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A REVISED VERSION.

It is rumored in the literary circles of Boston that a revised version of the poetical works of Henry Wadsworth Longfellow will shortly be placed on the market. His publishers have learned with emotion that one of his most familiar poems, "The Building of the Ship," has proved a cause of offence; that it has been indicated as calculated to start a Blush on the cheek of Innocence. Now the members of the firm of Houghton, Mifflin & Co are not only publishers, but moral men, so naturally they are anxious to do the square thing by Innocence. The delicate task of preparing this revised version has been intrusted, as is understood, to an accomplished Brooklyn critic, and judging from the advance sheets, he has performed his delicate task in a highly creditable manner. We have not the space to give more than a few of his felicitous alterations of the original text; but our selections, we are sure, will convince the intelligent reader that the revisor will supply whatever popular want exists for it.

1. "The Building of the Ship." This poem as it stands calls the sea the bridegroom of the ship. It also deals with another couple composed of sentient beings, to wit, a young man, who is evidently engaged to the shipbuilder's daughter, and that young lady. In the revision the sea is spoken of as the grandfather of the ship, while the young lady—who is going out in the vessel on its initial voyage as a missionary to the Fiji Islands—is represented as being the older sister, a good deal freckled but very good, of the young man. The shipbuilder sings:—

"My son," said he, "we will build the ship,
Lay square the blocks upon the slip,
And follow well this plan of mine.
Cedar of Maine and Georgia pine
Here together shall combine;
And the day that gives her to the sea
Your sister and you shall sail for Fiji."
The master's word
Enraptured the young man heard,

And running home he up and kissed her,
He kissed his freckled elder sister!
Like a beauteous bargo was she
Still at rest on the sandy beach
This side the place where the billows grow rougher.
But he
Was rather a sort of a kind of a duffer.

The ocean old,
Centuries old,
With his snow-white hair and trembling lip,
Feels like the grandfather of the ship;
So as fondly toward him it leans and lurches
He moves away
And is heard to say:—
"They're watching us, child, in the City of Churches,
And O the disaster
If some schoolmaster
Should rise and remark as mad as a hopper
That our relations were quite improper!"

2. "The Skeleton in Armor." This poem calls for very little revision. Only one of its verses is to be altered, slightly altered. This is the one:—

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

In the revised version this will read:—

I wooed the blue-eyed maid,
But she was sore afraid,
For in the forest shade
I loomed up lanky.
Oh, it was sweet to see
Us two beneath a tree,
Singing the hymns, ah me,
Of Moody and Sankey!

3. "Excelsior." It will be remembered that the hero of this poem while on his way to the uplands receives an invitation from a young lady:—

"Oh, stay," the maiden said, "and rest
Thy weary head upon this breast!"
A tear stood in his bright blue eye,
But still he answered with a sigh,
Excelsior!

The revisor felt that this was not the sort of a proposition to be addressed to a gentleman distinctively bent upon the higher life. He also was penetrated with the conviction that it was calculated to start a Blush on the cheek of Innocence. Hence when he gets through with the verse it will have this form:—

"Oh, stay," remarked the maiden coy,
"And rest thy weary head on the breast of a district messenger boy."
"Get thee to Brooklyn," cried the lad,
Then added—"twas a way he had—
Excelsior!"

The second line of the above is pretty long; but then so is Art, as Mr. Longfellow himself has reminded us. Besides, as the revisor justly holds, what is lost in rhythm is gained in propriety.

4. "Endymion." In the unexpurgated edition this poem is inclusive of a sensational statement concerning Diana:—

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

Those who have felt that Longfellow needed to be taken in hand by a