PREPARATION

ESTABLISHING A PURPOSE. Ask students to discuss whether or not they feel that nature reflects signs of our emotions. Then have students read to learn the speaker's ideas on this subject.

SUPPLEMENTARY SUPPORT MATERIAL
1. Vocabulary Activity Sheet
2. Selection Test (page 57 of Test Book)
3. Audiocassette Recording
4. Workbook (page 43)

DEVELOPING VOCABULARY

The following word appears on a test ir the Test Book, page 58. (See Vocabulary Activity Sheet.)

watch

rope after his first wife's death. When his father-in-law made him a gift of the Cambridge mansion known as Craigie House, he settled into eighteen years of happily married life.

Longfellow produced some of his most celebrated poetry during this period, much of it based on American legends: *Evangeline* (1847), *The Song of Hiawatha* (1855), and *The Courtship of Miles Standish* (1858). On the first day of publication, this last poem sold 15,000 copies. By 1854, his poetry was bringing him enough income so that he could resign from Harvard to devote himself to writing full time. Seven years later, the second tragedy occurred: Longfellow's second wife died in a fiery accident at home, when a lighted match or hot sealing wax she was using on a letter ignited her summer dress.

Longfellow now devoted himself to his work with a religious and literary zeal. By the end of his long and productive life, he had become for Americans the symbolic figure of The Poet: mild, gray-bearded, haloed with goodness, and living in a world of still untold romance. This is the figure who was given honorary degrees by the universities of Cambridge and Oxford in England and who was received by Queen Victoria. Twelve years after his death, Longfellow's marble image was unveiled in the Poet's Corner in London's Westminster Abbey. He was the first American to be so honored.

Three years after writing this poem about his wife, Longfellow died without having shown it to anyone. Discovered among his papers, it was published four years later and immediately became one of his most famous poems. Since a large audience was waiting to read everything Longfellow wrote, it is puzzling that the poet simply put this lyric aside. Did he consider its expression of grief too personal to be made public? If so, why didn't he destroy it, instead of leaving it among papers he knew would be carefully sifted through and examined?

The Cross of Snow

For a detailed lesson plan, see Teacher's Manual pages 50–51.

In the long, sleepless watches of the night,
A gentle face—the face of one long dead—
Looks at me from the wall, where round its head
The night lamp casts a halo of pale light.
5 Here in this room she died; and soul more white
Never through martyrdom of fire was led
To its repose; nor can in books be read
The legend of a life more benedight.°
A There is a mountain in the distant West
10 That, sun-defying, in its deep ravines
B Displays a cross of snow upon its side.
Such is the cross I wear upon my breast
These eighteen years, through all the changing scenes
And seasons, changeless since the day she died.

8. **benedight:** an archaic word for "natural goodness," related to the word *beneficence*.

A. Imagery

The cross of snov is in the deepest ravines of the mountain. Similarly, the interior cross lies in the deepest part of Longfellow's hear while his external face is deceptivel sunny.

B. Symbolism

The cross of snov is a symbol worth of Hawthorne. (See "The Minister's Black Veil," page 265.) In several of Hawthorne's works, a physical symbol o a moral or emotional state marks a character's appearance: the birthmark in the short story "The Birthmark," and the sewn letter *A* in *The Scarlet Le ter.* Typically, Hawthorne's symbols are more troublin more demonstrative of a sense of guilt. Longfellow's white cross connotes deep grief, but not personal guilt, and indeed can be seen as a bearer of hope. The minister's black veil causes his fiancée to recoil from the minis ter, but Longfellow's white cross invites only a tender sympathy.

PREPARATION

ESTABLISHING A PURPOSE. Before students read this poem, you might want them to brainstorm a list of qualities they associate with tides. Of these qualities, which do they often associate with poetry? (Rhythm, majesty, depth, and possibly simplicity) Which do they not associate with poetry? (Predictability)

SUPPLEMENTARY SUPPORT MATERIAL
1. Vocabulary Activity Sheet
2. Selection Test (page 57 of Test Book)
3. Workbook (page 47)
4. Instructional Overhead Transparency

DEVELOPING VOCABULARY
The following word appears on a test in the Test Book, page 58. (See Vocabulary Activity Sheet.)
efface

A. Responding
How does the title make you feel? What do you think the poem will be like, on the basis of the title alone? (Answers will vary.)

B. Atmosphere/Theme
What atmosphere is created by the images in this poem? (The darkness, the disappearing footprints, and the disappearance of the traveler suggest a mood of loneliness and isolation.)
What quality of tides is important to understanding the theme of this poem? (Predictability—even though the day does return and the tides will continue to rise and fall, human life disappears.)

Read this poem aloud to hear how rhythm and sound effects contribute to a particular atmosphere. How do the first two lines even imitate the rhythmic rise and fall of the tide itself?

For a detailed lesson plan, see Teacher's Manual pages 53–55.

