

STUDIES IN KANSAS POETRY.

A thesis submitted to the English department and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Master of Arts.

By

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## Poetry of Kansas.

### Preface.

It is with considerable interest that this investigation of the facts concerning the literature of Kansas has been made. After some study it has seemed best to limit the research to the poetry of Kansas; the thrilling history of Kansas has inspired many a historian, within the state and elsewhere; the prose fiction is better known than the poetry, at least the best of our fiction, hence the field most unexplored, most unknown and therefore most interesting is the field of poetry.

The next consideration is the question of how to define a Kansas and to determine what poetry we can call ours. A poet to be a Kansas poet must certainly have lived long enough in Kansas to have become a Kansan--by this is not meant the necessary six months which the law requires, but long enough to be identified with Kansas life and character, to know Kansas, her history, her hopes and her ideals and himself to be a part of them. Then if he move away to another state and continue to write poetry, we shall claim him, if, in addition, he still writes of Kansas, and if he has written poetry while here, or spent some impressionable years here.

Another difficulty in determining what is Kansas poetry is the meager biographical data for most of the poets. In some instances, the Kansas publisher's name on the title



page is all one has to determine whether volume may be included in the classification of poetry of Kansas. The early books, for the most part show no preface or introduction and offer no clew to the poet's place and his time. A few books bear no date, so have been placed in separate list under heading of "No Date" in the bibliography.

It is my belief that more attention should be paid to state literature as such. At present I can find but little effort along the line of state literary history. My attention has been called to a work on the literature of South Carolina by Professor Wauchope of the University of that state. Professor S. L. Whitcomb has extensive notes on Iowa literature which might well serve as the basis of an interesting work on that state's literature. In a book called "The Sunshine State", by Frank L. Ransom, a short paragraph on the literary beginnings of South Dakota is found. The Quarterly of the Iowa Library Commission for January, 1905 contains an article on "Iowa in the World's Literature" by Johnson Brigham, the State Librarian. Mr. Brigham maintains that a poet or other author belongs to a state when he contributes something to that state--either by presenting its traditions and customs and history, thus preserving them for the future generations of the state, or by adding to, and by enriching these traditions or by idealizing the state.

To a certain extent, in presenting this study of Kansas writers, some such general definition as this has been kept in mind. I have also been guided by those who have made collections of Kansas poetry, in including or excluding certain names.

For my study of the poetry I have read the fifty-seven or eight volumes of poetry in the Library of the University of Kansas, which forms the basis for my investigations. I have had access to the library of the State Historical Society at Topeka. I wish to thank the librarian, Miss Clara Francis for the kindness in sending me books and pamphlets from the Historical Society. Also I am extremely grateful to Professor Whitcomb of the University who has greatly assisted me by his notes on a number of the volumes of Kansas verse, and by many suggestions, as well as by allowing access to his notes on the literary history mentioned above.

It was at first my intention to arrange this study into a sort of literary history and to treat each period chronologically. Later study convinced me that such a treatment would be too long and too monotonous, so I have tried to group certain poems and authors in a more critical manner, believing that the bibliography will supply such items as the importance of certain periods, as to kinds and style of work, and indicate roughly the historical perfection of Kansas verse, at least as to quantity of production.

## Studies in Kansas Poetry.

### Introduction.

The time has passed when to call a poem- American poetry, distinguishes it clearly or places it in a significant category. With the vast and ever increasing mass of American verse certain divisions naturally arise and we recognize groups of poets with characteristic tendencies. These groups may be marked out by time, place or poetic quality; so we have early American poetry, which shows marked contrasts to our later poetry, and New England poetry as distinct from the poetry of the South and West. These divisions have for some time been noted and we have, of late, many volumes introducing collections of the poetry of the South, of New England, of the West; but so far no one has discovered any poet who belongs to the great Middle West, though many now realize that the Middle West has, and is now producing excellent poets. Some attempts have been made to collect the works of these poets and lay the foundation for a greater structure devoted to the appreciation of the poetry of the Middle West.

Kansas will have her place in this great literary structure, Kansas, the center of the Middle West, the center of America; Kansas, whose bloody and terrible struggles have shown the heroism and loyalty of her men and women; Kansas,

whose valiant and glorious birth and wonderful growth have furnished themes, not only for her own singers but for many singers of America. "He who adds one thing to literature is immortal", says one; then we must study our Kansas writers and see if we cannot discover, among the many who have written, some whose names are to be immortal.

Organized as a territory in 1854 on the 30th of May, Kansas began her eventful career. In 1856 "The Kansas War" a Heroic Poem by Theodore Dwight was written, thus was Kansas early the subject of song and story. On January 29th, 1861 she was admitted as a state, and six years later, Evender C. Kennedy of Leavenworth published a narrative poem called "Osseo, the Spectre Chieftain". This poem is an epic in eight cantos. The author in his Preface offers his attempt to his friends with only hope of a kind that in return, "for the many weary days and nights I have spent trying to consummate this, my bloodless ambition". "If I can be permitted to occupy the most secluded niche in the Temple of Calliope and add but a single jewel to the casket of American Poetry I will have gained the highest wish of my most ideal dreams". He knows not whether his reward will be "hope or despair but waits the revelations of the mysterious future".

The period from 1854 to 1869 shows some literary productions, including histories of certain years of Kansas, letters to eastern friends by those living in Kansas, descrip-

tions and narrations of the life and the country of Kansas. But to expect imaginative literature of a people who must not only make their homes and build them up, but must also make a state, would be hardly reasonable. Yet these years were, apparently, not without profit, and tho the poet's souls were silent for a time they must have been in the making, and getting ready to sing.

The years between 1869 and 1879 were not so barren: we find two books of poetry here but far more creative work of other types. This period was one of growth for Kansas and consequently a time of exultation and hope. "The Kansas Magazine"<sup>1</sup> was now given to the world, and this fact alone would make the period significant.

The third period, from 1879 to 1889, shows many interesting titles of volumes of poetry. Quite unexpectedly the first Kansas poem--"Osseo, the Spectre Chieftain"--is not of Kansas soil, though it is a poem of the original Indian dwellers in the western lands. Wm. Crabb in 1873 called his book of poetry "Poems of the Plains", and this is the beginning of a long list of books to bear a title suggestive of the "great American Desert". In 1888 a volume appears by Charles Brower Peacock with the same title "Poems of the Plains"; in 1885 Ellen P. Alberton publishes "Poems of the Prairies"; in 1886 Celeste May names her volume of verse "Sounds of the Prairie; in 1888 is a collection of poems by various HandsK.U.

1. See History of this magazine in connection with other Kansas Magazines in later chapter.

In the next period still more collections of poems appear, with titles suggestive of Kansas. "Song of Kansas" in 1890 by Joel Moody; "Prairie Flowers" in 1891 by J. W. Beebe; "Kansas Zephyrs" 1892 by Harry Mills; "Walls of Corn" in 1894 by Ellen Allerton; and "Kansas Day" in 1892 by F. H. Barrington.

Other books with similar titles are found also in the last period, from 1899 to date. Another book by Ed. Blair in 1901 is called "Kansas Zephyrs"; "Kansas in Literature" in 1900 by Wm. H. Carruth; "Select Sunflowers" in 1901 by Harry Mills all have flavor of the soil at least in title.

Five collections or anthologies of Kansas verse are to be found. The first in 1888 is a volume called "Sunflowers" collected by various hands in the University of Kansas. These poems bear the names of undergraduates, Faculty members of the University and are note worthy productions. Hattie Horner's collection of verse in 1891 and F. H. Barrington's "Kansas Day" are perhaps the most important ones in the group. They contain many poems of local or purely Kansas interest.

Herringshaw's "Poets and Poetry of Kansas" in 1894 is quite different from the others. He gives short biographical data and a few of the poems of each author, but as a whole though much larger than any other of the collections, this one is considerably poorer in real poetry. Someway he has failed to select representative poets or poetry--it seems

more a commercial venture than the others. None of the best of Kansas poets are here--it is interesting, merely, as a collection of the works of lesser poets. In 1900 Wm. Herbert Carruth of the Faculty of the University of Kansas published a collection of the work of Kansas poets, together with an introduction laying down certain canons for the qualifications of verse which is to be counted as Kansas verse. This collection has many excellent poems, which show imaginative thought and true poetic spirit.

Many volumes of Kansas poetry are without introduction or preface, especially is this true in the earlier works, in the last few periods some very interesting ones are found. Sometimes they are written by the author, frequently by others, and all show the Kansan's longing for a distinctly Kansas Literature; they deplore the tendency to underrate modern poetry; they seek to set forth the Kansas poetry, not as remarkable or startling, but as possessing beauty and strength and individualism.

Perhaps better ways to mark off the period of Poetry will suggest themselves to others, but in so short a period as fifty years or a little more, no distinct developments can be seen as yet.

The first period begins with the entering of Kansas into the Union as a territory and extends up to a few years after the Civil War--thus including the territorial struggles and the Civil War.

Then the second period shows the work of the ten years following 1879; and with the third period begins the time of the greatest production of Kansas poetry. One seemingly good reason for beginning the third period with 1879 is this fact. For with 1880 poetry begins to appear which must have either local or universal interest. Wm. Herbert Carruth in his introduction to his Kansas anthology of 1900 calls attention to the fact that if "a soul does not know some spot of earth and know it intimately and lovingly, it cannot sing of the glories of the earth!" But he thinks if "the picture is too purely local or individual, it runs the risk of missing the universal features which shall make it worthy of immortality!"

The local interest is perhaps the strongest motif in Kansas poetry and if the poetry does not become immortal, it shall at least live, as portraying the life of a unique time and place. Some of the greatest epics, some of the finest lyrics, of the world, were purely local and individual and yet they have lived. Perhaps several times fifty years will add to and increase the interest in early Kansas days and life--as yet, the happenings in the young state's life are too recent to give a glamour thru which one may read her story with wonder, and see her poets with veneration.

The personnel of the poets is not a wholly foreign one to this subject. In the Herringshaw anthology alone the following occupations are represented; --school teacher, farmer,



preacher, soldier, editor, artist and musician, public officer, physician, contractor and stone-mason, lawyer and carpet-weaver. On the whole the supremacy of newspaper men and teachers however is noticeable.

As far as one may determine, the eastern and central parts of the state have been the centers of poetic interest. This would naturally and historically be so, for these parts contain the oldest and the most populated cities. Lawrence, Wichita, Newton, Topeka, Baldwin and Emporia are places of special literary interest, for these places have produced many of the poets, and are also notable as having formed the setting for the scenes of many poems or have even been the subject of poems.

## I. Treatment of Nature by Kansas Poets.

The aspect of nature on the plains of Kansas, has from the first attracted the attention of the poet. He sees the prairie in its pristine beauty, as the storms sweep across it, or as it changes its appearance under the cultivation by man. The early poets are impressed with the struggle which man had with nature before the country could be made a dwelling place. The early pioneer was in constant danger from fire and storm and heat; and the poet's mind ever turns to the horror of the many forms in which death awaited the early dweller here.

In 1873 is a volume of poems by Wm. Darwin Crabb called "Poems of the Plains". This contains narrative verse, the setting of which is in the midst of "wild nature". Miles of plains" with buffalo, prairie fowls, bees, birds, and many varieties of snakes- rattlers, blue racers, bullsnakes and bloodsnakes- stretch before us. The various phenomena of nature he notes, the falling of the leaves, the freezing of the stream, the grass, the snow, and the sunset. The rolling plains he likens to the wide sea, the waves are green like the foam. The pictorial view of nature is before us in these poems, we see the plains change in color as the heat of August comes on the land, and how many are the colors in Nature which he sees around him, red, violet, black, green, dun, gray and brown.

The sad influence which the contemplation of nature has exerted over the poet does not leave him as he considers other things-- he sees age coming on and grows pessimistic again-- the ravages of time, the inevitable sadness and pity of growing old oppress him. The most typical poem of the book is "Indian Summer on the Plains"--

Grass, grass, plashing, plashing under the hollow grass  
 Held, hung and hollowed over the world of grass!  
 Sky of glass, palm of the hand of God on high!  
 Grass and sky under and over, filling the world and eye!  
 Space, space, and never a sign and never a single trace  
 Of fallen cities, or where a tyrant has set his face!  
 Far, far away look at a setting star,  
 With never a forest nor even a single spar,  
 Far, far a-reach from a single tree to mar  
 The streaming light- to throw on the face a bar!  
 Flowers! flowers! taller, grander, standing above as towers,  
 Over a roof of green! Now falling their leaves in showers.  
 Bloom, bloom, fading, falling, falling away in gloom!  
 Green, green! falling away, going down to a tomb!  
 Roof, roof of green wrought in wonderful woof  
 Over the world as a temple, you wrought as a roof;  
 Flowers, as towers now that the crisping hours,  
 Come, temple, towers, all fading, falling your powers!  
 Stand, stand, gray, brown, dead as a withered hand,  
 Gray as a ruined temple in an old and fabled land!  
 Gales, gales! swift running and whirling! wails  
 Sounding from under the chariot wheels! gales  
 Whirling the dust, tossing the grass, flapping the veils-  
 Veils, veils of Indian summer smoke walking the air with  
 (trails.  
 Red! red light of the sun- face of the moon o'erspread!  
 Redder than anything living, redder than anything dead,  
 Red in the struggle of death, neither living nor dead--  
 This is Indian summer--red, painfully red!

