

THE CHILD IN RECENT AMERICAN VERSE

by

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To

My Father and My Mother

## PREFACE

My interest in research work in American poetry is due mainly to a course in Chief American Poets which I took under Professor Hugh R. Brower in the College of Emporia. I have selected the subject of American child verse for this thesis because of my delight, from earliest childhood, in the verse of Riley and Field and because of my desire to become acquainted with the delineation of child life in the work of other American poets. While the child poetry of separate poets has received some attention, the subject, as a whole, in recent American verse has not been investigated to my knowledge. In presenting this paper, I present it by no means as a complete survey of the subject but merely as a suggestive outline of the material to be found in this field of study.

The theses of Miss Ketterman on "Shakespeare's Portrayal of Child Life" and of Mr. Fagan on "Riley as a Child Poet" have been of much help to me by way of general suggestion. I wish to thank Professor C.G. Dunlap and Professor E.M. Hopkins for their interest in my work during the past year and Mrs F.E. Bryant and Miss C.S. Gilham, University Librarians, for their help in finding material. I also owe much to Professor S.L. Whitcomb for his suggestions in the preparation of this work and for copies of his own child poems.

*Mamie Alberta Higgs*

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## Introduction

### The Child in Recent Thought.

The province of child study is truly vast. The touch of the child is on sociology, mythology, religion, language and what not. The laboratory of child study is the whole wide world, and yet, it is only in recent years that we have worked in this laboratory. In early years man - big, burly, healthy - was the subject of all investigation, but now all is changed and, "A little child shall lead them". The biologist is studying the physical development of the child. He tells us that in certain embryonic stages of pre-natal existence, no one would be able to tell whether a certain embryo might turn out a frog or a philosopher. He proves to us the parallelism in ante-natal existence between a human embryo and lower organisms. The psychologist seeks to trace in childish prattlings the beginnings of philosophy and religion. In the field of sociology, we learn that just as the beautiful butterfly must be preceded by the larva and pupa, so the mature stages of human life develop out of lower and more primitive stages. We are certain that the pupa will develop into a butterfly if provided with a suitable environment; so we know that if we provide the proper training, the child will emerge

into an individual with powers complete. The world is learning that the child is not only entitled to the best physical inheritance but that a social inheritance is also his birth-right. Intelligent men and women recognize these rights and it has resulted in a serious study of Eugenics.

In the realm of education we are seeing the child from a new view point. We know now that a child is full of animal life and his growth should be that of a healthy animal. No longer do we send him to school at a tender age and allow him to sit in a seat all day long, with his feet dangling in mid-air, as he tries to learn the alphabet letter by letter. Instead we direct his play and his mind is allowed to develop gradually. We are correcting his defective vision and watching his throat and teeth in these modern schools of ours. In short, as never before, we are trying to train our children into useful, healthful citizens, citizens worthy to take their places in this nation of ours.

Part 1

\* A General Survey of the Child in Literature

In the field of literature, also, the child is just coming into his own and it shall be the purpose of this discussion to survey briefly, in a general way, the place the child has taken in the prose and poetry of some of the leading men of letters the world over and more particularly in the recent poetry of our own America.

In Ancient Times—This youthful member of society has now become so common that we can hardly realize how absent he is from earlier literature. In Greek literature we call to mind the many references to the education of children, to their sports and games, but we are forced to admit that the child's voice is scarcely heard and that he is only a passive member of the social order. In Homer's Iliad we have a single picture of childhood. In the sixth book of the Iliad when Hector is parting from Andromache the child Astyanax is present in the nurse's arms. The passage shows us the true characteristic of the child, for when Hector starts to take his son in his arms, the baby shrank back in fear, frightened by the father's helmet. The relation of maturity to childhood is presented in the strong man's concession to weakness, as he laughs and lays aside his helmet. Man, according to the Homeric conception,

\* H.E.Scudder - "Childhood in Literature and Art."

we are told, regarded the world with scarcely more thought than the infant; hence, the faintness of the contrast may account for the absence of the child in Greek literature. In the political writings of the time, Plato theorizes at great length upon the training of children and the modern theories of the Kindergarten find support in him.

In Roman literature we find the child the center of a family group. One of the first pictures of the childish figure is that of the boy Ascanius being led by his father Aeneas. The Romans were accustomed to think of children as little more than animals, but as the family idea strengthened the child came to represent the more spiritual side of family life. Catullus in one of his nuptial odes, has the charming picture of infancy while Lucretius approaches the mysteries of childhood when he shows compassion upon a new born babe. The child may be more artistically set forth in Greek Literature but he appears as a more vital force in Roman Literature.

The language and literature of the modern world have been influenced greatly by the Classics while our religious and ethical ideas have been formed to some extent by the literature of the Hebrews. To the Jews, childhood was the sign of the fulfillment of glorious promises. Strange it is that the actual appearance of children in the Bible is not infrequent. We need only call to mind the Bible stories of our childhood and we remember the infant Moses, in the bulrushes, the expulsion of Ishmael, the childhood of Samuel in the temple. In these troublous times, Isaiah's beautiful, symbolical, picture of peace, the little child among the wild

beasts, comes as a balm to the troubled souls of mankind. The wonderful magnificat of Mary and the joy of the shepherds proclaim the birth of the most wonderful of children, the Christ Child. Is there any picture more beautiful than that of the boy Jesus in the Temple among the Doctors? As the ministry of the Master proceeds, we are reminded again and again of the presence of the child. Indeed the child symbolized the new life, the Christian life.

In Modern Times.- Childhood in German Literature is such a positive element that it has attracted the attention of other nations. Here we find the child <sup>in</sup> purely domestic relations. The mythical Santa Claus and the beautiful ceremonies of the Christmas tree are built around the child life of Germany. The autobiographies of German poets and novelists give much attention to their childhood. Goethe's "Mignon" in "The Sorrow of Werther" is a very delicate picture of childhood and we are also indebted to Froebel for our modern ideas concerning the Kindergarten.

When we turn to French Literature we have as a famous example the story of St Pierre's "Paul and Virginia". Some investigators claim, whether rightly or not, that this is the first attempt on the part of the French to depict child life. In this story, childhood, in its innocence, is symbolic of the ideal human life. Rousseau, Lamartine, Musset, Victor Hugo, all have written of children. To the French, the image of childhood is a joyous innocent one.

In English Literature we note the change in the attitude of writers toward the child. The ballad literature records

many instances of cruelty to children as in the ballad, "Queen's Marie" or "The Child's Last Will". In Chaucer's "Canterbury Tales" when the Prioress tells the story of Hugh of Lincoln, in the Man of Law's tale of Custance, and the Clerk's tale of Patient Griselda, Chaucer has dwelt principally on the pathos of childhood. In Spencer's "Faerie Queen" is the gruesome tale of the mother slaying herself and plunging her babe's hands into her bloody breast as a witness. Some critics have suggested that in this episode, Spencer was inferring the transmission of inherited wrong and guilt. The meager facilities of the stage may account for the few appearances of the child in Shakespeare although there are frequent references to the subject itself. Usually no names are given to the child characters and the speeches they make are few and short. It is interesting to note that Shakespeare has three soliloquies for children; two of these are in the part of the Boy in Henry V, and the third is spoken by the one really important child character in all Shakespeare, Arthur, in "King John". \*This soliloquy is given before Arthur leaps from the wall to his death upon the rocks below. The ideal relationship between father and child is set forth in "The tempest". The almost entire absence of even the word, child, in Milton's verse is significant. Whether or not this is due to the Puritan idea of repressing childhood is an interesting question. Bunyan in his "Pilgrim's Progress" more nearly than any other writer of this early period, pictures children as children. Pope, Gray and Fielding might be men-

\*Ketterman; "Shakespeare's Portrayal of child-life".

tioned as having indirect reference to childhood. Goldsmith has drawn a real picture of child life in the "Vicar of Wakefield". Some of Isaac Watts child hymns have become classics. However the child was really born into literature through Wordsworth. He, it may be said, was the first clearly to discern the face of the child; he was the first to enter the childish mind and he it was who really discovered childhood as a subject for poetry. Since his day there has been a succession of childish figures and the child has a place all of his own in literature. Wordsworth had a two-fold conception of childhood. He believed that the child was a part of nature but also had in him something of the divine. His poetry deals with the most commonplace material but he depicts very graphically the thoughts, emotions, activities, and sufferings of a childhood which possesses something of its own. Before Wordsworth the child was considered almost entirely as one of a group but now he is a distinct individual. De Quincey and Blake idealized childhood. Mrs. Barbauld, Mr. Day, the Aikens, Marie Edgeworth, Ann and Jane Taylor, Charles and Mary Lamb wrote for children. True it is that their books appeal to the understanding rather than the imagination of the child and the interest is rather educative. Robert Louis Stevenson's "Child's Garden of Verses" has a delicacy and charm which win older hearts as well as childish ones. His verses are light and fanciful in subject matter and are intended for the small child.

