

**THE RIVERSIDE LITERATURE
SERIES: THE SONG OF
HIAWATHA, WITH
ILLUSTRATIONS, NOTES, AND A
VOCABULARY**

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The Riverside Literature Series: The Song of Hiawatha, with Illustrations, Notes, and a Vocabulary by Henry Wadsworth Longfellow

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HENRY WADSWORTH LONGFELLOW

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BY

HENRY WADSWORTH LONGFELLOW

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VOCABULARY



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MR. REMINGTON'S ILLUSTRATIONS.

THE illustrations in this book are taken from the superb Holiday edition of *Hiawatha*, published in 1892, and richly illustrated by Frederic Remington, who during the last decade has placed himself in the foremost rank of illustrators of Western scenes.

No man is better qualified to depict Indian life than Mr. Remington. Several years' residence in the West, — during which he employed himself as cowboy, scout, and guide, — together with extensive travel, not only in the Western regions of the United States, but also in Mexico and British America, have given him unexcelled opportunities for studying the American Indians who yet remain, and have opened to him the traditions of their former haunts. His own genuine love of wild out-door life has enabled him to interpret with rare feeling and sympathy the savage lore of which he has possessed himself. He is a close and accurate observer of actual conditions, yet he is not too much a realist to enter into Longfellow's poetical conception of the Indian legends, and to give us pictures sufficiently imaginative to suit the poem.

We quote from the Introductory Note of the Holiday edition : —

“ The full-page illustrations are designed by Mr. Remington to serve directly as accompaniments to the poem, and he has followed the poet in using a certain freedom of treatment. For as Mr. Longfellow was more careful of the Indian type than exact in a consistent portraiture of one personage, and used his imagination to emphasize the cen-

tral truths of his poetic interpretation of Indian life, rather than sought to follow scrupulously the lines of the archæologist, so the artist, reading the poem, has made a series of pictures which have a basis of reality from his long and close study of the Indian in many situations, but sometimes are fanciful in their treatment. Mr. Longfellow made Indian pictures in verse and Mr. Remington has made Indian pictures in design, studying to make them correspond in spirit with the poet's conception, but not attempting to square the poet's description with the actual realities of Indian life as he knows it by observation.

"The pen-and-ink drawings¹ . . . are, on the other hand, faithful representations of a large number of actual objects in use among Indian tribes, or associated with their life. . . . The artist has drawn both from his own large accumulation of material obtained in observations made during frequent intercourse with Indian tribes, and from a diligent study of objects as stored in museums or pictured by trustworthy artists."

¹ Some of which are given in the Appendix.

THE SONG OF HIAWATHA.

INTRODUCTORY NOTE.

The Song of Hiawatha was first published in November, 1855. The general purpose to make use of Indian material appears to have been in the poet's mind for some time, but the conception as finally wrought was formed in the summer of 1854. He writes in his diary under date of June 22, "I have at length hit upon a plan for a poem on the American Indians, which seems to me the right one and the only. It is to weave together their beautiful traditions into a whole. I have hit upon a measure, too, which I think the right and only one for such a theme." A few days before, he had been reading with great delight the Finnish epic *Kalevala*, and this poem suggested the measure and may well have reminded him also of the Indian legends, which have that likeness to the Finnish that springs from a common intellectual stage of development and a general community of habits and occupation.

An interest in the Indians had long been felt by Mr. Longfellow, and in his early plans for prose sketches tales about the Indians had a place. He had seen a few of the straggling remainder of the Algonquins in Maine, and had read Heckewelder while in college; had witnessed the display of Black Hawk and his Sacs and Foxes on Boston Common; and, a few years before, had made the acquaintance of the fine-tempered Kah-ge-gah'bowh, the Ojibway chief, and had entertained him at his house, trusting not