep in the day-time; scarcely sleep at night.
I have not time. Did you meet Benvenuto
As you came up the stair?

FRA SEBASTIANO.
He ran against me
On the first landing, going at full speed:
Dressed like the Spanish captain in a play,
With his long rapiers and his short red cloak.
Why hurry through the world at such a pace?
Life will not be too long.

MICHAEL ANGELO.
It is his nature,—
A restless spirit, that consumes itself
With useless agitations. He o'erleaps
The goal he sires at. Patience is a plant
That grows not in all gardens. You are made
Of quite another clay.

FRA SEBASTIANO.
And thank God for it.
And now, being somewhat rested, I will tell you
Why I have climbed these formidable stairs.
I have a friend, Francesco Berni, here,
A very charming poet and companion,
Who greatly honors you and all your doings,
And you must sup with us.

MICHAEL ANGELO.
Not I, indeed.
I know too well what artists' supper are.
You must excuse me.

FRA SEBASTIANO.
I will not excuse you.
You need repose from your incessant work;
Some recreation, some bright hours of pleasure.

MICHAEL ANGELO.
To me, what you and other men call pleasure
Is only pain. Work is my recreation,
The play of faculty; a delight like that
Which a bird feels in flying, or a fish
In darting through the water,—nothing more.
I cannot go. The Sibylline leaves of life
Grow precious now, when only few remain.
I cannot go.

FRA SEBASTIANO.
Berni, perhaps, will read
A canto of the Orlando Innamorato.

MICHAEL ANGELO.
That is another reason for not going.
If aught is tedious and intolerable,
It is a poet reading his own verses.

FRA SEBASTIANO.
Berni thinks somewhat better of your verses
Than you of his. He says that you speak things,
And other poetic words. 'So, pray you, come.'
By flattering or maligning, as best serves
His purpose at the time. He writes to me
With easy arrogance of my Last Judgment
In such familiar tone that one would say
The great event already had occurred,
And he was present, and from observation
Informed me how the picture should be painted.

**FRA SEBASTIANO.**

What unassuming, unobtrusive men
These critics are! Now, to have Aretino
Aiming his shafts at you brings back to mind
The Gascon archers in the square of Milan,
Shooting their arrows at Duke Sforza's statue,
By Leonardo, and the foolish rabble
Of envious Florentines, that at your David
Threw stones at night. But Aretino praised you.

**MICHAEL ANGELO.**

His praises were ironical. He knows
How to use words as weapons, and to wound
While seeming to defend. But look, Bastiano,
See how the setting sun lights up that picture!

**FRA SEBASTIANO.**

My portrait of Vittoria Colonna.

**MICHAEL ANGELO.**

It makes her look as she will look hereafter,
When she becomes a saint!

**FRA SEBASTIANO.**

A noble woman!

**MICHAEL ANGELO.**

Ah, these old hands can fashion fairer shapes
In marble, and can paint diviner pictures,
Since I have known her.

**FRA SEBASTIANO.**

And you like this picture;
And yet it is in oils, which you detest.

**MICHAEL ANGELO.**

When that barbarian Jan Van Eyck discovered
The use of oil in painting, he degraded
His art into a handicraft, and made it
Sign-painting, merely, for a country inn
Or wayside wine-shop. 'Tis an art for women,
Or for such leisurely and idle people
As you, Fra Bastiano. Nature paints not
In oils, but frescoes the great dome of heaven
With sunsets, and the lovely forms of clouds
And flying vapors.

**FRA SEBASTIANO.**

And how soon they fade!
Behold you line of roofs and belfries painted
Upon the golden background of the sky,
Like a Byzantine picture, or a portrait
Of Cimabue. See how hard the outline
Sharp-cut and clear, not rounded into shadow.
Yet that is nature.

**MICHAEL ANGELO.**

She is always right.
The picture that approaches sculpture nearest
Is the best picture.

**FRA SEBASTIANO.**

Leonardo thinks
The open air too bright. We ought to paint
As if the sun were shining through a mist.
'T is easier done in oil than in distemper.

**MICHAEL ANGELO.**

Do not revive again the old dispute;
I have an excellent memory for forgetting,

But I still feel the hurt. Wounds are not healed
By the unbending of the bow that made them.

**FRA SEBASTIANO.**

So say Petrarca and the ancient proverb.

**MICHAEL ANGELO.**

But that is best. Now I am angry with you,
Not that you paint in oils, but that, grown fat
And indolent, you do not paint at all.

**FRA SEBASTIANO.**

Why should I paint? Why should I toil and sweat,
Who now am rich enough to live at ease,
And take my pleasure?

**MICHAEL ANGELO.**

When Pepe Leo died,
He who had been so lavish of the wealth
His predecessors left him, who received
A basket of gold-pieces every morning,
Which every night was empty, left behind
Hardly enough to pay his funeral.

**FRA SEBASTIANO.**

I care for banquets, not for funerals.
As did his Holiness. I have forbidden
All tapers at my burial, and procession
Of priests and friars and monks; and have pro-
vided,
The cost thereof be given to the poor!

**MICHAEL ANGELO.**

You have done wisely, but of that I speak not.
Ghiberti left behind him wealth and children;
But who to-day would know that he had lived,
If he had never made those gates of bronze
In the old Baptistry,—those gates of bronze,
Worthy to be the gates of Paradise.
His wealth is scattered to the winds; his children
Are long since dead; but those celestial gates
Survive, and keep his name and memory green.

**FRA SEBASTIANO.**

But why should I fatigue myself? I think
That all things is possible to paint
Have been already painted; and if not,
Why, there are painters in the world at present
Who can accomplish more in two short months
Than I could in two years: so it is well
That some one is contented to do nothing,
And leave the field to others.

**MICHAEL ANGELO.**

O blasphemer!
Not without reason do the people call you
Sebastian del Piombo, for the lead
Of all the Papal bulls is heavy upon you,
And wraps you like a shroud.

**FRA SEBASTIANO.**

Misericordia!
Sharp is the vinegar of sweet wine, and sharp
The words you speak, because the heart within you
Is sweet unto the core.

**MICHAEL ANGELO.**

How changed you are
From the Sebastiano I once knew,
When poor, inborn, envious to excel,
You strove in rivalry with Badassare
And Raphael Sanzio.

**FRA SEBASTIANO.**

Raphael is dead;
He is but dust and ashes in his grave,
While I am living and enjoying life,
And so am victor. One live Pope is worth
A dozen dead ones.

MICHAEL ANGELO.
Raphael is not dead;
He doth but sleep; for how can he be dead
Who lives immortal in the hearts of men?
He only drank the precious wine of youth,
The outbreak of the grapes, before the vintage
Was trodden to bitterness by the feet of men.
The gods have given him sleep. We never were
Nor could be foes, although our followers,
Who are distorted shadows of ourselves,
Have strive to make us so: but each one worked
Unconsciously upon the other's thoughts,
Both giving and receiving. He perchance
Caught strength from me, and I some greater
sweetness
And tenderness from his more gentle nature.
I have but words of admiration
For his great genius, and the world is fairer
That he lived in it.

FRA SEBASTIANO.
We at least are friends;
So come with me.

MICHAEL ANGELO.
No, no; I am best pleased
When I'm not asked to banquets. I have reached
A time of life when daily walks are shortened,
And even the houses of our dearest friends
That used to be so near, seem far away.

FRA SEBASTIANO.
Then we must rap without you. We shall laugh
At those who toil for fame, and make their lives
A tedious martyrdom, that they may live
A little longer in the mouths of men!
And so, good-night.

MICHAEL ANGELO.
Good-night, my Fra Bastiano. [Returning to his work.
How will men speak of me when I am gone,
When all this colorless, sad life is closed,
And I am dust? They will remember only
The wrinkled forehead, the marred countenance,
The redness of my speech, and my rough manner,
And never dream that underneath them all
There was a woman's heart of tenderness.
They will not know the secret of my life,
Locked up in silence, or but vaguely hinted
In unceasing rhymes, that may perchance survive
Some little space in memories of men!
Each one performs his life-work, and then leaves it;
Those that come after him will estimate
His influence on the age in which he lived.

V.

MICHAEL ANGELO AND TITIAN.
Palazzo Belvedere. TITIAN'S studio. A painting
of Donat with a curtain before it. TITIAN,
MICHAEL ANGELO, and GIORGIO VASARI.

MICHAEL ANGELO.
So you have left at last your still lagoon,
Your City of Silence floating in the sea,
And come to us in Rome.

TITIAN.
I come to learn.
But I have come too late. I should have seen
Home in my youth, when all my mind was open
To new impressions. Our Vasari here
Leads me about, a blind man, groping darkly
Among the marvels of the past. I touch them,
But do not see them.

MICHAEL ANGELO.
There are things in Rome
That one might walk bare-footed here from Venice
But to see once, and then to die content.

TITIAN.
I must confess that those majestic ruins
Oppress me with their gloom. I feel as one
Who in the twilight stumbles among tombs,
And cannot read the inscriptions carved upon them.

MICHAEL ANGELO.
I felt so once; but I have grown familiar
With desolation, and it has become
No more a pain to me, but a delight.

TITIAN.
I could not live here. I must have the sea,
And the sea-mist, with sunshine interwoven
Like cloth of gold; must have beneath my windows
The laughter of the waves, and at my door
Their pattering footsteps, or I am not happy.

MICHAEL ANGELO.
Then tell me of your city in the sea,
Paved with red basalt of the Falman hills.
Tell me of art in Venice. Three great names,
Giorgione, Titian, and the Tintoretto.
Illustrate your Venetian school, and send
A challenge to the world. The first is dead,
But Tintoretto lives.

TITIAN.
And paints with fire,
Sudden and splendid, as the lightning paints
The cloudy vault of heaven.

GIORGIO.
Does he still keep
Above his door the arrogant inscription
That once was painted there,—"The color of Ti-
tian,
With the design of Michael Angelo"?

TITIAN.
Indeed, I know not. 'T was a foolish boast,
And does no harm to any but himself.
Perhaps he has grown wiser.

MICHAEL ANGELO.
When you two
Are gone, who is there that remains behind
To seize the pencil falling from your fingers?

GIORGIO.
Oh there are many hands upraised already
To clutch at such a prize, which hardly wait
For death to loose your grasp,—a hundred of them:
Schiavone, Bonifazio, Campagnola,
Moretto and Moroni; who can count them,
Or measure their ambition?

TITIAN.
When we are gone,
The generation that comes after us
Will have far other thoughts than ours. Our ruins
Will serve to build their palaces or tombs.
They will possess the world that we think ours,
And fashion it far otherwise.

MICHAEL ANGELO.
I hear
Your son Orazio and your nephew Marco
Mentioned with honor.
MICHAEL ANGELO.

TITIAN.  
Ay, brave lads, brave lads.  
But time will show.  
There is a youth in Venice,  
One Paul Cagliari, called the Veronese,  
Still a mere stripling, but of such rare promise  
That we must guard our laurels, or may lose them.

MICHAEII ANGELO.  
These are good tidings; for I sometimes fear  
That, when we die, with us all art will die.  
'Tis but a fancy.  
Nature will provide  
Others to take our places.  
I rejoice  
To see the young spring forward in the race,  
Eager as we were, and as full of hope  
And the sublime audacity of youth.

TITIAN.  
Men die and are forgotten.  
The great world  
Goes on the same.  
Among the myriads  
Of men that live, or have lived, or shall live,  
What is a single life, or thine or mine,  
That we should think all nature would stand still  
If we were gone.  
We must make room for others.

MICHAEII ANGELO.  
And now, Maestro, pray unveil your picture  
Of Danae, of which I hear such praise.

TITIAN, drawing back the curtain.  
What think you?

MICHAEII ANGELO.  
That Acrisius did well  
To lock such beauty in a brazen tower,  
And hide it from all eyes.

TITIAN.  
The model truly  
Was beautiful.

MICHAEII ANGELO.  
And more, that you were present,  
And saw the showery Jove from high Olympus  
Descend in all splendor.

TITIAN.  
From your lips  
Such words are full of sweetness.

MICHAEII ANGELO.  
You have caught  
These golden hues from your Venetian sunsets.

TITIAN.  
Possibly.

MICHAEII ANGELO.  
Or from sunshine through a shower  
On the lagoons, or the broad Adriatic.  
Nature reveals herself in all our arts.  
The pavements and the palaces of cities  
Hint at the nature of the neighboring hills.  
Red lavas from the Euganean quarries  
Of Padua pave your streets; your palaces  
Are the white stones of Istrina, and gleam  
Reflected in your waters and your pictures.  
And thus the works of every artist show  
Something of his surroundings and his habits.  
The uttermost that can be reached by color  
Is here accomplished.  
Warmth and light and softness  
Mingle together.  
Never yet was flesh  
Painted by hand of artist, dead or living,  
With such divine perfection.

TITIAN.  
I am grateful  
For so much praise from you, who are a master;

While mostly those who praise and those who blame  
Know nothing of the matter, so that mainly  
Their censure sounds like praise, their praise like censure.

MICHAEII ANGELO.  
Wonderful! wonderful!  
The charm of color  
Fascinates me the more that in myself  
The gift is wanting.  I am not a painter.

GIORGIO.  
Messer Michele, all the arts are yours,  
Not one alone; and therefore I may venture  
To put a question to you.

MICHAEII ANGELO.  
Well, speak on.

GIORGIO.  
Two nephews of the Cardinal Farnese  
Have made me umpire in dispute between them  
Which is the greater of the sister arts.  
Painting or sculpture.  
Solve for me the doubt.

MICHAEII ANGELO.  
Sculpture and painting have a common goal,  
And whosoever would attain to it,  
Whichever path he take, will find that goal  
Equally hard to reach.

GIORGIO.  
No doubt, no doubt;  
But you evade the question.

MICHAEII ANGELO.  
When I stand  
In presence of this picture, I concede  
That painting has attained its uttermost;  
But in the presence of my sculptured figures  
I feel that my conception soars beyond  
All limit I have reached.

GIORGIO.  
You still evade me.

MICHAEII ANGELO.  
Giorgio Vasari, I have often said  
That I account that painting as the best  
Which most resembles sculpture.  
Here before us  
We have the proof.  
Behold those rounded limbs!  
How from the canvas they detach themselves,  
Till they deceive the eye, and one would say,  
It is a statue with a screen behind it!

TITIAN.  
Signori, pardon me; but all such questions  
Seem to me idle.

MICHAEII ANGELO.  
Idle as the wind.  
And now, Maestro, I will say once more  
How admirable I esteem your work,  
And leave you, without further interruption.

TITIAN.  
Your friendly visit hath much honored me.