It must be acknowledged with regret that in American Literature the early writings have very little to do with

childhood as a subject. Irving scarcely touches on childhood, while Emerson's "Threnody" is a beautiful and memorable epitaph on his own little son. Bryant touches the subject in his "Little People of the Snow" and "Stella". The death of the child has made an appeal to the heart of Lowell, while Holmes in his "School Boy" has recalled some of his youthful days. In Whittier's poetry is found a mature man's reflection on his boyhood days. His "Snow Bound" and "In School Days" reveal a boy's thoughts and feelings and are most beloved by children. The play of children is an important feature in the romance of Hawthorne, and he has also written some poems for children. In the middle part of the Nineteenth century it is Longfellow who is considered the children's poet and yet he has written about children rather than for children. However there is hardly a child in the length and breadth of his land who does not love "The Village Blacksmith" or the wonderful adventures of the youthful "Hiawatha". The secret of Longfellow's appeal to children seems to be in the remarkable simplicity of his poetry. On the deepest subjects his language is so simple that the child can readily understand it. What can be more fitting than the tribute James Whitcomb Riley has paid to "Longfellow's Love for Children";

"Awake, he loved their voices  
 And wove them into his rhyme;  
 And the music of their laughter  
 Was with him all the time.

Though he knew the tongues of nations,  
 And their meanings all were dear,  
 The prattle and lisp of a little child  
 Was the sweetest for him to hear."

In this brief survey of the child's place in literature it has been shown that somewhat indirectly has the child influenced the poetry and prose of the past. As we pass to the study of recent American verse particularly, one of the most salient differences noted, is the change in the tone as well as the character of child verse. The poets have written much about the child but verse for the child himself has also been liberally introduced. In the latter type of verse, the moral and ethical tone is not so pronounced, the verse is light, fanciful and imaginative, and much of it, also, is written in the vocabulary of the child and from the child's point of view. At the outset it must be acknowledged that the child occupies a more important place in the literature of today than he ever has before.

Part 11

## Recent American Poets of Childhood

### Those of First Importance.

Before we note the character of American verse, it seems to be profitable to take a preliminary survey of American poets who have studied in the child laboratory. Several names stand out preeminently as delineators of child life; pre-eminently, in part, from the frequent use of the theme, and also because of the merit of their verse. First and foremost, stands to the credit of the Middle West the child poetry of Eugene Field and James Whitcomb Riley.

Eugene Field.-- Eugene Field was born in St Louis in 1850 but, owing to his mother's death when he was six years of age, he spent his childhood years with his father's relatives in Massachusetts and Vermont. His collegiate education was desultory. He attended Williams College, Knox College and later the University of Missouri, but never received a degree. At the age of twenty-three Field began newspaper work and ten years afterward he became associated with the Chicago Daily News through his column "Sharps and Flats!" The larger part of his literary productions first appeared here. Among his

books may be mentioned "The Tribune Primer", "A Little Book of Profitable Tales", and "A Little Book of Western Verse". The public had hardly become familiar with his work when death claimed him in 1895 just as his future was most promising for a brilliant literary career.

The place of Eugene Field in American literature depends upon his poems of childhood, as he is most widely known as a child-poet. Field's exceptional gift of writing for and about children came as a result of deliberate study of childhood and these poems in their quaintness, pathos, and humor occupy a high place in American literature. With the exception of a few scattered poems, the child poems of Field fall naturally into two classes, those in which death is the recurring theme and lullabies. The lullabies of Field are beautiful in their fanciful and symbolic figures of sleep. In his poems with death as the theme he shows an unusual reverence for motherhood and he uses the simplest language and the simplest material, "to tell the significant story of the little toy dog that is covered with dust and the little toy soldier that is red with rust in so many a home." \*His "Little Boy Blue" and Wynken, Blinken and Nod" have become classics.

James Whitcomb Riley.- The thoughts and feelings of adult and child are reflected in the poetry of James Whitcomb Riley who has rightly been called "our present poet laureate of democracy." Riley was born in Greenfield, Ind., in 1853. His father was a lawyer in this small town but Riley was unwilling to follow this profession. A wandering life appealed to him and after he learned the trade of sign-painting, he travelled over the country for several years both as a sign-painter and an

\*Slason Thompson- "Eugene Field"

actor. From 1877 to 1885 he held a position on the Indianapolis Journal. His recognition as a poet came in the early eighties and the years following were spent on the lecture circuit reading his own productions. On October seventh, 1915, the state of Indiana, by proclamation of the Governor, celebrated the sixty-second birthday of Riley but the celebration belonged not to Indiana alone for the whole nation honored him.

Riley seems to have a sympathetic understanding of the experiences of country life and his childhood poems deal particularly with youth and boyhood on the farm. "His book of verse, "A Child World", is today, as when it was written twenty years ago, the one volume in all literature which most perfectly sets out the pulsing of the child heart and most perfectly pictures glimpses of the child soul." \*Mr. Riley has probably given to the world his best poetry for he has written very little in the last ten years. Today, however, he is America's most beloved poet, beloved because in the words of William Allen White, "We have been blessed with the benediction of the tender gentle voice whose songs answering the call, have brought us again together, good and bad, rich and poor, wise and foolish, into that wide brotherhood, lovable chiefly for its frailty and its failures, that proves us all divine".

Paul Laurence Dunbar.- Paul Laurence Dunbar writes much of the negro child and, in his poems, has preserved much of their temperament and outlook on life, Dunbar, himself a full-blood negro, was born in Dayton, Ohio in 1872. After his

\*Kansas City Star; -October \_\_ 1915.

graduation from the Dayton High School he spent several years as an elevator boy, mechanic and journalist. He held a position on the staff of the Library of Congress in 1897 and 1898. From 1898 until his death in 1906, he was engaged in literary work and several novels and short stories are to his credit, but his most enduring work is his poetry. Much of it is in literary English but the best is in the negro dialect. His poems, with the child as the theme, are characterized particularly by a certain minor tone of sadness and pathos.

Frank Dempster Sherman.- Frank Dempster Sherman, Professor of Graphics in Columbia University, was born in Peekskill, New York in 1860. Beside his duties in the University, Mr. Sherman has written several volumes of verse, his poetry being mostly of a lyrical nature. In his child lyrics, he has attempted to arouse in the child an appreciation and a love for nature and to bring him into closer relationship with nature. His verse is particularly bright and pleasing and his poems about Birds, blossoms, spring, winter, the meadow, the rain, all sing to the child the gospel of the out-of-doors. Mr. Sherman's poems are rather beyond the mental grasp of the child but their rhythmical cadence will attract him if he does not fully grasp their meaning. The child, as a child, does not appear in these lyrics, but rather has Mr. Sherman addressed his verse with their fanciful symbols for nature directly to the child.

Frank L. Stanton.- From the south comes child verse from

the pen of Frank L. Stanton, the man whom Georgia will honor in the autumn of 1916 by celebrating Stanton Day. Mr. Stanton holds a place in the hearts of the Georgians similar to that of James Whitcomb Riley in the hearts of the people of Indiana. He was born in Charleston, South Carolina, in 1857 and for many years has been associated with the Atlanta Constitution and has been a contributor to leading magazines. His volumes of verse include, "Songs of the Soil", "Comes One with a Song", "Songs from Dixie Land", "Up from Georgia", and "Little Folks Down South". Much of Mr. Stanton's verse with the child as his theme is in negro dialect and the theme which recurs again and again is the tenderness of mother love.

Nixon Waterman.-- Nixon Waterman (1859-) is a product of the Middle West although since 1905, he has resided in the East and has devoted himself to magazine and book writing. He was born in Newark, Ohio, and gained his education in the public schools of Illinois, in Western newspaper offices, and in Valparaiso, Indiana, University. Like several of his contemporaries, Mr. Waterman, prior to his removal to the East, was a newspaper man, being for some years on the editorial staff of the Omaha World-Herald and of the Chicago Record-Herald. Scattered through his books of verse, Mr. Waterman has a number of child poems, Through all of them runs a moral tone suggestive of the ethical side of child nature. Mr. Waterman's child verse savors a little of Field and Riley but, in spite of this, his characterization of the boy is especially apt.

Samuel Ellsworth Kiser.— Another editorial writer for the Chicago Record Herald and a writer of verse is Samuel Ellsworth Kiser. Born in Pennsylvania, educated in Ohio and Pennsylvania, and in newspaper work for years, Mr. Kiser has found time to contribute verse to several magazines. His poems are exceedingly commonplace in thought and homely in diction but, nevertheless, contain much truth. The boy and his father occupy an important place, the son showing the usual unbounded admiration for his father's achievements.

Ed F. Blair.— This Kansan, although a poet of no special note, because of his interpretations of childhood is worthy of notice in this discussion. Ed F. Blair of Olathe, Kansas, in his "Sunflower Siftings" and "Kansas Zephyrs" has recalled many of the incidents of his childhood and has put them into verse. His child is the child of the common people.

Josephine Preston Peabody.— Josephine Preston Peabody (Mrs. L. S. Marks) has written dramas, old Greek Folk Stories, as well as verse. Mrs. Marks was born in New York. She attended the Girl's Latin School in Boston and Radcliffe College and was instructor in English Literature at Wellesley in 1901 and 1903. In her treatment of childhood, Miss Peabody has presented the unusual type of American child, the precocious child who is introspective and who thinks beyond his years. This type of child is highly imaginative, as most children are, but his imagination has something of the philosophical and a vein of mysticism appears. "The Book of the Little Past" is

the name of Miss Peabody's attractive collection of poems for children.

Ethel M. Kelley.-- Ethel M. Kelley of New York has published recently her first book of verse for children and by virtue of its merit deserves to be mentioned as a writer of child verse. Miss Kelley has also written plays and more pretentious verse but probably her best work appears in her child poetry. She has not only drawn material from her own childish experiences but she has studied childhood about her. In her poems it would seem that she has used as the basis of her study a child from the typical American home, typical in its ideas of child training and in its relationships to each other. Miss Kelley's child verse is delightfully fresh and interesting; her children true to life and her characterization of the active healthy child is not in the least overdrawn.