Theodore Price, in 1881 in "Songs of the Southwest", is a poet with a great love and enjoyment in nature. No great philosophy of life, no moral or public questions concern him;

his poems are full of nature,- the physical, objective nature around him. In his leisure time and in his freedom from work, his mind turned to nature and as a child he loved the outside world. His poetry is Kansas poetry; he knows and describes her rivers, her treeless plains, the cactus, the herds of buffalo and bison. He shows us the Kansas of early days; the killing of the bison and the curing of it by the squaw, and the wolf and vulture who wait outside for the bones. The history of Kansas is told in verse; first the coyotes and the Indians, then the homes of the first white settlers, the broad plantation, the stream which flows thru the center of the state, with the plum and wild grape along its flowery banks; the wild duck and water hen on the water, the marmot in the fen. Then the marvel of the growth of the cities, where a short time before were only Indians, and where not long since Coronado led his horde of Spaniards for conquest and gain.

The wild cat and panther stalk thru the caves, in his poems, just as they did in the early days of Kansas. He adds a few names to the animal list- buffalo, bear, badger, otter, wolf, antelope, coyote, prairie dogs, birds.

In the "Prairie Fire"--the terrible fear of the early days is shown again, he pictures devastation of the fire, how it jumps rivers and destroys all before it.

The "Scourge of Locusts" is an interesting note to add to the horrors of early Kansas life.

### 1. Prairie Fire.

(door-

Smitten with wild consternation leapt the youth beyond the  
Flashed broad sheets of flame before him- nearer, louder grew  
the roar!

Through the grass- roots fiery serpents writhing neath dense  
vapors fleam!

High athwart the hot horizon, blood streaked pyramids of flame  
Dance along the Big Arkansas, eastward o'er her sister stream!

On and onward, redly rolling, lashed to frenzy by the blast,  
Terror stricken herds pursuing sweep destruction's surges fast,  
See! the flames sweep thru the grain fields- round them  
plays the lurid light!

While the youth and matron nerve them for the hot unequal fight.

Darkly beautiful at evening when the flames have hurried by,  
Are the lurid night-fires gleaming, 'gainst the redly tinted  
sky!

When the satiate foe retiring from his desolated track,  
Halts at intervals, and campfires flash fantastic menace back!

Far around beyond the rivers, the horizon's golden rim,  
Glow anon with gleaming grandeur.--soon is veiled in twilight  
dim.

Light the flight of brilliant genius, startling for a time the  
world

Wanes the meteors--swiftly fading, down oblivion's  
waters hurled.

### Scourge of Locusts.

The settler, wearied with his toils,  
Exulting scanned his fair domain;  
Dreamed of vast harvest,s when rich spoils  
Of giant fruits and golden grain  
Should pile his garner's plenteous stores  
When Boreas thru the valley soars.

Dreamed o'er improvements for the land,  
Late wrested from wild nature's hold;  
Of new inclosures; fancy planned  
A domicile that should enfold  
His babes with greater comfort; then  
His eye fell on the fields again.

Like Egypt's devastating cloud,  
Came down the locusts- hungry host!

That morn, green waved plantations broad,  
 That eve their verdure all was lost!  
 Wherever vegetation grew  
 The hope destroying myriads flew!

Their flights eclipse the sun with grey,  
 Their myriad legions rid the gale;  
 The scorge descends, and still they stay  
 Till hunger desolates the vale;  
 Grim Famine's ghostly face appears,  
 With infant's moans and woman's tears.

But man has grown humane to man,  
 And from his plenteous garner's piled,  
 The philanthropic current ran  
 With plenty for the settler's child;  
 And the succeeding year restored  
 Ten fold what fed that insect horde!

The next poet in this period is Charles Brower Peacock, who, like his predecessors uses the whole Kansas plain as a background for his poems. We find in him more mention of individual flowers and birds, the bay-flower, king cup, purple and red clover, rose, honeysuckles. He observes the animal life of his day and of the earlier days--the buffalo the prairie dogs, the wolf, the snakes, the owls. The rivers, the breeze, the fish in the water, the moon, stars, storm, rain, roaring of storm, the darkness, the angry blasts, the swaying trees, the lightning, the purple hills, night, day, dawn, all the changing moods of nature attract his attention. Nature is used in figures of speech- "Lo Yonder is the king of day,  
 Peeping o'er the forest gray. "

The forest gray is perhaps the woods along the stream. People or things he wishes to praise highly he compares to flowers.

In 1882 James A. Wickersham published a volume called "Poems". There are pleasing pictures of woody dells, chattering

brooks and oak trees, but these do not seem to belong to the plains of Kansas. "The Wood Song" reminds us in thought and verse form of Marlowe's "Passionate Shepherd to his Love" and other poems have a touch of Elizabethan pastoralism. Even in "A Prairie Song" lambs and shepherds are found. In the "Earth's Song" the conceit of death, the grave and eternity as a mother to man show something of the tendency of the poet toward reflection. "I am a Western Boy" is the only real western poem and it is far from being the best of the poems in verse form and that. When the poet attempts to portray western life he fails, perhaps the recognition of this fact caused the poet to try other fields.

"Mignonette" by Ellen Patton in 1883 contains little contribution to our subject here. "Cedar Tree", "Nature's Prophecies", "The Sea and the Lighthouse" show a totally new attitude toward nature. God and Nature are akin, and nature shows obedience and faith in God, which should be a lesson to man, thus making nature the teacher of man. Viewed objectively, nature shows pleasing aspects of meadows, grass, flowers and birds. There is more specific detail of bird and flower--more naming of each. Instead of "a flower"--we have violets, roses, instead of "birds" we have robins and larks. "Indian Summer" shows the Kansan's love for this season of the year, its beauty after the sultry summer, with also its hint of the ever-renewing of nature. "The Bow in the Cloud" is the appearance of nature in the storm at the time of the death of Garfield. "Red Clover"

is the pure delight in the material beauty of the clover,  
with a slight subjective touch in the last of the poem.

"I have been to the blossoming fields today,  
Have caught the scent of the new mown hay,  
Have walked knee deep in the clover bloom,  
Brought home the red heads to garnish my room.

\* \* \* \* \*

'Tis a fairy-like dance, the butterflies come,  
To flash their gay wings in the gold of the sun,  
The lute of the wind keeps sounding her time  
In the musical way she learned of Miss June.

You almost might think the world had gone mad,  
All things are appearing so merry, so glad;  
Nature seems bound by some magical spell--  
The clover is only the honey bee's well.

'Tis sweet while it lives and sweet while it dies,  
Its fragrance, like incense, steals up to the skies;  
Ah! life, you have learned a rare lesson today  
From the red blooming fields, just over the way."

Nature, to John Preston Campbell, is to be subdued and overcome as it seemed to the early writers. In 1888, in "The Land of Sun and Song", a poem called "A Pen Picture of a Kansas Home" shows the toil and struggle which the pioneers had to endure before the difficulties of pioneer life on the plains could be overcome. In 1885 Hattie Horner's "Poems" was published. Many of the poems bear significant titles--"Maple Leaves", "To a White Peony", "Within the Woodland". The wind, the twilight, clouds, sun, shadows, frost and new flower names are added. In most of these poems there is a lyrical subjective element at the end. Typical of life is the destruction and grief which the poets sees in nature. Her figures of speech and her best descriptions are taken from nature, though no abundance



of plains life is discoverable.

Within the woodland, when the leaves were turning,  
 You checked your horse beneath the spreading tree,  
 And as we watched the western heavens burning,  
 You handed down a Bittersweet to me.

The roses fair had died with summer's going,  
 November's leaves were falling one by one,  
 But yet the sombre woodlands all were glowing  
 With these, the fruit alike of frost and sun,

\* \* \* \* \*

Within the woodland though the snow lies hoary,  
 Still glow the berries in their lone retreat;  
 And in your eyes, still, still, in veiled glory,  
 I read, of silent love, the Bittersweet.

Like the Leaves.

Autumn has thrown upon the earth  
 Her mantle brown;  
 And on it, brilliant leafy gems  
 Come floating down.  
 As I write, they're twirling  
 And through my brain strange thoughts are whirling  
 Like the leaves

\* \* \* \* \*

As leaves upon the Tree of Life  
 We, fluttering cling;  
 And chill the wind that sweeps around  
 Each trembling thing.  
 Death is ever calling,  
 And from our midst dear friends are falling,  
 Like the leaves.

\* \* \* \* \*

Treatment of the prairies.  
 "Kansas 1874-1884."

Cheerless prairie stretching southward,  
 Barren prairie stretching north;  
 Not a green herb, fresh and sturdy  
 From the hard earth springing forth.  
 Every tree bereft of foliage,  
 Every shrub devoid of life,  
 And the two great ills seem blighting  
 All things in their wasting strife.

As the human heart, in anguish  
 Smiles beneath the stroke of fate,  
 So at last, despairing, weary,  
 Bowed the great heart of our State.  
 She had seen the corn-blades wither  
 'Neath the hot winds' scorching breath;  
 She had seen the wheat-heads bending  
 To the sting of cruel death.  
 She had seen the plague descending  
 Thru the darkened stifling air,  
 And she bent her head in sorrow  
 Breathing forth a fervent prayer.  
 And the fierce winds growing fiercer  
 Kissed to brown her forehead fair  
 While the sun shone down unpitying  
 On the brownness of her hair.

What may be considered the most typical of Kansas nature poems is Ellen Allerton's "Walls of Corn". This is one of the best known Kansas poems--a picture of the once "treeless" desert, now walled in with walls of corn, enclosing mansion and hut, poor and rich. Many of her poems are of the Kansas prairies, the reclaiming of the land from the desert, even the nature claims many victims in the process, by storm, wind and fire. Mrs. Allerton's use of nature is confined to no one small phase of it. The seasons receive much attention. Man in the early days was dependent on Nature, was bound by caprice of weather and season. Many poems have references to spring, which seems to mean the time of release from the long restraint and inaction imposed upon man by winter; everything then is new--hill and meadow take on new beauty and man has new comfort. But autumn is a sad time, it foretells the coming of winter, it is like the going of life. Some poems thus are pessimistic, but other autumn poems see in September the good harvest ended, duty done,

and the labor and toil of the farmer rewarded by well filled cellar and barn. These two seasons seem to Kansas poets more important than summer and winter and more worthy of application to the facts of life, as each is a turning point and looks forward to a significant future. "My Hickory Tree" contains additional names for the bird list-- robin, blue-bird, brown thrush, dove and oriole. Nature is not concrete and objective, but bears an analogy to human fate. An ethical value in many of the poems gives them a doubly interesting aspect, as the poet seems to write from a first hand view of nature and reads there a meaning. The rose is probably the subject of the most flower poems in all Kansas literature, here we find it used first as the subject of a poem. At first the rose seems to be the wild rose of Kansas which is found everywhere--later on, no distinction is made between the wild and the cultivated rose but apparently it is the former which has attracted the attention of poets.

#### The Wild Rose.

Peeping from out the hedges

Bending above the brim

Of the stream that threads the meadows

Fringing the forest dim.

Stealing into my garden

Waiting not my call

Scaling the ancient gateway

Creeping under the wall

\* \* \* \*

A Kansas Prairie and its People  
 How grandly vast the prairie seems  
 Beneath the pale winter's glow--  
 A wide white world, in death-like sleep,  
 Under its shroud of snow.

\* \* \* \*

### Walls of Corn.

Smiling and beautiful, heaven's dome,  
 Bonds softly over our prairie home,

But the wide, wide lands that stretched away  
 Before my eyes in the days of May,

The rolling prairies billowy swell,  
 Breezes uplands and the timbered dell,

Stately mansions and huts forlorn,  
 All are hidden by walls of corn,

All wide the world is narrowed down,  
 To walls of corn, now sear and brown

\* \* \* \*

"Treeless desert" they called it then,  
 Haunted by beasts and forsook by men.

Little they knew what wealth untold,  
 Lay hid where the desolate prairies rolled.

\* \* \* \*

And how would the wise one have laughed in scorn  
 Had prophets foretold these walls of corn,  
 Whose banners toss on the breeze of morn?

In a later book by Peacock, "Poems of the Plains" in 1868, is found a rather extensive treatment of the seasons, and day and night. Some interesting names are added to the bird list,-- humming bird, dove, owl, plover, and nightingale. The last named bird shows the poet did not have his bird-life from Kansas plains, the incongruity of the nightingale on the Kansas prairie is also absurd. All nature to Peacock sings praise to

God. Spring is identical with life and love and youth, autumn is a sigh and shows the passing of time.

A rather peculiar note is struck in the book of poems by Lydia Jackson in 1889, called "Wild Rose Petals". This title might be a typical name for Kansas verse but none of the nature of Kansas is in it--its fields, meadows, skies, storms have failed to impress the poet--her mind goes to other countries and lands, so while the title seems significant the contents are not, in this respect.

B. W. Allsworth in "Tales and Legends" in 1889 in an invocation to his Muse touches our subject,-

The muse, they say is ever mute  
Upon the prairies, bleak and wild.

\* \* \* \*

Oh wake, ye prairies winds, tho rude may  
be your sway".

He has no special nature study--the desert land of Kansas is one poem "Wizard of the Plains"--is turned as if by the wand of a wizard into great Kansas with fields of grain. The Kansas storm is treated in "Winter on the Plains" by Sylvester Fowler in 1890.

#### Winter on the Plains.

The day was warm for winter, clear and calm,  
No motion in the air, a few white clouds.  
Were visible on the highest arch of the sky  
So high they scarcely could be seen to move-  
Filmy, they looked like threads of finest lace-  
But drifted lazily away; the sun  
Shone in full splendor till the latest hour,  
Undimmed by mist, sphered in intensest light,  
It sank an orb of glory as of old.

