

mostly in verse, and many beautiful little poems remarkable for their love of peace, sympathy for the oppressed, and pure affection for all God's creatures, have been handed forth to the world from time to time, each endearing us more and more to their author. This volume consisted of *Indian Legends*, the chief of which was entitled "*Mogg Megone*." When speaking of it in later years Whittier says: "The long poem of '*Mogg Megone*' was in a great measure composed in early life and it is scarcely necessary to say that its subject is not one such as the author would have chosen at any subsequent period." In 1838 he produced a volume of ballads consisting of many widely known poems and including "*Maud Mulier*," "*Mary Garvin*," and others. Space here will not permit me to mention each succeeding volume, yet I would like to call your attention to a few of them to show you how deeply in earnest he has always been in all the great reform movements of his age. His "*Voices of Freedom*," consisting of his anti-slavery poems were brought before the world between the years of 1833 and 1848; "*Songs of Labor and Other Poems*" in 1850; in 1860 "*Home Ballads and Other Poems*"; in 1863 "*In War Time and Other Poems*," and in 1865 "*Snow Bound*," a winter idyl, a poem which it is thought has done more than any single composition to fix Whittier's celebrity as a poet. It contains early recollections of the author's home, and is dedicated to the memory of the household which it describes. Many of his later poems are of exceedingly high merit; they are mostly short, but few of his productions could be classed among long poems. We cannot look forward to his declining years without some feelings of regret, knowing that ere many years have flown the hand that has wielded the pen for the good of his fellow country-men will be quieted forever. Whittier never married and we read that a tender shadow rests

upon Whittier's whole life on account of the early death of the object of his youthful affections, and some think that he alludes to her in his little poem entitled "*In School Days*," where

"He saw her lift her eyes; he felt
The soft hands light caressing,
And heard the tremble of her voice
As if a fault confessing.

"'I'm sorry that I spelt the word,
I hate to go above you,
Because,' the brown eyes lower fell,
'Because you see I love you.'

"Still memory to a gray-haired man
That sweet child face is showing,
Dear girl, the grasses on her grave
Have forty years been growing.

"He lives to learn in life's hard school
How few who pass above him
Lament their triumph and his loss,
Like her, because they love him."

I will close this essay by giving you a few quotations from different writers pertaining to Whittier. In *Appleton's Cyclopædia* I find the following: "Whittier's poems have been largely inspired by current events, and their patriotic, democratic and humane spirit gives a strong hold on the public." From *Gems of Poetry*, "For accuracy and beauty of versification Whittier's poems are unsurpassed." From *Universal Knowledge*: "These poems have a rugged picturesqueness and correspondence of sound to sense, which secure wide circulation." From *Independent*: "He has a high standard of religious belief which seeks to attain the spirit that giveth life and not the letter that kills;" and again, "There is a limpid purity about his language which places him in the foremost ranks of living singers, and which is in striking contrast with the poetic jargon of the period." Rossetti writes: "The grace of simplicity hangs about all he has done in his earlier writings, this is mostly a moral grace but as he proceeds and progresses it becomes a grace of art likewise;" then again, "Without exaggerating his poetic station or his general literary excellence we may safely and cordially