

THE TREATMENT OF SOCIAL THEMES
IN RECENT AMERICAN VERSE.

by

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PREFACE.

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This investigation had its beginning in the collection of magazine verses for a scrap book, kept from childhood to early maturity. Selected merely on the basis of uncritical fancy, these verses nevertheless began to reveal to the collector, as the years passed, hints of something new in American poetry and to arouse a curiosity concerning trends already apparent to reviewers and students of recent verse. Interest in this discovery was increased because this new trend seemed to be a part of the general twentieth century interest in the social aspects of all fields of human endeavor. Therefore, when the opportunity for specialized study came, this investigation was undertaken with pleasure. The purpose has been to determine to what extent social themes are present in the American verse of the last twenty years, what is the character of their treatment, and to emphasize particularly the poet's attitude toward special social problems.

Certain difficulties have beset the investigator

and rendered accurate results impossible. The field is too large to be covered in the time allotted to the enterprise; besides, new works are constantly appearing so that the reader can never complete his task. Furthermore, our purpose not being the study of form, it has seemed wise to include much verse which will doubtless attain only a passing value. We cannot, therefore, hope to add anything conclusive to the controversy as to the legitimate function of poetry and its relations to the life and problems of the day. We can at most try to recognize in a general way the success or failure of the present day verse of social themes, by noting its sincerity, imaginative quality, emotional depth, its originality, and its Americanism.

I wish to express gratitude to the professors in the Department of English who have made the work pleasant through their kindly oversight and encouragement. Miss Esther M. Clark, Mr. Willard Wattles, and Professor S. L. Whitcombe have assisted by lending collections and volumes of verses. Further aid has been derived from the thesis of Miss Ada Canady on Chronological Outlines of American Literature from 1894 to 1914, and Miss Mamie Alberta Higgs on The Child in Recent American Verse.

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INTRODUCTION

INTRODUCTION

We have reiterated and echoed the word social in the days of this generation till our ears have tired of the sound. Yet it still remains one of the key-words of our age. It is a significant word; not merely a tag designating some superimposed fad or whim, but one denoting a primitive and fundamental fact in the history of race development, varying in its significance and its application as one era varies from another. It therefore has aspects general or specific, according to the broad or limited point of view which the observer assumes. Broadly speaking, social phenomena are the phenomena of human interaction, and to study them we need only exclude the manifestations of the natural world, that is the non-human world, and that human material which is not concerned with group influences or relationships. We have left then the phenomena of certain fundamental social groups, such as the home, the city, the state, the section, the nation, the world; and of numerous secondary groups

voluntarily formed for the common interests of education, religion, industry, morality, or recreation.

With this understanding we begin our study, selecting from the whole body of recent American verse all that which is concerned with group life, and putting aside mature poetry and purely individual and introspective poetry. But suppose we discover a preponderance of this social material in the verse of today? Such a condition will simply indicate a growing consciousness of group life, and an eagerness to examine the nature and the laws of its manifestations. This, it seems, is the specific connotation of the term social in the twentieth century. Our age is not more social, perhaps, than others have been, but we are focussing our attention upon its social aspects. In so doing, almost invariably we take an attitude toward these aspects. We find them good or bad, and we employ ourselves in adjusting them so that they may fulfil their function for the individual and for the larger groups under which they exist. Our age thus becomes the age of the social problem. We shall be especially interested in this examination to trace the appearance of these social problems in American verse,

and to note the facility with which poets are discovering material in the propaganda of the sociologist. Before entering upon this task we shall find it profitable to investigate the antecedents of present day social problem verse.

Patee finds the Civil War of climactic importance in the history of American literature. It is the critical experience which shook the country loose from foreign influence and made its nationality real and apparent. This is doubly true in the field of literature. While the writings preceding the war are creative, they are creative after the models and according to the laws of European literature. Longfellow, though unquestionably the popular idol, dreamed of foreign lands and ancient legends, unstirred by the tremendous forces seething in his own land. The Transcendentalists were occupied with German philosophy and the analysis of their own hearts. The "Brahmins", that select group composed of such men as Stedman, Stoddard, and Bayard Taylor, deliberately ignored the stress of their day and spent their time writing polished society verse, or weaving Oriental fantasies even after the war had set in motion a whole train of new motives and revolutionizing activities.