GIORGIO.  
Farewell.

MICHAEII ANGELO to GIORGIO, going out.  
If the Venetian painters knew  
But half as much of drawing as of color,  
They would indeed work miracles in art,  
And the world see what it hath never seen.
VI.

PALAZZO CESARINI.

VITTORIA COLONNA, seated in an arm-chair; JULIA GONZAGA, standing near her.

JULIA.

It grieves me that I find you still so weak
And suffering.

VITTORIA.

No, not suffering; only dying.
Death is the chillness that precedes the dawn;
We shelter for a moment, then awake
In the broad sunshine of the other life.
I am a shadow, merely, and these hands,
These checks, these eyes, these tresses that my husband
Once thought so beautiful, and I was proud of
Because he thought them so, are faded quite,—
All beauty gone from them.

JULIA.

Ah, no, not that.
Paler you are, but not less beautiful.

VITTORIA.

Hand me the mirror. I would fain behold
What change comes o'er our features when we die,
Thank you. And now sit down beside me here.
How glad I am that you have come to-day,
Above all other days, and at the hour
When most I need you!

JULIA.

Do you ever need me?

VITTORIA.

Always, and most of all to-day and now.
Do you remember, Julia, when we walked,
One afternoon, upon the castle terrace
At Ischia, on the day before you left me?

JULIA.

Well I remember; but it seems to me
Something unreal, that has never been,—
Something that I have read of in a book,
Or heard of some one else.

VITTORIA.

Ten years and more
Have passed since then; and many things have happened
In those ten years, and many friends have died:
Marco Flamindo, whom we all admired
And loved as our Catullus; dear Valdesso,
The noble champion of free thought and speech;
And Cardinal Ippolito, your friend.

JULIA.

Oh, do not speak of him! His sudden death
O'ercomes me now, as it o'ercame me then.

Let me forget it; for my memory
Serves me too often as an unkind friend,
And I remember things I would forget,
While I forget the things I would remember.

VITTORIA.

Forgive me; I will speak of him no more.
The good Fra Bernardino has departed,
Has fled from Italy, and crossed the Alps,
Fearing Caraffa's wrath, because he taught
That He who made us all without our help
Could also save us without aid of ours.
Renée of France, the Duchess of Ferrara,
That Lily of the Loire, is bowed by winds
That blow from Rome; Olympia Morata
Banished from court because of this new doctrine.
Therefore be cautious. Keep your secret thought
Locked in your breast.

JULIA.

I will be very prudent.
But speak no more, I pray; it wears you.

VITTORIA.

Yes, I am very weary. Read to me.

VITTORIA.

Most willingly. What shall I read?

VITTORIA.

Petrarca's

Triumph of Death. The book lies on the table;
Beside the casket there. Read where you find
The leaf turned down. 'T was there I left off reading.

JULIA, reads.

"Not as a flame that by some force is spent,
But one that of itself consumeth quite,
Departed hence in peace the soul content,
In fashion of a soft and lentent light
Whose nourishment by slow gradation goes,
Keeping until the end its lustre bright.
Not pale, but whiter than the sheet of snows
That without wind on some fair hill-top lies,
Her weary body seemed to find repose,
Like a sweet slumber in her lovely eyes,
When now the spirit was no longer there,
Was what is dying called by the unwise,
E'en Death itself in her fair face seemed fair.'"

Is it of Laura that he here is speaking?
She doth not answer, yet is not asleep:
Her eyes are full of light and fixed on something
Above her in the air. I can see naught
Except the painted angels on the ceiling.
Vittoria! speak! What is it? Answer me!
She only smiles, and stretches out her hands.

VITTORIA.

Not disobedient to the heavenly vision!
Pescara! my Pescara!

[Dies.]
I have no friends, and want none. My own thoughts
Are now my sole companions — thoughts of her,
That like a benediction from the skies
Come to me in my solitude and soothe me.
When men are old, the incessant thought of Death
Follows them like their shadow; sits with them
At every meal; sleeps with them when they sleep;
And when they wake already is awake,
And standing by their bedside. Then, what folly
It is in us to make an enemy
Of this important follower, not a friend!
To me a friend, and not an enemy,
Has he become since all my friends are dead.

II.

VIGNA DI PAPA GIULIO.

POPE JULIUS III. seated by the Fountain of Acqua Vergine, surrounded by Cardinals.

JULIUS.
Tell me, why is it ye are discontent,
You, Cardinals Salvati and Marcello,
With Michael Angelo? What has he done,
Or left undone, that ye are set against him?
When one Pope dies, another is soon made;
And I can make a dozen Cardinals,
But cannot make one Michael Angelo.

CARDINAL SALVIATI.
Your Holiness, we are not set against him;
We but deplore his incapacity.
He is too old.

JULIUS.
You, Cardinal Salvati,
Are an old man. Are you incapable?
'T is the old ox that draws the straightest furrow.

CARDINAL MARCELLO.
Your Holiness remembers he was charged
With the repairs upon St. Mary's bridge;
Made cofferdams, and heaped up load on load
Of timber and travertine; and yet for years
The bridge remained unfinished, till we gave it
To Baccio Bigio.

JULIUS.
Always Baccio Bigio!
Is there no other architect on earth?
Was it not he that sometime had in charge
The harbor of Ancona?

CARDINAL MARCELLO.
Ay, the same.

JULIUS.
Then let me tell you that your Baccio Bigio
Did greater damage in a single day
To that fair harbor than the sea had done
Or would do in ten years. And him you think
To put in place of Michael Angelo.
In building the Basilica of St. Peter!
The ass that thinks himself a stag discovers
His error when he comes to leap the ditch.

CARDINAL MARCELLO.
He does not build; he but demolishes
The labors of Bramante and San Gallo.

JULIUS.
Only to build more grandly.

CARDINAL MARCELLO.
But time passes:
Year after year goes by; and yet the work
MICHAEL ANGELO.

Is not completed. Michael Angelo
Is a great sculptor, but no architect.
His plans are faulty.

JULIUS.
I have seen his model,
And have approved it. But here comes the artist.
Beware of him. He may make Persians of you,
To carry burdens on your backs forever.

The same : MICHAEL ANGELO.

JULIUS.
Come forward, dear Maestro! In these gardens
All ceremonies of our court are banished.
Sit down beside me here.

MICHAEL ANGELO, sitting down.
How graciously
Your Holiness commiserates old age
And its infirmities!

JULIUS.
Say its privileges.
Art I respect. The building of this palace
And laying out these pleasant garden walks
Are my delight, and if I have not asked
Your aid in this, it is that I forbear
To lay new burdens on you at an age
When you need rest. Here I escape from Rome
To be at peace. The tumult of the city
Scarce reaches here.

MICHAEL ANGELO.
How beautiful it is,
And quiet almost as a hermitage!

JULIUS.
We live as hermits here; and from these heights
O'erlook all Rome and see the yellow Tiber
Cleaving in twain the city, like a sword,
As far below there as St. Mary's bridge.
What think you of that bridge?

MICHAEL ANGELO.
I would advise
Your Holiness not to cross it, or not often;
It is not safe.

JULIUS.
It was repaired of late.

MICHAEL ANGELO.
Some morning you will look for it in vain;
It will be gone. The current of the river
Is undermining it.

JULIUS.
But you repaired it.

MICHAEL ANGELO.
I strengthened all its piers, and paved its road
With travertine. He who came after me
Renovated the stone, and sold it, and filled in
The space with gravel.

JULIUS.
Cardinal Salviati
And Cardinal Marcello, do you listen?
This is your famous Nanni Baccio Bigio.

MICHAEL ANGELO, aside.
There is some mystery here. These Cardinals
Stand lowering at me with unfriendly eyes.

JULIUS.
Now let us come to what concerns us more
Than bridge or gardens. Some complaints are made
Concerning the Three Chapels in St. Peter’s;
Certain supposed defects or imperfections,
You doubtless can explain.

MICHAEL ANGELO.
This is no longer
The golden age of art. Men have become
Iconoclasts and critics. They delight not
In what an artist does, but set themselves
To censure what they do not comprehend.
You will not see them bearing a Madonna
Of Cimabue to the church in triumph,
But tearing down the statue of a Pope
To cast it into cannon. Who are they
That bring complaints against me?

JULIUS.
Deputies
Of the commissioners; and they complain
Of insufficient light in the Three Chapels.

MICHAEL ANGELO.
Your Holiness, the insufficient light
Is somewhere else, and not in the Three Chapels.
Who are the deputies that make complaint?

JULIUS.
The Cardinals Salviati and Marcello,
Here present.

MICHAEL ANGELO, rising.
With permission, Monsignori,
What is it ye complain of?

CARDINAL MARCELLO.
We regret
You have departed from Bramante’s plan,
And from San Gallo’s.

MICHAEL ANGELO.
Since the ancient time
No greater architect has lived on earth
Than Lazzari Bramante. His design,
Without confusion, simple, clear, well-lighted,
Merits all praise, and to depart from it
Would be departing from the truth. San Gallo,
Building about with columns, took all light
Out of this plan; left in the choir dark corners
For infinite rabbids, and lurking places
For rogues and robbers; so that when the church
Was shut at night, not tive and twenty men
Could find them out. It was San Gallo, then,
That left the church in darkness, and not I.

CARDINAL MARCELLO.
Excuse me; but in each of the Three Chapels
Is but a single window.

MICHAEL ANGELO.
Monsignore,
Perhaps you do not know that in the vaulting
Above there are to go three other windows.

CARDINAL SALVIATI.
How should we know? You never told us of it

MICHAEL ANGELO.
I neither am obliged, nor will I be,
To tell your Eminence or any other
What I intend or ought to do. Your office
Is to provide the means, and see that thieves
Do not lay hands upon them. The designs
Must all be left to me.

CARDINAL MARCELLO.
Sir architect,
You do forget yourself, to speak thus rudely
In presence of his Holiness, and to us
Who are his cardinals.
MICHAEL ANGELO, putting on his hat.

I do not forget
I am descended from the Counts Canossa,
Linked with the Imperial line, and with Matilda,
Who gave the Church Saint Peter's Patrimony.
I, too, am proud to give unto the Church
The labor of these hands, and what of life
Remains to me. My father Buonarotti
Was Podesta of Chiusi and Caprese.
I am not used to have men speak to me
As if I were a mason, hired to build
A garden wall, and paid on Saturdays
So much an hour.

CARDINAL SAVIATI, aside.
‘No wonder that Pope Clement
Never sat down in presence of this man
Lest he should do the same; and always bade him
Put on his hat, lest he unasked should do it!

MICHAEL ANGELO.
If any one could die of grief and shame,
I should. This labor was imposed upon me;
I did not seek it; and if I assumed it,
'T was not for love of fame or love of gain,
But for the love of God. Perhaps old age
Deceived me, or self-interest, or ambition;
I may be doing harm instead of good.
Therefore, I pray your Holiness, release me;
Take off from me the burden of this work;
Let me go back to Florence.

JULIUS.

Never, never,
While I am living.

MICHAEL ANGELO.

Doth your Holiness
Remember what the Holy Scriptures say
Of the inevitable time, when those
Who look out of the windows shall be darkened,
And the almond-tree shall flourish?

JULIUS.

That is in
Ecclesiastes.

MICHAEL ANGELO.

And the grasshopper
Shall be a burden, and desire shall fall,
Because man goeth unto his long home.
Vanity of vanities, saith the Preacher; all
Is vanity.

JULIUS.

Ah, were to do a thing
As easy as to dream of doing it,
We should not want for artists. But the men
Who carry out in act their great designs
Are few in number; ay, they may be counted
Upon the fingers of this hand. Your place
Is at St. Peter's.

MICHAEL ANGELO.

I have had my dream,
And cannot carry out my great conception,
And put it into act.

JULIUS.

Then who can do it?
You would but leave it to some Baccio Bigio
To mangle and deface.

MICHAEL ANGELO.

Rather than that,
I will still bear the burden on my shoulders
A little longer. If your Holiness
Will keep the world in order, and will leave
The building of the church to me, the work

Will go on better for it. Holy Father,
If all the labors that I have endured,
And shall endure, advantage not my soul,
I am but losing time.

JULIUS, laying his hands on MICHAEL ANGELO'S shoulders.

You will be gainer
Both for your soul and body.

MICHAEL ANGELO.

Not events
Exasperate me, but the finest conclusions
I draw from these events; the sure decline
Of art, and all the meaning of that word;
All that embellishes and sweetens life,
And lifts it from the level of low cares
Into the purer atmosphere of beauty;
The faith in the Ideal; the inspiration
That made the canons of the church of Seville
Say, "Let us build, so that all men hereafter
Will say that we were madmen." Holy Father,
I beg permission to retire from here.

JULIUS.

Go; and my benediction be upon you.

[Michael Angelo goes out.

My Cardinals, this Michael Angelo
Must not be dealt with as a common mason.
He comes of noble blood, and for his crest
Bears two bull's horns; and he has given us proof
That he can toss with them. From this day forth
Unto the end of time, let no man utter
The name of Baccio Bigio in my presence.
All great achievements are the natural fruits
Of a great character. As trees bear not
Their fruits of the same size and quality,
But each one in its kind with equal ease,
So are great deeds as natural to great men
As mean things are to small ones. By his work
We know the master. Let us not perplex him.

III.

BINDO ALTOVITI.

A street in Rome. Bindo Altoviti, standing at
the door of his house. MICHAEL ANGELO, passing.

BINDO.

Good-morning, Messer Michael Angelo!

MICHAEL ANGELO.

Good-morning, Messer Bindo Altoviti!

BINDO.

What brings you forth so early?

MICHAEL ANGELO.

The same reason
That keeps you standing sentinel at your door,—
The air of this delicious summer morning.
What news have you from Florence?

BINDO.

The same old tale of violence and wrong.
Since the disastrous day at Monte Marlo,
When in procession, through San Gallo's gate,
Barcheheaded, clothed in rags, on sorry steeds,
Philippo Strozzi and the good Valori
Were led as prisoners down the streets of Florence,
Amid the shouts of an ungrateful people,
Hope is no more, and liberty no more.
Duke Cosimo, the tyrant, reigns supreme.

MICHAEL ANGELO.

Florence is dead: her houses are but tombs;
Silence and solitude are in her streets.
BINDO.

Ah yes: and often I repeat the words
You wrote upon your statue of the Night,
There in the Sacristy of San Lorenzo:
"Grateful to me is sleep; to be of stone
More grateful, while the wrong and shame endure;
To see not, feel not, is a benediction;
Therefore awake me not; oh, speak in whispers."

MICHAEL ANGELO.

