

room, first the poet's study, where his most joyous nature poems were written, and the room directly beneath, which he used as a study from the time of his marriage with Miss Appleton, when, Mrs. Craigie having died, he became the happy possessor of the house.

With the upper one we naturally associate especially his early poems, written between 1837 and 1845; with the lower room his maturer work, when he was looking more into the lives of men and women than into nature. Yet it must have been this early keen appreciation that helped him to write so understandingly of scenes he had never seen. The lower room still remains the poet's study and is kept as nearly as possible as it was in his life-time. There is the large round table in the centre, upon which, lying still open, is an old-fashioned writing desk with the slant our forefathers thought so necessary for successful penmanship. Back of this is no ordinary ink-stand, but an ebon affair of handsome design, with a little bronze statue between the bottles, that once belonged to Samuel Taylor Coleridge. This is flanked by a little jar of quill pens. A book about the Indians, one about Acadia, the "Golden Treasury of Song," an early edition of the poet's own works are among the other furnishings of the table. A bust of Shakespeare looks with peculiar benignity down upon these memorials of his brother poet, who, though lesser in genius, "warbled his native woodnotes wild" after his own fashion as spontaneously and sincerely as the greater bard. A laurel wreath frames often the poet's portrait, for friends still send tributes of flowers upon his birthday. Upon leaving the house the visitor