At night a wandering fog obscured the stars  
 And cling to the earth like cerements to the dead,  
 Condensed at length, large feathery flakes of snow  
 Commenced to fall, and then a gust of wind  
 Whirled them along and swept the fog away;  
 A wailing whisper crept across the grass,  
 Shrill, like a mournful murmur of despair.  
 An elemental war was near at hand-  
 Still faster fell the snow, and still the wind  
 blew stronger, not as at first in gusts,  
 But a fierce gale that swept across the plain,  
 Gaining in speed and force, it roared and howled,  
 Like an unquiet demon of the waste.

\*     \*     \*     \*     \*

In "Song of Kansas" by Joel Moody the sunflower first seems to receive attention and the prairie fire again is mentioned. The grass is compared to a sea in the poem "The Prairie Fire" which is the favorite simile of poets later.

Again we find many poems with nature subjects in Orlando Bellamy's "Songs by the Wayside", 1891. "The Flowers", "Golden Lilies", "Clover Blooms", "Dream of the Flowers", "Falling Leaves", "Three Roses", "Autumn Days", "Harvest Time". The wheat and daisies are new items here. "The Roses" adds another "Rose poem" to our list.

#### Falling Leaves -- Bellamy.

When Nature's sacramental cup pours out  
 O'er wave and wood by gentlest breezes stirred,  
 Her wine of light to shrive the passing year,  
 While far away with summer, drifts each bird,  
 When russet fields lie barren o'er the plain  
 Where lately harvest bound her plenteous sheaves  
 A manor mass for the slow-dying year  
 Is sung in softest tones by falling leaves.

The frosty breath of Autumn clothes with flame  
 The green trees like a martyr's robe of fire,  
 They borrow crimson of the ruddy light  
 That stains the heavens when the days expire.

In the dim twilight, in the hush of night  
 When the wind spirit o'er its dead flowers grieves,  
 When dawn's bright wings shine midst the poling stars  
 We hear the music of the falling leaves.

Each year is but a leaf upon life's tree,  
 Some bright with golden light, no fair hopes slain  
 Some brown and withered from the heart of pain.  
 Swiftly, and one by one, they drift away  
 O'er dreary fields where Time has left no sheaves  
 The dirge is finished for the passing soul  
 When ends the music of these falling leaves.

John Beebe calls his "Prairie Flowers" (1890) "the blossoms of the hour, plucked here and there on the Kansas prairies". Nature to him means joy, evening, spring, the rain all surround him and interest him. More naturalness is noted in the poetry of this period-- the poet does not strive so often to get into a poetic mood but his heart sings of the homely things around him. We notice the mention of the fruits of the season here with a tendency toward naturalness, the pumpkin, green tomato, sweet potato, apples; the animal life on the prairie--turkeys, quail, pheasant, chicken, sparrow, chipmunk, grass hopper, cricket, toad, and hawk. "When Coyotes Flee" is after Shakespeare's "Winter". Dialect is used often to relate happenings in the life of the pioneer.

In Hattie Horner's collection of poetry (1891) the nature subject is well represented. Many poems here have the former view noted of Spring and Autumn and their analogy to the life of man. Spring is a coquette whom we cannot resist, autumn is like the fading and passing of man. "Prairie Astors", has much of prairie life--the quail, dove, prairies and hills.

"Kansas Zephyrs" by James A. Demoss in 1822 purports to be a Kansas Book. The nature here also is Kansas nature. In "Venite" which is an invitation to Kansas land, many physical advantages of Kansas are enumerated--the crops, the industries, the valleys, and the rivers. "Our Prairies" with hare, deer, bison is the Kansas of an early day and also a "home not short of Heaven".

Harry E. Mills (1892) is the author of many poems which are a contribution to Kansas literature. From the poems as a whole we get a picture of early Kansas life--life with its joy, sorrow and suffering. We see a picture of Kansas, her farms, her laws and while perhaps no poems can be called religious there is a religious and elevated tone in the poems. Many poems are in the dialect of the unlettered man of the plains. Mills is a poet of the common-place, he does not soar, to him as to the early farmer the prairie chickens, the rabbits, the larks, the katydids, the grasshoppers and the Kansas zephyrs are of much importance as well as all the domestic fowls, and the crops of the farm. "Kansas" shows praise of Kansas, not alone in material things but in her history, in her manhood and womanhood.

" 'Tis not her cribs of yellow corn  
Her bursting bins of golden wheat  
Her meadows gemmed at break of morn,  
Her prairies buttercupped and sweet.

Her pastures spotted o'er with kine,  
Her knolls and ridges white with sheep  
Her favored spots where shaft and mine  
Bid boundless treasure wake from sleep.



'Tis not in what we trade for gold  
 In things appraised by bills or weight  
 Not in the purchased or the sold  
 Thy lasting glory lies, O State.

Thou hast a history engraved  
 Upon the pyramids of time;  
 The prophet sees the future, paved  
 Perhaps with thorns, yet still sublime.

The brave, the true, the wise, the good,  
 Inspried by thee have made their stand;  
 Their manhood and their womanhood  
 In turn have made thy record grand.

Young men of Kansas, let there be  
 No faltering where those heroes trod;  
 Though freed from rum and slavery,  
 This land must still be won for God.

\* \* \* \* \*

Go home and let the whole world feel  
 That Kansas is ablaze again;  
 Young men of wisdom, tact and zeal  
 Are marching forth to save young men.

#### Sunrise.

And now begins, with nature- wak'ning ray  
 The universal autocrat of day,  
 With all-observant eye  
 His journey thru the sky,  
 To see that all preserves its wonted way.

And ere we see his many-colored train  
 Sweep grandly down behind the Western Plain,  
 The joyous nuptial bell  
 And funeral knell  
 Will publish earth's intensest bliss and plain.

As far as eye can see on every hand  
 In billowy folds of undulating land,  
 With nodding crests of green  
 An ocean vast is seen  
 For which the distant sky provides a strand.

From all the plain the anthem seems to swell,  
 Continually re-echoed from the dell;  
     The early-risen swain  
     Is jocund at the strain  
 Which joins the chorus from the breakfast bell.

From Nature's bounty now a share to ask,  
 The plowman takes again his humbletask,  
     To turn the fallow plot;  
     Nor murmurs at his lot,  
 Because it wears not wealth's delusive mask.

The herd-boy whistles to his faithful dog  
 Ere yet the vale has parted with its fog;  
     And down the beaten lane  
     Proceeds a solemn train  
 Intent to pasture by the neighboring bog.

\*   \*   \*   \*   \*   \*

Now borne across the intervening plain  
 Is heard the rumble of a distant train  
     Gigantic slave of man  
     Swift commerce caravan  
 With highway touching Mexico and Maine.

Above, beneath, before us and behind,  
 All nature's myriad tongues are unconfined.  
     Each has a different song,  
     And yet the medley throng  
 Defy us one discordant note to find.

And now the heart, with ecstasy spellbound  
 Believes no scene more charming can be found  
     In all the wide domain  
     Of Kansas glade and plain  
 Than daybreak viewed in June from Burnett's mound".

"Idyl of a Rose" - showing the spell of the rose is another rose poem- of this same period by Cora M. Stockton, who has much of nature in her poems. "My Summer Heart" is the attitude of the child toward nature, and then the attitude later. "Planet Jupiter"- here nature recalls memories and serves as a reminder of the past. "Day of Days"- the contrast

between man and nature and "Shadows" the portrayal of hill, vale, plain in nature and in life are significant from this viewpoint.

An interesting introduction by Ewing Herbert to the "Rhymes by Two Friends"- (Paine and White) says of the poems that they "do not smell of the study, no Greek and Latin flavor- no mythological figures, no songs of ruins, moonlight, babbling brooks-- all living fancies--one sees and feels all that is here written. They recall memories we love- the sound of a voice, a smile, a touch of a hand".

The Kansas winds so various, so keen, so potent a factor in the life of the Kansas are are not without elaborate treatment and very frequent mention. Several titles of books have been suggestive of the winds and Kansas Zephyrs find considerable place in the poems of Paine and White. "Dream of the Sea" by a farmer lad in a prairie home contains repeated references to the "winds". "A Ghost" is the belief in the time when the prairies were covered by a sea. "Gates Ajar"- is evening, morning, sunset and sunrise in Kansas and the whole theme is the waking, living world. It has been said that wherever the plow disturbed the hitherto unbroken soil of Kansas, the sunflower came, and to the poets, Kansas, like the flower is a symbol for Kansas and this is perhaps the reason it receives more attention than it might otherwise. "When the Sunflowers Bloom"- is one of the well known Kansas poems.

The poem is in reality praise of Kansas. "Wild Sunflower" is rather a myth or the legend of why the sunflower's face follows the sun. The "Woodman's Dream" is in contrast with the "Dream of the Sea" noted above--it is of the woodman who sighed for prairies wide. "Parsimmons" is in the Kansas dialect of the illiterate plainsman, his joy in the fact that the corn, wheat and turnips in Kansas never fail. It is impossible to note all the various phases and aspects of the landscape which the poet observes-- in the spring he sees the maples, the willows, the wild duck-- as in "First Bright Days". "Le Roi est Mort--is" a personification of autumn. "After the Storm" is the appearance next day. "Fastels", and the "First Snowfall" are close to subject of nature. "Planet Mars"-- the second poem observed with a planet for a subject is a better poem than the one mentioned above by Stockton, there is, more philosophy of life in this one, more significance in nature.

The poems of White in this volume are more interesting possibly from another point of view than the subject of nature. The majority of the poems are the thoughts of a wholesome working man, philosophical, not difficult of comprehension- he has no deep longing for the highly poetic, but rather a sense of humor which notes the humorous, the ridiculous in every day life.

Eugene Ware is recognized as the Poet Laureate of Kansas. He presents Kansas and her history, "the glory of

harvest, the beauty of prairies, and the sturdy character of the pioneers". The animal life of the early days,- the owls, snakes, prairie-dogs, antelope, red deer, quails and prairie larks,- is abundant; here is also the pioneers, who survived drouth, cyclones, scourge of locusts and cyclones, who lived in dugouts and who were made strong by their struggle with nature. He describes the woodland, the prairie, the harvest field, the rain, the winds, the birds, the music which the grass and the wind make, and all the vast beauty spread out before the eye, on land and in the sky.

"Ad Astra per Aspera", the motto upon the great seal of the state, selected by J. J. Ingalls, secretary of the state senate is also the subject of a few poems. In Eugene Ware's poems, it recalls all the gloom of the perilous past, but also the gleam of the future. Some of the comparisons and figures of Ware are particularly interesting, so typically western are they as "infinite prairie of eternity", and a reference to the coyote as oblivion and time as a deer.

The winds of the prairie are made the subject of a book of poems by Andrew Downing in 1897 only he calls the book "The Trumpeters". These are the winds of March and are the subject of the first poem in the book. Along with the poems of the wind must be mentioned "The Call of Kansas" by Esther Clark, and "Winds of Kansas" by Kate Stephens. These are well-known poems- one written from the western coast of the United States

and the other from the eastern coast. The memory of the Kansas zephyrs is always with the Kansas, to prevent his forgetting his former home.

The religious aspect of Nature is frequently apparent in the poetry of Downing. "Among the Roses" adds another rose poem to our list, also many new names of birds appear--oriole, humming bird. "The Wheat Harvest" bears an interesting analogy in subject matter to Ellen Allerton's "Wall of Corn".

#### The Wheat Harvest.

Miles and Miles, before the eye,  
Near and far, the wheat fields lie  
Ripening, goldening, one by one,  
Shimmering, glimmering in the sun,  
As the south wind through them all  
Makes the yellow billows fall--  
Rise and fall, in cadence sweet--  
Wavering, quavering through the wheat.

Let me tell you, if you please,  
What in this a dreamer sees;  
What the brightness and the gold  
Of the fields to him unfold;  
What the minstrel southwind sings  
In its mystic whisperings,  
As his listening ear they greet  
In the waving of the wheat.

Now behold an army comes!  
Not with trumpets, nor with drums;  
Not with chariot, spear and shield  
As of old they seek the field;  
But the chariots they drive  
Seem like creatures, all alive.  
How they chatter, clank and clink--  
Weary not, and almost think.

'Tis a wonderful machine!  
With its sickle, bright and keen,

With its pulleys, belts and reels,  
 Rods and cogs and many wheels;  
 With its strong far reaching arms,  
 Swinging on a thousand farms,  
 Gathering in the golden grain  
 Of the harvest, on the plain-  
 Leaving in its wake the sheaves  
 Thick as Vallambrosas' leaves.

Fair beneath the sunny skies  
 Towering pyramids arise-  
 Broad and round, and all complete-  
 Of the heavy headed wheat.

\* \* \* \*

All of these and more than these,  
 Proudly, now, the master sees;  
 For his toil a full reward  
 in the bounty of the Lord.

Here the wheat is symbolic of all the wealth which  
 the Kansas farmer will possess in the time of harvest.

#### A Kansas Valley.

A lovely landscape! Stand beside me here,  
 Upon this highest summit, bare and gray,  
 As dies in peace the sweet September day.  
 No sound is heard save, soft and liquid clear,  
 The murmur of the valley brook below,-  
 Soliloquizing evermore, as though  
 Its way were lost in labyrinths of trees,  
 Where flowering vines have hung their tapestries;  
 And, so, it questions: "Which way shall I turn?"  
 Behold! the sumac's crimson cressets burn.  
 In every copse! The maples sway and nod,-  
 Like harlequins in brown and red and green,  
 While proudly, near and far, Sir Golden Rod  
 Uplifts his flaming torch, and lights the scene.

