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"The Tall Poplar Trees."

The Boston Transcript says: "Several large trees were recently cut down in the front yard of the Plunkett homestead in Pittsfield. Four of them were old sycamore Pittsfield. Four of them were our sycamore trees standing near the street, that Long-fellow, by poetic license, called 'tall poplar trees' in his poem, 'The Old Clock on the Stairs.' There is still a clock, similar to the one Longfellow alludes to, standing on the stairs, where it has stood for the last fifty The trees have become decayed, and the Plunkett family concluded to have them removed, as they were liable to be blown down by the high winds. The poet's description is as follows:

Somewhat 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!

Never-Forever!

The Psalm of Life.

The late James T. Fields said that "Long-fellow's 'Psalm of Life' came into existence on a bright summer morning in July, 1828, in Cambridge, at a small table in the corner of his chamber. It was a verse from corner of his chamber. It was a verse from his inmost heart, and he kept it unpublished for a long time. It expressed his own feel-ing at that time, when recovering from deep affliction, and he had it in his own heart for many months. 'The Light of the Stars' was composed on a serene and beauti-Stars' was composed on a serene and beautiful summer evening exactly suggestive of the poem. The 'Wreek of the Hesperus' was written on the night after a violent storm had occurred, and as the poet sat smoking his pipe the Hesperus came sailing into his mind. He went to bed, but could not sleep, and wrote the celebrated verses. It hardly cost him an effort, but flowed on without let or hindrance. On a summer afternoon in 1849, as he was riding on the beach, 'The Skeleton of Armor' rose as out of the deep before him, and would not be laid." be laid.

"Eminent in Something."

Longfellow was seventeen years old when he wrote to a friend; "Somehow, and yet I ne wrote to a rriend; Somenow, and yet I hardly know why, I am unwilling to study a profession. I cannot make a lawyer of any eminence, because I have not a talent for argument; I am not good enough for a minister; and, as to physic, I utterly and absolutely detest it."

To his father, about the same time, he wrote: "Whether nature has given me any capacity for knowledge or not, she has, at capacity for knowledge or hot after his, at any rate, given me a very strong predilec-tion for literary pursuits, and I am almost confident in believing that, if I can ever rise in the world, it must be by the exercise of

in the world, it must be by the exclusion my talent in the field of literature.

"Whatever I do study ought to be engaged in with all my soul, for I will be enient in something. Let me reside one year at Cambridge; let me study belles-lettres; at Cambridge; let me study beltesletters; and after that time it will not require a spirit of prophecy to predic with some degree of certainty what kind of figure I could make in the literary world. If I fail here there is still time left for the study of a profession."—Standard.

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