The Tide Rises, the Tide Falls

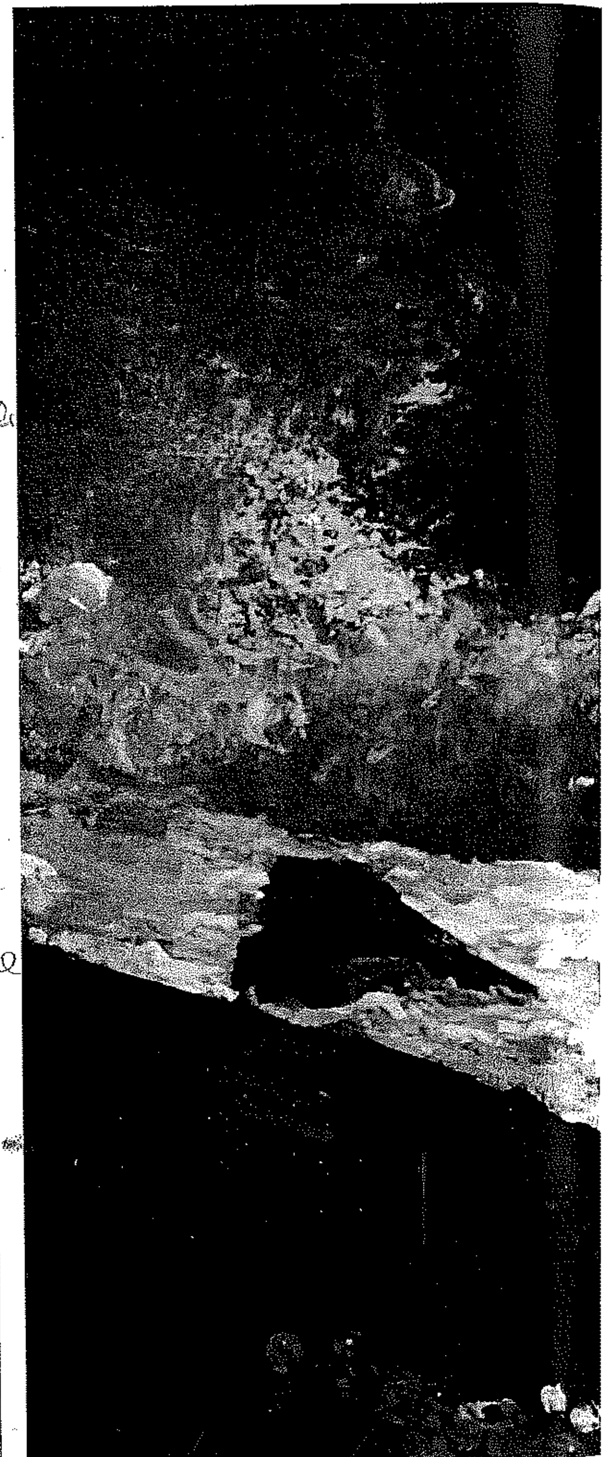
A

The tide rises, the tide falls,
The twilight darkens, the curlew° calls;
Along the sea sands damp and brown
The traveler hastens toward the town,
5 And the tide rises, the tide falls.

Darkness settles on roofs and walls,
But the sea, the sea in the darkness calls;
B The little waves, with their soft, white hands,
Efface the footprints in the sands,
10 And the tide rises, the tide falls.

The morning breaks; the steeds in their stalls
Stamp and neigh, as the hostler° calls;
The day returns, but nevermore
Returns the traveler to the shore,
15 And the tide rises, the tide falls.

2. **curlew:** large, brown wading bird.
12. **hostler:** stable hand.



Sunlight on the Coast by Winslow Homer (1890). Oil.

PREPARATION

ESTABLISHING A PURPOSE. Before students read, have them discuss the question, How is human life like the growth of a seashell? Then have them read to find the analogy that Holmes draws in this poem.

SUPPLEMENTARY SUPPORT MATERIAL

1. Vocabulary Activity Sheet
2. Selection Test (page 61 of the Test Book)
3. Workbook (page 53)

DEVELOPING VOCABULARY

The following word appears on a test in the Test Book, page 62. (See Vocabulary Activity Sheet.)
vaulted

A. Connections
Holmes's choice of a seashell as subject goes along with his interest in science. A contemporary writer who continues this tradition of musing upon natural history is the essayist Lewis Thomas (page 1000).

B. Expansion
Because this poem contains much archaic language and diction, you might want to turn to the Analyzing Language and Style exercise, page 166, at the very beginning, using it to "modernize" the poem stanza by stanza or line by line.

C. Responding
In the phrase "dim dreaming life," is Holmes also commenting on human life? What evidence is there in the poem to support your answer? (The metaphor of the nautilus as a "tenant" in line 12 suggests that Holmes is drawing parallels between the nautilus and humanity.)