The "Walls of Corn"(1894) is the subject of a collection of poems by Ellen Allerton. It is a peculiarly significant title, for corn here stands for the wealth of the state and everything else is hidden and enveloped in the

"Halls of Corn". The poems in the volume are rich in outdoor life. Kansas is the "Prairie Queen", the wide plains are green billows, the soil, the creeks, the rivers, and the crops are praised and extolled. The early days of the border war, the buffaloes, the droughts, the blizzards, which bring death by freezing and starving, the old trail of '49, the murders and crimes of other days till fill the mind of the poet. Many narrative poems are incidents of the early days,- of families frozen on plains perhaps in reach of help but dying by the severity and furor of the storm; which prevents aid from reaching them. The aspect, of the prairies under snow, the prairies as the homes of many people from every quarter of the globe- the blue and the gray- the strife forgotten, living in Kansas- are constantly repeated themes. On the whole, there is much similarity in the themes of many of the poems here- the wide prairie, the storm and death. Nature claims its victims, progress and civilization are purchased at the cost of life.

"Moods of March" a poem of the seasons as is also "October Days"- with a comparison to life as a struggle; storm will come but in the autumn all is hushed and still; and in contrast to the mood, is "Gentle Spring". Autumn receives the most elaborate treatment- "Indian Summer" again shows the calm, "Dirge" is the song of the autumn, a time of sadness, also other fall poems are "September", "November Rain".



"My Wild Rose" is another poem of this flower so dear to the poet.

"Kansas Zephyrs" (1901) by Ed Blair, is not of the winds of Kansas alone but of its flora, its birds, its seasons, and its climate. The chief contributions to our subject here are the "Rain upon the Corn", the ode to the "Kansas Sunflower" the "Seasons", "Spring", "Summer is O'er", "August", "Leaves of October", "Song of the Winds and Leaves. "A Rose from the Old Home Garden" belongs to group of rose poems. Some new animal life is mentioned here, oxen, birds, kildeer, wildsnipe, meadow lark, blackbird, sparrow, wren, prairie chicken, rattlesnakes, wild deer, Bob White and meadow-lark.

"Serenade of the Sunflowers" by Harry Mills shows the reason for naming Kansas the "Sunflower State". The Sunflower outlived the cactus, the bison, the deer, the elk and then survived the plowing, the planting of wheat, corn, rye and maize and so gave its name to the state. Nature is here objective entirely, not at all any subjective, moral or religious view. Winter, is the stern invader, March is the personification of the coming of Spring, and "Early Frogs" are interesting enough to be the subject of a poem.

The chief contributions of Amanda T. Jones to Kansas poetry in general and the subject of nature in particular is a group of poems of Kansas bird songs, in a volume published in 1905 called "Rubaiyat of Solomon". Five of the poems in

in one group show something of the interest in bird life. These poems are "The Mocking Bird", "The Thrush", "The Purple Finch", "The Che-Wink", and "The Red Bird". Considering that, according to the last list of birds by the University Science Bulletin, there are three hundred and seventy-nine species of birds in Kansas, the study of bird life in Kansas poetry would be important. Kansas is the field where several bird zones overlap and is also the path of the greatest bird migration in the world, so practically every migratory land bird on the American continent crosses the state in the spring.

These bird songs are among the best of the Kansas nature poems:

The Mocking Bird-- Amanda T. Jones.

Yon mocking bird that whistling soars  
 Borrows his little music-scores  
 And mimics every piping tone  
 By sylvan lovers lightly blown,  
 To make his morning gladness known,-  
 Till down that molten silver pours,  
 Globule on globule, fast and faster;  
 Dare any blame the blithe tune-master,  
 Who counts all minstrelsy his own?

But, daylight ended,- then indeed,  
 As jet by jet a wound will bleed,  
 His very singing self breaks through!  
 Even so (lost Eden shut from view),  
 Some wildered soul, to sighing new,  
 When human lips first touched the reed-  
 Heart-pierced with rending love and sorrow-  
 Breathed notes too godlike sweet to borrow.  
 So, poet, shall it be with you.

From "Chewink".

\* \* \* \* \*

Little I know, but this I hold:  
 If the rushing stars should meet,-  
 Their crystal spheres in chaos rolled,-  
 Let only this one pure voice entreat:  
     "Che-wink, che-wink!  
     Che-wink, che-wink'".  
 Great love would answer the summons sweet,  
 And a universe fresh as the rose unfold.  
 So at it again: "Che-wink, che-wink".

The Red Bird- Andrew Downing.

When the summer sky is a tent of blue,  
 And rosy June is the regnant queen,  
 A crimson shuttle flashes through,  
     The leafy warp of the forest green;  
 And the thread of a sweet song follows him,  
     In mazy tangles of shade and sun,  
 And stretches away in the distance dim-  
     And the bonny bird and the song are one.

The Humming Bird- Downing.

Hush! make no sound, nor move your finger tips,-  
     A sprite, the Ariel of birds, is near!  
     The airy whisper of his wings I hear,  
 And now I see him, poising o'er the lips  
 Of my red columbine. His long bill dips  
     Into the waxen chalice, where the clear  
     Rich nectar lies. He trembles,- is it fear,  
 Or mad delight, that thrills him as he slips  
 From bloom to bloom, exacting honey-toll?  
     Sometimes unto my fancy it appears  
     That this small vagrant, sensitive and coy.  
 Embodies a departed poet-soul,  
     To whom life brought- but bitterness and tears;  
     And death- a bird's delirium of joy!

Meadow Lark and Prairie Wind-  
     Anne Reece Pugh.

An airy flutter of slender, brown wings  
 And hark! is it joy or sorrow that sings  
 In the one swelling note.  
 That trembles and thrills through the long-lifted throat?

A rush o'er the prairies, a sorrowful cry,  
 And the quivering grasses bow down with a sigh,  
 Stirred deep by emotion  
 That in the wind sings and cries o'er the wide grassy ocean.

A thrill of the heart, a tremble of grasses,  
 And wind-sound and bird-song a melody passes.  
 We puzzle long, but we may not know.  
 If wind or lark first sang this song,  
 With its burden of exquisite woe.

To a Kansas Red Bird- Ad. H. Gibson.

With coat of brightest flame,  
 You're singing in the hedge,  
 All gray and leafless now;  
 Then through the frost-killed sedge,  
 And through the orchard bare,  
 From apple tree to peach,  
 You wing a graceful flight  
 Some half hid bough to reach.

There, only partly screened  
 From watchful human gaze,  
 You carol forth delightful strains  
 All through the winter days.  
 No sweeter bird is there than he  
 To gladden Kansas homes;  
 With scarlet coat and silvery notes  
 Our prairie free he roams.

The Sunflower continues late in the period to be the favorite flower of the Kansas poet. "Contentment" by John Edward Everett in "Quillings in Verse" (1912) has the sunflower motif.

Child of the grassy plain  
 Facing the day  
 Blooming in sun or rain  
 Evermore gay.  
 Coming the first to bless  
 Wide-spreading wilderness  
 Flaunting and free:  
 Coming in power  
 Kansas is like to thee  
 Sunflower.           --Hoble Prentis.

Kansas, like thy favorite flower,  
 Has thy race, thus far, been run;  
 Morning, evening finds the facing  
 Towards the right's progressive sun.-Sol T. Long.

The Wild Sunflower- Albert Bigelow Paine.

At early dawn, like soldiers in their places,  
 Rank upon rank the golden sunflowers stand  
 Gazing toward the east with eager faces,  
 Waiting until their god shall touch the land,  
 To life and glory longingly they wait,  
 Those voiceless watchers at the morning's gate.

Dawn's portals tremble silently apart;  
 Far to the east, across the dewy plain,  
 A glory kindles that in every heart  
 Finds answering warmth and kindles there again;  
 And rapture beams in every radiant face  
 Now softly glowing with supernal grace.

And all day long that silent worship lasts,  
 And as their god moves grandly down the west,  
 And every stem a lengthening shadow casts  
 Toward the east, ah, then they love him best,  
 And watch till every lingering ray is gone,  
 Then slowly turn to greet another dawn.

When Fields Grow Green- Arthur Graves Canfield.

When fields grow green, and south-winds blow  
 Through nature's veins new pulses flow;  
 Her swift feet twinkle where they pass,  
 And dandelions star the grass  
 And violets nestle and orchards grow.

The mating birds the seasons know.  
 And hand in hand young lovers go,  
 And every laddie has his lass  
 When fields grow green.

Dead things re-live of long ago;  
 The shaggy satyrs to and fro  
 Dance in the Wood, and hark! alas!  
 The flute of luckless Marsyas,  
 Or Pan's own pipe blown long and low,  
 When fields grow green.

Prairie Asters--Ad. H. Gibson.

Starry blooms, your forms I greet,  
Down where brook and prairie meet;  
Purple, lilac, paler hues,  
Gleaming thro' the Autumn dews.  
Quails and doves come here to drink,  
Where you have to nod and blink.

Prairie asters, fringed and bright,  
Add to Autumn beauty-light;  
Down the valleys, on the hills,  
Fringing deep the prairie rills,  
Asters bright, you bring sweet cheer,  
Love to light the fading year.

These poems, in addition to the long list of "rose" poems show recognition of other Kansas flowers.

Carruth in "Each in his own Tongue" lends to Nature a new aspect. His poetry is frequently in a religious or worshipful mood. A volume bearing the title of the poem above mentioned appeared in 1908 with many poems in this manner. A new note is struck in this poem "Each in his own Tongue". An excerpt given below is indicative of his handling of nature.

A haze on the far horizon  
The infinite tender sky  
The ripe, rich tint of the cornfields  
And the wild geese sailing high;  
And all over upland and lowland  
The charm of the golden-rod-  
Some of us call it Autumn  
And others call it God.

"Under the Leaves".

A carpet all of faded brown  
On the gray bough a dove that grieves  
Death seemeth here to nestle down  
Under the leaves.

A brow austere and sad gray eyes,  
Locks in which Care her silver weaves;  
None seemeth tombed no more to rise,

But God He knoweth on what wise  
 Love for love's sunshine waiting lies  
 Under the leaves.

Mention has been made of the many references and poems on the Kansas blizzard. One specific cyclone is the subject of a poem by T. S. Brown, the tornado of May 27, 1892. The mood of the poem resembles the cyclone- first the gradual coming of the storm, and then after it, the calmness.

Winds of a Kansas plain,  
 Breathing through fragrant bowers,  
 Whispering of sun and rain  
 Kissing the dew from the flowers;  
 Over the green-fields billowy waves,  
 Lifting the leaves of the growing corn;  
 On part the gorge's rock bound caves,  
 Where the howling imps of the storm are born,  
     Hark to its roar again  
     Louder and louder grown;  
 Wind of the Kansas plain  
 Rushing, a wild cyclone.

\* \* \* \* \*

Sun of a Kansas morn  
 Shining so clear and bright;  
 Smiling on fields of corn,  
 Filling the world with light.  
 Upward, still rising, he laughs and smiles  
 Smiles on the dust and the ruins charred;  
 On the scattered stones and the smoking piles  
 Where the grinning spectre of death stands guard.  
 Smiles on the hearts forlorn  
 Where man's best hopes are strown  
 Song of a Kansas morn  
 On the path of the wild cyclone.

"The Blizzard", by Miriam Smyth, a recent graduate of the University of Kansas, is an incident of western Kansas. The topography of the state is frequently mentioned, a line from Ware's well known "Quivera" shows the difference in the altitude of the state from eastern to western side: "charging up the

state's incline".

In general then in survey of Kansas poetry, we find several constantly appearing themes- the toronado, the winds, the fickliness of the weather, the climate, the aspect of the prairie in spring, summers, autumn, winter, the fauna of the early day, the struggle the pioneer had with nature, often the martyrdom of the early Kansas, the droughts, the scourge of locust, and grasshoppers and the bird life. Nature is usually given objective treatment, that is, tho it may be sometimes viewed subjectively we find little of the "pathetic fallacy" of the Elizabethan poet or little of the transcendentalism of Wordsworth or the Pantheism of Emerson.

George R. Peck writing an introduction to the collection of Kansas poetry by Horner, says: "Poetry is wider than philosophy, its functions higher and its rewards more consolatory and enduring. "Happy is the land that poets love" is a well-worn saying but a very true one, and measured by this test Kansas should be well content. Nearly every writer in this volume has had something to say of her beauty, her noble history, her courage, her sunshine or her storms. Let us hope that the day will be long coming that shall silence the praises or quench the devotion of these Kansas singers".



## II. The Historical Subject.

The romantic history of Kansas is set forth in legend, history, song and story. The young state's unique struggles against overwhelming odds and the final victory have placed her in the triumvirate of states who have been considered as pioneers in the union, whose early days were filled with toil, hardship and struggle- these states being Virginia, Massachusetts and Kansas. Since the Kansas struggle was for right and for oppressed humanity, those who died here are regarded as martyrs to the cause and their names are commemorated and their deeds are recorded by the poet. The battle was doubly severe, for the early Kansan had to do battle with not only human enemies but with flood, fire and wind.

All of the poems on the early history of Kansas also belong to the previous chapter, for theirs is <sup>usually</sup> a mature interest as well as a historical one. The easterner left his home to make a state in Kansas, a "homestead of the free" and a foreboding of the struggle which was to come was in the air. He knew what would be the result of this slow, but sure occupation of the Kansas land by both eastern and the southern men.

Those who remained in the east were with the Kansan in spirit and Kansas has been the inspiration of many eastern poets. Probably Kansas has been the subject of more poems by great American poets than any other western state. "We Cross the Prairies as of Old" and "Le Marais du Cygnes" are noble tributes

to Kansas by John Greenleaf Whittier. Kansas previous to this time was the home of the Indian- a small part of the great hunting ground of many tribes. The long poem "Osseo, Spectre Chieftain" by Evender C. Kennedy in 1867 is a narrative of the Indians who lived in the great southwest territory and who roamed the land as far south as Mexico. The hero is an epic hero and his home was perhaps where is now some thriving Kansas town.