Ah, Messer Bindo, the calamities,
The fallen fortunes, and the desolation
Of Florence are to me a tragedy,
Deeper than words, and darker than despair.
I, who have worshipped freedom from my cradle,
Have loved her with the passion of a lover,
And clothed her with all the tributes
That the imagination can conceive,
Or the heart conjure up, now see her dead,
And trodden in the dust beneath the feet
Of an adventurer! It is a grief
Too great for me to bear in my old age.

BINDO.

I say no news from Florence: I am wrong.
For Benvenuto writes that he is coming
To be my guest in Rome.

MICHAEL ANGELO.

These are good tidings.
He hath been many years away from us.

BINDO.

Pray you, come in.

MICHAEL ANGELO.

I have not time to stay,
And yet I will. I see from here your house
Is filled with works of art. That bust in bronze
Is of yourself. Tell me, who is the master
That works in such an admirable way,
And with such power and feeling?

BINDO.

Benvenuto.

MICHAEL ANGELO.

Ah? Benvenuto? 'Tis a masterpiece!
It pleases me as much, and even more,
Than the antiques about it; and yet they
Are of the best one sees. But you have placed it
By far too high. The light comes from below,
And injures the expression. Were these windows
Above and not beneath it, then indeed.
It would maintain its own among these works
Of the old masters, noble as they are.
I will go in and study it more closely.
I always prophesied that Benvenuto,
With all his follies and fantastic ways,
Would show his genius in some work of art
That would amaze the world, and be a challenge
Unto all other artists of his time. [They go in.]

IV.

IN THE COLISEUM.

MICHAEL ANGELO and TOMASO DE' CAVALIERI.

CAVALIERI.

What have you here alone, Messer Michele?

MICHAEL ANGELO.

I come to learn.

CAVALIERI.

You are already master.
And teach all other men.

MICHAEL ANGELO.

Nay, I know nothing;
Not even my own ignorance, as some
Philosopher hath said. I am a schoolboy
Who hath not learned his lesson, and who stands
ASHamed and silent in the awful presence
Of the great master of antiquity
Who built these walls cyclopean.

CAVALIERI.

Gaudentius, his name was, I remember. His reward
Was to be thrown alive to the wild beasts
Here where we are now standing.

MICHAEL ANGELO.

Idle tales.

CAVALIERI.

But you are greater than Gaudentius was,
And your work nobler.

MICHAEL ANGELO.

Silence, I beseech you.

CAVALIERI.

Tradition says that fifteen thousand men
Were toiling for ten years incessantly
Upon this amphitheatre.

MICHAEL ANGELO.

Behold
How wonderful it is! The queen of flowers,
The marble rose of Rome! Its petals torn
By wind and rain of three hundred years;
Its mossy sheath half rent away, and sold
To ornament our palaces and churches,
To be trodden under feet of man
Upon the Tiber's bank: yet what remains
Still opening its fair bosom to the sun,
And to the constellations that at night
Hang poised above it like a swarm of bees.

CAVALIERI.

The rose of Rome, but not of Paradise;
Not the white rose our Tuscan poet saw,
With saintly virtues. When this rose was perfect
Its thousand petals were not saints,
But senators in their ihesitian caps,
And all the roaring populace of Rome;
And even an Empress and the Vestal Virgins,
Who came to see the gladiators die,
Could not give sweetness to a rose like this.

MICHAEL ANGELO.

I spake not of its uses, but its beauty.

CAVALIERI.

The sand beneath our feet is sature
With blood of martyrs; and these rifted stones
Are awful witnesses against a people
Whose pleasure was the pain of dying men.

MICHAEL ANGELO.

Tomaso Cavaliere, on my word,
You should have been a preacher, not a painter!
Think you that I approve such cruelties,
Because I marvel at the architecture
Who built these walls, and curved these noble
arches?
Oh, I am put to shame, when I consider
How mean our work is, when compared with theirs!
Look at these walls about us and above us!
They have been shaken by earthquakes; have been
A fortress, and been battered by long sieges;
The iron clamps, that held the stones together,
MICHAEL ANGELO.

Have been wrenched from them; but they stand erect
And firm, as if they had been hewn and hollowed
Out of the solid rock, and were a part
Of the foundations of the world itself.

CAVALieri.
Your work, I say again, is nobler work,
In so far as its end and aim are nobler;
And this is but a ruin, like the rest.
Its vaulted passages are made the caverns
Of robbers, and are haunted by the ghosts
Of murdered men.

MICHAEL ANGELO.
A thousand wild flowers bloom
From every chink, and the birds build their nests
Among the ruined arches, and suggest
New thoughts of beauty to the architect.
Now let us climb the broken stairs that lead
Into the corridors above, and study
The marvel and the mystery of that art
In which I am a pupil, not a master.
All things must have an end; the world itself
Must have an end, as in a dream I saw it.
There came a great hand out of heaven, and touched
The earth, and stopped it in its course. The seas
Leaped, a vast catacatast, into the abyss;
The forests and the fields slid off, and floated
Like wooded islands in the air. The dead
Were hurled forth from their sepulchres; the living
Were mingled with them, and themselves were dead,

All being dead; and the fair, shining cities
Dropped out like jewels from a broken crown.
Naught but the core of the great globe remained,
A skeleton of stone. And over it
The wreck of matter drifted like a cloud,
And then recoiled upon itself, and fell
Back on the empty world, that with the weight
Rested, staggered, righted, and then headlong plunged
Into the darkness, as a ship, when struck
By a great sea, throws off the waves at first
On either side, then settles and goes down
Into the dark abyss, with her dead crew.

CAVALieri.
But the earth does not move.

MICHAEL ANGELO.
Who knows? who knows?
There are great truths that pitch their shining tents
Outside our walls, and though but dimly seen
In the gray dawn, they will be manifest
When the light widens into perfect day.
A certain man, Copericus by name,
Sometime professor here in Rome, has whispered
It is the earth, and not the sun, that moves.
What I beheld was only in a dream,
Yet dreams sometimes anticipate events,
Being unsubstantial images of things
As yet unseen.

V.
BENVENUTO AGAIN.

Maccello de' Corei. MICHAEL ANGELO, BENVENUTO CELLINI.

MICHAEL ANGELO.
So, Benvenuto, you return once more
To the Eternal City. 'Tis the centre
To which all gravitates. One finds no rest
Elsewhere than here. There may be other cities
That please us for a while, but Rome alone
Completely satisfies. It becomes to all
A second native land by predilection,
And not by accident of birth alone.

BENVENUTO.
I am but just arrived, and am now lodging
With Bindo Altoviti. I have been
To kiss the feet of our most Holy Father,
And now am come in haste to kiss the hands
Of my miraculous Master.

MICHAEL ANGELO.
And to find him
Grown very old.

BENVENUTO.
You know that precious stones
Never grow old.

MICHAEL ANGELO.
Half sunk beneath the horizon,
And yet not gone. Twelve years are a long while.
Tell me of France.

BENVENUTO.
It were too long a tale
To tell you all. Suffice in brief to say
The King received me well, and loved me well;
Gave me the annual pension that before me
Our Leonardo had, nor more nor less,
And for my residence the Tour de Nesle,
Upon the river-side.

MICHAEL ANGELO.
A princely lodging.

BENVENUTO.
What in return I did now matters not,
For there are other things, of greater moment,
I wish to speak of. First of all, the letter
You wrote me, not long since, about my bust
Of Bindo Altoviti, here in Rome. You said,
"My Benvenuto, I for many years
Have known you as the greatest of all goldsmiths,
And now I know you as no less a sculptor.
Ah, generous Master! How shall I ever thank you
For such kind language?"

MICHAEL ANGELO.
By believing it.
I saw the bust at Messer Bindo's house,
And thought it worthy of the ancient masters,
And said so. That is all.

BENVENUTO.
It is too much;
And I should stand abashed here in your presence,
Had I done nothing worthier of your praise
Than Bindo's bust.

MICHAEL ANGELO.
What have you done that's better?

BENVENUTO.
When I left Rome for Paris, you remember
I promised you that if I went a goldsmith
I would return a sculptor. I have kept
The promise I then made.

MICHAEL ANGELO.
Dear Benvenuto
I recognized the latent genius in you,
But feared your vices.

BENVENUTO.
I have turned them all
To virtues. My impatient, wayward nature,
That made me quick in quarrel, now has served me
Michael Angelo.

Where meekness could not, and where patience could not,
As you shall hear now. I have cast in bronze
A statue of Persians, holding thus aloft
In his left hand the head of the Medusa,
And in his right the sword that severed it;
His right foot planted on the lifeless corpse;
His face superb and pitiful, with eyes
Down-looking on the victim of his vengeance.

Michael Angelo.

I see it as it should be.

Benvenuto.

As it will be
When it is placed upon the Ducal Square,
Half-way between your David and the Judith
Of Donatello.

Michael Angelo.

Rival of them both!

Benvenuto.

But ah, what infinite trouble have I had
With Bandinello, and that stupid beast,
The major-domo of Duke Cosimo,
Francesco Ricci, and their wretched agent
Gorini, who came crawling round about me
Like a black spider, with his whining voice
That sounded like the buzz of a mosquito!
Oh, I have wept in utter desperation,
And wished a thousand times I had not left
My Tour de Nesle, nor e'er returned to Florence,
Or thought of Persians. What malignant falsehoods
They told the Grand Duke, to impede my work,
And make me desperate!

Michael Angelo.

The nimble lie
Is like the second-hand upon a clock;
We see it fly; while the hour-hand of truth
Seems to stand still, and yet it moves unseen,
And wins at last, for the clock will not strike
Till it has reached the goal.

Benvenuto.

My obstinacy
Stood me in stead, and helped me to o' ercome
The hindrances that envy and ill-will
Put in my way.

Michael Angelo.

When anything is done,
People see not the patient doing of it,
Nor think how great would be the loss to man
If it had not been done. As in a building
Stone rests on stone, and wanting the foundation
All would be wanting, so in human life
Each action rests on the foregone event
That made it possible, but is forgotten
And buried in the earth.

Benvenuto.

Even Bandinello,
Who never yet spake well of anything,
Speaks well of this; and yet he told the Duke
That, though I cast small figures well enough,
I never could cast this.

Michael Angelo.

But you have done it,
And proved Ser Bandinello a false prophet.
That is the wisest way.

Benvenuto.

And ah, that casting!
What a wild scene it was, as late at night,
A night of wind and rain, we heaped the furnace
With pine of Serristori, till the flames
Caught in the rafters over us, and threatened
To send the burning wood upon our heads;
And from the garden side the wind and rain
Poured in upon us, and half quenched our fires.
I was beside myself with desperation.
A shudder came upon me, then a fever;
I thought that I was dying, and was forced
To leave the work-shop, and to throw myself
Upon my bed, as one who has no hope.
And as I lay there, a deformed old man
Appeared before me, and with dismal voice,
Like one who doth exhort a criminal
Led forth to death, exclaimed, "Poor Benvenuto,
Thy work is spoiled! There is no remedy!"
Then, with a cry so loud it might have reached
The heaven of fire, I bounded to my feet,
And rushed back to my workmen. They all stood
Bewildered and desponding; and I looked
Into the furnace, and beheld the mass
Half melted only; and in my despair
I fed the fire with oak, whose terrible heat
Soon made the sluggish metal shine and sparkle.
Then followed a bright flash, and an explosion,
As if a thunderbolt had fallen among us.
The covering of the furnace had been rent
Asunder, and the bronze was flowing over;
So that I straightway opened all the sluices
To fill the mould. The metal ran like lava,
Sraguish and heavy; and I sent my workmen
To ransack the whole house, and bring together
My pewter plates and pans, two hundred of them,
And cast them one by one into the furnace
To liquefy the mass, and in a moment
The mould was filled! I fell upon my knees
And thanked the Lord; and then we ate and drank
And went to bed, all hearty and contented.
It was two hours before the break of day.
My fever was quite gone.

Michael Angelo.

A strange adventure,
That could have happened to no man alive
But you, my Benvenuto.

Benvenuto.

As my workmen said
To major-domo Ricci afterward,
When he inquired of them: "I was not a man,
But an express great devil!"

Michael Angelo.

And the statue?

Benvenuto.

Perfect in every part, save the right foot
Of Persians, as I had foretold the Duke.
There was just bronze enough to fill the mould;
Not a drop over, not a drop too little.
I looked upon it as a miracle
Wrought by the hand of God.

Michael Angelo.

And now I see
How you have turned your vices into virtues.

Benvenuto.

But wherefore do I prate of this? I came
To speak of other things. Duke Cosimo
Through me invites you to return to Florence,
And offers you great honours, even to make you
One of the Forty-Eight, his Senators.

Michael Angelo.

His Senators! That is enough. Since Florence
Was changed by Clement Seventh from a Republic
Into a Dukedom, I no longer wish
To be a Florentine. That dream is ended. 
The Grand Duke Cosimo now reigns supreme; 
All liberty is dead. Ah, woe is me!
I hoped to see my country rise to heights 
Of happiness and freedom yet unreached 
By other nations, but the climbing wave 
Pauses, lets go its hold, and slides again 
Back to the common level, with a hoarse 
Death-rattle in its throat. I am too old 
To hope for better days. I will stay here 
And die in Rome. The very weeds, that grow 
Among the broken fragments of her ruins, 
Are sweeter to me than the garden flowers 
Of other cities; and the desolate ring 
Of the Campagna round about her walls 
Fairer than all the villas that encircle 
The towns of Tuscany.

BENVENUTO.
But your old friends!

MICHAEL ANGELO.
All dead by violence. Baccio Valcri 
Has been beheaded; Guicciardini poisoned; 
Philippo Strozzi strangled in his prison. 
Is Florence then a place for honest men 
To flourish in? What is there to prevent 
My sharing the same fate?

BENVENUTO.
Why, this: if all 
Your friends are dead, so are your enemies.

MICHAEL ANGELO.
Is Aretino dead?

BENVENUTO.
He lives in Venice, 
And not in Florence.

MICHAEL ANGELO.
'T is the same to me. 
This wretched mountebank, whom flatterers 
Call the Divine, as if to make the word 
Unpleasant in the mouths of those who speak it 
And in the ears of those who hear it, sends me 
A letter written for the public eye, 
And with such subtle and infernal malice, 
I wonder at his wickedness. 'Tis he 
Is the express great devil, and not you. 
Some years ago he told me how to paint 
The scenes of the Last Judgment.

BENVENUTO.
I remember.

MICHAEL ANGELO.
Well, now he writes to me that, as a Christian, 
He is ashamed of the unbounded freedom 
With which I represent it.