A nautilus is a creature that lives in a seashell, one of those mollusks that grow year by year, from the size of a tiny bead to the size of a pumpkin. In Holmes's own description, the nautilus shell is composed of a "series of enlarging compartments successively dwelt in by the animal that inhabits the shell, which is built in a widening spiral." The word *nautilus* comes from the Greek word for "sailor," reminding us that the Greeks thought this shell could actually move on the surface of the water, using a membrane as its sail. Ancient drawings often represent the nautilus as a little boat with its sail billowing in the wind, blown by one of those fat-cheeked figures on the "four corners" of the earth. The nautilus is one of the most beautiful objects in nature and one of the most fragile of life-containing vessels.

The first three stanzas of the poem are a meditation upon the life and death of the shell. In the next-to-last stanza, the poet begins an apostrophe (a direct address to an object or to someone who is not present). The visual description here is like the scene in Shakespeare's *Hamlet* (Act V) in which a gravedigger unearths the skull of a man Hamlet knew. Hamlet holds the skull up to the light and speaks words about life and destiny that the skull evokes for him. In "The Chambered Nautilus," the poet might be pictured holding the shell before him and speaking.

Like most poems written in the 1800's, "The Chambered Nautilus" contains some words that are now archaic, or not in common use. When you come to a word you don't know, stop and think about it; try to use the context to figure out its meaning if a dictionary isn't handy. Remember to pause in reading the poem only when you come to a comma, period, or other mark of punctuation.

For a detailed lesson plan,
see Teacher's Manual pages 60–62.

The Chambered Nautilus

This is the ship of pearl, which poets feign,°
Sails the unshadowed main—
The venturous bark that flings
On the sweet summer wind its purpled wings
5 In gulfs enchanted, where the siren° sings,
And coral reefs lie bare,
Where the cold sea maids rise to sun their streaming
hair.

Its webs of living gauze no more unfurl;
Wrecked is the ship of pearl!
10 And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
Before thee lies revealed—
Its irised° ceiling rent,° its sunless crypt unsealed!

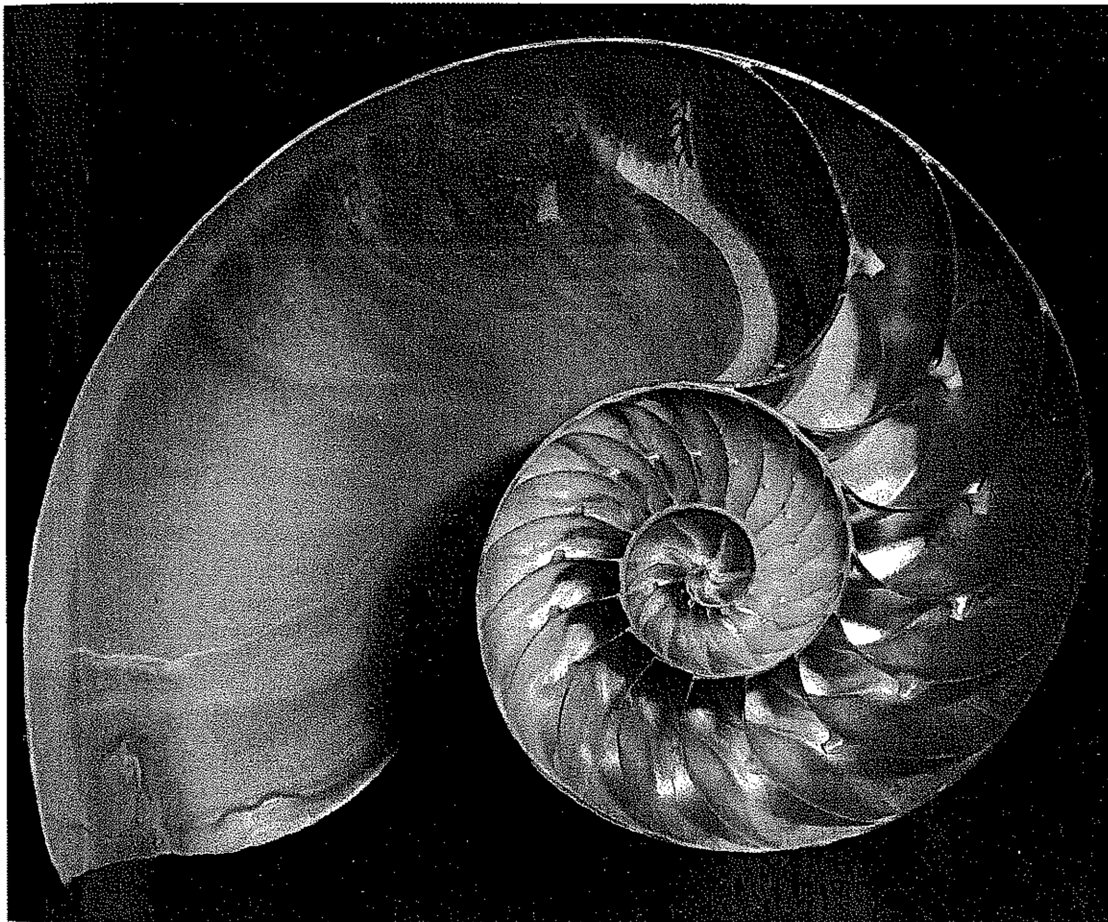
15 Year after year beheld the silent toil
That spread his lustrous coil;
Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
20 Built up its idle door,
Stretched in his last-found home, and knew the old no
more.