Jay B. Iden.-- The verse of Jay B. Iden, which has been appearing on the children's page of the Kansas City Star for several months past, is delightful in tone and subject matter. Writing is only of secondary importance to Mr. Iden as he is a business man in Rogers, Arkansas. His child verse is addressed mainly to the very young child while the clever illustrations of each poem adds much to its merits. In subject matter Mr. Iden's poetry shows the influence of Riley and Field.

### Those of Lesser Importance.

The preceding men and women are only a few of an almost unending line of American poets who, in recent years, have used the child as the theme of their verse. From every part of the country, from farm and town, from north, south, west the voice of the poet is heard. In one, two, possibly many poems touching child life. By far the greater number of poets have written about the child rather than for the child.

In this first group are found Thomas Bailey Aldrich (1836-1907) whose simple poem on the death of "Baby Bell" will long endure. Josephine Daskam Bacon (1876-), besides a number of stories for children, has exquisitely pictured in verse the despair of the mother at the death of her child. Edmund Vance Cooke (1866- ) has recalled his school days and the change in his boyhood ideals. From Richard Watson Gilder (1844-1909) are several poems with the innocence of childhood as their theme. Wallace Irwin (1875- ), whose work on the editorial staff of Collier's Weekly is worthy of note, takes a pessimistic view of the training of the child of today as shown in a satirical tone of "The Education of Grandpa", and "Science for the Young" in his "Random Numbers and Odd Rhymes". Percy Mackaye (1875- ), whose work as a dramatist is being noted by the public at the present time, studied the child from the viewpoint of a philosopher and philosophises on the ordinary events in the life of the child. Kathleen Norris, whose short stories appear in many of the leading magazines, has one poem of great merit, in which she makes a plea for the child's

right to be well born, thus voicing one of the modern theories of the day. Margaret E. Sangster (1838-1912) has written of the home and the relation of the child to that home. John Bannister Tabb (1845-1909) sees in the child the fulfillment and completion of an ideally happy home. Henry Van Dyke (1852- ) whose literary reputation is now at its zenith, finds comfort in the smile of the child. Ella Wheeler Wilcox (1855- ) recognizes the unconscious influence of the child and so pays homage to it in a collection of poems. Julia C. Dorr (1825-1912) sings of the birth of the Christ Child; Ella Higginson also touches the religious note in her treatment of childhood; Fanny Stearns Davis and Corrine Roosevelt Robinson sing of the joyous anticipation of motherhood and its corresponding despair when the child is taken. W.H.Carruth, Louise Chandler Moulton, Lizatte Woodsworth Reese, Louis Untermeyer, William Winter, dramatic critic, all have written of the child from the adult point of view.

Noting, briefly, the poets in whose verse the child voices his own thoughts, we find again Josephine Daskam Bacon in whose Seven Child Songs childish fear of the dark is particularly emphasized. Mary Mapes Dodge (1838-1905) whose "Hans Brinker and the Silver Skates" is dear to childish hearts relates the astonishment of a little girl when she discovered that her grandma danced long ago. The verse of Robert J. Burdette shows the questioning propensity of the average small boy. The child of Joseph Lincoln in his "Cape Cod Folks" tells all of the family secrets, as most children do, at most inopportune times. The developing commercial instinct is displayed in

the small boy of S.L. Whitcomb's "Whatye Makin?"

As stated before, the poets who have written verse directly for the child and in the simple vocabulary of the child are comparatively few. Charles Edward Carryl has modernized the wonderful adventures of Robinson Crusoe. Every school child is familiar with George Cooper's "October Gave a Party". For the young child Emilie Ann Poulsson has written some simple little verses. Laura E. Richards (1850- ) has adapted many nonsense jingles to modern verse. The bright, fanciful verse of William Rose Benet cannot fail to arouse a love of nature in the child.

Magazine Poets.- The one place where pure child poetry is found is in the magazines published expressly for children, such as the St. Nicholas. This verse is simple in diction, bright in tone and rhythm and embraces subjects in which the child is interested. Perhaps one of the most popular magazine contributors is Carolyn Wells, the author of many childrens books and nonsense rhymes. Miss Well's "The Career of the Cooky Cat" and the "Dzinger Djar" are most attractive. The illustrated verse of George O. Butler is a feature of almost every number of the St. Nicholas. Mr Butler's verses are mainly Fairy Tales in rhyme. Caroline Hofman, Melville Chater, Pauline Francis Camp, Burges Johnson, Ellen Manly, Margaret Widdemer, and Mary Carolyn Davis are worthy of mention as writers of child verse.

Part 111

## A Study of the Poetry

### Form

Versification.-Most of the writers of child poetry have used the rhymed stanza as a form for their verse. The stanzas contain from four to eight lines, as a rule, and couplet and alternate rhymes are in the ascendency. The meter for the most part is iambic or trochaic tetrameter. Occasionally a break in the rhythm occurs. Riley has used the trochaic tetrameter with the couplet rhyme in a large number of his poems, for example:

"In the Orchard-Days, when you  
Children look like blossoms too;"

Eugene Field uses the iambic tetrameter, for example:

"Sleep, little one, and take thy rest."

In his poem, "The Bench-Legged Fyce", Field has introduced a mixed meter, anapestic for the most part:

"When a fellow gets old I tell you its nice  
To think of his youth and his bench-legged fyce."

Peabody, Blair, Cooper, Irwin, Sherman, Wilson have used the iambic tetrameter in their poems.

Blank verse is seldom used in child poetry, the only instances noted, being the narrative poems of Riley.

Dunbar uses very often a refrain following each line, for

example :

"Bed time's come fo' little boys  
Po' little lamb."

This refrain adds to the rhythmical cadence and is very effective when set to music. There are many examples, also of the half-line following the full line as in Ed F. Blair's "Little Boy":

"When you're doing all you can  
Boy, today"

The greater number of the poets, it is seen, have used the stanza form almost exclusively and, altho in varying meters, the iambic or trochaic tetrameter is most often used.

Diction.- The diction of the verse varies according to the type of verse and the inclination of the poet. For the most part the vocabulary is simple, such as the average child would possess. The diction of Riley is the diction of the common people but with a wealth of suggestive words. Blair, Stanton, Kiser also use this simple diction. Eugene Field, in spite of the fact that much of his verse is for the little child, often uses the vocabulary of the adult. The average child does not have in his vocabulary such words as "internecine", "recurrent", "folks of fay" and "trolls". It is rather to be doubted if he would grasp the meaning of such a line as;

"What florid vocalisms marked that vesper interview."

However, its rhythmical qualities may attract him. This maturity of diction is not found in all of Field's verse, for some of his lullabies, the fanciful in symbol, are very

simple in language.

Children everywhere use a language that is ungrammatical and a pronunciation that is imperfect. Many of the poets have incorporated this in the verse in which the child speaks. The dialect of Riley's child occasionally has a touch of the Hoosier but for the most part is that used by the child the world over. The small boy seems to be the transgressor when it comes to grammatical errors, probably because the little girl is inclined to copy the speech of her elders more closely than does the boy. He invariably leaves out or leaves off a letter; he says "an'" for "and"; "sh'd" for "should"; "nen" for "then"; "'at" for "that"; "'bout" for "about" and makes other omissions of like nature. His verbs, his spelling as well as his pronunciation cause him much trouble; "wunst" for "once"; "tooked" for "took"; "clumbed" for "climbed"; "displain" for "explain"; "ist" for "just"; "wuz" for "was" are some of his stumbling blocks. Ethel M. Kelley, aside from Riley, has, perhaps, drawn the most apt characterization of the child and his struggles with "Ain't" and "have saws". On the other hand the child of Mrs Marks never uses incorrect language; his diction is correct to a fault, although his words are simple, his phrases are apt, and his comparisons are unusual. It is noticeable in the poetry found in children's magazines that these grammatical errors are not prominent. Here the diction is simple in the extreme and always correct.

It is interesting to note the diction of the child when he is speaking of his parents. In the verse written some ten

or fifteen years ago, he says "Pa" or "Paw" with an occasional "Papa" and "Father". "Ma" is often found in his vocabulary while "Mother" is used more often than "Father". Riley's small boy says:

"An' Ma an' me  
An' Pa went wher' the "Social" met!"

Not once do we find "Ma" and "Pa" in Field but often such expressions as "Mother takes away the light" or "Father sent me up to bed." Blair, Kiser and Waterman often use "Paw" "Ma", "Mamma" and "Papa". The poets of the last few years have omitted the titles of "Ma" and "Pa" which, no doubt, is the sensible thing to do as the modern child seldom, if ever, speaks of his parents in this way. The more dignified "Mother" and "Father" are used by the youngest of children while "Daddy" seems to be much in vogue at present. The child of Josephine Preston Peabody always speaks of "Mother" and "Father" while in Ethel M. Kelley's verse, "Daddy", "Muvver" and "Mar" are most prominent.

Of the other members of his family, the child seems seldom to call his brothers and sisters by their names, rather it is "brother" and "sister". Riley's "Uncle Sidney" and "Aunt Mary" are to be found in several poems while the "Raggedy Man" and "Lisbuth Ann" are the boy's true friends. The tendency of the small child to use the third person when speaking of himself, is cleverly treated in Miss Kelley's "Baby Knows":

"Baby gettin' lon'ly;  
Muvver, come and take!"