BENVENUTO.
Hypocrite! 

MICHAEL ANGELO.
He says I show mankind that I am wanting 
In piety and religion, in proportion 
As I profess perfection in my art. 
Profess perfection? Why, 't is only men 
Like Bugiardini who are satisfied 
With what they do. I never am content, 
But always see the labors of my hand 
Fall short of my conception.

BENVENUTO.
I perceive 
The malice of this creature. He would taint you 
With heresy, and in a time like this!
'T is infamous!

MICHAEL ANGELO.
I represent the angels 
Without their heavenly glory, and the saints 
Without a trace of earthly modesty.

BENVENUTO.
Incredible audacity!

MICHAEL ANGELO.
The heathen 
Veiled their Diana with some drapery, 
And when they represented Venus naked 
They made her by her modest attitude, 
Appear half clothed. But I, who am a Christian, 
Do so subordinate belief to art 
That I have made the very violation 
Of modesty in martyrs and in virgins 
A spectacle at which all men would gaze 
With half-averted eyes even in a brothel.

BENVENUTO.
He is at home there, and he ought to know 
What men avert their eyes from in such places; 
From the Last Judgment chiefly, I imagine.

MICHAEL ANGELO.
But divine Providence will never leave 
The boldness of my marvellous work unpunished; 
And the more marvellous it is, the more 
'T is sure to prove the ruin of my fame! 
And finally, if in this composition 
I had pursued the instructions that he gave me 
Concerning heaven and hell and paradise, 
In that same letter, known to all the world, 
Nature would not be forced, as she is now, 
To feel ashamed that she invested me 
With such great talent; that I stand myself 
A very idol in the world of art. 
He taunts me also with the Mausoleum 
Of Julius, still unfinished, for the reason 
That men persuaded the insane old man 
It was of evil augury to build 
His tomb while he was living; and he speaks 
Of heaps of gold this Pope bequeathed to me, 
And calls it robbery: — that is what he says. 
What prompted such a letter?

BENVENUTO.
Vanit.
He is a clever writer, and he likes 
To draw his pen, and flourish it in the face 
Of every honest man, as swordsmen do 
Their rapiers on occasion, but to show 
How skilfully they do it. Had you followed 
The advice he gave, or even thanked him for it, 
You would have seen another style of fence. 
'T is but his wounded vanity, and the wish 
To see his name in print. So give it not 
A moment's thought; it soon will be forgotten.

MICHAEL ANGELO.
I will not think of it, but let it pass 
For a rude speech thrown at me in the street, 
As boys throw stones at Dante.

BENVENUTO.
And what answer 
Shall I take back to Grand Duke Cosimo?
He does not ask your labor or your service; 
Only your presence in the city of Florence, 
With such advice upon his work in hand 
As he may ask, and you may choose to give.

MICHAEL ANGELO.
You have my answer. Nothing he can offer 
Shall tempt me to leave Rome. My work is here,
And only here, the building of St. Peter's.
What other things I bethink to have done
Have fallen from me, are no longer mine;
I have passed on beyond them, and have left them
As milestones on the way.
What lies before me,
That is still mine, and while it is unfinished
No one shall draw me from it, or persuade me,
By promises of ease, or wealth, or honor,
Till I behold the finished dome upright
Complete, as now I see it in my thought.

BENVENUTO.
And wilt you paint no more?

MICHAEI ANGELO.
No more.

BENVENUTO.
'Tis well.
Sculpture is more divine, and more like Nature,
That fashions all her works in high relief,
And that is sculpture.
This vast hall, the Earth,
Was moulded out of clay, and baked in fire;
Men, women, and all animals that breathe
Are statues, and not paintings.
Even the plants,
The flowers, the fruits, the grasses, were first sculptured,
And colored later.
Painting is a lie,
A shadow merely.

MICHAEI ANGELO.
Truly, as you say,
Sculpture is more than painting. It is greater
To raise the dead to life than to create
Phantoms that seem to live.
The most majestic
Of the three sister arts is that which builds;
The eldest of them all, to whom the others
Are but the hand-maids and the servitors,
Being but imitation, not creation.
Henceforth I dedicate myself to her.

BENVENUTO.
And no more from the marble how those forms
That fill us all with wonder?

MICHAEI ANGELO.
Many statues
Will there be room for in my work.
Their station
Already is assigned them in my mind.
But things move slowly.
There are hindrances,
Want of material, want of means, delays
And interruptions, endless interference.
Of Cardinal Commissioner-, and disputes
And jealousies of artists, that annoy me.
But I will persevere until the work
Is wholly finished, or till I sink down
Surprised by death, that unexpected guest,
Who waits for no man's leisure, but steps in,
Unasked and unannounced, to put a stop
To all our occupations and designs.
And then perhaps I may go back to Florence;
This is my answer to Duke Cosimo.

VI.
URBINO'S FORTUNE.

MICHAEI ANGELO's Studio. MICHAEI ANGELO and URBINO.

MICHAEI ANGELO, pausing in his work.

URBINO, thou and I are both old men.
My strength begins to fail me.

URBINO.
Eccellenza,
That is impossible. Do I not see you
Attack the marble blocks with the same fury
As twenty years ago?

MICHAEI ANGELO.
'Tis an old habit.
I must have learned it early from my nurse
At Settignano, the stone-cutter's wife;
For the first sounds I heard were of the chisel
Chipping away the stone.

URBINO.
At every stroke
You strike fire with your chisel.

MICHAEI ANGELO.
The marble is too hard.

URBINO.
It is a block
That Topolino sent you from Carrara.
He is a judge of marble.

MICHAEI ANGELO.
I remember.
With it he sent me something of his making,
A Mercury, with long body and short legs,
As if by any possibility
A messenger of the gods could have short legs.
It was no more like Mercury than you are,
But rather like those little plaster figures
That peddlers hawk about the villages
As images of saints. But luckily
For Topolino, there are many people
Who see no difference between what is best
And what is only good, or not even good;
So that poor artists stand in their esteem
On the same level with the best, or higher.

URBINO.
How Eccellenza laughed!

MICHAEI ANGELO.
Poor Topolino!
All men are not born artists, nor will labor
E'er make them artists.

URBINO.
No, no more
Than Emperors, or Popes, or Cardinals.
One must be chosen for it. I have been
Your color-grinder six and twenty years,
And am not yet an artist.

MICHAEI ANGELO.
Some have eyes
That see not: but in every block of marble
I see a statue, — see it as distinctly
As if it stood before me shaped and perfect
In attitude and action. I have only
To hew away the stone walls that imprison
The lovely apparition, and reveal it
To other eyes as mine already see it.
But I grow old and weak. What wilt thou do
When I am dead, Urbino?

URBINO.
Eccellenza,
I must then serve another master.

MICHAEI ANGELO.
Never!
Bitter is servitude at best. Already
So many years hast thou been serving me;
But rather as a friend than as a servant.
We have grown old together.
Dost thou think
So meanly of this Michael Angelo
As to imagine he would let thee serve,
When he is free from service? Take this purse,
Two thousand crowns in gold.

URBINO.
Two thousand crowns!
MICHAEL ANGELO.

Ay, it will make thee rich. Thou shalt not die
A beggar in a hospital.

URBINO.

Oh, Master!

MICHAEL ANGELO.

I cannot have them with me on the journey
That I am undertaking. The last garment
That men will make for me will have no pockets.

URBINO, kissing the hand of MICHAEL ANGELO.

My generous master!

MICHAEL ANGELO.

Hush!

URBINO.

My Providence!

The valley of Clitumnus, with its farms
And snow-white oxen, grazing in the shade
Of the tall poplars on the river’s brink.
O Nature, gentle mother, tender nurse!
I, who have never loved thee as I ought,
But wasted all my years immured in cities,
And breathed the stilling atmosphere of streets,
Now come to thee for refuge. Here is peace.
Yonder I see the little hermitages
Dotting the mountain side with points of light,
And here St. Julian’s convent, like a nest
Of curlews, clinging to some windy cliff.
Beyond the broad, illimitable plain
Down sinks the sun, red as Apollo’s quoit,
That, by the envious Zephyr blown aside,
Struck Hyacinthus dead, and stained the earth
With his young blood, that blossomed into flowers.
And now, instead of these fair deities,
Dread demons haunt the earth; hermits inhabit
The leafy homes of sylvan Hamadryads;
And jovial friars, rotund and rubicund,
Replace the old Silenus with his ass.

Here underneath these venerable oaks,
Wrinkled and brown and garbed like them with
age,
A brother of the monastery sits,
Lost in his meditations. What may be
The questions that perplex, the hopes that cheer
him?
Good-evening, holy father.

MONK.

God be with you.

MICHAEL ANGELO.

Pardon a stranger if he interrupt
Your meditations.

MONK.

It was but a dream,—
The old, old dream, that never will come true;
The dream that all my life I have been dreaming,
And yet is still a dream.

MICHAEL ANGELO.

All men have dreams.
I have had mine; but none of them came true;
They were but vanity. Sometimes I think
The happiness of man lies in pursuing,
Not in possessing; for the things possessed
 Lose half their value. Tell me of your dream.

MICHAEL ANGELO.

Not a word more. Go now to bed, old man.
Thou has served Michael Angelo. Remember,
Henceforward thou shalt serve no other master.

VII.

THE OAKS OF MONTE LUCA.

MICHAEL ANGELO, alone in the woods.

MICHAEL ANGELO.

How still it is among these ancient oaks!
Surges and undulations of the air
Uplift the leafy boughs, and let them fall
With scarce a sound. Such sylvan quietudes
Become old age. These huge centennial oaks,
That may have heard in infancy the trumpets
Of Barbarossa’s cavalry, deride
Man’s brief existence, that with all his strength
He cannot stretch beyond the hundredth year.
This little acorn, turbaned like the Turk,
Which with my foot I spurn, may be an oak
Hereafter, feeding with its bitter mast
The fierce wild boar, and tossing in its arms
The cradled nests of birds, when all the men
That now inhabit this vast universe,
They and their children, and their children’s chil-
dren,
Shall be but dust and mould, and nothing more.
Through openings in the trees I see below me
MICHAEL ANGELO.

The yearning of my heart, my sole desire,
That like the sheaf of Joseph stands upright,
While all the others bend and bow to it.
The passion that torments me, and that breathes
New meaning into the dead forms of prayer,
Is that with mortal eyes I may behold
The Eternal City.

MICHAEL ANGELO.

Rome?

MONK.

There is but one;
The rest are merely names.
I think of it
As the Celestial City, paved with gold.
And sentinelled with angels.

MICHAEL ANGELO.

Would it were.
I have just fled from it. It is beleaguered
By Spanish troops, led by the Duke of Alva.

MONK.

But still for me 't is the Celestial City,
And I would see it once before I die.

MICHAEL ANGELO.

Each one must bear his cross.

MONK.

Were it a cross
That had been laid upon me, I could bear it,
Or fall with it. It is a crucifix:
I am nailed hand and foot, and I am dying!

MICHAEL ANGELO.

What would you see in Rome?

MONK.

His Holiness.

MICHAEL ANGELO.

The yearning of my heart, my sole desire,
That like the sheaf of Joseph stands upright,
While all the others bend and bow to it.
The passion that torments me, and that breathes
New meaning into the dead forms of prayer,
Is that with mortal eyes I may behold
The Eternal City.

MICHAEL ANGELO.

These pompous ceremonies of the Church
Are but an empty show to him who knows
The actors in them. Stay here in your convent,
For he who goes to Rome may see too much.
What would you further?

MONK.

I would see the painting
Of the Last Judgment in the Sistine Chapel.

MICHAEL ANGELO.

The smoke of incense and of altar candles
Has blackened it already.

MONK.

Woe is me!
Then I would hear Allegri's Miserere,
Sung by the T'pal choir.

MICHAEL ANGELO.

A dismal dirge!
I am an old, old man, and I have lived
In Rome for thirty years and more, and know
The jarring of the wheels of that great world,
Its jealousies, its discord, and its strife.
Therefore I say to you, remain content.
Here in your convent, here among your woods,
Where only there is peace. Go not to Rome.
There was of old a monk of Wittenberg
Who went to Rome; you may have heard of him.
His name was Luther; and you know what followed.

[The convent bell rings.

MONK, rising.

It is the convent bell; it rings for vespers.
Let us go in; we both will pray for peace.

VIII.

THE DEAD CHRIST.

MICHAEL ANGELO.

O Death, why is it I cannot portray
Thy form and features? Do I stand too near thee?
Or dost thou hold my hand, and draw me back
As being thy disciple, not thy master?
Let him who knows not what old age is like
Have patience till it comes, and he will know.
I once had skill to fashion Life and Death
And Sleep, which is the counterfeit of Death;
And I remember what Giovanni Strozzi
Wrote underneath my statue of the Night
In San Lorenzo, ah, so long ago!

Grateful to me is sleep! More grateful now
Than it was then; for all my friends are dead;
And she is dead, the noblest of them all.
I saw her face, when the great sculptor Death,
Whom men should call Divine, had at a blow
Stricken her into marble; and I kissed
Her cold white hand. What was it held me back
From kissing her fair forehead, and those lips,
Those dead, dumb lips? Grateful to me is sleep!

Enter Giorgio Vasari.

GIORGIO.

Good-evening, or good-morning, for I know not
Which of the two it is.

MICHAEL ANGELO.

How came you in?
GIORGIO.
Why, by the door, as all men do.

MICHAEL ANGELO.
Must have forgotten to bolt it.

GIORGIO.
Probabiy.

MICHAEL ANGELO.
The Pope hath sent me.
His Holiness desires to see again
The drawing you once showed him of the dome
Of the Basilica.

GIORGIO.
The marble group that glimmers there
Behind you?

MICHAEL ANGELO.
Nothing, and yet everything, —
As one may take it. — It is my own tomb,
That I am building.

GIORGIO.
Do not hide it from me.
By our long friendship and the love I bear you,
Refuse me not!

MICHAEL ANGELO, letting fall the lamp.
Life hath become to me
An empty theatre, — its lights extinguished,
The music silent, and the actors gone;
And I alone sit musing on the scenes
That once have been. — I am so old that Death
Oft plucks me by the cloak, to come with him;
And some day, like this lamp, shall I fall down;
And my last spark of life will be extinguished.
Ah me! ah me! what darkness of despair!
So near to death, and yet so far from God!

This poem of Manrique is a great favorite in Spain. No less than four poetic Glosses, or running commentaries, upon it have been published, no one of which, however, possesses great poetic merit. That of the Carthusian monk, Rodrigo de Valdepenas, is the best. It is known as the *Glosa del Curcio*. There is also a prose Commentary by Luis de Aranda.