1. **feign:** imagine.

5. **siren:** an allusion to a mythical sea maiden. The sirens' songs were so seductive that sailors would wreck their ships on the rocks in order to hear them.

14. **irised:** iridescent; from Iris, goddess of the rainbow; **rent:** torn.

CLOSURE
Ask students to answer the question, Are you convinced that your personal development resembles that of a nautilus shell? Why or why not?



A

A. Humanities Connection: Discussing the Photograph
Students may wish to bring in photographs or drawings of natural objects with which they feel emotional connections.

B. Apostrophe
? What is Holmes apostrophizing in stanza 4? (The shell) In stanza 5? (His own soul)

C. Expansion
The Biblical phrase "more stately mansions" was later used by Eugene O'Neill as the title of a play.

Thanks for the heavenly message brought by thee,
  Child of the wandering sea,
B Cast from her lap, forlorn!
25 From thy dead lips a clearer note is born
Than ever Triton blew from wreathéd horn!°
  While on mine ear it rings,
Through the deep caves of thought I hear a voice that
    sings—

C Build thee more stately mansions, O my soul,
30 As the swift seasons roll!
  Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
  Till thou at length art free,
35 Leaving thine outgrown shell by life's unresting sea!

26. This line echoes a famous line from "The World Is Too Much with Us," a sonnet by William Wordsworth: "Or hear old Triton blow his wreathéd horn." Triton was a mythical sea god, often represented as blowing a conch-shell horn.

PREPARATION

ESTABLISHING A PURPOSE. To prepare students for this poem, you might ask them if they have ever watched birds flying across the sky. Have them describe the setting and how the experience made them feel. Then have them read to determine whether or not Bryant has captured that experience.

SUPPLEMENTARY SUPPORT MATERIAL
1. Vocabulary Activity Sheet
2. Selection Test (page 55 of Test Book)
3. Workbook (page 39)

DEVELOPING VOCABULARY

The following words appear on a test in the Test Book, page 56. (See Vocabulary Activity Sheet.)

billow abyss
illimitable

As the author of a poem that almost every schoolchild was able to recite by heart, Bryant became a famous literary figure. His influence extended even beyond literature, into religion and politics. As a convert to Unitarianism, Bryant believed in universal salvation, in the essential goodness of humankind, and in the ability to know God by intuition as well as by reason and conscience. As a liberal, Bryant supported the growing movement for the abolition of slavery; he was also one of the founders of the Republican Party, which, in his lifetime, would produce Abraham Lincoln. In 1870–1872, he published his translations of Homer's *Iliad* and *Odyssey*. When Bryant died at the age of eighty-four, he was a rich man, so widely honored at home and abroad that he had become a kind of national monument.

Today, Bryant's poems are not read as the spiritual counsels they were meant to be; instead, they are read as period pieces that authentically reflect their times. Bryant's moralizing is characteristic of the popular poetry of the nineteenth century; today, most readers prefer messages or themes that are implied, rather than explicitly stated. The appeal of Bryant's poems may have been due largely to the limited tastes of a particular time and place. Yet even when his poems seem more like moral fables than free expressions of the imagination, they ring with an air of piety and sincerity no one can doubt.

A. Apostrophe
A piece of writing addressed to a person, animal, or object is called an *apostrophe*.

B. Expansion
Line 16 is perhaps the most felicitous one in the poem, expressing a powerful philosophical and emotional attitude in five simple words. You might want students to paraphrase and discuss this line. Compare the paraphrases with the wording of the poem. The paraphrases are certain to be wordier and less powerful.

One of the aims of the Romantic poets was to discover and preach the moral lessons that could be found in nature. In a world swept by political revolution and already feeling the sooty touch of industrialism, the Romantics turned to nature for comfort and for proof of a Divine presence. The poem that follows is an example of this Romantic endeavor. It is addressed to a bird the speaker has seen flying overhead.

Following the conventions of his time, the poet uses words like *whither, dost, thou,* and *thy.* Read *whither* in line 1 as meaning "To what place?"

A

To a Waterfowl

For a detailed lesson plan, see Teacher's Manual 45–47.

Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?

5 Vainly the fowler's° eye
Might mark thy distant flight to do thee wrong,
As, darkly seen against the crimson sky,
Thy figure floats along.

Seek'st thou the plashy° brink
10 Of weedy lake, or marge° of river wide,
Or where the rocking billows rise and sink
On the chafed oceanside?