The history of the growth of many cities is recorded in rhyme- for example Newton and Wichita. Theodore Price in "Songs of the Southwest" (1881) relates in narrative verse the legends of the outlaws known as "Ledford's League" who made life a terror to the early citizens. He also describes the laying of the railroad from Newton to Wichita and pictures scenes on the old stage coach line from Newton to Denver. Many other historical events occur in the poetry of Price:- the scourge of the locusts, the evil tendencies of dance hall and gambling den which were a menace to the small struggling towns; the coming of the Mennonite colony to Kansas.

"The Rhyme of the Border War" is a historical poem of the Kansas-Missouri Guerilla War before and during the Rebellion. The principal character is of course the famous Guerilla- Charles Wm. Quantrell. The poet's desire is to commemorate the brave deeds of the Kansas heroes. He says:

Full many builders in our time  
 Some riches build, some build in doubtful ways;  
 I build the fair and lofty rhyme,  
 Of deeds heroic sing the praise.

Though now I touch the breathing lyre  
 To sing past war, if of those days  
 Should other harps than mine aspire  
 It boots not who best wears the bays-  
 So that the poem hath expressed  
 The music of the poet's breast,

\* \* \* \* \*

I sing of war- red, cruel war  
 The desperate deeds of desperate men-  
 Of war, whose echoes yet afar,  
 Low thunder over hill and plain."

Being purely a historical poem, the lines are full of references to local places and people. The Border Ruffians, Leecompton, Lawrence, the Guerillas, Fort Scott, Kansas City, are all here. "Kansas 1874-1884" published by Hattie Horner in 1885 shows two historically correct pictures of Kansas- first in her time of sorrow and anguish, plague, and famine, and then a decade later in her time of peace and plenty.

As has already been noted in the former chapter, the peopling of Kansas is recorded in verse. Ellen Allerton in "Poems of the Prairies (1885) calls one poem "Kansas Prairie and Its People", and shows the coming of people to dwell in Kansas from every quarter of the world, making the cosmopolitan element in the population a striking one. "The Trail of '49" is a poem of the old trail thru Kansas which is one of the historic pathways of the Middle West.

Many historically interesting characters again live on the pages of Thomas Peacock's "Poems of the Plains". "Buffalo Bill", known as the evil spirit of the plains; Jesse James, the bandit chief; the notorious Bender family; and the early Indian forced to leave his home who with all his tribe passed from the earth under the adverse influence of civilization. All of these men have a part in the history of Kansas.

Another famous character to receive a place in poetry is Custer who is the subject of a poem by Lydia M. Jackson. The great Indian Chief Keokuk who lived in Kansas in his latter days is described by B. W. Allsworth (Tales and Legends 1889.) There seems to be a sadness in the passing of the Indian which lays hold of the poet. The realization that we must answer for the obliteration of the Indian from his native soil, is the theme of "Indians Doom" by J. Preston Campbell (1888). The interesting figure of Ingersoll is the subject of a lament for the utter hopelessness of his future in a poem "Ingersollia" by the same author.

"The Song of Kansas by Joel Moody in 1890, he calls a "tribute to the state in which I have lived thirty-two years." It begins with coronado's march to Kansas in 1541, going farther back than any other poem. Kansas and her life is the subject and every phase of her history is treated, much of it is of course an idealistic treatment. Nevertheless the natal hour of

Kansas, her towns, her sons, her laws, and her economic and social conditions are related in substantially true fashion.

The essence of all Kansas history lies in the lines in "Columbia receiving the States" by Orlando Bellamy when Kansas steps forth to speak. She mentions her "Broad Prairies", wild flowers, the wind sweeping the borders, the breast-covered with scars borne in Freedom's cause, the many difficulties, and finally her way made to the stars. Each of these various facts mentioned has been the subject of many poems, each has played a part in the history of Kansas--Kansas, who as J. A. De Moss sees her, arose from deep seas of blood, the gem of liberty with truth, right freedom and justice in her laws.

The Prohibition law is not unnoticed- its influence is seen in "The Re-submissionists Story" by Harry E. Mills in 1892. The tendency to contrast the past and present of Kansas appears in several poems in the volume "Rhymes by Two Friends"- (Paine & White) in 1893 with the suggestions of the spilling of the martyr blood of the heroes in the past. Eugene Ware's "Quivers" is one of the best known of Kansas poems, it like others goes back to the earliest days, even before Kansas was a territory, when the Spaniards came seeking for the "fabled cities of Cibola".

Eugene Ware is the author of a short poem on the "trio" of states, those which will be remembered because of their significant history when the other states are mere names.

"Kansas 1879", the struggle with the soil and clime for health and wealth is the contribution of A. A. B. Caveness to the subject of history in the poetry of Kansas in 1896.

The Spanish-American war did not pass without leaving some impression on Kansas verse; it inspired poets to write of Kansas of the heroes who fell on foreign soil, and of the gallant "Twentieth Kansas", which marched so bravely away to fight. Price's raid, the drouth of 1860, the Carrie Nation Crusades are among the subjects which still concern the poet in the years after 1900. These events, as well as the legend of the "Marais du Cygnes", find a place among the poems of Ed. Blair in "Kansas Zephyrs"-(1901.).

Some attention should be paid to the poems which have a definite locality, that is, where the scene of a poem is laid in some particular place as Manhattan, Neosha Valley, Lawrence. A poem by Richard Realf in the volume published in 1898 has such a setting. It is called "The Defense of Lawrence".

None of the important aspects of the state's history seem to have been omitted- the early and recent state history, the suffering phase, recalling the martyrdom of Kansas, the Border Wars, the John Brown episode; also the Civil War, and the late Spanish-American war as they touch the life of Kansas.

The Civil War its heroes and leaders, is a frequent inspiration to the poet. The death of Lincoln, of Garfield, and of Grant are commemorated in song. The soldiers also who

fought and lost their lives are eulogized. Many patriotic poems are found in Price, Patton, Teacock, Allsworth, Beebe, De Moss, Ironquill, Cavaness and Mills.

Many words occur in the poems which stand as monuments to the past history of the state, lost now when they are used no more, we forget what the early pioneer had to endure in Kansas. These words, obsolete almost now in meaning occur frequently in the early poems, such words as: dugout, the pioneer, the "Prairie schooner," the shanty, prairie home, dugout school house, and sod house. Ranger, grazer, hoppers, border, coyote, pardner, fleas, blizzard, lariat are also words which recall some aspect of early Kansas life.

The "grainy sea", "the billowy swell of prairie", the "prairie like the tide of a mighty sea," suggest various times in the state's history, before and after man came to cultivate the soil. Certain adjectives which are frequently applied to Kansas refer to certain times in her history; as "bleeding Kansas", "starving Kansas" and "treeless desert".

## III. The Social Subject.

In this division the aim is to show how the poet has treated his social surroundings- by social is not meant society in a narrow or limited sense, but the relation of man to man and his conditions, past and present. Many of the poets, in fact most of those included in our study, were not born in Kansas. They left a home and a native state and came to join their fortunes with a new state. They came voluntarily and for right and justice and never once did they suffer any change in their attitude toward the state of their adoption. But they retained memories of their old homes and this memory may have at times amounted to extreme longing, perhaps for permanent return, or perhaps merely to see once more their old home back east. Often this desire was heightened greatly by the longing for parents, relatives and friends, so that into the verse of the poet creeps at times an almost pathetic note as he dreams over old times and places and friends.

This motif of "back home" is found in many poems. Sometimes it is the memory of an old homestead, with all its scenes of joy and sorrow, which comes over the spirit of the poet. He thinks of parents and friends whose songs are now silent, friends who are scattered, friends who are no more. Often a sense of fatalism enters, but usually with a spirit of calm acceptance of whatever comes. Again the memory may be



of no place in particular- just "twenty years ago" or of the past. A few poems are memories of homes in the south- in the Tennessee mountains, in the old-sugar-camp; and some are of the east, perhaps the New England states or even the east central states or Missouri.

Many of these are merely objective descriptions but when the poet reflects and dreams and sees visions of earlier times he is more apt, as he grows reminiscent, to grow introspective and philosophical. No tendency toward pessimism is apparent, an optimistic spirit seems to prevail in spite of many sad scenes, which are remembered or happy ones which can never come again. Ellen Alorton, Campbell, A. A. Whitman, Bellamy, Beebe, Mills, Stockton and Everett have many of these reminiscent poems and perhaps more explanation of their philosophy of life in such poems, than many others.

The influence of other poets upon the American writers has been often commented upon. A poet is taken as a model, his verse form, subject matter and method of handling are studied, his ideals and beliefs accepted and all of these influences are marked in the verse of the devotee.

Crabb seems to have been a lover of Poe, he writes a poem in praise of him, and one can imagine that much of Poe's morbid taint of mind somehow finds response in Crabb's mind and expression in his verse. The subjects he chooses to write upon, at least, are always gloomy and mournful. This love of a

Kansan for the American Poe is evinced also in Peacock. But Shakespeare, Byron, Arnold, Milton as well as Oliver W. Holmes and Richard Realf are the subjects of critical appreciations in verse by Peacock.

Fowler shows some interest in Tolstoi's writings and Russian literature, and also writes a tribute to Thoreau. Cardinal Newman, Robert Burns, Tennyson, Bryant, and Ruskin are names often used as the subject of praise. H. Kellam, Downing, Fugh and Mills also show their appreciation for some poet in verse. A translation from the German by Carruth, an edition of French lyrics by Canfield and a translation from the Eddas by Bryant (Thrymskwitha) show the influence of other nationalities. And often many friends, or even acquaintances are praised in verse, their virtues and lofty characters extolled.

Since Kansas has drawn her citizens from every quarter of the globe it would be natural to find many other places and countries mentioned. So not only many states but many countries find a place in Kansas literature. The Kansan as a traveler visits and describes America from Niagara to the Gulf and from Boston to the western coast; South America and Europe as well, are familiar to him. Allsworth has the "Tales and Legends of Two Republics"- which are North and South America; Campbell as a traveler tells of Spain, Hindoostan, Rome and the Nile. Downing writes of New Mexico, and the states east, west north and south.

Man and his relation to God has a certain significance in a social way- for when the poets writes praises of God, they are for the good of his fellow man also. Several long poems are worthy of mention here as being of a theological type of verse. They are written, the author sometimes says, to help anyone else who may wish for information or spiritual aid. The authors are frequently ministers. Books of this kind are Cleveland's "Stream of Time" (1875), "The Flerrona", a poem of the Christ, by Rev. E. P. Chittenden; "Sulamith", by S. M. Osmond "God is Love", by Rev. R. Gregg, (1904) and "Rhythmic Studies of the Word" by J. M. Cavaness.

Many poems of Peacock, Beebe, De Moss, Stockton, Cavaness, Mills and Hahn are poems of the Christ, of his miracles, of God; some are poetic paraphrases of the bible chapters, many are prayers, and one book: "In Cloisters Dim" by Hahn has the monastery scene and setting. The religion of the Kansas poet is usually a simple creed, belief in God and man and the virtues, resignation to man's fate, hope and trust for the future. A deep religious note runs thru the poems of Carruth and Williard Wattles while the brotherhood of man is ever dominant in the poems of Harry Kemp.

The optimistic, religious philosophy of the Kansan is often portrayed in dialectic verse. This plain, ungrammatical

and often rude language of the early plainsman is often used also for humorous purposes. Albert Bigelow Paine, Wm. Allen White, Sol Miller and Ed Blair use this dialect most successfully. J. W. Beebe has a group of poems in Scotch and negro dialect, but for the most part the poet is content to write in the language, most generally understood.

The arts receive little attention, as a whole, but for poetry the poet seems to have a high regard. In what few prefaces we find, the author, or perhaps the friend who writes the preface expresses the desire that this high art of poetry may not die out in Kansas; that the poet is one who by the beauty and strength of his verse reaches the hearts of the people and hence should receive the encouragement which his work merits. The poet also seems to feel his high calling, and expresses often the hope that his verse may teach, and may live if it be found worthy. The reverence for poetry is partly shown in the vast number of tributes to other poets. The inspiration of the poet, or the power of poetry over prose as a means of teaching is frequently set forth:- as Peacock, -"As poet, - singing unto those

Living in a world of prose".

Lydia Jackson has a poem called "Ressurrection" which was suggested by a work of art. Very little mention of painting occurs elsewhere. Likewise no great love of music is expressed, - a few poems perhaps have music as a theme, one, at least, by John Everett in "Quillings in Verse".

It cannot be supposed that the Kansan is not acquainted with the classical writers. Much classical matter here receives attention,- a long list of classical names alluded to might be compiled including most of the gods and goddess of the Greek Pantheon, as well as the characters of the Greek classical poets. "Venus and Anchises" by Wickersham is imitative of Shakespeare's "Venus and Adonis" in treatment and verse forms, the very much shorter in length- being only about two hundred forty-five lines. Conway and Stockton have many classical themes and terms. In contrast are some of the poems of Ironquill which disclaim any sympathy with the classical writers or their imitators.

The praise of Kansas is a conspicuous note in all the poetry. The unique struggle which the early state had makes her seem at least an unusual and note worthy state and this fact seems to have colored not only the poetry of Kansas but is inherent in her citizens. The unusual, the bizarre, the extremely radical has always been found in Kansas and this freedom of her citizens is often praised in verse. Kansas above all is noted for the freedom she allows to all. The praise of Kansas often assumes a boastful note, often an extravagant tone. Everything in Kansas is praised from her weather to her morals. This laudation is of every degree from mere boastful bigotry to the highest honor love and patriotism for the state and the country

of which she is a part. The physical qualities of Kansas probably receive most mention. Some poems are so excessive and extravagant in their praise that they might well serve for real estate men to use in inducing eastern buyers to settle here. The climate, tho often acknowledged to be fickle and changeable is nevertheless frequently praised. A mere catalogue of the qualities praised in a single poem, would include soil, climate, corn, wheat, meadows, pastures, hinc, sheep, mines, streams, flowers, and products.