The following stanzas of the poem were found in the author's pocket, after his death on the field of battle.

"O World! so few the years we live,
Words that the life which thou dost give
Were life indeed!
Alas! thy sorrows fall so fast,
Our happiest hour is when at last
The soul is freed.

"Our days are covered o'er with grief,
And sorrows neither few nor brief
Veil all in gloom:
Left desolate of real good,
Within this cheerless solitude
No pleasures bloom.

"Thy pilgrimage begins in tears,
And ends in bitter doubts and fears,
Or dark despair;
Midway so many tolls appear,
That he who lingers longest here
Knows most of care.

"Thy goods are bought with: many a groan,
By the hot sweat of toil alone,
And weary hearts;
Fleet-footed is the approach of woe,
But with a lingering step and slow
Its form departs."

Page 25. King Christian.

Nile Juel was a celebrated Danish Admiral and Peder Wessel, a Vice-Admiral, who for his great prowess received the popular title of Tordenkiold, or Thundershield. In childhood he was a tailor's apprentice, and rose to his high rank before the age of twenty-eight, when he was killed in a duel.

Page 29. The Skeleton in Armor.

This Ballad was suggested to me while riding on the sea-shore at Newport. A year or two previous a skeleton had been dug up at Fall River, clad in broken and corroded armor; and the idea occurred to me of connecting it with the Round Tower at Newport, generally known hitherto as the Old Windmill, though now claimed by the Danes as a work of their early ancestors. Professor Rahn, in the *Memoires de la Societe Royale des Antiquaires du Nord*, for 1889-1890, says:

"There is no mistaking in this instance the style in which the more ancient stone edifices of the North were constructed,—the style which belongs to the Roman or Anti-Gothic architecture, and which, especially after the time of Charlemagne, diffused itself from Italy over the whole of the West and North of Europe, where it continued to predominate until the close of the twelfth century.—That style which some author have, from one of its most striking characteristics, called the round arch style, the same which in England is denominated Saxon and sometimes Norman architecture.

On the ancient structure in Newport there are no ornaments remaining, which might possibly have served to guide us in assigning the probable date of its erection. That no vestige whatever is found of the pointed arch, nor any approximation to it, is indicative of an earlier rather than of a later period. From such characteristics as remain, however, we can scarcely form any other inference than one, in which I am persuaded that all who are familiar with Old-Northern architecture will concur, that *this building was erected at a period decidedly not later than the twelfth century*. This remark applies, of course, to the original building only, and not to the alterations that it subsequently received; for there are several such alterations in the upper part of the building which cannot be mistaken, and which were most likely occasioned by its being adapted in modern times to various uses; for example, as the substructure of a windmill, and latterly as a hay magazine. To the same mind may be referred the windows, the fireplace, and the apertures made above the columns. That this building could not have been erected for a windmill, is what an architect will easily discern."

I will not enter into a discussion of the point. It is sufficiently well established for the purpose of a ballad; though doubtless many a citizen of Newport, who has passed his days within sight of the Round Tower, will be ready to explain, with Sancho: "God bless me! did I not warn you to have a care of what you were doing, for that it was nothing but a windmill; and nobody could mistake it, but one who had the like in his head."

Page 31. Skoal!

In Scandinavia, this is the customary salutation when drinking a health. I have slightly changed the orthography of the word, in order to preserve the correct pronunciation.

Page 32. The Luck of Edenhall.

The tradition upon which this ballad is founded, and the "shards of the Luck of Edenhall," still exist in England. The goblet is in the possession of Sir Christopher Musgrave, Bart., of Eden Hall, Cumberland; and is not so entirely shattered as the ballad leaves it.

Page 32. The Elected Knight.

This strange and somewhat mystical ballad is from Nyerus and Rahbek's *Danske Viser* of the Middle Ages. It seems to refer to the first preaching of Christianity in the North, and to the institution of Knight-Ernantry. The three maidens I suppose to be Faith, Hope, and Charity. The irregularities of the original have been carefully preserved in the translation.
NOTES.

There is something patriarchal still lingering about rural life in Sweden, which renders it a fit theme for song. Almost primaveral simplicity reigns there. Nor are the distant hills, with their solitudes and stillness. You pass out from the gate of the city, and, as if by magic, the scene changes to a wild, woodland landscape. Around you are forests of fir. Overhead hang the long, tall branches of the trees with their heavy, heavy leaves, glistening with red and blue cones. Under foot is a carpet of yellow leaves; and the air is warm and balmy. On a wooden bridge you cross a little silver stream; and anon come forth into a pleasant and sunny land, far from the city. The road passes alongside the adjoining fields. Across the road are gates, which are opened by troops of children. The peasants take off their hats as you pass; you sneeze, and they cry, "God bless you!" The housewives, which are built of hewn timber, and for the most part painted red. The floors of the taverns are strewn with the fragrant tips of fir boughs. In many villages there are no taverns, and the peasants take their meals in the barn, or even in the stable, and the housewives bring you into the best chamber, the walls of which are hung round with rude pictures from the Bible; and brings you her heavy silver spoons,—an heirom,—to dip the curdled milk from the churn or from the cow, or even from the milk, which are put aside for months before, or with bread anise-seed and coriander in it, or perhaps a little pine bark.

Meanwhile the sturdy husband has brought his horses from the plough, and has harnessed them to you. They are a fine pair of unchained horse chaises. Most of them have pipes in their mouths, and, hanging around their necks in front, a leather wallet, in which they carry tobacco, and the great hangings of the country, as large as your two hands. You meet, also groups of Dalekarlian peasant-women, traveling homeward or townward in pursuit of work. They walk barefoot, carrying in their hands the shoes, which have high heels under the holow of the foot, and soles of birch bark.

Frequent, too, are the village churches, standing by the roadside, each in its own little Garden of Gethsemane. In the parish register great events are inscribed. If a child is christened or buried in that church; and a little sexton, with a rusty key, shows you the baptismal font, or the coffin. In the churchyard are a few flowers, and much green grass; and down by the arch a churchmouse, or other small mouse, will take the long, tapering finger; counts the tombs, representing a dial-plate of human life, on which the hours and minutes are the graves of men. The stones are flat, and large, and low, and perhaps sunk, like the roots of old houses. On some are armorial bearings; on others only the initials of the poor tenants, with a date, as on the roofs of Dutch cottages. They all sleep with their heads to the westward. Each held a lighted taper in his hand, and as he died, in the coffin were placed his little heart-treasures, and a piece of money for his last journey. Babes that came lifeless into the world were carried in the arms of grandmothers, that they might cradle them ever slept in; and in the shroud of the dead mother were laid the little garments of the child that lived and died in her bosom. And over this scene the village pastor looks from his window in the stillness of midnight, and says in his heart, "How quietly they rest, all the departed!"

Near the churchyard gate stands a poor-box, fastened to a post by iron bands, and secured by a padlock, with a sloping wooden roof to keep off the snow, and a window, through which beggars in need of help can call to the church stops and on their psalm-books. Others are coming down the road with their beloved pastor, who talks to them of holy things from beneath his broad-brimmed hat. He speaks of fields and harvests, and of the parable of the sower, that went forth to sow. He leads them to the Good Shepherd, and to the pleasant and fruitful land on the margin of the river, and amid the solitudes and stillness. The waves carry psalm-books in their hands, wrapped in silk handkerchiefs, and listen devoutly to the good word of the Lord. But the young men, like Gallo, care for none of these things. They are busy counting the plaits in the kirtles of the peasant-girls, their number being an indication of the wearer's wealth. It may end in marriage or in a wedding.

I will endeavor to describe a village wedding in Sweden. It shall be in summer-time, that there may be flowers, and in a southern province, that the bride may be fair. The early song of the host replies "Yes; were you seven times as many, you should all be welcome: and in token thereof receive this cup." Whereupon each herald receives a can of ale; and soon after the whole jovial company comes storming into the farmer's yard, and, riveting round the May-robe, that stands in the centre, alights amid a grand salute and flourish of music.

In the hall sits the bride, with a crown upon her head and a tear in her eye, like Mary in old church paintings. She is dressed in a red bodice and kirtle with loose linen sleeves. There is a gilded belt around her waist; and around her neck strings of golden beads, and a gold chalpin. On her left hand rests a wreath of wild roses and below it another of cypress. Loose over her shoulders falls her flaxen hair; and her blue innocent eyes are fixed upon the ground. O thou good soul! thou hast hard hands, as if thou laboured in the fields; but the very ornaments thou wearst are not thine. They have been hired for this great day. Yet art thou
rich; rich in health, rich in hope, rich in thy first, young, fervent love. The blessing of Heaven be upon thee! So thinks the parish priest, as he joins together the hands of bride and bridegroom, saying, in deep, solemn tones,—

"I give thee in marriage this damsel, to be thy wedded wife in all honor, and to share the half of thy bed, thy lock and key, and every third penny which you two may possess, or may inherit, and all the rights which Upland's laws provide the holy King and his gavels."

The dinner is now served, and the bride sits between the bridegroom and the priest. The spokesman delivers an oration after the ancient custom of his fathers. He intermixes it well with quotations from the Bible; and invites the Saviour to be present at this marriage feast, as he was at the marriage feast in Cana of Galilee. The table is not sparingly set forth. Each makes a long arm, and the feast goes cheerily on. Punch and brandy pass round between the courses, and here and there a pipe is smoked while waiting for the next dish. They sit long at table; but, as all things must have an end, so must a Swedish dinner. Then the dance begins. It is led off by the bride and the young man who poderá minuet together. Not till after midnight comes the last dance. The girls form a ring around the bride, to keep her from the hands of the married women, who form a second ring, and break the circle, and seize their new sister. After long struggling they succeed; and the crown is taken from her head and the jewels from her neck, and her bodice is unlaced, and her kirtle taken off; and like a vestal virgin clad all in white she goes, but is to her marriage chamber, not to her grave; and the wedding guests follow her with lighted candles in their hands. And this is a village bridal.

No must I forget the suddenly changing seasons of the Northern clime. There is no long and lingering spring, unfolding leaf and blossom one by one; no long and lingering autumn, pompous with many-colored leaves and the glow of Indian summer. But winter and summer are wonderful, and pass into each other. The quail has hardly ceased piping in the corn, when winter from the folds of trailing clouds sows broadcast over the land snow, icicles, and rattling hail. The days wane space. Erold sun hardly rises above the horizon, or does not rise at all. The moon and the stars shine through the day; only, at noon they are pale and wan, and in the evening seem to wane into a silver, fiery glow, as of sugar. Burns falls down the horizon, and then goes out. And pleasantly under the silver moon, and under the silent, solemn stars, ring the steel-shoes of the skaters on the frozen sea, and voices, and the sound of bells.

And now the Northern Lights begin to burn, faintly at first, like sunbeams playing in the waters of the blue sea. Then a soft crimson glow tinges the heavens. There is a blush on the cheek of night. The colors come and go, and change from crimson to gold, from gold to crimson. The snow is stained with rosy light. Two-fold from the zenith, east and west, flames a fiery sword; and a broad band passes athwart the heavens, like a summer sunset. Soft purplish clouds come sailing over the sky, and through their vapory folds the winking stars shine white as silver. With such pomp as this is Merry Christmas celebrated in, though only a single star heralded the first Christmas. And in memory of that day the Swedish peasants dance on straw; and the peasant-girls throw straws at the timbered roof of the hall, and for every one that sticks in a creak shall a groomsman come to their wedding. Merry Christmas indeed! For pious souls there shall be church songs and sermons, but for Swedish peasants, brandy and nut-brown ale in wooden bowls; and the great Yule-cake crowned with a cross, and garnished with apples, and upholding a three-armed candlestick over the Christmas feast. They may tell tales, too, of Jons Lundisbracka, and Lunkenius, and the great Riddar Finke of Fingalda.

And now the glad, leafy, midsummer full of blossoms and the song of nightingales, is come! Saint John has taken the flowers and festival of heathen Balder; and in every village there is a May-pole fifty feet high, with wreaths and roses and ribbons hung in the wind, and a noisy weather-cock on top, to tell the village whence the wind cometh and whither it goeth. The sun does not set till ten o'clock at night; and the children are at play in the streets an hour later. The windows and doors are all open, and you may sit and read till midnight without a candle. O, how beautiful is the summer night, which is not night, but a sunless yet unclouded day, descending upon earth with dew and shadow and refreshing coolness! How beautiful the long, mild twilight, which like a silver clap unites to-day with yesterday! How beautiful the silent hour, when Morning and Evening thus sit together, held in the bend of the starless sky of midnight! From the church-tower in the public square the tolls the hour, with a soft, musical chime; and the watchman, whose watch-tower is the heath, blows a blast in his horn for each stroke of the hammer, and four times, to the four corners of the heavens, in a sonorous voice he chants,—

"Ho! watchman, ho! Twelve is the clock! God keep this town! From fire and brand And hostile hand! Twelve is the clock!"

From his swallow's nest in the belfry he can see the sun all night long; and farther north the priest stands at his door in the warm midnight, and lights his pipe with a common burning-glass.

Page 33. The Feast of the Leafly Pavilions.

In Swedish, Lojflyddohofladen, the Leaf-hats'-high-tide.

Page 33. Hövberg.

The peasant-painter of Sweden. He is known chiefly by his altar-pieces in the village churches.

Page 33. Wallin.

A distinguished pulpit-orator and poet. He is particularly remarkable for the beauty and sublimity of his psalms.

Page 45. As Lope says.

"La Célera

de un Español sentado no se empila,
sino le representan en dos horas
hasta el fin último desde el Génesis.

Lope de Vega.

Page 46. Abrenuncio Satanas!

"Digo, Señora, respondió Sancho, lo que tengo dicho, que de los azotes abrenuncio. Abrenuncio, lábeas de decir, Sancho, y no me deyes dije el Duque." — Don Quijote, Part II, ch. 35.

Page 48. Fray Carrillo.

The allusion here is to a Spanish Epigram.

"Siempre Fray Carrillo está
consúmíose ase fiera;
¡que en nuestras estuviéra
para no verte jamás!"

Roble de Furb Ag. Florsia. No. 611.

* Titles of Swedish popular tales.
Page 49. Padre Francisco.

This is from an Italian popular song.

"Padre Francisco,
Padre Francisco!
- Cosa volere del Padre Francisco?
'V' è una bella ragazzina
Che si vuole confessar!
Fate l'entrare, fate l'entrare!
Che la voglio confessare.

Page 49. Ave! cujus calcem clare.


Page 50. The gold of the Busné.