There is a Power whose care
Teaches thy way along that pathless coast—
15 The desert and illimitable air—
B Lone wandering, but not lost.

5. **fowler:** hunter of wild birds.

9. **plashy:** watery.

10. **marge:** edge.

4. God will guide and protect us in our journey through life.

God, or to some supernatural power.

Parts of the sky or different climatic regions.

5. Misfortunes or evil forces in general, or the devil in particular.

6. "Pursue" (line 3), "distant flight" (line 6), "seek'st" (line 9), "summer home"

Lonely migration is a metaphor for one's pilgrimage through life.

7. This poem suggests that God actually intervenes in the universe to provide guidance for humanity.

8. Students answers will vary.

9. Most students will agree that this is possible.

Student answers will vary.

A All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
20 Though the dark night is near.

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend,
Soon, o'er thy sheltered nest.

25 Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply hath sunk the lesson thou hast given,
And shall not soon depart.

He who, from zone to zone,
30 B Guides through the boundless sky thy certain flight,
In the long way that I must tread alone
Will lead my steps aright.

A. Style
Note the very simple language: only *atmosphere* has more than one syllable.

B. Expansion
You might want students to compare the thoughts expressed in this stanza with those of Psalm 121 of the Bible. (You might want to remind students of Bryant's early grounding in the Bible.)

Responding to the Poem

Analyzing the Poem

Identifying Details

1. What danger to the bird is mentioned in the second stanza?
2. According to the speaker, what guides the waterfowl in its flight? Describe how the speaker envisions the end of the bird's "toil" in the sixth stanza.
3. The third stanza contains examples of **onomatopoeia**, or words that actually imitate the sounds of the things they refer to. Name these words. SRW p. 159

Interpreting Meanings

4. In line 27, the point toward which the poem is building becomes explicit with the word *lesson.* In your own words, what is that lesson? Who is "He" in line 29? What are the "zones"?
5. The phrase "to do thee wrong" (line 6) is a curious way of describing what the fowler, or hunter, wants to do to the bird. What do you think Bryant intends the fowler to **symbolize,** other than just someone who is hunting birds? SRW p. 163
6. Throughout the poem, certain words and phrases emphasize that the waterfowl is a migratory bird. What are some of these? What does the idea of a *lonely* migration contribute to the **theme** of the poem? SRW p. 165
7. In the eighteenth century, rationalist thinkers had perceived the operations of nature as a "clockwork universe." They saw the universe as governed by "natural law," under which the stars and the seasons moved and rotated with mechanical precision. In their view, the creator of this mechanism did not control its workings but remained merely an indifferent spectator. In what way is this Romantic poem a rejection of that rationalist view?
8. Do you believe the lesson the speaker learns is a useful one? Explain.
9. Can Nature still present "lessons" to people today? How would you describe the way most people today view the natural world?

Writing About the Poem

A Critical Response

Analyzing the Poem. Do you think Bryant's main intention *was* to teach a lesson? If so, why does he spend so much time coming to the point? What does his extended description of the bird in flight do for you, as a reader, that a simple statement of his belief in Divine guidance would not have done? In a paragraph, explain your answers to these questions.

For evaluation criteria, see Teacher's Manual page 47.

In 1830, the 44-gun American warship *Constitution*, which had defeated the British warship *Guerrière* in the War of 1812, was scheduled to be scrapped. Holmes sent this poem to the Boston *Advertiser* in protest.

Suppose that a historic ship or building or site were about to be destroyed today. What sort of letters might come into the newspapers protesting the destruction?

