

**ENGLISH CLASSIC
SERIES - NO. 125-
126. EVANGELINE**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649448425

English Classic Series - No. 125-126. *Evangeline* by Henry Wadsworth Longfellow

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

HENRY WADSWORTH LONGFELLOW

**ENGLISH CLASSIC
SERIES - NO. 125-
126. EVANGELINE**

RECENT ADDITIONS TO THE ENGLISH
CLASSIC SERIES.

No. 120. Macaulay's Essay on Byron. With portrait and biographical sketch of Macaulay, portrait and biographical sketch of Byron, critical opinions, and explanatory notes. Price, 12 cents.

No. 121-122. Motley's Peter the Great. With biographical sketch of Motley, portrait of Peter the Great, critical opinions, and explanatory notes. *Double Number.* Price, 24 cents.

No. 123. Emerson's American Scholar. With portrait, biographical sketch of author, critical opinions of his writings, and explanatory notes. Price, 12 cents.

No. 124. Arnold's Sohrab and Rustum. With portrait, biographical sketch of author, critical opinions of his writings and explanatory notes. Price, 12 cents.

No. 125-126. Longfellow's Evangeline. With portrait, biographical sketch of author, critical opinions of his writings, introduction and explanatory notes. *Double Number*, bound in cloth. Price, 24 cents.

No. 127. Byron's Childe Harold. Canto IV. With portrait, biographical sketch of author, explanatory notes, etc. Price, 12 cents.

No. 128. Tennyson's The Coming of Arthur, and The Passing of Arthur. With portrait, biographical sketch of the author, introduction on Idyls of the King, and explanatory notes. Price, 12 cents.

No. 129. Lowell's The Vision of Sir Launfal, and other poems. With portrait, biographical sketch of the author, critical opinions, explanatory notes, etc. Price, 12 cents.

No. 130. Whittier's Songs of Labor, and other poems. With portrait, biographical sketch of the author, critical opinions, explanatory notes, etc. Price, 12 cents.

*In Preparation for Supplementary Reading
in Lower Grades.*

Grimm's German Fairy Tales (Selected). **Æsop's Fables** (Selected). **Arabian Nights** (Selected). **A Andersen's Danish Fairy Tales** (Selected). **The Nurnberg Stove.** By OUIDA.

New Numbers will be added from time to time.

ENGLISH CLASSIC SERIES—No. 125-126.

EVANGELINE.

BY

HENRY WADSWORTH LONGFELLOW.



**With Biography of Author, Critical Opinions,
and Explanatory Notes.**

NEW YORK:
MAYNARD, MERRILL, & CO., PUBLISHERS,
43, 45, AND 47 EAST TENTH STREET.

✓ Educ T 851.605.571

**HARVARD COLLEGE LIBRARY
BY EXCHANGE**

JAN 8 1937

Copyright, 1893,
BY
MAYNARD, MERRILL, & Co.



CRAIGIE HOUSE, LONGFELLOW'S HOME, CAMBRIDGE, MASS.

LIFE OF LONGFELLOW.

THOSE scientists who hold that genius is a morbid distillation from a tainted ancestry would be puzzled to account for Longfellow's undeniable genius. He was descended from two Yorkshire families, whose natural healthiness of mind and body had been developing for several generations in the bracing air of New England. The Longfellows, his father's family, were a sturdy race, who had always done their duty without inquiring into their metaphysical motives for doing it; and his mother's family, the Wadsworths, traced their descent to John Alden,—as wholesome an old Puritan warrior as could well be found.

Henry Wadsworth Longfellow, the poet, was born at Portland, Maine, February 27th, 1807. Like Emerson and Hawthorne, he was a quiet boy, fond of books, and averse to taking part in the sports of his schoolfellows. His

nerves shrank from all loud noises. There is a tradition of his having begged a servant on a glorious Fourth of July to put cotton in his ears to deaden the roar of the cannon, and in later life one of his book-plates bore the motto "Non Clamor, sed Amor."

At the age of fifteen this shy, studious lad was sent to Bowdoin College at Brunswick, Maine, after Portland Academy had taught him all it knew. He came prepared to make the most of his opportunities, and after four years of hard work graduated with distinction, and with the promise of a professorship after a year of travel had broadened his mental horizon.