Busné is the name given by the Gypsies to all who are not of their race.

Page 51. Count of the Calés.

The Gypsies call themselves Calés. See Borrow's valuable and extremely interesting work, The Zincaî; or an Account of the Gypsies in Spain, London, 1841.

Page 52. Askas if his money-bags would rise.

"U Y volviéndome á un lado, vi á un Avarien-to, que estaba preguntando á otro (que por haber sido embalsamado, y estar leños sus tripas no hablaba, porque no habían llegado si habían de resucitar aquel día todos los enterrados), si resucitarían unos bolasos suyos?
"- El Sueño de las Calaveras.

Page 53. And amen! said my Cid the Campeador.

A line from the ancient Poema del Cid.

"Amen, dixo Mio Cid el Campeador." Line 3044.

Page 52. The river of his thoughts.

This expression is from Dante:

"Si che chiaro
Per essa scenda della mente il fume.

Byron has likewise used the expression; though I do not recollect in which of his poems.

Page 53. Mari Franca.

A common Spanish proverb, used to turn aside a question one does not wish to answer:

"Porque caso Mari Franca
quatro legnas de Salamanca.

Page 53. Ay, soft, emerald eyes.

The Spaniards, with good reason, consider this color of the eye as beautiful, and celebrate it in song; as, for example, in the well-known Villancico:

"Ay ojuelos verdes,
sy los mis ojuelos,
sy hasan los cielos
que de mi te acordes!
Tengo confianza
De mis verdes ojos.
"Böbl de Faber. Floresta, No. 355.

Dante speaks of Beatrice's eyes as emerald.


See the ancient Ballada of El Infante Ven- jador, and Calagons.

Page 53. All are sleeping.

From the Spanish. Böbl de Faber, Floresta, No. 292.

Page 56. Good night.

From the Spanish; as are likewise the songs immediately following, and that which commences the first scene of Act III.

Page 59. The evil eye.

"In the Gitano language, casting the evil eye is called Guerelor nauada, which simply means making sick, and which, according to the common superstition, is accomplished by casting an evil look at people, especially children, who, from the tenderness of their constitution, are supposed to be more easily blighted than those of a more mature age. After receiving the evil glance, they fall sick, and die in a few hours.

"The Spaniards have very little to say respecting the evil eye, though the belief in it is very prevalent, especially in Andalusia, amongst the lower orders. A stag's horn is considered a good safeguard, and on that account a small horn, tipped with silver, is frequently attached to the children's necks by mothers of a certain sort, from the hair of a black mare's tail. Should the evil glance be cast, it is imagined that the horn receives it, and instantly snaps asunder. Such horns may be purchased in some of the silvermiths' shops at Seville."-Borrow's Zincaî, Vol. I. ch. ix.

Page 60. On the top of a mountain I stand.

This and the following scraps of song are from Borrow's Zincaî; or an Account of the Gypsies in Spain.

The Gypsy words in the same scene may be thus interpreted:

John-Dorados, pieces of gold.
Pigeon, a simpleton.
In your morocco, stripped.
Doves, sheets.
Moon, a shirt.
Chirelin, a thief.
Marchipalleros, those who steal at nightfall.
Rosstileros, footpads.
Hermit, highway-robber.
Planets, candles.
Commandaments, the fingers.
Saint Martin asleep, to rob a person asleep.
Lanterns, eyes.
Gobits, police-officer.
Papagayo, a spy.
Vineyards and Dancing John, to take flight.

Page 62. If thou art sleeping, maiden.

From the Spanish; as is likewise the song of the Contrabandista on page 62.

Page 65. All the Foresters of Flanders.

The title of Foresters was given to the early governors of Flanders, appointed by the kings of Franco. Lyderick du Busq, in the days of Clo- taire the Second, was the first of them; and Beaudoin Bras-de-Fer, who stole away the fair Judith, daughter of Charles the Bald, from the French court, and married her in Bruges, was the last. After him the title of Forester was changed to that of Count. Philippe d'Alsace, Guy de Dampierre, and Louis de Creyé, coming later in the order of time, were therefore rather Counts than Foresters. Philippe went twice to the Holy Land as a Crusader, and died of the plague at St. Jean-d'Acre, shortly after the capture of the city by the Christians. Guy de Damp- pierre died in the prison of Compîgne. Louis de Creyé was son and successor of Robert de Bith- une, who estranged his wife, Yolande de Bour-
gogne, with the bridle of his horse, for having poisoned, at the age of eleven years, Charles, his son by his first wife, Blanche d'Anjou.

Page 65. Stately dances, like queens attended.

When Philippe-le-Bîl, king of France, visited Flanders with his queen, she was so astonished at the magnificence of the dames of Bruges, that she exclaimed: "Je croirois être seule rime ici, mais il paraît que ceux de Flandre qui se trouvent dans nos prisons sont tous des princes, car leurs femmes sont habilles comme des princesses, et du reste embellies.

When the burgomasters of Ghent, Bruges, and Ypres went to Paris to pay homage to King John, in 1351, they were received with great pomp and distinction; but, being invited to a festival, they observed that their seats at the table were not furnished with cushions; whereupon, to make known their displeasure at this want of regard to their dignity, they folded their richly embroidered cloaks and seated themselves upon them. On rising from table, they left their cloaks behind them, and, being informed of their apparent forgetfulness, Simon van Lertyncke, burgomaster of Bruges, replied, "We Flemings are not in the habit of carrying away our cushions after dinner."

Page 65. Knights who bore the Fleece of Gold.

Philippe de Borghogne, surmaned Le Bon, esmered, the Duke of Burgundy, on the 10th of January, 1430; and on the same day instituted the famous order of the Fleece of Gold.

Page 65. I beheld the gentle Mary.

Marie de Valois, princess of Burgundy, was left, by the death of her father, Charles-le-Temeraire, at the age of twenty, the richest heiress of Europe. She came to Bruges, as Countess of Flanders, in 1477, and in the same year was married by proxy to the Archduke Maximilian. According to the custom of the time, the Duke of Bavaria, Maximilian's substitute, slept with the princess. They were both in complete dress, separated by a naked sword, and attended by four armed guards. Marie was adored by her subjects for her gentleness and her many other virtues.

Maximilian was son of the Emperor Frederick the Third, and is the same person mentioned above in the poem of Naurnberg as the Kaiser Maximilian, and the hero of Pfinzing's poem of Teunervank. Having been imprisoned by the revolting burghers of Bruges, they refused to release him, till he consented to kneel at the public square, and to swear on the Holy Evangelists and the body of Saint Donatus, that he would not take vengeance upon them for their rebellion.

Page 65. The bloody battle of the Spurs of Gold.

This battle, the most memorable in Flemish history, was fought under the walls of Courtray, on the 11th of July, 1382, between the French and the Flemings, the former commanded by Robert Comte d'Artois, and the latter by Guillaume de Juliers, Count of Namur. The French army was completely routed, with a loss of twenty thousand infantry and seven thousand cavalry; among whom were sixty-three princes, dukes, and counts, seven hundred lords-hannarets, and eleven hundred noblemen. The flower of the French nobility perished on that day; to which history has given the name of the Journal des Epoques d'Or, from the great number of golden spurs found on the field of battle. Seven hundred of them were hung up as a trophy in the church of Notre Dame de Courtray; and, as the cavaliers of that day wore but a single spur each, these vouch'd to God for the violent and bloody death of seven hundred of his creatures.

Page 65. Saved the flight of Minnewater.

When the inhabitants of Bruges were digging a canal at Minnewater, to bring the waters of the Lys from Deyme to their city, they were attacked and routed by the citizens of Ghent, whose commerce would have been much injured by the canal. They were led by Jean Lyons, captain of a military company at Ghent, called the Chapronis Blanken, who, with great skill and sagacity, kept the populace, who, in those prosperous times of the city, gained an easy livelihood by laboring two or three days in the week, and had the remaining four or five to devote to public affairs. The fight at Minnewater was followed by open rebellion against Louis de Mael, the Count of Flanders and Protector of Bruges. His superb chateau of Wondelgem was pillaged and burnt; and the insurgents forced the gates of Bruges, and entered in triumph, with Lyons mounted at their head. A few days afterwards he died suddenly, perhaps by poison.

Meanwhile the insurgents received a check at the village of Nevele; and two hundred of them perished in the church, which was burned by the Count's orders. One of the chiefs, Jean de Lannoy, took refuge in the belfry. From the summit of the tower he held for his purse filled with gold, and begged for deliverance. It was in vain. His enemies cried to him from below to save himself as best he might; and, half suffocated with smoke and flame, he threw himself from the tower and perished at their feet. Peace was soon afterwards established, and the Count restored to faithful Bruges.

Page 65. The Golden Dragon's nest.

The Golden Dragon, taken from the church of St. Sophia, at Constantinople, in one of the Crusades, and placed on the belfry of Bruges, was afterwards transported to Ghent by Philip van Artevelde, and still adorns the belfry of that city.

The inscription on the alarm-bell at Ghent is "Mynen nuon is Roland; als ik klop ser brand, en als ik by is er victorie in het land." My name is Roland; when I toll the fire, and when I ring there is victory in the land.

Page 65. That their great imperial city stretched its hand through every clime.

An old popular proverb of the town runs thus:—

"Nuremburgs Hand geht durch alle Land."

Nuremberg's hand goes through every land.

Page 65. Sat the poet Melchor singing Kaiser Maximilian's praise.

Melchor Pfinzing was one of the most celebrated German poets of the sixteenth century. The hero of his Teunervank was the reigning emperor, Maximilian; and the poem was to the Germans of that day what the Orlando Furioso was to the Italians. Maximilian is mentioned before, in the city of Bruges. See page 77.

Page 66. In the church of sainted Sebald sleeps enshrined his holy dust.

The tomb of Saint Sebald, in the church which bears his name, is one of the richest works of art in Nuremberg. It is of bronze, and was cast by Peter Vischer and his sons, who labored upon it thirteen years. It is adorned with nearly one hundred figures, among which those of the Twelve Apostles are conspicuous for size and beauty.
NOTES.

Page 66. In the church of sainted Lawrence stands a pix of sculpture rare.

This pix, or tabernacle for the vessels of the sacrament, is by the hand of Adam Kraft. It is an exquisite piece of sculpture, in white stone, and rises to the height of sixty-four feet. It stands in the choir, whose richly painted windows cover it with varied colors.

Page 67. Wisest of the Twelve Wise Masters.

The Twelve Wise Masters was the title of the original corporation of the Mastersingers. Hans Sachs, the cobbler of Nuremberg, though not one of the original Twelve, was the most renowned of the Mastersingers, as well as the most voluminous. He is known as the master of the poetical lyric, and left behind him thirty-four folio volumes of manuscript, containing two hundred and eight plays, one thousand and seven hundred comic tales, and between four and five thousand lyric poems.

Page 67. As in Adam Puschman's song.

Adam Puschman, in his poem on the death of Hans Sachs, describes him as he appeared in a vision:—

"An old man,
Gray and white, and dove-like,
Who had, in sooth, a great beard,
And rested, in a fair, great book,
Beautiful with golden clasps."

Page 69. The Occultation of Orion.

Astronomically speaking, this title is incorrect; as I apply to a constellation what can properly be applied to some of its stars only. But my observation is made from the hill of song, and not from that of science; and will, I trust, be found sufficiently accurate for the present purpose.

Page 71. Who, unharmed, on his taskes once caught the bolts of the thunder.

"A delegation of warriors from the Delaware tribe having visited the governor of Virginia, during the Revolution, on matters of business, after these had been discussed and settled in council, the governor asked them some questions relative to their country, and, among others, what they knew or had heard of the animal whose bones were found at the Saltlicks on the Ohio. Their chief was拥er immediately put himself into an attitude of oratory, and with a pomp suited to what he conceived the elevation of his subject, informed him that it was a tradition handed down from their fathers, "that in ancient times a herd of these tremendous animals came to the Big-bone licks, and began an universal destruction of the bear, deer, elk, buffaloes, and other animals which had been created for the use of the Indians: that the Great Man above, looking down and seeing this, was so enraged that he seized his lightning, descended on the earth, seated himself on a neighboring mountain, on a rock of which his seat and the print of his feet are still to be seen, and hurled his bolts among them till the whole were slaughtered, except the big bull who, presenting his forehead to the shafts, shook them off as they fell; but missing one at length, it wounded him in the side; whereon, springing round, he triumphed over his foe, over the Wabash, the Illinois, and finally over the great lakes, where he is living at this day."—JEPPE'S Notes on Virginia, Query VI.

Page 75. Walter von der Vogelweid.

Walter von der Vogelweid, or Bird-Meadow, was one of the principal Minnesingers of the thirteenth century. He triumphed over Heinrich von Ofterdingen in that poetical contest at Wartburg Castle, known in literary history as the War of Wartburg.
smiling, dark-eyed woman, who informed us that her husband was busy at that moment dressing a customer's hair, but he was desirous to receive us, and begged we would walk into his parlor at the back of the shop.

"She exhibited to us a laurel crown of gold of delicate workmanship, sent from the city of Cluny, Isara, Toulouse, to the poet; who will probably one day take his place in the capitol. Next came a golden cup, with an inscription in his honor, given by the citizens of Anjou; a gold watch, chain, and seals, sent by the King, Louis Philippe; an emerald ring, worn and presented by the lamented Duke of Orleans; a pearl pin by the Duchess of Orleans, on the poet's visit to Paris accompanied by his mother, which he puts into the mouth of Henri Quatre;"

"Bran&;e Gascon! A mon amour per bons non dites croyez; Ben&;e! ben&;e! cy plaid de bons b&;eyez; — Ayroncha!bous! A fine service of linen, the offering of the town of Pau, after its citizens had given fete in his honor, and loaded him with caresses and praises; and knickknacks and jewels of all descriptions offered to him by lady-ambassadorés, and "eat hot and cold" with the English and French, and foreigners of all nations, who did or did not understand Gascon.