Old Ironsides

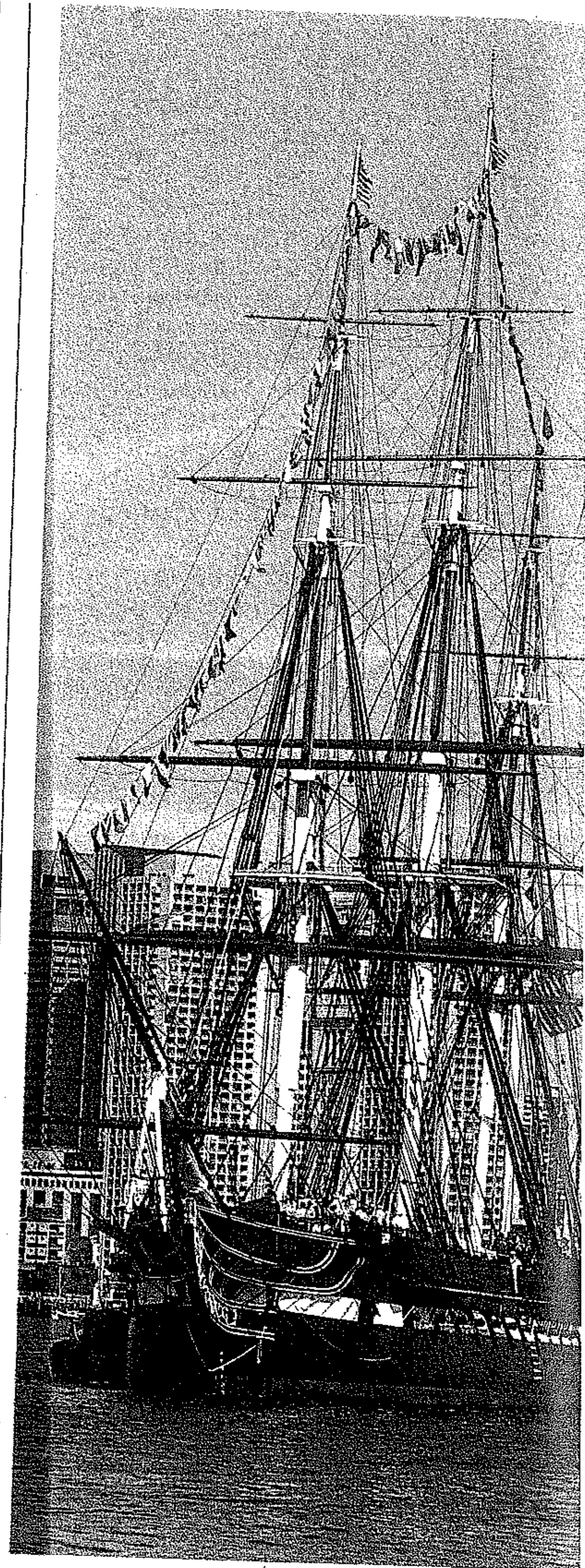
Ay, tear her tattered ensign down!
  Long has it waved on high,
And many an eye has danced to see
  That banner in the sky;
5 Beneath it rung the battle shout,
  And burst the cannon's roar—
The meteor of the ocean air
  Shall sweep the clouds no more.

Her deck, once red with heroes' blood,
10 Where knelt the vanquished foe,
Where winds were hurrying o'er the flood,
  And waves were white below,
No more shall feel the victor's tread,
  Or know the conquered knee—
15 The harpies° of the shore shall pluck
  The eagle of the sea!

Oh, better that her shattered hulk
  Should sink beneath the wave;
Her thunders shook the mighty deep,
20 And there should be her grave;
Nail to the mast her holy flag,
  Set every threadbare sail,
And give her to the god of storms,
  The lightning and the gale!

---

15. **harpies:** an allusion to predatory flying creatures in Greek mythology, which have bodies of vultures and heads of women. The name meant "snatchers" or "robbers." Later, the harpies came to symbolize any creatures that prey on helpless victims.



"Old Ironsides" in Boston harbor today.

The shape of this poem is simple. It opens with a description of an actual rope factory; then, hypnotized by the gleam of the long threads in the sun, the speaker imagines scene after scene in which rope-making plays a part. These imaginary pictures unreel like a movie until the final stanza, when the speaker returns us to the factory.

The dominant image of this poem is that of a spider: in this case, "human spiders" who spin rope on mechanical wheels.

At one time rope factories were common in New England. Often, like all industries of the time, they employed poor young children as laborers. Stark remnants of these factories can still be seen in states like Connecticut and Massachusetts today.

As you read the poem, keep two things in mind. First, the sight Longfellow is describing was a common one to someone who lived in the nineteenth century. Second, in Longfellow's time, thoughtful people were becoming increasingly aware of the dehumanizing effects of factory work.

The Ropewalk

In that building, long and low,
With its windows all a-row,
  Like the portholes of a hulk,
Human spiders spin and spin,
5 Backward down their threads so thin
  Dropping, each a hempen° bulk.

At the end, an open door;
Squares of sunshine on the floor
  Light the long and dusky lane;
10 And the whirring of a wheel,
Dull and drowsy, makes me feel
  All its spokes are in my brain.

As the spinners to the end
Downward go and re-ascend,
15 Gleam the long threads in the sun;
While within this brain of mine
Cobwebs brighter and more fine
  By the busy wheel are spun.

Two fair maidens in a swing,
20 Like white doves upon the wing,
  First before my vision pass;
Laughing, as their gentle hands
Closely clasp the twisted strands,
  At their shadow on the grass.

25 Then a booth of mountebanks,°
With its smell of tan° and planks,
  And a girl poised high in air
On a cord, in spangled dress,
With a faded loveliness,
30 And a weary look of care.

6. **hempen:** made of hemp, a coarse-fibered shrub used for making rope.

25. **mountebanks:** "con men" who traveled with carnivals and circuses.
26. **tan:** a material used to give color and finish to raw leather.