The moral qualities of Kansas, her laws, her citizens, her hospitality, her wealth, the victory of the state are frequent themes. The concession is once made that Kansas has made mistakes but that her citizens always lead. The manhood and womanhood of the state, the aspirations and ideals of her men and women make valuable legacies for the youth of the children. Kansas ever seems to the Kansan a name to conjure by; this is a result of the pride in the state. A great love for the Kansas born children, is shown and great things are expected of them, with such advantages as their fathers have procured for them. Ironquill, Cavaness, Allerton, Pugh, Everett and Mills are representative of men in whom all degrees of praise and laudation of Kansas are found.

The Kansan wherever he goes can never forget that he is a Kansan, and never ceases to sing of the glories, - physical, moral and historical- of his state.

#### IV. Verse Form.

The verse form, rhyme and meter of the poetry here under discussion shows perhaps every variety of kind. The classical iambic pentameter is frequently used, the dactylic and the anapest with any number of feet to a line. The oddities, eccentricities and irregularities show the freedom the poet feels from any restraint, or any submission to the past. The stanzas are often trivial, and contain many defects of rhyme or again where the traditional stanza is used there is too much regularity. Hexameters, anapests, and octameters are not uncommon. The earliest poetry shows much alliteration- often quite a conscious and excessive use of it. Blank verse is rare and usually it is not successful.

It is rather strange to find, far out in the west, some of the artificial French forms, but there are many sonnets, a few odes, occasional rondeaux and some ballads. Canfield is perhaps the real sonneteer of Kansas and as a whole the sonnets not only by Canfield but by others are very successful. Mention has already been made of the veneration and idealization of favorite poets by Kansas writers and it is not difficult to discover many poems whose prototypes were from the hand of English men of letters. Milton's "Paradise Lost" and Goldsmith's "Deserted Village" are two such prototypes of Cleveland.

"Gabriel" by Albert Bigelow Paine is in the same blank verse as Tennyson's "Enoch Arden" and has a certain similarity of theme. These lines from the closing part of the poem show the style of the author:

"There can the farmer see the new-formed drift  
That heaps above it, as he sits all day  
Before the window facing toward the slope  
And all day long he sits and watches there  
And rarely speaks, but oft his lips will curve  
And shape themselves into the name - of Gabriel".

Two books with "Rubaiyat" in the titles show the influence of Omar Khayam, at least as far as verse form and general plan of the poem.

The chief criticism to the verse form of the poetry is the fault of rhythm and meter. Frequently these faults occur in poems which are excellent in diction, descriptions, imagery and thought. The poet too often had no ear, apparently, for music and rhyme. A tendency to Elizabethan sadness and grief is noticeable in Hattie Horner, with something also of the oddities of rhythm and meter of the Elizabethan poets. A marked frequency of the run-on line with many periods within the line is also apparent in her verse.

The list of sonnet writers is too long to be mentioned here, also any list of the long poems which are in blank verse. Hattie Horner has perhaps the most verse with irregular, unusual lines and meter, while J. M. Cavaness is the best example of the poets who use the methodical, regular line. Walt Mason shows originality in form and matter. The use of the tercet is fre-



quent and the poems in this form are among the best. Unique or odd rhyme words are not common, in many poems the easy, simple rhyme words are chosen- these words with long vowel sounds. Kansas, so often the theme of the poem is not an easy word to find a rhyme for, - and as the final word is usually avoided. However some poets use it successfully with such words as advances, glances, chances, prances and lances. Joel Moody uses this rhyme, while Ware, Chittenden and E. C. Little make Kansas rhyme with stanzas, Matanzas. In other places Ware facetiously rhymes Kansas with "lands us" or "Cadmus".

Really fine lines and whole poems are by no means uncommon in Kansas poetry, nor are these lines always imitative. The originality of the Kansan overflows in his verse but he is not totally disregarding of the rules of poetry. Many of these poems must surely find a place in American literature, not only on account of subject matter, thought, philosophy and insight into life, but for the beauty and charm of line and the perfect adaption of sound to sense, and of form to thought.

## Appendix.

## Magazines of Kansas.

The magazines and newspapers of Kansas have played a great part in connection with the poetry of Kansas, the newspapers are ever kind to Kansas verse and the magazines have facilitated the publishing of many of the Kansas productions. The Agora magazine was published from July 1891 to March 1896.

The names of Ingalls, Canfield, Miller, Paine, Eugene Ware, Carruth and Wm. A. White appear as contributors.

The Kansas magazine was published from January 1872 to October 1873.

The Kansas Magazine, new series- ran from June 1886 to April 1888.

It never had the standing nor the literary excellence of the old Kansas Magazine. Still a third magazine by this name was published from June 1909 to December 1911.

The Sunflower appeared April 1903 and continued publication until April 1906. This magazine had a preponderance of Kansas material and Kansas contributors.

The following history of the first Kansas Magazine is taken from an article on this subject by Wm. H. Carruth in the Graduate Magazine of the University of Kansas for Feb. 1904.

"The period of Grant's first administration was one of buoyant and exultant expansion for Kansas. Believing all things it seemed, when the terrific burden of the war was lifted, that

all things were possible to the citizens of a state that had borne so much. No merely material enterprise of that period begins to give such a realizing sense of the boundless hopefulness and confidence of the people as does the establishment and conduct of the Kansas Magazine, of blessed memory. It would strain the resources of rhetoric to express the mingled feelings of wonder and pride with which this literary meteor was viewed by the people of the state. Its flight was brief but glorious and the light of it still lingers on the western sky".

The proposal for the publication of the magazine seems to have come from Mr. D. W. Wilder of the Harvard class of '56, an editor of some experience and Captain Henry King, who succeeded in forming a company with stock and shares. Such an undertaking required much courage and much work was quietly done, before the magazine appeared. Letters asking for contributions and support were written and as the editors were not men of leisure in the hours snatched from a busy life the work for the magazine was done.

The prose of the first volume was written by Kansans, but the poetry was contributed by the whole nation- among the names of the contributors of verse were John Hay, Walt Whitman, F. B. Sanborn, George A. Townsend, James Redpath and Edgar Fawcett. The list of subscribers was small and the first number of the magazine brought the company into debt.

Criticism of the magazine are most interesting. The "Commonwealth" of January 1, has an editorial called "The Magazine", which begins: "Of course we mean the Kansas Magazine. That name is now in everybody's mouth. \* \* \* The problem has been solved: Kansas brains and Kansas typographical skill can produce a magazine equal to the best in the land. \* \* Everybody speaks in glowing terms of the new publication.\* \* They believe in it and its success".

The Ft. Scott Monitor of December 31, 1871:- "We think no other magazine of equal size, merit and typographical beauty was ever before conceived and delivered with anything like this telegraphic rapidity. - - - -It will contain the best things that the men and women of Kansas can write and will be a continued, accurate and attractive history of our historic state.

In all the magazine was well received but it seemed could not be made a paying proposition. The magazine was put on a strictly business basis the second year. John J. Ingalls and James W. Steele were the chief contributors to the magazine.

"If the Kansas Magazine could have offered Ingalls fit compensation for his contributions and thus have held him to a literary career, his ambition would have gained a more enduring satisfaction, while American literature would have been much richer and our politics poorer". (William H. Carruth)

But Ingalls turned to politics, after however a great many contributions of verse- including "Opportunity". The

verse, contributed by Kansans seems to have been better than that contributed by others. But good literature cannot be produced in the intervals of business cares and these men who had founded the magazines had greater inspirations and ambitions and duties and the magazine ceased to appear. Ingalls went to the United States Senate, Captain King became postmaster at Topeka, and later editor of the St. Louis Globe-Democrat, Captain Steele was appointed U. S. Consul to Matanzas, Cuba, and Mr. Wilder was elected State Auditor, and afterward compiled "Annals of Kansas". It is greatly to be regretted that in some way the magazine might have continued; if the Kansas Magazine was now still in existence and being published it seems reasonable to suppose that our literature would be much richer both in quantity and quality.

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Keizer, D. N., A Poet on Editors,	1880
Kelby, L., Sorrow, (K.M. v.6)	1887
Kimble, Samuel, The Squire's Baby and other Cries,	1889
Kingery, J. W., Lines on seeing a call for Old Soldiers Reunion in Phillips County	1881
Kinney, Coates, Lyrics of the Ideal and Real	1887
Lawrence, Viola E. (Wichita Eagle-Je. 7, 1888)	1888
Leever, H. W.,	1884
Leland, C. M.,	1881
Loufbourrow, P. S.	1880
Lummis, C. F., (K.M. v.6)	1887
Mackay, Charles, (K.M. v.7)	1888
Mac Evan, Mabel, (K.M. v.7)	1887
May, Celeste, Sounds of the Prairie	1886

McBride, R. E., In the Ranks,	1881
Miller, J. H., The Fatal Ring	
Where the Rainbow touches the Ground,	1889
Moore, John T., Drug Ballads,	1889
Muir, Marion, Sofonisba, (K.M. v.6)	1886
Murdock, M. M., Ego, Ergo,	1888
Nesbit, E., When, (K.M. v.6)	1886
A Brown Study, (K.M. v.6)	
Nichol, T. M., Washerwoman's Friend,	1884
Nutt, Mrs. N. S. Whispers from over the Tide,	1888
Paine, Albert Bigelow, Gabriel 1889, Fort Scott, Kans.	
Rhymes by Two Friends	1889
Patton, Ellen, Mignonette,	1883
Peacock, Charles Brower, Poems of the Plains,	1888
Pond, Chester E., The Falls of Niagara,	1888
Price, Viola Virginia, Selections	
An Easter Souvenir,	1887
Price, T. F., Songs of the Southwest,	1881
Quarles, Sidney, Rondel (K.M. v.6)	1887
Christmas Eve (K.M. v.6)	1886
Ralston, Addie Day, For Old Love's Sake, (K.M. v.6)	1881
Taylor, H. W., The Worter Brash, (K.M. v.6)	1886
Tyler, Florence, A Song of Rest, (K.M. v.7)	1888
Purple Pansies, (K.M.v.7)	1888

Sackett, Marion,	Love's Fears, (K.M. v.7)	1888
Salmon, Arthur L.,	A Spirit Guardian, (K.M. v.7)	1888
Shaw, Harriet L.,	Persephone, (K.M. v.7	1887
Savage, Mrs. Joseph,	Scatter Flowers along the Way,	1880
Savage, Mrs. Mary,	God's beautiful Thots,	1881
Smith, J. W. B.,	Christmas Carol,	1886
Stark, C. A.,	In Despair, (K.M. v.7)	1888
Stewart, Milton,	From Nile to Nile,	1888
Sunflowers,	Poems by Various Hands in K. U.,	1888
Thwaites, Clara,	Under the Eaves, (K.M. v.6)	1886
Underwood, John,	El Muza,	1883
Ware, Eugene F.,	Rhymes of Ironquill,	1885
Waters, J. G.,	Harvest Home ) ) Decoration Day     ) ) Abraham Lincoln    )	1881
Whitman, Alberry,	Drifted Leaves-Poems ) ) Twasinto's Seminoles     )	1885
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IV 1889-1899.

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Greatness	

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Allen, Mrs. H. Perry, Selections,	1890
Allen, Mrs. Francis F., Poems, Herringshaw,	1894
Allsworth, B. W., The Teacher,	1892
Auhl, Mrs. Alice Belle, Poems, Herringshaw, (*)	1894
Archer, Bertha Cleone, Poems, Herringshaw,	1894
Ballard, Earnest F., " "	1894
Barnes, Ida May, " "	1894
Beckwith, Sue E., Legend of Arkansas, "	1894
Blatchley, W. D., In Memoriam "	1894
Boicourt, Jefferson, Land of the Blest "	1894
Bradfield, Jefferson, Poems, "	1894
Burfield, Emery T., The working Man, "	1894
Campbell, John P., Land of Sun and Song, "	1894
Cavaness, J. M., Out of the Depths, "	1894
Clark, Edmund C., Poems, "	1894
Cogan, Mary A., Seasons "	1894
Cole, Jessie Abilene, It Never has Been, "	1894
Conley, Bur, Kansas June, "	1894
Corbett, J. J., They Will Be Done, "	1894
Crocker, Arline, Cheerless Hour, "	1894
De Konza Miss, A Lover's Song at Midnight "	1894
Dimon, Nathan H., Angel of My Dreams, "	1894
Donnell, Edward, N.H., Poem of War, "	1894
Dumenil, Mrs. Annie, Old Homestead, "	1894
(*) "Poets and Poetry of Kansas", - Herringshaw.	