"All this, though startling, was not convincing; Jasmin, the barber, might only be a fashio, a bozore, a cappeletto after all; and it was evident that he knew how to get up a scene well. When we had become nearly tired of looking over these tributes to his genius, the door opened, and the poet himself appeared. His manner was free and unaffected, and he held his words in a natural strain, and never deviated from the compliment naturally, and like an accustomed to homage; said he was ill, and unfortunately too hoarse to read anything to us, or should have been delighted to do so. He spoke with a broad Gascon accent, and very rapidly and eloquently; ran over the story of his successes; told us that his grandfather had been a beggar, and all his family very poor; that he was now as rich as a king; had been placed in the governme &;tion at Nantes; then showed us his son's picture, and spoke of his disposition; to which his brisk little wife added, that, though no fool, he had not his father's genius, to which truth Jasmin ascribed as much as a matter of course. I told him of having seen mention made of him in an English review; which he said had been sent him by Lord Durham, who had paid him a visit; and I then spoke of 'Mecul mourt' as known to me. This was enough to make him forget his hoarseness and every other evil: it would never do for me to imagine that little song was his best com- position; it was merely his first; he must try to read to me a little of 'La Abuge,'—a few verses of 'Franquonoit.' You will be charmed," said he; but if I were well, and you would give me the pleasure of your company for some time, if you were not merely running through Agen, I was sure you would not permit me to die with distress for my poor Margarido,—my pretty Franquonoit!"

"He caught up two copies of his book from a pile lying on the table, and read to us at close the French translation on one side, which he told us to follow while he read in Gascon. He began in a rich soft voice, and as he advanced, the surprise of Hamlet on hearing the player-king relate the disasters of Hecuba, was but a type of ours, to find ourselves carried away by the spell of his enthusiasm. His eyes swam in tears; he became pale and red; he trem- bled; he recovered himself; his face was joyous, now exulting, gay, joyous; in fact he was twenty actors in one; he rang the changes from Rachel to Madeleine, and finished by delighting us, besides beguiling us of our tears, and over- whelming us with astonishment.

"He would have been a treasure on the stage; for he is still, though his first youth is past, remark- ably gifted in speaking and striking a spark on his audience. He had a face, and a figure, and a voice, and sparkling eyes, of intense expression; a fine ruddy complexion; a countenance of wondrous nobility; a good figure; and action full of fire and grace; he has handsome hands, which he uses with infinite effect; and on the whole, he is the best actor of the kind I ever saw. I could now quite understand what a troubadour or jou- oyer might be, and I look upon Jasmin as a re- vivified Pindar. Thus, the reader, who may be a little afraid of the French language, which he may be, will not be afraid, when he reads my account of him, that he will have been Gaucliesse, of Avignon, the friend of Ceur de Lion, who lamented the death of the hero in such moving strains; such might have been Bernard de Vantour, who sang the praises of Queen Elmore's beauty; such Geoffrey Ruied, of Blaye, on his own Garonne; such the wild Vital; certain it is that none of these troubadours of old could more move, by their poetry and their person, than Jasmin, in whom all their long-smothered fire and traditional magic seems re-iluminated."

"We found we had stayed hours instead of minutes with the poet; but he would not hear of any a few more minutes; he declared that his voice was so out of tune, in consequence of a violent cold, under which he was really laboring, and hoped to see us again. He told us our countrywomen of Pau, had laden him with kindness and attention, and spoke with such enthusiasm of the beauty of cer- tain "misses," that I feared his little wife would feel somewhat piqued; but, on the contrary, she stood by, smiling and happy, and enjoying the story. Of course, he restored the poetry of the troubadours; asked him if he knew their songs; and said he was worthy to stand at their head. I am indeed, a troubadour," said he with energy; "but I am far beyond all; they were but beginners; they never composed a poem like my Franquonoit! there are no poets in France now,—there cannot be; the language does not admit of it; where is the fire, the spirit, the expression, the troubadour's force of the Gascon? French is but the ladder to reach to the first floor of Gascon,—how can you get up to a height except by a ladder?"

"I returned by Agen, after an absence in the Pyrenees of some months, and reviewed my acquaintance with Jasmin and his dark-eyed wife. I did not expect that I should be recognized; but the moment I entered the little shop I was hailed as an old friend. 'Ah!' cried Jasmin, 'enfin la voii encore!' I could not but be flattered by this recollection, but soon found it was less on my own account that I was thus welcomed, than because a circumstance had occurred to the poet which he thought I could perhaps explain. He produced several French newspapers, in which he pointed out to me an article he had written there being a translation of certain notices of himself, which had appeared in a leading English literary journal. He had, he said, been informed of the honor done him by numerous friends, and assured me his fame had been much spread, by these means; and he was so delighted on the occasion, that he had resolved to learn English, in order that he might judge of the translations from his works, which, he had been told, were very well received, and his surprise, while I informed him that I knew who was the reviewer and translator; and explaining the reason for the verses giving pleas- ure in an English dress to be the superior quality of the French language, over modern French, for which he has a great contempt, as unfitted for
lyrical composition. He inquired of me respecting Burns, to whom he had been likened; and begged me to tell him something of Moore. The delight of himself and his wife was amusing, as if having discovered a secret which had puzzled them so long.

"He had a thousand things to tell me; in particular, that he had only the day before received a letter from his old friend, Duross, of Orleans, informing him that she had ordered a medal of her late husband to be struck, the first of which would be sent to him: she also announced to him the additional news that the King, long expected, had at length suspended his thousand francs. He smiled and wept by turns, as he told us all this; and declared, much as he was elated at the possession of a sum which made him a rich man for life, the kindness of the Duchess gratified him even more.

"He then made us sit down while he read us two new poems; both charming, and full of grace and naïveté; and one very affecting, being an address to the king, alluding to the death of his son. As he read, his eyes were moist, his ear was not quite comprehend his language, she made a remark to that effect: to which he answered impatiently, 'Nonsense,—don't you see they are in tears? This was unanswerable; and we were all moved to tears, and he to the end; and I certainly never listened to anything more feelingly and energetically delivered.

"We had much conversation, for he was anxious to detain us, and, in the course of it, he told me he had made some verses to me. 'O,' he rejoined, 'what would you have. I am a child of nature, and cannot conceal my feelings; the only difference between me and a man of refined taste is, that he knows how to conceal his vanity and exultation at success, which I let everybody see.' —D'Arnem et les Pyrénées, L 360, et seq.

Page 114. A Christmas Carol.

The following description of Christmas in Bur- gundy is from M. Pertiaux's Coup d'Œil sur les Noëls en Bourgogne, prefixed to the Paris edition of Les Noëls Bourguignons de Bernard de la Mounaye (Gru Barouz), 1842. This is the approach of Advent, people refresh their memories, clear their throats, and begin preluding, in the long evenings by the fireside, those carols whose invariable and eternal theme is the coming of the Messiah. They take from the box of Advent carols, little grimed with dust and smoke, to which the press, and sometimes the pen, has consigned these songs; and as soon as the first Sunday of Advent sounds, they gossip, they gab about, they sit together by the fireside, sometimes at one house, sometimes at another, taking turns in paying for the chestnuts and white wine, but singing with one common voice the grotesque praises of the Little Jesus. There are very few villages even, which, during all the evening of Advent, do not hear some of these curious canticles shouted in their streets, to the nasal drone of bagpipes. In this case the minstrel comes as a reinforcement to the ditty of himself and his lines; he brings and adds his dose of joy (spontaneous or mercenary, it matters little which) to the joy which breathes around the hearth-stone; and when the voices vibrate and resound, one voice more is always welcome to make the concert, but the quantity, —non quattis, sed quattis; then (to finish at once with the minstrel), when the Saviour has at length been born in the manger, and the beautiful Christmas Eve is past, the rustic piper makes his round among the houses, where every one compliments and thanks him, and, moreover, gives him in small coin the price of the shrill notes with which he has enlivened the evening entertainments.

"More or less until Christmas Eve, all goes on in this way among our devout singers, with the difference of some gallons of wine or some hundreds of chestnuts. The first time the clock strikes, as it always does, the famous hour has come, the scale is pitched upon a higher key; the closing evening must be a memorable one. The toilet is begun at nightfall; then comes the hour of supper, admonishing divers appetites; and groups of neighbors converge, to take together this comfortable evening repast. The supper finished, a circle gathers around the hearth, which is arranged and set in order this evening with the most scrupulous care, while the latter hour of the night is to become the object of special interest to the children. On the burning brands an enormous log has been placed. This log assuredly does not change its nature, but, to its name, during this evening, it is called the Sache (the Yule-log). 'Look you,' say they to the children, 'if you are good this evening, Noel,' (for with children one must always personify) 'will rain down sugar-plums in the manger, and you must be good to the miraculous Noel. For this final solemnity, they have kept the most powerful, the most enthusiastic, the most electrifying carols. Noel! Noel! Noel! This magic word resounds on all sides, and fills the air with a round of merry carols, as quiet as their turbulent little natures will permit. The groups of older persons, not always as orderly as the children, seize this good opportunity to surrender themselves with merry hearts to the contemplation of the fireside, and to the retelling of the miraculous Noel. For this final solemnity, they have kept the most powerful, the most enthusiastic, the most electrifying carols. Noel! Noel! Noel! This magic word resounds on all sides, and fills the air with a round of merry carols, as quiet as their turbulent little natures will permit. The groups of older persons, not always as orderly as the children, seize this good opportunity to surrender themselves with merry hearts to the contemplation of the fireside, and to the retelling of the miraculous Noel. For this final solemnity, they have kept the most powerful, the most enthusiastic, the most electrifying carols. Noel! Noel! Noel! This magic word resounds on all sides, and fills the air with a round of merry carols, as quiet as their turbulent little natures will permit. The groups of older persons, not always as orderly as the children, seize this good opportunity to surrender themselves with merry hearts to the contemplation of the fireside, and to the retelling of the miraculous Noel. For this final solemnity, they have kept the most powerful, the most enthusiastic, the most electrifying carols.

"The children, at ten or eleven o'clock, as is generally done on all the preceding evenings, they wait for the striking of midnight; this word sometimes claims to what ceremony they are going to repair. For ten minutes or a quarter of an hour, the bells have been calling the faithful with a triple-bob-major; and each one, furnished with a little tapper, is waiting for the Yule-log to be lit, and then the first inspiration (the Christmas Carol), goes through the crowded streets, where the lanterns are dancing like Will-o'-the-Wisps, at the impatient summons of the tumultuous chimneys. It is the Midnight Mass. Once inside the church, on the altar, the sacred A M is done, and then the mass, emblematic of the coming of the Messiah. Then in tumult and great haste they return home- ward, always in numerous groups; they salute the Yule-log; they pay homage to the hearth; they sit down at table; and amid songs which reverberate louder than ever, make this meal of after-Christmas, so long looked for, so cherished, so joyous, so noisy, and which it has been thought fit to call, we hardly know why, Rossignon. The supper eaten at midnight is no impeded thing, so you may imagine, to the appetite's returning; above all, if the going to and from church has made the devout eaters feel some little shafts of the sharp and biting north-wind, which goes on increasing far into the morning hours; but, nevertheless, gradually throngs grow hoarse, stomachs are filled, the Yule-log burns out, and at last the hour arrives when each one, as he goes, to bed, in the middle of the night, comes up and puts with himself between the sheets the material for a good sore-throat, or a good indigestion, for the morrow. Previous to this, care has been taken to place in the slippers, or wooden shoes of the children, the sugar-plums, which shall be for them, on their waking, the welcome fruits of the Christmas log." In the Glossary, the Sache, or Yule-log, is thus defined: —

"This is a huge log, which is placed on the fire
on Christmas Eve, and which in Burgundy is called, on this account, la Niche de Noël. Then the father of the family, particularly among the middle classes, sings solemnly Christmas carols with his wife and children, the smallest of whom he sends into the corner to pray that the Yule log may bear him some sugar-plums. Meanwhile, little parcel of them are placed under each end of the log, and the children come and pick them up, believing, to good faith, that the great log has borne them."

Page 115. THE SONG OF HIWAHTA. This Indian Edna—if I may so call it—is founded on a tradition perpetuated among the North American Indians, of a personage of miraculous birth, who was sent among them to clear their rivers, forests, and fishing-grounds, and to teach them the arts of peace. He was known among different tribes by the several names of Michaelan, Chialo, Mana-bozo, Tarenyawagon, and Hiawatha. Mr. Schoolcraft gives an account of him in his Algic Researches, Vol. I. p. 104; and in his History, Condition, and Prospects of the Indian Tribes of the United States, Part III. p. 314, may be found the Troious form of the tradition, derived from the verbal narrations of an Onomaga chief.

Into this old tradition I have woven other curious Indian legends, drawn chiefly from the various and valuable writings of Mr. Schoolcraft, to whom the literary world is greatly indebted for his indefatigable zeal in rescuing from oblivion so much of the legendary lore of the Indians.

The scene of the poem is among the Ojibways on the southern shore of Lake Superior, in the region between the Pictured Rocks and the Grand Sable.

VOCABULARY.

AdjilTam'mono, the red squirel.
Adeke', the rambler.
Akhose', win; fever.
Ahmeek', the hearer.
Ahoqu'nin, Gjiboway.
Aanmeeke', the thunders.
Apik'wa, a boisterous.
Baim-wa'-wa, the sound of the thunder.
Bunishgout, the quiver.
Be'na, the pheasant.
Big-Sea-Water. Lake Superior.
Bukada'win, fawn.
Chee'mnaw, a birch canoe.
Chetowak', the player.
Chiib'ax'os, a musician; friend of Hiawatha; ruler in the Land of Spirits.
Dahina'd, the bullfrog.
Dush-kwo-ne'she, or Kwo-ne'she, the dragonfly.
Eso, shame upon you.
Ewe-ya', tellahby.
Gh'ezi's, the sun.
Gichi Gu'mme, the Big Sea-Water. Lake Superior.
Gitch-Maum', the Great Spirit, the Master of Life.
Gnshkewa'n, the airkness.
Ha-wa'wa, the Wise Man, the Teacher; son of Mudje-keen, the West-Wind, and Wenonah, daughter of Nokomis.
I'zoo', a great booster and story-teller.
Inir cewa, men, or persons in the Game of the Boole.
Ishkoolah', fire; a comet.
Jos'bi, a ghost, a spirit.
Jos'kwoosh, a speckled.
Kabibenka, the North-Wind.
Kach, the hedgehog.
Kag', do not.
Kalhagho'ge', the raven.
Kaw, no.
Kaween, no indeed.
Kayoshk', the sea-gull.
Ko'go', a fish.
Keesaway'din, the Northwest-Wind, the Home Wind.
Koosa'eko, a serpent.
Kene', the great eagle.
Keno'sha, the pike.
Ko'yko'ko'ho, the owl.
Kuntasoo', the Game of Plum-stones.
Kwa'k', the Strong Man.
Kwo-ne'she, or Dush-kwo-ne'she, the dragon-fly.

