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chance in another of my walks. It is purely a fancy sketch, and the name of Evangeline was coined to complete the story. The incident Mr. Hawthorne's friend gave me, and my visit to the poor-house in Philadelphia gave me the ground-work of the poem."

D.

GERMAN INFLUENCE.

the years

"Mr. Longfellow's profound knowledge of German literature has given a very perceptible tincture to his poetical style. It bears the romantic impress, as distinguished from the classical, though at the same time it is marked by a classical severity of taste. Nothing can exceed the exquisite finish of some of his smaller pieces, while they also abound in that richness of expression and imagery which the romantic muse is supposed to claim as her more especial attribute. * * * * * He is the most frequently read of foreign verse-writers in Germany, for his lines are brimming with the simplicity and sentiment that the Germans have learned to love in their own poets."—*Kennedy*.

"When English and American scholars first discovered the treasures of German poetry, there was an excitement like that which led the rush to the new continent of Columbus. We know how Carlyle was enthralled by his German masters; how Coleridge, both as poet and table-talker, exhibited himself steeped in German thought and tradition; how Hawthorne's conceptions were thought to be tinged with the mysticism of Fouqué, and the subtlety of Tieck; how Emerson got his first awakening from the same influences; and, later, how the whole Transcendental School, serenely unconscious of imitation, were talking German philosophy at second hand. Longfellow, among Americans, appears to have been among the first to acknowledge the influence of those poets who are nearest us in blood, and whose tastes, feelings, and traditions we measurably share. 'Voices of the Night,' without being in any sense an imitation, could not have been written by any but a German scholar, and one thoroughly in sympathy with the tender and spiritual feeling of the poets who succeeded Goethe."—*Underwood*.

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E.

MODERN POETRY.

"In modern poetry we see that the best effects are produced in efforts of moderate length. A poem is an enjoyment for a sitting. The exalted feeling which it is the work of poetry to excite is necessarily transient. The movement of feeling is swift, and at the climax the ecstasy dies. If we look for the masterpieces of modern poets, we find them invariably short. Even narrative poems are strongly condensed, and we find that 'Evangeline,' for instance, is as long as the taste of our day allows.