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Ellenbecker, John G., Cat-bird's Song	"	1894
Franklin, Dr. W. S., Grinnell Cyclone,	"	"
Garaghty, John, Poems	"	"
Goodwin, Mrs. Ella, Life's Pilgrimage,	"	"
Gray, Wilhelmina Mrs., Letting down the Bars,"	"	"
Gullet, Mrs. Mattie, Poems,	"	"
Gustine, Mrs. Adelia, Poems,	"	"
Gustine, Mrs. Minnie Adell, Poems,	"	"
Gunn, Benj. J., Poems,	"	"
Harmon, Colfax B., Poems,	"	"
Hayden, E. P., Poems	"	"
Haviland, Mrs. Nettie, Lines of the Sunflower State,	"	"
Hoad, Mrs. G. M., Kansas	"	"
Hummell, Birdie, Poems	"	"
Hughes, Mrs. Laura E., Poems	"	"
Jennings, James S., Poems	"	"
Jones, Mrs. Nancy B., Poems	"	"
Judd, Charles Pratt,	"	"
Justus, Emory W.,	"	"
Kane, Robert H.,	"	"
Keefe, Mrs. Susan C.	"	"
Keefover, Frank A.	"	"
Keener, Philip	"	"

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Long, Solomon L.	"	"	"
Limkins, Mrs. Ida R.,	"	"	"
Matthews, Hudson A.,	"	"	"
Mellenbruch, W. B.,	"	"	"
Meldrum, Mrs. A.	"	"	"
Miller, Mrs. Mary V.	"	"	"
Mill, Frederick B.	"	"	"
Mitchell, John	"	"	"
Mohler, Rev. John S.	"	"	"
Morland, Beng. F.	"	"	"
Newell, Mrs. Laura	"	"	"
Noell, Charles W.	"	"	"
O' Flyng, Felix Siles,	"	"	"
Randall, Ella E.,	"	"	"
Richets, Mrs. R. E.	"	"	"
Ridings, S. P.,	"	"	"
Robison, W. L.	"	"	"
Robinson, Mrs. Elvira,	"	"	"
Rogers, Lorrin C.	"	"	"
Rogers, Mrs. Minna,	"	"	"
Root, Elva May,	"	"	"
Rumsey, Arthur W.	"	"	"
Sanger, Mrs. Jane,	"	"	"
Smith, Samuel M.	"	"	"

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Stevenson, Mrs. Mary, Poems, Herringshaw Col.	"
Sinclair, John,	"
Stewart, Julius H.	"
Squier, Kittie,	"
Thorne, Mrs. Edith,	"
Turner, Julius M.,	"
Vanderlip, John T.	"
Wasson, Jasper C.,	"
Weatherby, Mrs. D.,	"
Weeks, Leroy Titus,	"
White, Courtland S.,	"
Wilkinson, James,	"
Witter, Mrs. Amanda,	"
Wolverton, Joseph,	"
Wright, Ella E.,	"
Young, Loretta,	"
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Barber, E. T., The American Flag,	1892
Beebe, John W., Prairie Flowers,	1891
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Chittenden, E. P., Links, Angora, v.1. p.117	
Eleroma, a poem of the Christ,	1890
Selections in Herringshaw	1890
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Cavaness, A.A.B., (K.M. v.3, F; K.M. v.3 Je	1910
Law. Chetopa Advance	1893
Poems by Two Brothers	1896
Cavaness, J. M., Poems, Barrington,	1892
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Clarke, Mamie B., The Way of Life, New K.M. Sept.	1893
Clark, Julius Taylor, The Objibue Conquest	1898
Cole, Cyrus, The Auroraphone,	1890
Conway, John William, Thrice Words,	1894
De Moss, James A., Kansas Zephyrs,	1892
Downing, Andrew, The Trumpeter and other Poems,	1897
Dewey, President's Address,	1892
Dickenza, I. E., Bridge,	1896

Diggs, Annie L., Mrs. Little Brown Brothers,	1899
Divilbiss, "Doc", Kansas, (K.M. v.2, Ag)	1909
Don Carlos, Mrs. Louisa Cooke, My Island and other Verses	
Docking, Anna, Class Song, 1886, Clay Center H. S.	
Eckert, Ida Ethel, I never Slep' a Wink,	1896
Eccles, David, The Prairie Queen,	1893
Ellsworth, D. A., In Prairie Phrase	1896
Emerson, R. L., On Kansas,	1894
Farmer, Lizzie C., Only a Bootblack,	1897
Felts, W. B., Verse	1891
Ferguson, T. B., The Jayhawkers,	1892
Fowler, Sylvester, Sex and other Poems,	1890
Frazier, M., Kansas Harvest Song,	1894
Fuller, Lieut. Alvarado, M., U.S., A. "A.D.2000"	1890
Gardner, Sarah M. H., Quaker Idyls,	1894
Greene, R. F., Poems from 1896-1903	
Gibson, A. H., Golden Rod in Kansas. Barrington,	1894
Gibson, Ad. H., Barrington,	1892
Gibson, J. B., Welcome Home	
Gilliland, Lillie Belle, Herringshaw	1890
Gillet, Mrs. Almerin, Sweet Mignonette	
Glenn, A. A., Goldenrod,	1897
Gleason, May Adelia, Herringshaw,	1890
Gowing, Clara, My Christ,	1899
Goode, James B., Belle of Wyandotte,	1894

Gray, P. L. Myrtle Blossoms, a collection of Poems	1891
Gray, Mrs. Mary T. My House. Lance, May 23	1891
Grant, Retta Rumsellers' Sign Board	
Griffith, W. E. Lotus Jl. Mr. Ja.	1897
Hall, Sharlot M. K.M. v.5, Mr. 1911	
Bedesman of the Year	1898
Hampe, H. W. A Boquet of Flowers in Rhyme	1890
Hahn, Charles Curtz In Cloister's Dim	
Harris, F. J. Prairie Avis	1893
Hawkins, Sarah N. K. Mag. June, (*)	1893
Hazelrigg, Clara H. Herringshaw	1890
Harger, C. M. Poems, Barrington	1892
Harris, Fred J. Prairie Airs	
Higgins, Lucy M. Poems, after '90	
Hood, George Melvin, In Herringshaw	1890
Hogan, Wm. Dossey, " "	1890
Hogan, Eli John, " "	1890
Horner, John W., The Fall of Lodore	1893
Hoyt, Belden Crane, In Herringshaw,	1890
House, Roy Temple, K.M. v. 5, F.	1911
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Heller, R. E., The Free Soil Prophet of the Verdigris,	1894
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Jackson, M. E., Marais des Cygnes,	1890
Jenkins, W. A., Rubaiyat of the 5th Kansas,	1898
Jocelyn, S. Raymond, Summer,	1897
Keplinger, Richard P., Herringshaw,	1890
Keplinger, L. W., Adam's Answer, Prose Poem,	1897
Kilmer, Maggie A., Kansas, Barrington,	1892
King, James L., The Kansas Battle Ship,	1895
Knerr, E. B., The Falling Leaf,	1895
Knight, J. Lee, Two Pictures, Barrington,	1892
Lighton, Wm. R. Sons of Strength,	1899
Livermore, Mrs. M. S.,	1893
Long, Sol. L. The People's Campaign Songster,	1890
Macon, J. A.,	1896
McConnell, T. C., Beg Fahdon,	1896
Mac Kilmer, Maggie, Barrington,	1892
Mc Lintock, Cora B.	1897
McKeever, W. A., The Pioneer	
Mc Intyre, Minnie,	1895
Mayo, Mrs. Elizabeth,	1899
Meixell, G. H., Lotus, Jan. 15,	1896
Manley, R. M., Some Children of Adam,	1892
Mills, Harry E., God House in Heaven,	1892
Miller, Sol,	1893
Moody, Joel, Songs of Kansas,	1890
Moore, Maud, God Bless Old Kansas,	1898

	15.
Newell, Laura E., Barrington,	1892
Northrup, Myra J., Selections in Herringshaw,	1890
Oberlender, Jacob D., Selections in Herringshaw,	1894
Cliphant, Mahlon, Wayside Rhymes	
Orpen, Mrs., Perfection City,	1897
Osmond, S. M., Sulamith, a metrical Romance,	1892
Paine, Albert, Bigelow, The Dumpies,	1897
Patton, Ellen, Herringshaw	1890
Peacock, T. B., Herringshaw,	1890
Peeler, Mrs. H. E., Its Weight in Gold,	1893
Pearson, Nels, The Santa Fe Trail	
Perry, Mrs. S. T., Are All the Children In?	
Peters, Mrs. B. D., He who doeth all Things best,	1897
Picard, J. C., Cradle Song,	1894
Quayle, W. A., Too Late,	1893
Randolph, A.M.F., Trial of Sir John Falstaff,	1893
Ray, Glenn, Frosted Leaves,	1895
Realf, Richard, Poems,	1898
Read, Thomas Buchanan, Sheridan's Ride,	1896
Remsburg, G. J., New Kans. Mag., Aug.	1893
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Root, Geo. A., In Barrington,	1892
Roby, Henry M., A Tribute to Kansas,	1893
Rowley, A. A., Selections, Herringshaw,	1894
Ross, Wm., The Arkansas River.	
Ruddell, George, In Herringshaw,	1890

Runyan, W. W., Marion,	1897
Seabury, Emma P., Barrington,	1892
Sheldon, Rev. Stewart, Gleanings by the Way from '36 to '89	1890
Sims, Mrs. J. B., Remember the Maine	
Simpson, W. H., Lament of the Kansas Exiles	
Sims, Wm. Rice, Storm Voices,	1890
Shimmons, Lizzie A., Herringshaw,	1890
Spencer, Edward, Maturus Address to his band,	1896
Smith, Clara J., Twentieth Kansas.	
Snow, Florence L., Lotus, v. 1. April,	1896
Stockton, Mrs. Cora M., Shanar Dancing Girl,	1892
Stunz, J. S., Garden Spot of Kansas,	1893
Strong, C. H. Summerless Sea and other Poems,	1893
Stedman, Club Souvenir, Verses by Various Hands,	1897
Swan, H. E. It Might Be,	1896
Thomas, Sarah A., K.M. v. 4, Jl. Selections,	1910 1890
Trickett, C. W., Lotus, v. 1. Jan. 15,	1896
Tyler, Nannie G., Herringshaw,	1890
Waters, J. G., Barrington,	1892
White, C. S., Kansas Weather, Barrington,	1892
Whittaker, O. B., Lectures and Poems,	1896
White, Wm. Allen, Rhymes of Two Friends	
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## V-1899-1914.

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Bellman, June Edna, To a Violet, K.M. v. 5, Jl.	1911
Bennett, Robert Ames, A Volunteer with Pike	1909
For the White Christ	
Into the Primitive	
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Branch, Florence Ferguson, Consistency, K.M. v. 5, Jl.	1911
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A Song of Seven, (K.M. v. 1. My.)	1909
Brooks, Kate L., Bobby's Philosophy, K.M. v. 3 Je.	1910
Brown, George Lee, K.M. v. 3, My. p. 50,	1910
Brown, S. H., K.M. v. 2, D,	1909
Buzick, A. R. K.M. v. 5, Jl.,	1911
K.M. v. 5, Ja.	1911
K.M. v. 6, O	1911
Carrothers, Carrie, The Reason. K.M. v. 3, Ap.	1910
Cate, Florence M. When Peach Blooms Bloom, K.M. v. 3. Ap.	1910
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Childe, Hubert, Reverie. (K.M. v. 2, D)	1909
Clarke, Esther M. Collection of Poems,	1906
Davidson, Mary Hall, Unafraid. K.M., v. 5, Jl.	1911
K.M. v. 3, Mr.	1910
K.M. v. 4 Jl.	1910
K.M. v. 6, N.	1911



	19.
De Ryce, Wm., K.M. v.6, O	1911
Dewey, T. E. Poetry in Song,	1907
Donoho, M. H., Circle-Dot,	1907
Drake, Anna Elizabeth Scott, At the Foot of No-Man.	1906
Duncan, Flora, The Hours. K.M. v.5,F,	1911
J.M.D. Grave of the Wyandotte, K.M. v.2,O.	1909
Eastman, Mabel Hillyer, K.M. v.5, J1,	1911
K.M. v.4	1910
K.M. v.5, J1.	1911
K.M. v.5 Mr.	1911
K.M. v.5, Ja.	1911
Elledge, M. D., Ode to Kansas. K.M. v.3,F,	1910
Battle of the Ants. K.M.v. 1,My.	1909
Everett, J. E. Down Deep.	1905
Fleming, Ida Copen, Achievement.	1906
Flint, Mrs. Mary H. Our Pioneer Women.	1904
Flint, C. A. Lure of the Santa Fe.	1911
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Freerks, G. W., K.M. v.1. Je.	1909
K.M. v.2. S.	1909
Freeburg, Victor Oscar, K.M. v.3, Ja.	1910
Fulcher, G. S. K.M. v.2,N,	1909
K.M. v.3,F.	1910
Gartley, Lorne E. Gallant Twentieth.	
Funston.	
Garvey, Mrs. Berta A. Thru Nature unto God.	1904
Gillespie, L. D. Songs of Labor,	1904
Glick, G. W. Lines read before Democratic Conv.	1906

Graham, Effie, The "Passin on" Party.	1912
Gray, P. L., In a Car of Gold,	1902
Graves, Katheryne E. Kaw Valley Deluge, with Poems,	1903
Gregory, Alline, K.M.v. 6, O,	1911
Green, Andrew, The Bells of Atchison & other Poems,	1908
Haggart, Niagua, A Difference in Times,	1901
Hallen, M. T. K.M.v.3, Je.	1910
Harding, Lewis, Albert, I Wonder Who Knows. K.M.v.2, D.	1909
Harris, V. L., K.M.v. 5, F,	1911
Heylman, W. R. Might. (K.M.v.5,F.)	1911
Hilkey, J. E. Beyond the Stars,	1912
Hill, Anna B., K.M.v.3, Ap.	1910
Hill, R. H., Promiscuous Lights.	1905
Hobble, Herbert, K.M.v.3, Ap.	1910
Howland, H. The Coming. K.M.v.5, S,	1911
Childless. K.M.v.5, F,	1911
House, Elmer (Dodd Gaston) At the Grass Roots,	1905
Houston, Rev. Thomas. W. My Wing.	1912
Jason, Leroy, The Peerless Princess. K.M.v.5,Mr.	1911
Johnston, Belle., Two Dreams. K.M.v.5, Jl.	1911
Jones, Charles C. In the Garden of Memory. K.M.v.5, S,	1911
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The Oxen Range. K.M.v.2,S,	1909
Jones, Harry Wagonseller, A Man in the Making.	1912
Kellam, Mrs. Lillie H., May Time.	1905
Kemp, Harry, Songs from the Hill.	1911