The next summer found Longfellow at Paris with all Europe before him. He wandered through England, France, Germany, Italy, Holland, and Spain; everywhere studying the languages, and absorbing the rich associations of foreign places. His impressions of what he saw were in later years embodied in the prose works *Outre-Mer* and *Hyperion*. On his return he at once assumed the duties of his professorship, finding little time for literature. In 1831 he married an acquaintance of former years, Mary Storer Poller, with whom he lived most happily until her premature death in 1835. In 1834 a pleasant surprise came in the shape of an offer of the Chair of Modern Languages at Harvard, an offer which Longfellow was only too glad to accept. The new professor's official duties were light, and he had leisure for the literary pursuits which had ever been his delight. *Hyperion*, a romance in two volumes, and *The Voices of the Night*, a volume of poems containing "The Reaper and the Flowers," and "The Psalm of Life," were published in 1839. Two years later appeared *Ballads and other Poems*, containing the "Wreck of the Hesperus," "The Village Blacksmith," and "Excelsior"; and in the following year *Poems on Slavery*. This quiet life of work

was interrupted in 1842 by a visit to Dickens in London, but speedily resumed. In July, 1843, Longfellow married his second wife, a Miss Appleton, whose acquaintance he had made for the first time during his Swiss tour. Longfellow's ambition was to be the national poet of America,—an ambition to which he was spurred on by Margaret Fuller, probably the most intellectual woman of the time in America. She called his poems exotic flowers, with no smell of American soil about them. The outcome of this criticism was the writing of *Evangeline*, followed later by *Hiawatha* and *Miles Standish*, all refreshingly American in flavor. *Hiawatha*, a poem founded on Indian myths, is cast in the form of the Eddas, the ancient epics of Finland, a form with which Longfellow had become familiar in his studies of the Scandinavian languages. *The Courtship of Miles Standish* pictures the deeds and sufferings of the early Plymouth colony, a recital enlivened only by the description of the courting of Priscilla by proxy. It is not to be understood that Longfellow's fame rested on these American poems alone: he had already written a quantity of poetry which had established his reputation as a poet, but it was on these that he based his claim to be considered the national poet of America.

In 1854, after about eighteen years of academic work, Longfellow felt warranted in resigning his Harvard professorship, to be free for purely literary pursuits. His home at Cambridge was the large Craigie House, which could boast of having once been the headquarters of Washington. Here, surrounded by a brilliant circle of friends, he lived in all the flush of a happy, successful life until 1861,—that fatal year,—when his peace was invaded by a frightful calamity: Mrs. Longfellow, while playing with her children, set fire to her dress, and was mortally injured by the flames. The poet never recovered from the shock of this bereave-

ment, although he continued his work with unabated vigor until the time of his death in March 1882.

After Tennyson, Longfellow has been the most popular poet of his day. Some critics have said that had Tennyson never written the *Idylls*, or *In Memoriam*, his inferiority to Longfellow would have been manifest, but the power displayed in these high realms of poetry was quite beyond Longfellow's reach. His range is domestic. He lacks the power of depicting deep passion, or of robing purely imaginative subjects with ideal grace and color. The forces necessary to the execution of an heroic poem are not his, but on the other hand, in such a description of quiet love and devoted patience as he gives us in *Evangeline*, Longfellow may be ranked with the greatest of poets.

CHRONOLOGICAL LIST OF THE PRINCIPAL WORKS
OF LONGFELLOW.

Coplas de Manrique	1833	Tales of a Wayside Inn	1863
Outre-Mer	1835	Flower-De-Luce	1867
Hyperion	1839	Divine Comedy of Dante	
Voices of the Night	1839	Alighieri	1867-70
Ballads and other Poems	1841	New England Tragedies	1868
Poems on Slavery	1842	Divine Tragedy	1871
Spanish Student	1843	Three Books of Song	1872
Poets and Poetry of		Christus	1872
Europe	1845	Aftermath	1873
Belfry of Bruges	1846	Hanging of the Crane	1874
Evangeline	1847	Masque of Pandora	1875
Kavanaugh	1849	Kéramos	1878
Seaside and the Fireside	1850	Ultima Thule	1880
Golden Legend	1851	In the Harbor [Ultima	
Hiawatha	1855	Thule, Pt. ii.]	1882
Miles Standish	1858	Michael Angelo	1884