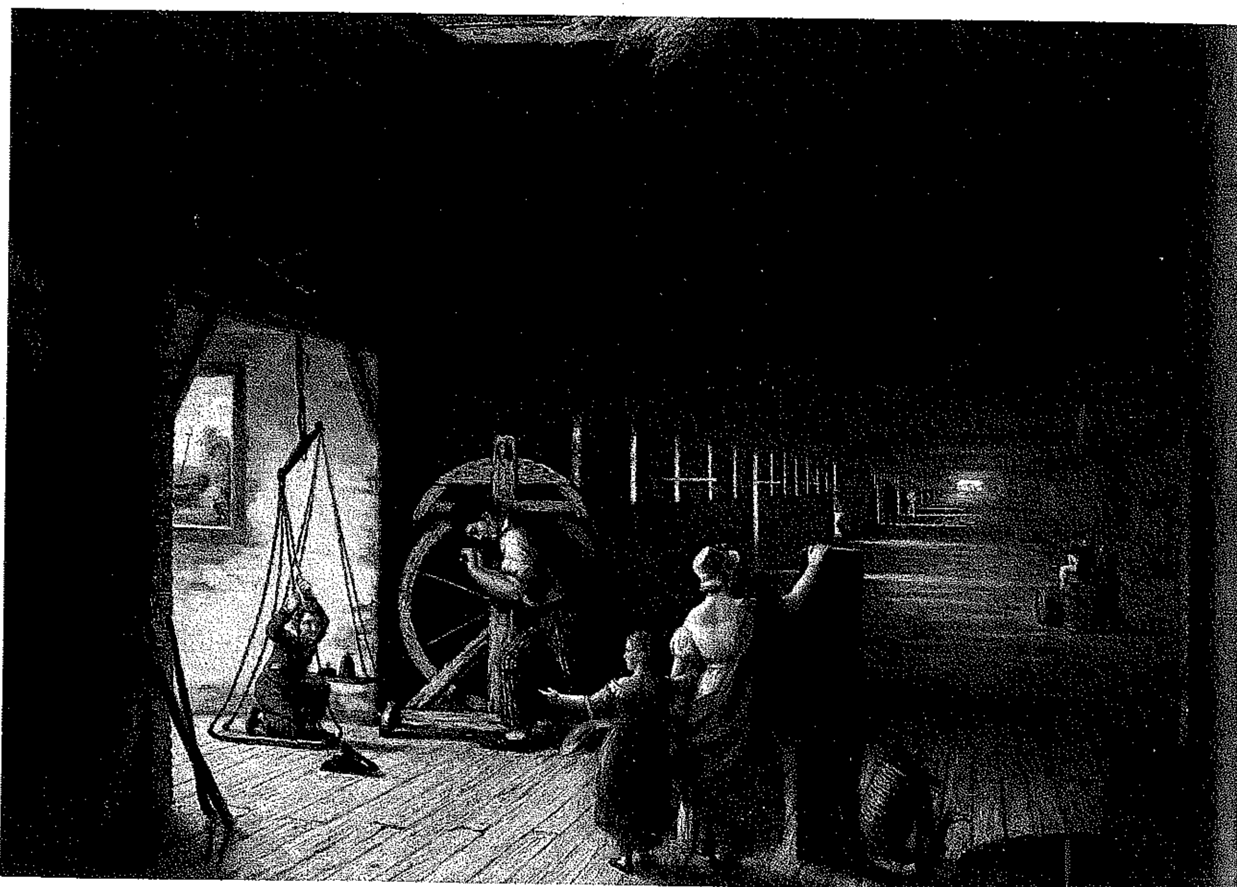
Then a homestead among farms,
And a woman with bare arms
  Drawing water from a well;
As the bucket mounts apace,°
35 With it mounts her own fair face,
  As at some magician's spell.

Then an old man in a tower,
Ringing loud the noontide hour,
  While the rope coils round and round
40 Like a serpent at his feet,
And again, in swift retreat,
  Nearly lifts him from the ground.

Then within a prison yard,
Faces fixed, and stern, and hard,
45 Laughter and indecent mirth;
Ah! it is the gallows tree!°
Breath of Christian charity,
  Blow, and sweep it from the earth!

34. **apace:** rapidly.

46. **gallows tree:** a simple structure of tw posts and a crossbar on which criminal were once executed by hanging.



The Ropewalk by Charles Bird King (1830). Oil.

Bayley Museum of the University of Virginia
Charlottesville, Virginia

Then a schoolboy, with his kite
50 Gleaming in a sky of light,
  And an eager, upward look;
Steeds pursued through lane and field;
Fowlers with their snares concealed;
  And an angler by a brook.

55 Ships rejoicing in the breeze,
Wrecks that float o'er unknown seas,
  Anchors dragged through faithless sand;
Sea fog drifting overhead,
And, with lessening line and lead,°
60 Sailors feeling for the land.

All these scenes do I behold,
These, and many left untold,
  In that building long and low;
While the wheel goes round and round,
65 With a drowsy, dreamy sound.
  And the spinners backward go.

59. **lead:** a nautical term for a weight used by sailors to take soundings to measure the water's depth.