	21.
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Kenyon, Mrs. W. S. The Graveyard on the Hill.	
K.M.v.6,0.	1911
Kerns, Ben H. The Grafter.	1912
Kershner, Dora, Lest I Forget. K.M. v.1.My.	1909
Kidd, J. N. The Guiding Hand. (Wichita Eagle)	1908
Kimball, Mrs. Mattie, Leaves.	1904
Kreigh, Luther H. Song of the lowing Kine. K.M.v.3,Je.	1910
Kummer, Frederick Arned, The City. K.M. v.4.D.	1910
Lamm, Allan, K.M.v.2,N	1909
K.M.v.1,Je.	1909
K.M.v.1, Jl.	1909
Long, S. L.,	1913
Lewis, Nell, K.M.v.3, My.	1910
Lewis, H.W.	1906
Lewis, G. W. K.M.v.1. Je.	1909
Leigh, A. B. K.M.v.5,F,	1911
K.M.v.4,N,	1910
Lerrigo, Charles H. Doc Williams,	1913
Manly, Anna R. K.M. v.2,N.	1909
Manning, E. C.	
Martin, J. P. K.M.v.6,0,	1911
Martin, C. J., K.M.v.1, Mr.	1909
K.M.v.3,Ja.	1910
Martin, John A. The Jayhawker.	1908
Marshland, Cora, The Angel of Gila.	1911
Marshall, Wm. Kennedy, The Entering Wudge.	1904
Mason, Walt, Poems.	1910
Mason, J. M. Armageddon	1900

Martin, Walter, K.M.v.2,S.	1909
Martin, Maude, K.M.v. 1, Je.	1909
McGavern, S. A. K.M.v.6, M.	1911
McGaughey, Lydia, K.M.v.2, O.	1909
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McCord, Hugh A. K.M.v.3, My.	1910
McNeal, Mildred, K.M.v.5, S.	1911
McNeal, Felix, K.M.v.2,D.	1909
McBride, Ernest Claire. The Sunflowers. K.M.v.4,D	1910
Mertz, Harriet F., K.M.v. 3, Ap.	1910
K.M.v.3, F.	1910
Metcalf, J. M. K.M.v.2,N.	1909
Miller, S. W. A Gallery of Farmer Girls.	1900
Meredith, Maude, Why he Sat. K.M.v.3,F.	1910
Morgan, Amy A. Keepsakes. K.M.v.4,N.	1910
Nelson, Gladys, Christmas Tide. K.M.v.2,D.	1909
Newton, Maude DeVerse, The Prairie. K.M.v.3,Ja.	1910
Let me not Live.K.M.v.3,F,	1909
Nichol, M. B. Rural Kansas Lass. K.M.v.2, O.	1909
Nye, J. S. New Year's Thought. K.M.v.5,Ja.	1911
Payton, W. E. Smile a While. K.M.v.1,My.	1909
The Miser. K.M.v.2,N.	1909
The Kansas Mother. K.M.v.3,F.	1910
Payne, Laura Alton, Song of the West. K.M.v.4,D.	1910
Pence, Dora Hayes,, K.M.v.5,S.	1911
Pemberton, Murdock, K.M.v.3,My.	
Pinet, F. L. K.M.v.3,Ap.	1910
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Highway and other Poems,	1906

- Pierce, S. L. Kalliope's Advice. 1901
- Porter, Annee A. The Passing Hour. K.M.v.3, Ja. 1910  
April. K.M.v.3, Ap. 1910
- Pugh, B. H. Twilight Reveries. 1902
- Quad, Henry, High Art and Advertising. K.M.v.3, Ap. 1910
- Raber, Mrs. Clara K. Christmas Greeting. 1901
- Rankin, A. L. Daddy's Little Sweetheart. K.M.v.1, Jl. 1909
- Rayndeh, Elbe, Down the Vale of Yester Years.  
K.M.v.3, F. 1910
- Rene, C. O. Aledda. 1901
- Resing, Dale A. K.M.v.2, 6. 1909
- Richards, Harriet L. Nine and Twelve. K.M.v.6, 0 1911
- Riddle, A. P. To the 20th Kansas.
- Riggs, Harris Colman, Selections.
- Robens, John P. Our Flag. 1904
- Roberts, Madge, K.M.v.5, S. 1911
- Ross, R. D. K.M.v.6, N.  
K.M.v.5, Ja.  
K.M.v.4, Jl. 1910  
K.M.v.4, My. 1910
- Sampson, Julia B. A Kansas Pioneer. 1901
- Savage, G. W. To My Motor Boat. 1911
- Simpson, J. L. K.M. v.4, Jl. 1910  
" " 2, S. 1909  
" " 4, S. 1910  
" " 2, D. 1909  
" " 6, N. 1911  
" " 6, N. 1911
- Scruby, Thomas F. When Mamma's Away. K.M.v.3, Ja. 1910
- Schmucker, Sara, As We Dream. K.M.v.4, N. 1909

Schaub, H. S.	Old Forgotten Trails. K.M.v.2, S.	1909
Shinn, Bitha,	A Maiden Would a Poet Be.	1900
Sheldon, C. M.	God's Angry Men.	1910
Shea, J. P.	A Lullaby. K.M.v.2, N.	1909
Seabury, Emma S.	Spanish Needles. K.M.v.3, Ap.	1910
Smith, W. A.	A Dozen Raw.	1912
Smith, Grace,	The Parting.	1900
Smith, Miriam,	The Blizzard.	1913
	Sonnets.	1913
Spencer, Charles Cleon,	The Street Corner Man.	
	K.M.v.4, N.	1910
Spalding, Ashley O.	Osawatomie. K.M.v.4, F,	1910
Stanton, Mrs. G. M.	Kansas.	1909
St. Helens, Ida,	Arraignment.	
	Lullaby. K.M.v.3, Ap.	1910
Sweet, Avis M.,	The Suffragette. K.M.v.3, Ap.	1910
Tierney, H. B.	K.M.v.1, J1.	1909
Thomas, Sarah A.	Phases. K.M.v.4, J1.	1910
Torrance, J. E.	Trail of Eternity. K.M.v.3, F.	1910
Twitchell, Jerome,	When the Wind Sleeps, K.M.v.5, Mr.	1911
	Snake Rings. K.M.v.6, N.	1911
	K.M.v.5, J1.	1911
Vaughn, Emma Upton,	The Wise Man's Choice.	
	K.M.v.2, D.	1909
	Renaissance of the Horse	
	K.M.v.3, My.	1910
Wade, Z. A.	Maid of the Prairie. K.M.v.S, Je.	1910
Wall, Mrs. Henrietta Briggs,	To American Men.	1910
Wallis, George,	The Old Place. K.M.v.2, D.	1909

- Walsh, J. M. Song of the Dollar. K.M.v.5, Ja. 1911  
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- Walker, Sadie M. When I get Home Again. K.M.v.2, S.1910  
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- Ware, C. M. The Sunflower. 1906
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- Williams, A. C. The Girl with a Charm. K.M.v.6, N. 1911
- Williams, C. L. Who arms to win. K.M.v.4, N. 1910  
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- Winship, Olive E. The Dreams of Dorothy May.  
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- Woods, Mrs. Margaret L. Birds of a Feather.  
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- Woods, C. C. Prairie Sod Songs. 1906
- Woodward, A. L. Verses. 1907.
- Wrightman, George, Resolution, K.M.v.4, N. 1910
- Yates, Mary B. Yo' Nebbah Kin Tell. K.M.v.6, O. 1911  
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 Anderson, J. W. D. Onus Vitae.  
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 Barton, Gertrude, Uncle Rufus on the Weather  
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 Bellamy, J. F. Twentieth Kansas Regiment.  
 Benton, Joel, Oskaloosa  
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 Brady, J. W. Thoughts of other Days  
 Breene, G. W. The Tree Pedlar  
 Brownfield, B. T. When the 20th Kansas Marches Home.  
 Cameron, Hugh, Washington Birthday Rhymes.  
 Carter, Henry, Love ne'er grows old.  
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 Caveny, J. F. The Heroes of Don Juan de Cuba.  
 Dail, C. C. Sunlight and Shadows. Poems  
 Dawson, J. S. Return of the 20th Kansas.  
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 Dickerman, A. T. The Pretty Land of Caney.  
 Edson, C. L. Joy in the Corn Belt  
 Elliot, John, Song of the Trail  
 Graves, Mrs. Hattie, The Woman's Burden.



- Inman, Henry, Will never get Home.
- Hanway, James, The Passions. The course of Life.
- Hamel, Alexander, La Quassina.
- Kanna, Mrs. Margaret, Lines Written at Salina  
Pres. Church Anniversary.
- Hensel, Levi, St. Patrick's Round-Up.
- Higgins, Lucy M. Overflow.
- Humphrey, Mrs. Mary Vance, Old Settlers' Reunion Song.
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- Jacquith, Mrs. When Settlers Old were New.
- Jewett, J. J. The Spanish Peaks.
- Keil, Mrs. Nettie, Tribute to the 20th Kansas.
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- Kerr, Robert, Robert Burns.
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- Kiser, S. E. The Woman who didn't Worry.
- Knight, F. S. The Boy Who will never come Back.
- Kuhn, J. How to Live.
- Lamb, Dr. Joseph, Lamartine, A.M.1  
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- McFadden, Mildred S.
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Pond, C. E. That Golden Age of Glory.  
Pray without Ceasing.

Reader, S. J. The Horse and the Neglected Bridge.

Richards, Grant, Oh, the Country's mighty Tired of Dan-Rule.

Stiner, Wm. The Horticulturists in Verse.

Stewart, Joseph, Song of Kansas.

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Scott, Thomas, Restful Hours of a Busy Life.

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Ten Eyck, F. D. By the Graves at Wilson's Creek.

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Zay, The Cottonwood Tree.

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Beautiful Things.
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Onus Vitae.
- Bard, Mary L. Ease and Care- Morning Sunlight-The New Year.
- Bartholomew, Amanda Lowman, My Mother- At the River-  
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- Canfield, Arthur Graves, To Kansas--My Faith--To Death.
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- Dewey, Thomas Emmet, His Pleading--Her Answer--The  
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- Gilliland, Lillie B. One Thing Standeth.
- Gray, Allen D. Old Days at School--Life--The Voice of Time.
- Gray, Mary Tenney, Country Children--Love is Dead--  
Dead Leaves.
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A Sonnet.
- Horner, Hattie, The Great Deliverance--Selections from  
"Illa"--Kansas.
- Kellam, Lillie H. Cardinal Newman.
- Knight, J. Lee, Apotheosis Historiae--Selections from  
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Our Holiday.

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Sweeter and Dearer.

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Brown, E. G.

Canfield, Arthur Graves

Carruth, Wm. Herbert

Gilmore, Solon Thacher

Gleed, James Willis

Jenks, Wilbur S.

Little, Edward C.

Manley, Mary A.

Marsh, Arthur R.

Reminiscences of an Alumnus.

Robinson, David H.

Simpson, Wm. H.

Spring, Elizabeth T.

Thacher, Nellie G.

Mickersham, James A.

## Names in "Kansas Day"- F. H. Barring

IV, 1889-1899.

Mrs. Allerton,	White, C. L.
Harger, Charles M.	Peacock, Thomas B.
Newell, Laura E.	Patton, Ellen
Paine, A. B.	Gibson, Ad. H.
Miller, Sol	Brann, Carl
Kilmer, Maggie A.	Ahlborn, Ida A.
Waters, J. G.	MacKilmer, Maggie
Craig, W. F.	Cavaness, A.A.B.
Seabury, Emma F.	Knight, J. Lee
Ware, Eugene F.	White, W. A.
Canfield, Arthur G.	Ingalls, John J.
Prentis, N. L.	Horner, Hattie
Snow, Florence L.	Barber, Edward T.
Root, Geo. A.	McIntire Mary R.
Madden, John	Moody, Joel
Cavaness, J. M.	Allsworth, B. W.
Brown, T. S.	Wood, Mrs. S. N.
Woodward, Brinton W.	Cummins, Scott

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Realf, Richard	Canfield, Arthur G.
Flint, Edmund	Little, Edward C.
Norton, H. B.	Carruth, Wm. H.
Wyman, Don Loyd	Fowler, Sylvester
Downs, Cora M.	Jones, Amanda T.
Duffield, Samuel W.	Horner, Hattie
Smith, Nicholas	Cavaness, A. A. B.
Burbank, Annie F.	Paine, Albert B.
Prentis, Noble L.	Beebe, John W.
Steele, James W.	Gray, Allen D.
Ingals, John J.	Anderson, J. W. D.
Miller, Sol	Woodward, Brinton W.
Allerton, Ellen P.	White, W. A.
Wickersham, James A.	Campbell, W. C.
Whitman, A. A.	Ahlborn, Ida A.
Sampson, W. H.	Snow, Florence L.
Pugh, Anne Reece	Harger, Charles M.
Gilmore, Solon Thacher	Downing, Andrew
Gleed, James W.	Waters, J. G.

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examined and are basis for work in this thesis.

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1855 Harvey--History of Shawnee Indian  
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1859 Redpath & Hinton--Handbook of Kansas History  
1862 Colt, Mrs. Miriam Davis, Went to Kansas.  
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