Mahnabe'e'ce, the owl.
Mahin, the boar.
Mahn-ga-tay'sen, bow-heart, brave.
Mahonou'be'en, wild rice.
Ma'ma, the woodpecker.
Maskowo'na, the pike.
Mishken'ag, the medicine-man.
Mishka', the blueberry.
Megisoog'won, the great Pearl-Feather, a magician, and the Master of Wealth.
Momishka', the piepe-better.
Minjikwah'wun, Hiawatha's mintens.
Minne-ha'ha, Laughing Water; a water-fall on a stream running into the Mississippi, between Fort Snelling and the Falls of St. Anthony.
Minne-ha'ha, Laughing Water; wife of Hiawatha.
Minne-ha'son, a pleasant sound, as of the wind in the trees.
Mish-Mik'wa, the Great Bear.
Misho Nah'sun, the Great Sturgeon.
Miskodev, the Spring-Beauties, the Claytonia Virginica.
Monda'm, Indian corn.
Moon of Bright Nights, April.
Moon of Leaves, May.
Moon of Strawberries, June.
Moon of the Falling Leaves, September.
Moon of Snow-Shoes, November.
Mundjeke'wis, the West-Wind; father of Hiawatha.
Mundawam'ka, sound of waves on a shore.
Mishidka's, the goose.
Nah'tha, the sturgeon.
Nah'swink, spearraint.
Nex'shtoo, the Saint Knights of Lake Superior.
Nee-ba-naw-bugs, water spirits.
Nenoom'sha', sweetheart.
Nejat, sleep.
Nokomis', a grandmother; mother of Wenonah.
Noo'su, my father.
Nush'nook's, look out.
Olah'min, the strawberry.
Okalhah'wis, the fresh-water herring.
Ome'cun, the pike.
Ona'goun, a horn.
Oma'way', arak.
Ope'ch'os, the rabbit.
Ow'se, Son of the Evening Star.
Owah'wa', the birchbird.
Owexcweet, wife of Owaske.
Ozar'wa', a small piece of brass or copper in the Game of the Bowl.
Pah-puk'ke'w, the grasshopper.
Pant'uk, death.
Pun-puk'ke'w, the houndshad.
Qua'wisp, the pike.
Quan-ning, South Saint Marie.
Quon'bon, Winter.
Quon'wea, meat of the deer or buffalo dried and pounded.
Quon'weoch', fish-leaves.
Finnuch'ke', the brand.
Pum'mah, horehound.
Puggin', God of the Bowel.
Puggawam'gun, a skin-club.
Puk Wunif'es, little wild men of the woods; pygmies.
Sah'wuk's, a quick.
Sah'tha', the perch.
Segwin', Spring.
Shi'da, the touchto.
Shu'labo'min, the geeseberry.
Shu'nin, long ago.
Shut'zogda'ya, a coward.
Shut'swashes', the curve fish.
Shawana'wee, the South-Wind.
Shiwa, the salmon.
Shiwa'koo', ducks, pieces in the Game of the Bowl.
Shi'wee'wies, the diver or goose.
Shuan'nem'e'shin, pity me.
Shi-wah'gha', the blue heron.
Soge-ta'ha, strong-hearted.
Subbee'ka', the spider.
Sugas'ga, the moccasin.
T'c'tom, family coat-of-arms.
Ugh, ges.
Uruudwah', the sun-fish.
Umtkahe', the God of Water.
Wabias'oo, the rabbit.
Wahl'm, a magician, a juggler.
Wah'noo'wus, parrot.
Waj't'aum, the East-Wind.
Walton Am'n, the Star of the East, the Morning Star.
Wahkoy'wum, a cry of lamentation.
Walh-ea-tay'se, the fire-fly.
Wain'pum, seeds of shell.
“Here (according to their traditions) happened the mysterious birth of the red pipe, which has blown its fumes of peace and war to the remotest corners of the continent; which has visited every warrior, and passed through its reddened stem the irrevocable oath of war and desolation. And here, also, the peace-breathing calumet was born, and fringed with the eagle's quills, which has shed its thrilling fumes over the land, and soothed the temper of the relentless savage.

“The Great Spirit at an ancient period here called the Indian nations together, and, standing on the precipice of the red pipe-stone rock, broke from its wall a piece, and made a huge pipe by turning it as a bangle, which he smoked over them, and to the North, the South, the East, and the West, and told them that this stone was red,—that it was their flesh,—that they must use it for their pipes of peace,—that it belonged to them all, and that the war-club and scalping-iron should not be raised on its ground. At the last whiff of his pipe his head went into a great cloud, and the whole surface of the rock for several miles was melted and glazed; two great ovens were opened beneath, and two women (guardian spirits of the place) entered them in a blaze of fire; and they are heard there yet (Tso-mec-cos-tee and Tso-mecos-won-dee), answering to the invocations of the high-prists or medicine-men, who consult them when they are visitors to this sacred place.”

Page 117. Hark you, Bear! you are a coward.

This anecdote is from Heckewelder. In his account of the Indians, he describes an Indian hunter as addressing a bear in nearly these words: "I was present," he says, "at the delivery of this curious invective; when the hunter had despatched the bear, I asked him how he thought that poor animal could understand what he said to it. ‘O! said he, in answer, ‘the bear understood me very well; did you not observe how ashamed he looked while I was upbraiding him?’—Transactions of the American Philosophical Society, Vol. I. p. 240.

Page 119. Hush! the Naked Bear will hear thee!

Heckewelder, in a letter published in the Transactions of the American Philosophical Society, Vol. IV. p. 290, speaks of this tradition as prevalent among the Mohicans and Delawares. "Their reports," he says, "run thus: that among all animals that had been formerly in this country, this was the most nocturnal; that it was much larger than the largest of the common bears, and remarkably long-bodied; all over (except a spot of hair on its back of a white color) naked. The history of this animal used to be a subject of conversation among the Indians, especially when in the woods a-hunting. I have also heard them say to their children when crying: ‘Hush! the naked bear will hear you, be upon you, and devour you!’"

Page 122. Where the Falls of Minnehaha, etc.

"The scenery about Fort Snelling is rich in beauty. The Falls of St. Anthony are familiar to travelers and are described in Indian sketches. Between the fort and these falls are the ‘Little Falls,’ forty feet in height, on a stream that empties into the Mississippi. The Indians called them Mimmehana, or laughing waters."—Mrs. Eastman’s Dacotah, or Legends of the Sioux, Introd., p. ii.


A description of the Grand Sable, or great sand-dunes of Lake Superior, is given in Foster and Whitney’s Report on the Geology of the Lake Superior Land District, Part II. p. 131. "The Grand Sable possesses a scenic interest little inferior to that of the Picture Rocks. The sand-dunes, which extend for miles from the daunted sand to one of these materials; and although in the one case the cliffs are less precipitous, yet in the other they attain a greater altitude. He seems before he a long reach of coast, resembling a desert, and the sand-dunes, which can reach in height, without a trace of vegetation. Ascending to the top, rounded hillocks of blown sand are observed, with occasional clumps of trees, standing out like cases in the desert."

Page 153. Onaway! Awake, beloved!

The original of this song may be found in Little’s Living Age, Vol. XXV. p. 45.

Page 134. Or the Red Swan footing, flying.

The fanciful tradition of the Red Swan may be found in Schoolcraft’s Algonquin Researches, Vol. II. p. 9. Three brothers were hunting on a wager to see who would bring home the first game. "They were to shoot no other animal," so the legend says, "but such as each was in the habit of killing. They set out different ways: Odijibwa, the youngest, had not gone far before he saw a bear, an animal he was not to kill, by the agreement. He followed him close, and drove an arrow through him, which brought him to the ground. Although contrary to the bet, he immediately commenced skinning him, when suddenly something red tinged all the air around him. He rubbed his eyes, thinking he was perhaps deceived; but he found out the truth. At the distance he heard a strange noise at a distance. It first appeared like a human voice, but after following the sound for some distance, he reached the shores of a lake, and soon saw the object he was looking for. At a distance out in the lake sat a most beautiful Red Swan, whose plumage glittered in the sun, and who would now and then make the same noise he had heard. He was within long bow-shot, and, pulling the arrow from the bow-string, took deliberate aim and shot. The arrow took no effect; and he shot and shot again till his quiver was empty. Still the swan remained, moving round and round, stretching its long neck and dipping its bill into the water, as if to test the effect of the arrow. Odijibwa ran home, and got all his own and his brothers’ arrows, and shot them all away. He then stood and gazed at the beautiful bird. While standing, he remembered his brothers’ saying that in their decessed father’s medicine-sack were three magic arrows. Off he started, his anxiety to kill the swan overcoming all scruples. At any other time, he would have deemed it sacrilege to open his father’s medicine-sack, for he had seized the three arrows and ran back, leaving the
other contents of the sack scattered over the lodge. The swan was still there. He shot the first arrow with great precision, and came very near to it. The second came still closer; as he took the last arrow, he felt his arm firmer, and drawing up his bow with vigor, saw it pass through the neck of the swan a little above the breast. Still it did not prevent the bird from flying off, which it did, however, at first slowly, flapping its wings and rising gradually into the air, and then flying off towards the sinking of the sun."—pp. 10-12.

Page 136. When I think of my beloved.

The original of this song may be found in Oeödo, p. 15.

Page 136. Sing the mysteries of Mondamin.

The Indians hold the maize, or Indian corn, in great veneration. "They esteem it so important and divine a grain," says Schoolcraft, "that their story-tellers in various tribes have a pretty story of this kind in their legends in the grain. The story of the snake descending from the sky, under the guise of a handsome youth, in answer to the prayers of a young man at his fast virility, or coming to manhood.

"A singular proof of this belief, in both sexes, of the mysterious influence of the steps of a woman, on the vegetable and insect creation, is found in an ancient custom, which was related to me, respecting corn-planting. It was the practice of the hunter's wife, when the field of corn had been planted, to choose the first dark or over-clouded evening to perform a secret circuit, sans habillement, around the field. For this purpose she slipped out of the lodge in the evening, unclothed, to some obscure nook, where she completely disrobed. Then, taking her mattock, or principal garment, in one hand, she dragged it around the field. This was thought to insure a prolific crop, and to prevent the appearance of insects and worms upon the stalk in full tassell, and especially during the night. It was supposed they could not creep over the charmed line."—Oeödo, p. 83.

Page 137. Thus the fields shall be more fruitful.

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Page 137. With his prisoner-string he bound his.
NOTES.

about five miles, and rising, in most places, vertically from the base, without any beach at the
base, to a height varying from fifty to nearly two
hundred feet. Were they simply a line of cliffs, they might not, so far as relates to height or
extent, be worthy of a rank among great natural
curiosities, although such an assemblage of rocky
strata, washed by the waves of the great lake,
would not, under any circumstances, be destinate
of grandeur. To the voyager, coastering along
their base in his frail canoe, they would, at all
times, be an object of dread; the recoil of the
surf, the rock-bound coast, affording, for miles
no place of refuge,—the lowering sky, the rising
wind,—all these would excite his apprehension,
and induce him to ply a vigorous oar until the
dreaded wall was passed. But in the Pictured
Rocks there are two features which communicate
to the scenery a wonderful and almost unique
character. These are, first, the curious manner in
which the cliffs have been excavated and worn
away by the action of the lake, which, for cen-
turies, has dashed an ocean-like surf against their
base: and, second, the equally curious manner in
which large portions of the surface have been
colored by bands of brilliant hues.

"It is from the latter circumstance that the name,
by which these cliffs are known to the
American traveller, is derived; while that ap-
plicated to them by the French voyageurs (‘Les
Portails’) is derived from the former, and by
far the most striking peculiarity.

"The term Pictured Rocks has been in use for
a great length of time; but when it was first ap-
plicated, we have been unable to discover. It would
seem that the first travellers were more impressed
with the novel and striking distribution of colors
on the surface than with the astonishing variety
of form into which the cliffs themselves have been
worn.

"Our voyageurs had many legends to relate of
the pranks of the Menominy. In these caverns,
and, in answer to our inquiries, seemed disposed to
fabricate stories, without end, of the achievements
of this Indian deity."

Page 150. Toward the sun his hands were
lifted.

In this manner, and with such salutations, was
Father Marquette received by the Illinois. See
his Voyages et Découvertes, Section V.

Page 167. That of our vice we can frame
A ladder.

The words of St. Augustine are,—"De vitius
nostris scalam nobis facimus, si vitia ipsa calca-
mus."

Sermon III. De Ascensione.


A detailed account of this "apparition of a
Ship in the Air" is given by Cotton Mather in
his Magnalia Christi, Book I. Ch. VI. It is con-
tained in a letter from the Rev. James Pierpont,
Pastor of New Haven. To this account Mather
adds these words:—

"Reader, there being yet living so many credi-
bile gentlemen that were eye-witnesses of this
wonderful thing, I venture to publish it for a
thing as undoubted as't is wonderful."

Page 169. And the Emperor but a Macho.

Macho, in Spanish, signifies a mule. Golon-
drina is the feminine form of Golondrino, a swal-
low, and also a cant name for a desester.

Page 170. Oliver Basselin.

Oliver Basselin, the "Per joyeux du Vaude-
vill", flourished in the fifteenth century, and
gave to his convivial songs the name of his native
valleys, in which he sang them, Vaux-de-Vire.
This name was afterwards corrupted into the
modern Vaudeville.

Page 171. Victor Galbraith.

This poem is founded on fact. Victor Gal-
braith was a bugler in a company of volunteer
cavalry, and was shot in Mexico for some breach
of discipline. It is a common superstition among
soldiers that no balls will kill them unless
their names are written on them. The old
proverb says, "Every bullet has its billet."

Page 171. I remember the sea-fight far away.

This was the engagement between the Enter-
prise and Boxer, off the harbor of Portland, in
which both captains were slain. They were
buried side by side, in the cemetery on Mountjoy.

Page 173. Santa Filomena.

"At Pisa the church of San Francisco contains
a chapel dedicated lately to Santa Filomena; over
the altar is a picture, by Sabatelli, represent-
ing the Saint as a beautiful, nymph-like figure,
floating down from heaven, attended by two
angels bearing the lily, palm, and javelin, and
beneath, in the foreground, the sick and maimed
who are healed by her intercession."—Mrs. JAME-
son, Sacred and Legendary Art, II. 298.

Page 406. The Children's Crusade.

"The Children's Crusade" was left unfinished
by Mr. Longfellow. It is founded upon an event
which occurred in the year 1212. An army of
twenty thousand children, mostly boys, under the
lead of a boy of ten years, named Nicolas, set out
from Cologne for the Holy Land. When they
reached Genoa only seven thousand remained.
There, as the sea did not divide to allow them to
march dry-shod to the East, they broke up. Some
got as far as Rome; two ship-loads sailed from
Pisa, and were not heard of again; the rest strug-
gled back to Germany.
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