Responding to the Poem

Analyzing the Poem

Identifying Details

1. In the first stanza, Longfellow uses a **simile.** What is the factory compared to?
2. By the end of stanza 3, the poet has presented a series of **images** of the factory and of the spinners at work. Describe what the workers are doing. What are the "cobwebs" mentioned at the end of this stanza?
3. Beginning with stanza 4, Longfellow takes an imaginary "ropewalk" and gives us a succession of pictures in which some kind of rope or cord plays a part. Briefly describe each of these scenes.

Interpreting Meanings

4. New England factories of the nineteenth century often were unpleasant places with working conditions that would be regarded as intolerable today. What is the implication of the **metaphor** comparing the factory workers to spiders?
5. Describe the changes of **tone** as the poet imagines scene after scene. What opposing aspects of human life is the poet holding "in balance"? How do you think he feels about the "human spiders"?
6. Can you think of any occupations today in which the workers could be compared to insects or animals?

Writing About the Poem

A Creative Response

Describing an Idyllic Scene. The famous printmakers Currier & Ives depicted rural nineteenth-century American scenes so charmingly and idealistically that we still find examples of their work on contemporary greeting cards as well as in art museums. Which idyllic scenes in "The Ropewalk" would you recommend to the attention of the printmakers? State your preference and describe the scene and its mood in a paragraph. Which scenes are definitely *not* Currier & Ives subjects?

Analyzing Language and Style

Trochaic Meter

The unusual sense of physical movement in this poem was not achieved by accident. Longfellow obviously wanted to give a bouncy spring to both his real ropewalk and his imaginary one, and so he decided on a rhythm based on the use of the *trochee.*

Trochaic meter is the exact opposite of iambic meter: Instead of the iambic da-DAH, the sound of trochaic meter is DAH-da. Once Longfellow has established his count of four of these trochees per line, does he faithfully repeat it from the first line to the last?

SUPPLEMENTARY SUPPORT MATERIAL

1. Reading Check Test blackline master
2. Vocabulary Activity Sheet
3. Selection Test (page 75 of Test Book)
4. Audiocassette Recording
5. *A Gallery of Authors* Poster
6. Connections Between Reading and Writing Worksheet
7. Workbook (page 61)

DEVELOPING VOCABULARY

The following words appear on a test in the Test Book, page 76. (See Vocabulary Activity Sheet.)

manifest aspirant aversion

PREPARATION

1. **BUILDING ON PRIOR KNOWLEDGE.** Before students read, you may want them to write out their definitions of self-reliance.

2. **ESTABLISHING A PURPOSE.** Have students read to discover how Emerson's views on self-reliance differ from or extend their own.

A. Responding

What does Emerson mean by "this sculpture in the memory?" (He seems to be saying that some people strike a responsive chord in us at first meeting, a "preestablished harmony," almost as if we knew them already. This is in agreement with his Platonic Idealism.)

B. Responding

Do you agree that people only half express themselves? What examples can you cite supporting or refuting this from your own experience or knowledge?

C. Responding

Emerson is saying that greatness comes not so much through striving as through acceptance of one's fate.

Do you agree?

FROM SELF-RELIANCE

For a detailed lesson plan, see Teacher's Manual pages 70–72.

In an essay published in 1841, Emerson addressed one of the central characteristics of the American sensibility: individualism. Before you read, think about your own definition of "self-reliance."

There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Not for nothing one face, one character, one fact makes much impression on him, and another none. It is not without preestablished harmony, this sculpture in the memory. The eye was placed where one ray should fall, that it might testify of that particular ray. Bravely let him speak the utmost syllable of his confession. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have his work made manifest by cowards. It needs a divine man to exhibit any thing divine. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise, shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope.

Trust thyself: every heart vibrates to that iron string. Accept the place the divine Providence has found for you; the society of your contemporaries, the connection of events. Great men have always done so and confided themselves childlike to the genius of their age, betraying their perception that the Eternal was stirring at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny; and not pinched in a corner, not cowards fleeing before a revolution, but redeemers and benefactors, pious aspirants to be noble clay plastic under the Almighty effort, let us advance and advance on Chaos and the Dark. . . .

These are the voices which we hear in solitude, but they grow faint and inaudible as we enter into the world. Society everywhere is in conspiracy against the manhood of every one of its members. Society is a joint-stock company in which the members agree for the better securing of his bread to each shareholder, to surrender the liberty and culture of the eater. The virtue in most request is conformity. Self-reliance is its aversion. It loves not realities and creators, but names and customs.

Whoso would be a man must be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of our own mind. Absolve you to yourself, and you shall have the suffrage of the world. . . .

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Out upon your guarded lips! Sew them up with packthread, do. Else, if you would be a man, speak what you think today in words as hard as cannon balls, and tomorrow speak what tomorrow thinks in hard words again, though it contradict every thing you said today. Ah, then, exclaim the aged ladies, you shall be sure to be misunderstood. Misunderstood! It is a right fool's word. Is it so bad then to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood.