

**THE BRYANT
HOMESTEAD-BOOK**

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The Bryant Homestead-Book by The Idle Scholar

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THE IDLE SCHOLAR

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THE CHILD.

Years change thee not. Upon yon hill
The tall old maples, verdant still,
Yet tell, in grandeur of decay,
How swift the years have passed away,
Since first, *a child, and half afraid,**
I wandered in the forest shade.

The Rivulet.

THE SAGE.

True—time will seam and blanch my brow—
Well—I shall sit with aged men,
And my good glass will tell me how
A grizzly beard becomes me then.

The Lapse of Time.

Like this kindly season may life's decline come o'er me;
Past is manhood's summer, the frosty months are here;
Yet be genial airs and a pleasant sunshine left me,
Leaf, and fruit, and blossom, to mark the closing year.

The Third of November, 1861.

* A terror more ennobling than alarming,
An awe exalting and a grandeur charming.

Paraphrase of BOSTON.



Young at the Old Homestead,
William fallen Bryant.
—Cummington August 7th 1869.—

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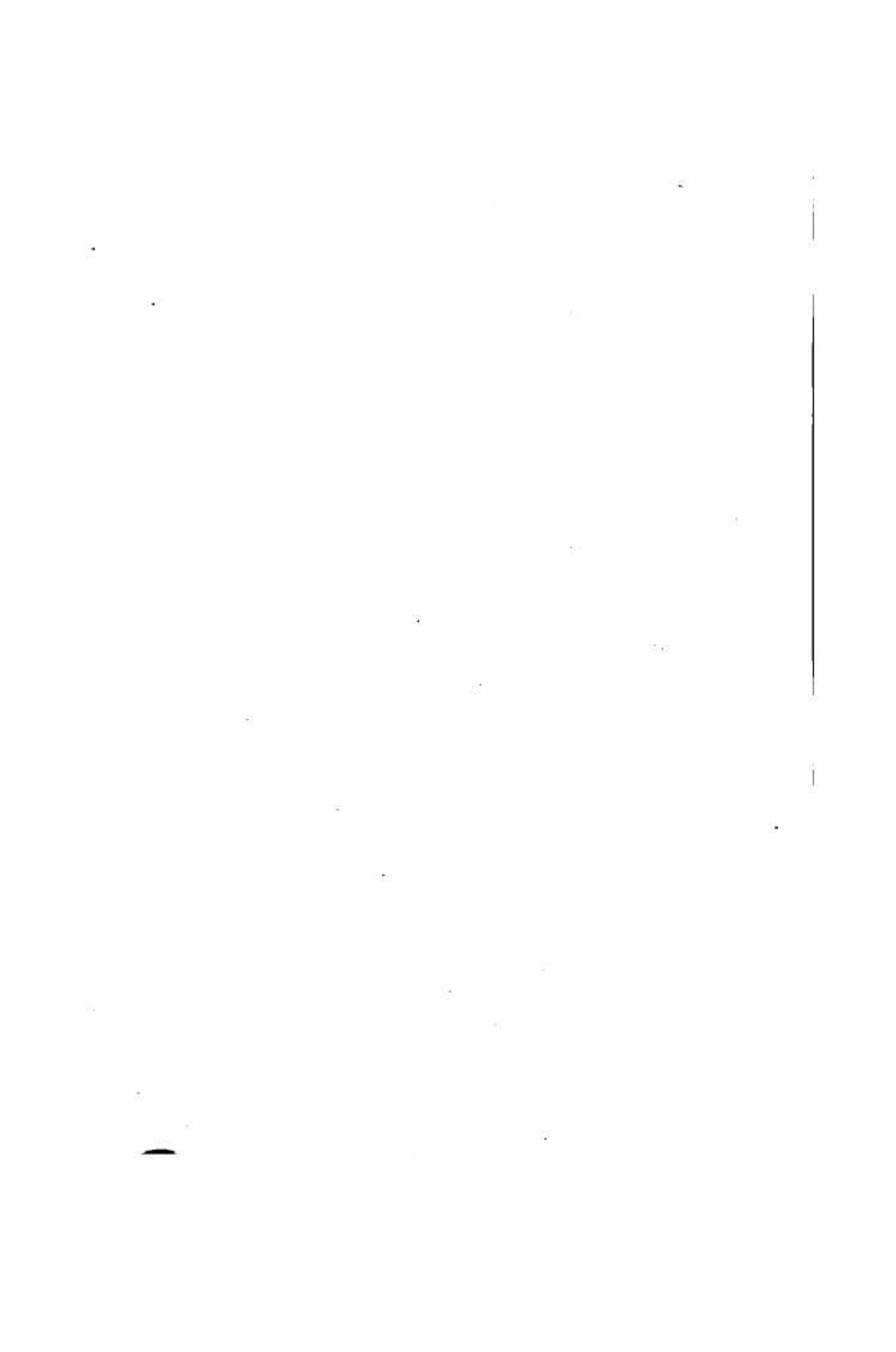
BY
THE IDLE SCHOLAR

ILLUSTRATED

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1870

PUBLISHERS' NOTICE.

In a volume intended to do honor to our Veteran Poet, and to gratify his hosts of friends and admirers with sketches of his home-life in connection with themes from his works, any publisher might take pride in placing his imprint. For the plan, the matter, and the manner of this work, we cannot claim credit, as they belong alone to its author: *our* responsibility being limited to that of our own vocation.



P R E F A C E .

THE BRYANT Life-Studies are the results of careful contemplation of the noble subject, WILLIAM CULLEN BRYANT, in his twofold phases as the poet and as the journalist. The poet exists above, the journalist upon the scene of daily routine-life; and both constitute the Man.

THE HOMESTEAD-BOOK is but a record of the outlines, and is necessarily incomplete.

At the first, the studies were more philosophical. The author contemplated primal American Nature, a Nature leaving its impress on the age. BRYANT is as "many-sided" as GOETHE. He is as severe a study.

In our language, maintaining its purity of words and idiom, he is what GOETHE was to the German. In other respects he differs from GOETHE; again he resembles him. Literature owes incalculable debts to both.

The purpose has been to paint and delineate, rather than to demonstrate; to show the great poet-editor as the Man that he is, rather than to be his eulogist or his advocate. The task has been one of love, and therefore all the lighter. If its fidelity shall appear, and BRYANT shall be found depicted as he is and has been, the author, more than any other, will be abundantly gratified.