In speaking of children, the poets have used an infinite variety of expressions. Riley uses simple expressions mostly,

such as "little girl", "little boy", "Girly-girl" or "that-sir youngun'" while the "Raggedy Man" say:

"Ooh-oo! Honey! I told ye so!"

Some of the terms found in Eugene Field's verse are "Little Boy Blue", "Pittypat and Tippytoe", "Tweeny Weeny", "Sweet My Own", "Luddy Dud", "Amber Locks" and "Little All-aloney". He has also written several "Armenian Lullabies" and the Armenian mother employs the most figurative language in speaking of her child, for example:

"My little golden son is dead,  
My myrtle bloom, my heart's perfume."

In other of his lullabies the Dutch mother sings "Sleep, my tulip, sleep" while the Scotch mother sings "Balow, My Bonnie". In Dunbar's verse are to be found such expressions as "Little brown baby", "Po' little lamb". Stanton calls the child, "My l'il boy"; Waterman, "Little Johnnie Wait-awhile"; Wilcox "Peek-a-Boo"; Jay B. Iden, "Wimple", "Dimple", "Dot", "Toddle Round" and "Tippy Toe"; Richards, "Peterkin Pout" and "Gregory Gout". In all of these expressions, the tender affectionate tone is to be noted, which, no doubt, has been called forth by the helplessness of the child and its dependence upon its elders.

The christian names of the child are usually of the good old-fashioned type. The diminutives are most frequently used and "Billy", "Johnny", "Tommy" and "Willie" are genuine favorites with all of the poets. The names of girls are perhaps more fanciful for example: "Rosalie", "Miriam", "Jean Eleanor", "Marguerite" and "Mabel Elizabeth". Field uses very few per-

sonal names in his verse: "Nellie", "Willie", "Kendall"; -

"And next came gallant Dady Field  
And Willie's brother kent  
The Eddy boys and Robbie James  
on murderous purpose bent."

It is Riley who employs the nicknames for boys. "Tom", "Dan", "Bub", "Rusty", "Eck", "Dunk" and "Sid" are all members of the "Gang" who played "show". "Dickie Swope", "Hamey Tincher" and "Bud Mitchell" are character studies in themselves. "Bessie", "Mayme" and "Mandy" seem also to be favorites of the poet. Again we marvel at the ingenuity of a man who can name twin boys "Igo" and "Ago" and who writes:

"Max an' Jim,  
They're each other's  
Fat and slim  
Little brothers."

Ethel M. Kelley names her children "Sam", "Joe", "Tom", "Bertie" "Andrew" and "Susannah Jones"; in Samuel E. Kiser's verse are found "Ben", "Grace". "Georgie". The names of children are much the same the world over and, in this respect, the poet has not drawn upon his imagination for material.

Aside from the dialect of the child, if we may call it so, is to be found the dialect of the negro, of the Scotch, and of the German. Paul L. Dunbar, Frank L. Stanton and Richard Henry Buck have written poems in the negro dialect, in which the slurred sounds and soft intonations of negro speech have been preserved. Buck is the author of the familiar lullaby:

"Skeeters am a-hummin' in de honeysuckle vine  
Sleep Kentucky Babe".

Dunbar's "Little Brown Baby" is beloved by everyone;

"Come to yo' pallet now- go to yo' rest!  
 Wish you could stay jus' a chile on my breas'  
 Little brown baby, wif spa'klin eyes!"

The typical negro dialect is also to be found in Stanton's "swetest L'il Feller". The dropping of final letters as "yo'" for "your", "jus" for "just", "Spa'klin'" for "sparkling" is the most prominent characteristic of the dialect. The changing of letters as "wif" for "with", "de" for "the" is also noticeable.

Riley has one poem in the German dialect, "Dot Leedle Poy" while Field has used the Scotch in "Balow, My Bonnie" and "Croodlin' Doo". In the child verse of the last few years, pure dialect, aside from the negro, is noticeably absent. Considering the large number of foreigners in the United States today this is rather strange.

Many beautiful figures are also to be found. Alice Wilson likens the child to a "cloud o'er a summer sea" and makes playmates of the

"Butterflies and babies  
 Wings and little feet,  
 Playing all the morning  
 In the meadow sweet."

Frank Dempster Sherman writes in the opening poem of his "Little Folk Lyrics"

"So, little folk, these verses from  
 The rosary of childhood come  
 For you to string on Fancy's line."

The idea that the verses are "beads" on the "rosary of childhood" is undoubtedly unusual and pleasing. In other of Mr. Sherman's poems, blossoms are butterflies; the Sun is the Sculptor that carves his statue, the anemone; the golden rod

is a golden torch that flares like a street lamp; March is Spring's own trumpeter.

Types.-- In all of the poetry examined, Riley is the only poet who has used the narrative form. The subjects of child verse do not lend themselves readily to this form and this may account, in some measure, for its absence. "The Bear Story" and the "Fairy Tale" as told respectively by the small boy, Alex, and the little girl, Mayme, are in this form.

The lyric has a large place. This type of poetry is exemplified especially in the works of Frank Dempster Sherman. A lyric poem, so the rhetorician says, was formerly sung to the accompaniment of the harp, It would seem that Mr. Sherman had this old custom in mind for his lyrics are truly songs in themselves. Josephine Preston Peabody has a "Cradle Song" in the form of the lyric as has Alice Wilson in "The Lutanist". The verse of the latter appeals to the child's imagination largely through the sense of hearing. The lullabies of Field, Iden and Dunbar particularly are good examples of the lyric. Many of these have the slow swinging movement, with a well marked rhythm which is so characteristic of the lyric. The play songs of Emilie Ann Poulsson and the nature poems of Riley, Blair, Cooper, Mackaye, Carruth, Gilder and Stanton belong to this type.

The ballad and drama are used but little. Eugene Field has cleverly employed the first in his take of "charming Sissy Knott" in "The Delectable Ballad of the Waller Lot". Riley and Carolyn Wells are the only dramatists of much note.

Riley has to his credit only one drama, "The Rivals" while Miss Wells has written several playlets to be staged by children alone. These playlets are usually of one act and the characters are forms of nature personified.

### Principal Themes

Death and the Child.-- The theme of death, which recurs over and over again in child verse, may be discussed from two points of view, death from the viewpoint of the child and the death of the child from the viewpoint of his elders.

The children of the Twentieth Century seem to know no more of death than did Wordsworth's little cottage girl:

A simple child,  
That lightly draws its breath,  
And feels its life in every limb,  
What should it know of death? "

If, however, any credence may be placed in Wordsworth's theory of the child's reminiscence of pre-natal existence, perhaps the child knows more of death than his elders, and it has been robbed of its terrors. Whether or not in his simplicity and innocence he knows aught of death, the poets speculate very little on the question and very few poems have been written in which the child speaks of death. In the poetry examined, two poems may be cited as typical of the child's point of view, Will Dromgole's "When My Dolly Died" and Riley's "When Our Baby Died". To both children, death is merely an adventure, though tinged with a solemnity which they only half understand. In the first poem, the death of the doll is just a game in

which all the children of the neighborhood joined and yet there is an underlying note of real grief in the little girl's story. Riley's little girl, on the other hand, with the simple credulity of childhood cried because her mother cried; she pretends that her doll cried too, the instinct to play thus showing itself, and she announces with some degree of pride that everybody cried at the baby's death. The childish love of adventure appears when she says:

"When our baby died—  
 Nen I got to took a ride!  
 An' we all ist rode and rode  
 Clean to Heav'n where baby goed."

So, according to the modern poet, the child views death with no fear but rather as an adventure pure and simple.

The poets have written innumerable poems on the death of the child, poems in which the father and mother voice their grief and poems in which the simple narrative is told. Belonging to this latter class is the exquisite poem of Eugene Field, "Little Boy Blue". Mr. Field does not philosophize on the mystery of death, he only tells in the simplest language possible the story of "Little Boy Blue" who placed his toys in his little chair and bade them wait his return on the morrow. The naturalness of death is truly exalted in the lines:

"So toddling off to his little bed  
 He dreamt of the pretty toys  
 And as he was dreaming, an angel song  
 Awakened our little Boy Blue.—  
 Oh! the years are many, the years are long,  
 But our little toy friends are true."

In the last two lines of the preceding quotation, the loneliness and grief of the parents is hinted at and it is this sub-

ject which the poets have treated most extensively. For the most part the father bears his grief silently. In Field's "The Dead Babe" the father asks wherein he has offended God that He has taken away his son; but a vision comes to him of what might have been, a wasted life for his child and then came a vision of the child asleep in the Master's arms. As he sees this vision, he cries:

"I am content\_ to Him I bow  
Who knoweth best."

In Ella Higginson's "The Child that Went Away" the winter time brings back to the father the memory of the pain. So in William Winter's "My Little Child" the world was bright and glad before the child was taken, now it is gloomy and gray, yet the father feels still the inspiration and love of his son. Dunbar sings of the negro father who grieves anew at the sight of a pair of little boots. Stanton expresses a new phase in the grief of the father:

"An' I ain't afeard on Death to look  
Since the little one went that way."

In the general treatment of the subject, it would seem that the father shows a resignation to Divine Will.

On the other hand, the mother, like Rachael of old, mourns for her child and refuses to be comforted. Josephine Daskam Bacon and Corinne Roosevelt Robinson have shown this lack of resignation on the part of the mother. Mrs. Robinson pictures the modern mother looking forward to the birth of her child with all of the joyous anticipation of mother love. The physical pain is forgotten when the child is placed by her side. But

the joy of the mother in her son is changed to anguish:

"For suddenly, a bolt from out the blue,  
Fell, and my heart was dead, for he was dead!  
The pangs I suffered when I gave him birth  
Were only in my weak and pliant flesh  
But when he died, it was my heart was torn."

At the close of the poem a new theme creeps in, for with all of the lack of resignation there is a fierce exaltation that she will be a mother until the end of time. The mother in Mrs Bacon's "Motherhood" pleads:

"Give him back - he is not happy there."

It seems that the relation of the child to death is most admirably summed up in Kenton Foster Murray's "Challenge",

"This little child, so white, so calm,  
Decked for her grave,  
Encountered death without a qualm.  
Are you as brave?

So small, and armed with naught beside  
Her mother's kiss,  
Alone she stepped, unterrified  
Into the abyss.

"Ah!" you explain, "she did not know-  
This babe of four-  
Just what it signifies to go!"  
Do you know more?

Recollections of Childhood.- There is one theme on which all men love to dwell, the recollection of the scenes of their childhood. When old age comes and incidents of the present are perhaps forgotten, still the childhood memories remain clear and distinct. Through all of the verse with this as its theme, there runs a tone of sadness, a melancholy wish to return to childhood days with their joyousness and lack of responsibilities.

The love for his mother seems to be the predominant thing in the life of every child, so perhaps it is not strange that the mother should come first in a man's recollections of his childhood days. Riley in "A Mother Song" and "Envoy" idealizes the mother and his longing for her amounts to almost despair. The years have been lonely, filled with weariness, doubt and regret and if his mother could only return for one night, the sorrow and loneliness would be gone. William Rose Benet in "I remember My Mother" recalls the many nights that his "pretty mother" came in to see if the covers were on. Josephine Daskam Bacon in "The Golden Days" and Margaret Sangster in "Mother Comfort" and "A Twilight Memory" exalt the tender care of the mother for her child. Field in "In the Firelight" longs to be a child again by his mother's knee while Waterman in "When She was near" feels that life was dearer when he was a child and his mother was near. Thus the poets have paid homage to the memory of his mother.

In recalling the childhood home and its attendant scenes, many details stand out distinctly. Riley, especially, has clothed with beauty the commonplace surroundings of his home. In "A Child's Home"-Long Ago" the old man, in his musings, sees the old log cabin with its dingy walls, the morning glory vines that clamber over the clapboard roof, the mother, humming at her spinning wheel, the old fireplace with its wide mantel and the bed where the first childish prayers were said. The apples in the orchard, the honeysuckle, the water lilies and the ripple of the river, speak of a time in "The Days Gone By":

"When life was like a story holding neither sob nor sigh."

"The Grape Vine Swing" of Samuel M. Peck; "The Room Beneath the Rafters" of Ella Wheeler Wilcox where the dreams were sweetest and Blair's "My Old Prairie Home" in which he recalls the sod house on the Kansas Prairies, are all reminiscent of the home of childhood.

The experiences of childhood are clearly defined in the minds of most individuals. Perhaps they will recall a childish determination to "get even" when grown to manhood as does Edmund Vance Cooke in "You Wait". Blair remembers the pride in the first pair of boots, "My Copper-toed Boots", as does Stanton, the joy of wading "In the Branch" where the water was cool. The goal of Field's boyhood ambition was to climb up to "The Fire Hangbird's Nest" but he never succeeded. Riley in "Out to Old Aunt Mary's" recalls the lane, the long high way, the old gray snag of the poplar, and at the end of the journey, the face of Aunt Mary as she stood in the open door:

"Wasn't it good for a boy to see  
And wasn't it good for a boy to be  
Out to Old Aunt Mary's?"

The friends of boyhood are not forgotten by the poets. Cooke is a boy again "In the Old Schoolhouse", the little girl of his dreams is sitting in front of him and he marvels:

"Why a righteous God should ever make a girl."

Field recalls the companions of his childhood "The Hawthorne Children" and the days in St Joe and the friendship

"\_\_\_\_\_ subsistin' 'tween him an' a pup."

In the poem "When We First Played Show" it seems that Riley can hardly realize that the boyhood chums, "Tom", "Dan"

"Bub" and "Rusty" are now men of prominence.

Sleep and Lullabies.-- Perhaps no other subject in child verse has so inspired the poet as the sleeping child, for some of the most exquisite of child poems are the lullabies. For many years mothers have sung to their children that child hymn of Isaac Watts:

"Hush, my dear, be still and slumber,  
Holy angels guard thy bed."

In modern verse it would seem that the poets have changed the theme of the mother's song. Instead of the old-fashioned hymn with its religious sentiment, many of the poets have introduced the secular lullaby. Eugene Field's lullabies abound in fanciful symbols for sleep. The children of his poems hear of the "Fly-away Horse" who will carry them to "dreamland where candy trees grow and honey brooks flow": or of the "Rock-a-by Lady from Hushaby street who brings dreams of Dollies and Pop-guns that bang": or of the "Shut-eye Train which goes to Bottle Tree Land". One of the most exquisite of lullabies in the language is "Wynken, Blynken and Nod". The smoothness of the rhythm and the happy combination of the words "Wynken", "Blynken" and "Nod" with their attendant meanings are the chief characteristics of the poem.

The subject of sleep does not hold a prominent place in Riley's treatment of childhood. The child of Riley is the active, joyous, happy-go-lucky child who is interested in practical things, who plays all day long with all of his childish enthusiasm and who, when night comes is so sleepy

that a lullaby has no attraction for him. Mr. Riley rather comes down to stern realities in his "Nine Little Goblins" when he tells of the fearful dreams which may come after a "supper of cold mince pies".

Modern ideas of child training are indirectly suggested in Ethel M. Kelley's verse. No longer, according to Miss Kelley, does the mother rock her child to sleep. When bed time comes the properly trained child puts away his toys, washes his face and hands, fold his clothes neatly:

"And thus with neither haste nor noise  
When all their prayers are said  
Do all the little girls and boys  
Go pleasantly to bed."

Jay B. Iden's "Wink Away Blink Away" and "Toddle Round and Tippy Toe" are rather suggestive of Field. Ella Higginson has a new theme in "The Childless Mother's Lullaby". The mother dreams of the child she once had and her lullaby, though sung to an imaginary child is none the less tender.

It seems that modern fathers are assuming a larger share in the training of their children, than the fathers of a few years ago. This is indirectly suggested in Emilie Poulsson's "Father and Baby Plays" and Gerald Breitigam's "The End O'Day". In these poems the father sings the child to sleep.

Percy Mackaye in "The Child and Sleep" philosophizes on the benefit of sleep to the child. John Bannister Tabb reflects thus on the dreams of "The Blind Babe":

"Are thy dreams dark? or is the light  
Alone denied they waking sight,  
While softer stars their vigils keep  
Within thy hemispheres of sleep?"

"Yea, haply, as noon-blinded beams  
 Awake in darkness, o'er thy dreams  
 The pity that begets our tears,  
 A kindling radiance appears."

Play.-- According to the psychologist work and play requires the use of the same parts of the body and brain. Play, however, exercises many parts of the body in various ways while, in work, the activity is directed to one particular part. It is natural for the child to play and play is one of the most effective means of learning to work. Knowing these facts, the modern father and mother send their children to Kindergarten where their play is directed into the proper channels and they learn to play intelligently.

This modern theory of systematizing the play of the child, is shown in some of the most recent child verse. Josephine Preston Peabody in "Making a House" and "The Busy Child" has pictured a child who is so busy drawing a house, watching the rain on the windows and building cities on the floor that, according to his childish version, he has no time to play. The majority of the poets, however, have not shown this modern tendency in their verse.

The first plays of the child follow no rules, rather he gives vent to his activity by pounding and banging things. He delights in changes and transformations. In Eugene Field's "Booh!" the baby from "his throne on nurse's lap", laughs and crows in a game of "Peek-a-boo" with his father. This, no doubt, is the first play of childhood. Riley in "The Rider of the Knee" has shown the next stage. Uncle's knee is the horse and its rider shows his enjoyment of the ride with

"shrieks of ecstasy. As the child grows older and starts to school, he must reconstruct his ideas of play somewhat, and learn to play with his schoolmates. The relation of the child to his playmates has been treated somewhat extensively by the poets. Riley and Field, perhaps, have dwelt upon the boy and his comrades more than the other poets. "In the Old Hay Mow" the boys of Riley have found an ideal spot in which to play especially when it is raining. The quarrel with Bud over the short-cake, is very typical of the average boy and no worse punishment could be devised than not allowing him to come up into the hay-mow. But peace is restored when:

"\_\_\_\_\_ After while - when Bud he bets  
 At I can't turn no summersetts,-  
 I let him come up, if he can  
 Ac' ha'f-way like a gentleman."

Field in the "Delectable Ballad of the Waller Lot" tells of the Indians and cowboys in the raid and of their capturing the doll of Sissy Knott. Ethel M. Kelley's "The Youngest" has to be the unpopular character in the plays of her companions:

"And the others like to play "the West"  
 But I'm a cattle thief."

It seems to be a characteristic of little girls to allow their childish differences to last longer than boys do. In Miss Kelley's "Indifference" the little girl decides that she likes to play fair and that if she were Susan and in the Seventh Grade:

"I'd be a lady when I played;  
 I wouldn't keep on gettin' mad,,  
 An' try to make my friends feel bad,  
 An' stick my tongue at them, an' stare-  
 But I don't care."

The little girl's love of dolls is not forgotten and the trials of the little mother are most graphically told in Hooper's "The Doll's Circus", Riley's "Company Manners", Field's "The Naughty Doll" and Miss Kelley's "Dolly".

At an early age the child begins to take an interest in animals. The dog, of course, seems to be the most popular playmate. Mrs. Marks has written an "Ode to a Dog" in which the child shows most unusual devotion to his dog, amounting almost to adoration and the declaration of his affection is almost passionate:

"My Pitch-dark Angel with a Rosy Tongue,  
My Own - My Own."

In direct contrast, is Miss Kelley's, "I've Got a Dog". In this poem the small boy shows the usual boastful spirit in the pure joy of possession and announces most emphatically concerning the companion of his plays:

"I've got a dog. His name is Pete.  
The other children on our street  
Have lots of things that I ain't got.  
(I mean, have not)  
I know a boy that's got a gun  
I don't see why they have such fun  
Playing with things that ain't alive:  
But I've  
Got a Dog."

The "Pet Coon" which "Noey Bixler ketched and fetched" to the boy of Riley's poem suggests rather an unusual playmate as does Ed F. Blair's "Our Banta Rooster".

When the child reaches the age of six or seven, from then on, the imagination is an important factor in his play. Again, according to the psychologist, the child goes through a state of savagery when he kills bears, impersonates a wild

Indian and goes through a whole category of wild imaginings. This savage instinct is cleverly portrayed in Ethel M. Kelley's "Look Out". This child in his play, imagines that an engine is coming down the track which will hit his mother, then a bear will eat her up and a wild man will kill her, but his love for her overcomes his savage instincts:

"Now let me whisper. It's jus' me!  
You needn't really be afraid."

Childish ambitions gets the better of Riley's small boy and in a burst of imagination in "An Impetuous Resolve" he pictures a most glowing future for his playmates and himself when they grow to be men, and his childish idea of perfect bliss to drive off in a "double-rigg"

"A-slingin' pie crust 'long the road  
Ferever an' ferever!"

Mrs Marks in "The Green Singing Book" and Josephine Daskam Bacon in "The Secret Playmate" picture a child whose imagination is inordinately developed. In the first poem the child sings of the things he thinks about while in the latter, a secret playmate, whom no one sees but the child, come to play with him.

Closely connected with the preceding theme are the adventure poems which the child so much enjoys. In Riley's "The Bear Story" Alex, himself, tells of his wonderful adventure with the bears, in a curiously mixed up fashion. In the "Fairy Tale" the little girl, Mayme tries not to allow her imagination to run away with her but hardly succeeds if we may judge from the elaborately constructed story. Blair's "The Dutch Doll and Her Eskimo"; Riley's "Grandfather Squeers",

"The Man in the Moon", "The Lugubrious Whing Whang"; Field's "The Duel" and "The Doll's Wooing" and Stanton's "Runaway Toys" may be mentioned as poems of the purely adventure type, and have been written mainly for the amusement of children and as an appeal to their imagination.

The Child and Nature.— The verse with nature as its theme, is intended, no doubt, to arouse in the child an appreciation and a love for the out-of-doors. Then, too, the child in its joyousness and innocence, is akin to nature herself and so, perhaps, for some reason, the poets have treated this subject most extensively. Birds and insects, trees and flowers, the seasons of the year, all have furnished material for verse.

In Frank Dempster Sherman's "Blossoms" the flowers seem like butterflies as they sway to and fro in the wind; "The Anemone" announces that Spring is coming while the "Daisies" are the stars that dot the meadow of the night. In "Blossoms" the little tree full of bloom, with its small shadow and daintiness reminds Alice Wilson of a little child of her acquaintance. In "Wattie's Garden" Miss Wilson gives a most beautiful description of the making of the garden, the unfolding of each little leaf and finally of the hollyhocks, foxglove, canterbury bells and spiriarea blooming in all of their glory. In "Pansies" Riley has paid a tribute to the flower:

"Pansies! Pansies! How I love you, pansies!  
 Jaunty-faced, laughing-lipped and dewy-eyed with glee;  
 Would my song but blossom in five-leaf stanzas  
     As delicate in fancies  
     As your beauty is to me!"

The child of Mrs Bacon's "The Pear Tree" loves to sit under the tree for she is sure the angels come and sing to her.

"The Rosebud", according to Carolyn Wells, blossomed for the kisses of the sun, the summer wind, and Rosalie.

The child shows a great interest in birds and insects and, in all probability, this interest, not only in birds and insects, but in all forms of nature, has been fostered by the systematic instruction in nature-study in the schools of today. The modern interest in inventions is cleverly suggested in George O. Butler's "Butterflying", for the butterflies of the poem form an aeroplane. This idea is also to be found in Arthur Wallace Peach's "The Honey Bee", for here, the honey bee is the aviator. In Alice Wilson's "Playmates" the butterflies and babies dance and play together all day long. In Sherman's "The Jester Bee", the garden is a royal court and the bee is the "Jester". The joyousness of the spring time is put into song in Mr. Sherman's:

"The little leaves upon the trees  
Are written o'er with notes and words,  
The merry madrigals and glees,  
Sung by the merry mistrel birds."

It is Riley, however, who shows the actual relation of the child and nature aside from the imagination. In "The Robin's Other Name" the little girls, Bessie and Winnie, who looked so much like blossoms as they played in the orchard, made friends with the birds who has red breasts:

"I don't know their name" Win said-  
I ist maked a name instead"-  
So forever afterward  
We called robins, "Bessie-birds"

The little boy's encounter with "The Bumble Bee" ends disastrously. "The Raggedy Man" pulls out the "stinger" as he says:

"I still maintain 'at a Bumblebee  
Wears out his welcome too quick fer me!"

The spring, according to the poets, is the best season of the year. Alice Wilson in "The Earth and Little Children" invokes the children to sing for joy at each opening leaf and flower. In her "Summer Morning" there is the fanciful suggestion that the bees and birds set the flower-bells ringing. The country roads, the new grass, the breeze, all suggest that "Spring is coming round this way" in Riley's "When Early March Seems Middle May". Ernestine C. Beyer in "In April" advises the pussy willows thus:

"Nonsense, Pussy Willow,  
Put your muff away,  
Fur is out of season  
When the sun has come to stay."

Charles G.D. Roberts' "Wake Up Song" is a call to the flowers to waken from their winter's sleep as June has arrived. One nature poem, which is beloved by every child, is George Cooper's "October's Party". The title itself is suggestive and the simple narrative runs thus:

"October gave a party  
And leaves by hundreds came-  
The Chestnuts, Oaks and Maples,  
And leaves of every name.  
The Sunshine spread a carpet  
And everything was grand.  
Miss Weather lead the dancing  
Professor Wind the band."

Although the winds of winter may blow without, no one cares if there is warmth within. Such is the theme of Riley's "Winter Fancies".

The child of today delights in the bright, joyous fanciful verse which tells him of the joys and secrets of the out-of-doors and the poets have answered this call with their nature poems.

The Relation of the Child to School and Church.— The poets of modern verse are very democratic in their treatment of the child and his relation to school. Most American children attend a public school rather than a private school and it is their relation to a school of this type which children of all classes attend, that has occupied the attention of the poet.

Every mother, no doubt, sees her child start to school for the first time with a feeling of pain. Samuel E. Kiser and Frank L. Stanton have expressed the feeling of all mothers in "The Start to School" and "First School Days". The mother in both poems sees more than the mere start to school; she sees life's path ay, stormy and steep, on which her child is entering.

The schools of today are no longer solely academic. In fact technicalities are kept in the back ground; "Grammar" is "Language Work"; "Geography" becomes the "Story of the Earth" and "Arithmetic" is "Numbers". To the little girl of Miss Kelley, writing "numbers" on her slate, each figure has a personality:

"I think that 1 is very nice,  
It stands so straight and tall;  
2 is affected and precise  
I don't like 2 at all."

"Fractions", so Carolyn Hofman says, are just as dreadful to learn as in days of yore while Johnnie, in Nixon Waterman's "Johnnie's History Lesson", has everything happen in 1492. Again modern educational ideas may be found in Pauline Camp's "Her Lesson" and "The New Schoolmaster". In the former poem the little girl who wears "frills and furbelows" to school in place of the usual gingham pays so much attention to her dress that she could not study and hence missed a word in the spelling lesson. The teaching of ethics in the public schools is the theme of the latter poem and is most cleverly presented:

"If every kind word that you speak  
Were added, the end of the week,  
Would this sum be ahead of the cross words  
You've said?  
Here is surely a problem unique."

Waterman in "The Stuffed Little Boy" has satirized the modern educational system in its insistence that the child must learn so much.

The behavior of the child in school is the theme of Riley's "Hik-Tee-Dik" and Lincoln's "School-Committee Man". Riley's Billy and Buddy with their war cry of "Hik-Tee-Dik" knock the teacher's desk over, thus giving vent to boyish spirits. The teacher showed a sense of humor as she righted the desk:

"And folded and packed away each little kid  
Closed the incident so-yes, and locked it, she did  
Hik-Tee-Dik! Billy and Buddy."

In the latter poem, the children are on their best behavior when the "School-committee man" comes to visit and they stand in awe of him because he can "boss the teacher". In S.L. Whitcomb's

"Before Recess" the boy who "ain't much for study" sits musing over the games to be played at recess; he wonders whether "Frank will go walkin' with Bess" but even that possibility doesn't disturb him if he can get "innin's":

"Teacher ain't lookin'-one-two-three-four;  
 Four in ahead o'me, then, sakes alive,  
 It's pretty good luck jus' gittin' to pitch,  
 My, but my fingers-there's the bell-itch!"

Robert J. Burdette in "School Takes Up" is the only poet who writes from the teacher's point of view. This teacher is in dispair over "I dunno", "I furgit" and "N'George is a verb n'agrees with wine" and wonders what is the use of attempting to educate the youth of the land.

Through the progress of civilization the church and the school have been inseparably connected. The poets have not dwelt at any length upon the relation of the child to the church. Miss Kelly's poem "The Sunday Little Boys" is suggestive of an old fashioned Puritan Sabbath rather than a modern Sunday. Sam, Tom, Hoe and Will are model children, their hair is parted straight, their faces are clean and very sober befitting the day:

"Oh! all the world is still and sweet,  
 And no one makes a noise,  
 When all the boys upon the street  
 Are Sunday little boys."

In Miss Wilson's "Church Bells" is the strongest religious sentiment. It is a significant and beautiful idea that the church bells ring so that people may remember, with bended heads, that God is everywhere. To the little girl in Josephine Preston Peabody's "Church Time" the length of sevice is interminable.

She shows the impatience of the average child during the reading, the singing and the prayers. She can play with her penny but if she loses it upon the floor:

"Why then there's nothing more to do  
But wait-wait-wait-  
Till, when you'd have to go to sleep  
Or else you'd have to die,  
They let you out, --and straight into  
The Sky."

Joseph Lincoln in "Sermon Time" has expressed almost the same idea as Mrs Marks. The small boy must remember the text for Grandmother and he gets so tired in his struggle to keep it until church is out.

The religious instincts and emotions of the child will be discussed elsewhere.

Ethics of Children.-- In this day and age much stress is laid on the ethical training of children. The old adage "Spare the rod and spoil the child" has been relegated to the back ground, it would seem, and the manners and morals of the child are directed into the proper channel by suggestion and persuasion. The poets have by no means neglected this phase of child study.

Many of the poems have contentment and cheerfulness for their theme. Carolyn Wells "In the Ballad of Belle Brocade" tells of the little girl who has any number of pretty dresses but who cannot go to the party because she has nothing to wear. The moral is so delicately infused that it is very inobtrusive. The active child is inclined to be discontented on a rainy day. Pauline Frances Camp in "Teddy and Miss Rainy-Day" suggest that:

"Behind her cloak of dismal clouds,  
 Gay little sunbeams lurk in crowds,  
 And if you look for them you'll see  
 How nice Miss Rainy-Day can be."

Riley in "A Life Lesson" gives the comforting assurance:

"But childish troubles will soon pass by-  
 There! little girl; don't cry!"

The possession of a pony and cart by the boy in Kiser's "The Boy and the Pony" is envied by another lad in the village. However, when the boy who owns the pony is found to be lame and not able to walk at all, the envy vanishes:

"And last night when I was kneelin' with my head  
 on Mother's knee,  
 I was glad he had the pony and the cart, instead  
 of me."

The arguments of cheerfulness rather than sadness are to be found in Hofman's "Singing" and Frank Dempster Sherman's "Smiles and Tears". Laura E Richards, in regard to the same point, has most cleverly attracted the attention of children in her "Peterkin Pout and Gregory Gout". The verse is quite nonsensical but the moral is very evident. In "Temper Tinker" E.O. James offers a new solution for mending tempers:

"I'll give you a secret worth oodles of pelf:  
 Just follow my method- and mend it yourself! "

The conduct of the child has been treated in various ways. The manners of the small boy in Miss Kelley's "Out to Tea" causes him much worry. His hostess asks him so many embarrassing questions and his only answer is "I dunno, I guess". The little girl in Mrs Marks' "The Polite Visitor" experiences much the same difficulties as Miss Kelly's small boy, because it is so hard to remember what to do. In Ethel M. Blair's

"Thoughts" the naughty thoughts of the child are changed to hornets and the good thoughts to butterflies. Laura G. Thompson's "Little Miss Touchey" is naughty because she couldn't have her own way. Riley's "Little Orphant Annie" does not use the power of persuasion. Her threat of:

"An' the Gobble-uns'll git you  
 Ef you  
 Don't  
 Watch  
 Out!"

is enough to quell the naughtiest of children. In Field's "The Night Wind" the conscience of the child is his own accuser for he imagines when he asks "Who has been bad to-day?" the wind answers "Yoooo!" Perhaps one of the most familiar words to childish ears is "Don't". The boy of Nixon Waterman has evidently been overburdened with the familiar word for he says:

"Oh! goodness but I hope there won't  
 Be any "don'ts" in heaven."

The child is rarely idle but is always expending his energy in some direction. However, if whatever he attempts does not come out right, he is most easily discouraged. L.M. Montgomery says it is "The Men Who Try" that command the greatest respect. Abbie Farwell Brown in "Luck Pluck" suggests that "pluck" is better than "luck" for:

"You can turn your luck- if you have the pluck,-  
 You can conquer the ill that shakes it;  
 So I will not stop at a wish for luck,  
 But here's to your pluck that makes it."

Instincts and Emotions.- A child has any number of instincts, some of which are present at his birth and others appear later and last all through life. A simple classification of these instincts might be given as individualistic, parental, social, adaptive and regulative and certain of these instincts may be found in the child verse of today.

One of the most fundamental of instincts is that of escaping or avoiding danger, properly termed fear. The fear of darkness is most prominent in the child. The imagination pictures vague or probably vivid objects, but often the more vague and indefinite the object the greater the fear. The small child of Riley's "In the Night" is comforted, when she is afraid of the dark, by her mother's reassuring "Go to sleep, my child." The dark and the conscience of the boy in Field's "Seein' Things" seem to be closely associated. Such things as "mice" or "worms" or "toads" or "bugs" and "things 'at girls are skeered uv" hold no terrors for him but when he has "licked" the boy in the next street and was properly punished by being sent to bed, he wakened to see:

" \_\_\_\_\_ things standin' in a row,  
A lookin' at me cross-eyed an' p'intin' at me-so  
Oh, my! I wuz so skeered that time I never  
slep 'a mite-  
It's almost alluz when I'm bad I see things  
at night!"

The child in Emily Frances Smith's "Who's Fraidy-Cat?" shows a scorn of the dark not in keeping with little girls. "Goblins grim", "specters fall" and "horny monster" apparently have their "jaws banged with a piller" when they appear at night. The reason for this bravery is explained thus:

"Becas' you see I have to keep  
 A lovin' watch o'er slumbers deep  
 Uv parints dear, and so I creep  
 Between my Ma and Pa to sleep!"

In Mrs Bacon's "The Shadow" the cause of fear is the shadows which creep along and it is impossible to get rid of them. The noises at night suggest "The Boogah Man" to the superstitious negro of Dunbar. The child in Josephine Preston Peabody's "The Wind" possesses an imagination which is inordinately developed and there is a psychological suggestion of some fear which recurs again and again:

"I let them call it just the wind  
 And tell me not to grieve.  
 But I know all it left behind,  
 And more than they believe."

"The Brave Little Girl" of Tudor Jenks gives a practical antidote for fear:

"If you just keep cool and say 'Oh! pooh!'  
 It puts an end to the Bugaboo."

The child is continually in a state of bewilderment concerning the curious happenings of the world and, hence, curiosity is manifest at an early age. This curiosity often takes the form of innumerable questions as in Ethel M. Kelley's "Why". In this poem, the small boy evidently considers his mother as an un-failing source of information:

"Why, muvver, why  
 Can't little boys jump to the moon if they try?  
 An' why can't they swim just like fishes an fings?  
 An' why does the live little birdies have wings,  
 An' live little boys have to wait till they die?  
 Why, muvver, why?"

In Dunbar's "Curiosity" the little negro children look in the window, in spite of stern directions to the contrary, to see

"What mammy's cookin'". The curiosity of Tommy in Caroline Hofman's "Tommy's Adventure" concerning the dryness of dust and the wetness of water is appeased when he fell down in a "mud-puddle".

Curiosity concerning his environment probably leads to the migratory instinct in a child. Children of two or three years of age nearly always have a period of running away and later the impulse to play truant from school and to leave home appears. The boy in Ed F. Blair's "Runnin' Off" does so just because it is fun. "The Runaway Boy" of Riley runs away because he has been punished for "sassing his Pa", but the adventure soon loses its zest and he is glad to be carried home in the arms of the "grea'-big girl". The child in Ethel M. Kelley's "Resolve" feels that he has not been treated fairly by his elders, and he resolves to run off and be a "cowboy" or a "sailor" or a "cop". He voices his grievance thus:

"I don't mind it when they scold me  
 'Cause I'm naughty or I'm "soiled"-  
 But they hadn't oughter told me  
       I was  
           Spoiled! "

The religious instinct or emotion in the child has very little to do with the forms of religion but is little more than a feeling of wonder and amazement. A vein of mysticism appears in Mrs Marks's "The Mystic" and Louis Untermeyer's "The Young Mystic". In the first poem, the child philosophizes on why he "can't remember thinking":

"But I know Something More  
 Than just awhile ago.  
 I know Something More!-  
 I wonder what I know."

In the latter poem, the child and his father are sitting together watching the coming of the storm and the flashing of the lightning. The child's idea of God is very realistic for he says:

"Father, watch,  
I think God's going to light His moon-"  
"And when, my boy"----"Oh, very soon---"  
I saw Him strike a match."

The simple faith of the child is beautifully portrayed in Alma D Nicholson's "My Father, God". Here the child and the flowers together talk to God.

The Relation of Parent and Child.- The general characterization of the child in modern verse shows him to be healthy, active and happy with no great amount of precociousness. He is the naughty child yet lovable in his naughtiness; he struggles with his grammar; his curiosity is developed to a high degree and his love for his mother is the predominant note in his life. The child's relation to his parents, his home and to the other members of the family is the theme of many child poems.

The boy in Riley's "A Boy's Mother" shows an unusual appreciation for her love and care:

"My Mother she's so good to me,  
Ef I was good as I could be,  
I couldn't be as good- no sir!-  
Can't any boy be good as her!"

The child in Ed F. Blair's "When Mamma's Gone" feels that half of the world, apparently, is gone and the house is so still when his mother is away. "Mamma's Bed" by the same poet is a place safe from harm. The solicitude and tender

watchfulness of the mother when her child is beginning to walk is the theme of Field's "Little All-aloney" and Jay B Iden's "The Learn-To-Walk Valley". The little girl in Josephine Preston Peabody's "Early" is unusually observing and shows a keen delight in her mother's personal appearance:

"I like to lie and wait, to see  
 My Mother braid her hair,  
 It is as long as long as it can be,  
 And yet she doesn't care,  
 I love my Mother's hair."

Miss Kelley in her poem "Expected" suggests indirectly a change of relationship between parents and their children and advocates frankness in this relationship. It is natural that the child should wonder about the foundation of the family. In the poem mentioned the small boy has been told only a part of the truth and with a child's imagination supplies the rest:

"It may be a girl that's comin',  
 It may be a boy like me.  
 They oughter know  
 But 't seems as though  
 They can't tell which 't will be  
 .....  
 Our Farver in heaven'll send it-  
 It seems to be kinder late;  
 Wouldn't I laugh  
 If't was six and a half  
 Or maybe goin' on eight."

However, the rosy dreams of the boy are all shattered in "The Arrival". To his disgust, "its a little sister, awful red and wrinkleder than Grandma", and he sums up his opinion thus:

"I thought't would be so diff'rent,  
 Bein' sent down from above.  
 Who thought they'd bring  
 That sneezin' thing?  
 'Tain't big enough to love."

Again in the relation of the child and his mother, Miss Kelley, in "Soliloquy" preaches a little sermon to the impatient mother. The child is soliloquizing over his evening prayer and comes to the conclusion:

"'F I should die before I wake"--  
 Maybe I ain't got any soul  
 Maybe there's only just a hole  
 Where't ought to be- there's such an ache  
 Down there somewhere! She seemed to think  
 That I just loved to spill that ink."

The child and his father are usually good comrades and his father is a wonderful person in the eyes of the child. Samuel Ellsworth Kiser particularly has emphasized this relationship. In the poem "When Pa was a Boy" the son is sure that there will never be again such a "muddle boy". The boy in "A Boy's King" asserts most emphatically:

"My Papa, he's the bestest man  
 What ever lived, I bet."

In direct contrast to these poems is Kiser's "His Little Ben". The boy, after being away at school, is ashamed of the father who has taken such a delight in his son. The father, overhearing his apologies, is heart-broken. The pride of the boy in his father is found also in Riley's "His Pa's Romance":

"All at I ever want to be  
 Is ist to be a man like Pa  
 When he wuz young and married Ma!"

On the other hand, the joy of the father in his children is the theme of Riley's "Max and Jim" and "The Twins"; Dunbar's "Little Brown Baby"; Stanton's "Little Feller Wid His Mammy's Eyes" and Field's "Fisherman Jim's Kids". The influence of the child is shown in John Bannister Tabb's "My Guide". The

father is in anguish over the death of the mother but the child comforts him:

"I wept, and weeping turned  
To gaze on thee,  
And through the mist discerned  
A beam for me  
Lit of her light."

The child's relation to his home and to the other members of the home may be noted briefly. Joseph Lincoln thoroughly understands boy nature as is evidenced in "When the Minister Comes to Tea" and "Sister's Best Feller". The family put on their best clothes and manners when the Minister comes to tea, and the table is loaded with good things to eat. The best part is that there is <sup>no</sup> no scoldings, and the boy wishes the minister would stay all of the time. In the latter poem, the small boy thus shows his scorn of feminine rule:

"I won't fall in love when I'm grown- No sir-ee!  
My sister's best feller's a warnin' to me!"

The boy of Riley shows the utmost respect, admiration and affection for the "Raggedy Man" and "Lizbuth Ann". In Riley's "The Happy Little Cripple" the aunt takes the part of the mother and cares for him:

" I don't know what she'd do in Heaven - till I  
come, by and' by:-  
Fer she's so ust to all my ways, an' ever'thing  
you know,  
An' no one there like me, to nurse an' worry over  
so!\_---"

The love of the child for his grandparents and his joy in visiting them is the theme of Dorothy Farnsworth's "My Grandpa"; Francis W. Marshall's "A Visit to Grandma" and Ed F. Blair's "Way Up Stairs in Gran'ma's House". The pain and anguish which the present war has brought to the hearts of

mothers the world over, has inspired Louise Ayres Garnet's strong poem "The Empty Cradle". There is a double meaning in the "Empty Cradle" for the poem is a cry to women to refuse to bear children until peace is pledged.

Christmas and the Christ Child.- A discussion of child verse would hardly be complete without some mention of the part which the Christmas season plays in the life of the child. Preeminately it is the children's day and this thought runs as a thread through the child verse. One fact is usually impressed upon the boy, that unless he is good he will receive no gifts. A foreboding of this causes the boy in Field's "Jest 'Fore Christmas" to reform suddenly. No longer does he "hook" a ride on the grocery wagon; no more does he "sick Spot" on the cat but:

"I am as perlite an' 'tend so earnestly to biz,  
That mother says to father:"How improved our  
Willie is!"  
But father havin' been a boy hisself, suspicious me  
When, jist 'fore Christmas, I'm as good as I  
kin be!"

The boy in Watermann's "Regarding Santa Claus" fears that sudden reform will do no good and he is afraid that Santa Claus will pass him by. That Christmas is the time to make others happy is the theme of Riley's "Little Johnts's Chris'mus" and "Little Mandy's Christmas-Tree". Little "Johnts" was the son of a "War-Widder" whose pension was mighty "slim":

"So we collogued together, onc't, one winter-time, 'at we-  
Jes me an' mother an the girls, an' Mike, John-Jack an' Free  
Would jine an' git up little Johnts, by time 'at Chris'mus  
come,  
Some sort o'doin's, don't you know, 'at would su'prise  
him some."

In the latter poem, a special tree is prepared for little "Mandy" for:

"Little Mandy and her Ma  
'S porest folks you ever saw!"

Frank Dempster Sherman has the same theme in his "A Real Santa Claus". The child asks Santa Claus to fill two stockings in order that he may give one to a poor child. The Christmas joy is sometimes tinged with sadness. "The Christmas Treasures" of Field are a little sock, a little toy and a little lock of golden hair which recall another Christmas. Grief only, for the child who is gone, is the theme of Kiser's "The Lonely One at Christmas Time". The joy of the Christmas season is the theme of Julia Don's "A Mother-Song"; Ethel W. Ayres's "In Paris at Christmas Tide"; Dunbar's "Chris'mus is A-comin'" and Mrs Marks's "The Christmas Tree".

The old story of Bethlehem is not forgotten by the poets. Lizette W. Reese in "A Christmas Folk-Song" has expressed a very pretty sentiment that the animals knew the significance of the Christ Child:

"Little Jesus came to town-----  
The Ox put forth a horned head:  
Come, little Lord, here make thy bed."

Julia C. Don in "The Guests at the Inn" has named them thus: a princess, a chieftain, a merchant, a pilgrim, a beggar but there was no room for "Maid Mary". In "The Carven Chest" she pictures Jesus as a little child asking, with the natural curiosity of a child, about the gifts in the chest and about the story of the shepherds. The Mother answers:

"What thou knowest not, in God's own time  
 He will make known to thee.  
 Sleep now dear heart, and take they rest  
 Ere yet the dark hours be."

In "The Bird of Bethlehem" Richard Watson Gilder wonders if the Christ Child would not like the singing birds the best. Henry Van Dyke in "A Babe Among the Stars" has beautifully said:

"I marvelled that the glory of God's birth  
 Had fallen only on this little earth."

Many Christmas carols and Christmas hymns have been written in recent verse, for example: "Christmas Eve" by Alden Arthur Knipe; "A Christmas Hymn" by Josephine Daskam Bacon" and "A Carol" by Anita Fitch.

So the poets, in their child verse, have written of the child from every point of view and their separate characterizations may be summed up in the general characterization:\* "Know you what it is to be a child? It is to be very different from the man of today; it is to believe in love, in loveliness, to believe in belief; it is to be so little that the elves can reach to whisper in your ear; it is to turn pumpkins into coaches, and mice into horses, lowness into loftiness and nothing into everything, for each child has its fairy god-mother in its own soul."

\* The Child; July 1915.

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