Only Lowell seemed to enter into the heart of the conflict and to sense the dawning of a new era.

The results of the struggle were more significant than we usually realize. The shortage of laborers stimulated the invention of machinery and inaugurated a new industrial epoch. Provincialism died when the narrow New Englander marched through the South by the side of the sturdy pioneer of the Mississippi valley. Bitter as was sectional feeling, yet it served to arouse a national consciousness and to reveal to North and South the meaning of Americanism. "Until 1860," writes Patee, "there had been no passion fierce enough to stir to the very center of their lives all of the people, to melt them into a homogeneous mass, and to pour them forth into the mold of a new individual soul among the nations." With this change came the impulse for action and a restlessness which sent a stream of prairie schooners into the undiscovered west, drawing into the new lands the boldest, bravest, and most vigorous of the sons of Democracy.

And what were the songs of such an epic-like era? We have seen how in the North the poets clung to old standards and retired to their poetic cloisters in order to keep themselves unspotted from the world.

Meanwhile the sons of New England followed the trails to the west and the immigrant crowded in upon the heritage of the Pilgrims. The South, broken in body and heart, could, for a time, only dream of the past and mourn the lost cause through such despondent singers as Timrod and Hayne. Lanier stands at the meeting place of the old spirit with the new and partakes of both. Inclined to glory in the dreamy and unreal, he was still sensitive to the life around him, which he portrayed in admirable dialect verse. He reflects what story-writers were showing enthusiastically, the reconstructive spirit of the new South, in such poems as "Corn" and "The Psalm of the West."

But it is the West which raises first and foremost the song of a new day. Thrilled by the panorama of humanity streaming across the desert and threading the passes of the Great Divide, the western poet had no time to search his own soul or to dream of love-sick Bedouins. All life was poetry, whether it were the Grand Canyon of the Colorado, or the uncouth miner washing gold in swift-running mountain streams. Crude types of humanity found their way into verse, and enjoyed a quick popularity. "The discovery of Pike County" Patee considers to be worth a whole chapter's discussion. "The Pike" is a distinct American type.

Coming originally from Pike County, Missouri, he figured in the literature of Missouri, Illinois, Arkansas, Texas, and California. John Hay pictured him in the Mississippi Valley, and Bret Hart celebrated his homely qualities in California. The conservative Easterners scorned him, but the entrance of the Pike into verse signaled the democratization of literature and the movement toward objectivity and the social.

Probably the real apostle of Democracy in verse is Walt Whitman. A disciple of Emerson, he is at first egoistic in the extreme and lawless as if through sheer joy in lawlessness. But he moved on out of himself into a cosmic joy in life militant and marching in city or country, East or West, so long as that life was America. We cannot undertake any discussion of Whitman here. We shall find traces of his influence in the course of our study. "He is the central figure of the later period, the voice in the wilderness that hailed its dim morning and the strong singer of its high noon." *

Travelers in new lands are first of all keenly alive to environment and use all their energy in registering impressions not only of mountain, river, and sea, but of the folk who dwell there--their costume,

* Patee, Chap.IX, p.185.

habits, industries and arts. The literature from 1870 to 1890 exhibits this ecstasy over the external manifestations of American life, and over its vigorous, youthful spirit. The great transcontinental railways, crossing the plains and boring through the heart of the Rockies, are symbolical of that expansive and industrial energy which stirred cities to gigantic growth and established huge commercial systems. These monstrous machines, confident in their strength and their service to the nation, soon began to draw into their power all weaker competitors and to feed upon the helpless human stuff at the base of society. The American mind, curious to examine every corner of the social life, became conscious of "something rotten in the state" and took an attitude toward it. Dr. E. M. Hopkins, in his outline of American Literature, characterizes the years since 1890 as an era of protest against capitalism. An examination of the various phases of social agitation seems to prove the suitability of this caption. The great industrial movement, allied with the new scientific activity, has invaded practically every department of human life and caused fundamental modifications. Society seeks to make readjustments, and in so doing discovers its ability to

make and remake its higher life, and to overcome the handicaps of environment and heredity.

Labor is no longer merely a synonym for toil: it is the name of a significant institution, often baffled but none the less battling for the rights of the working man against industrial tyranny. Political parties have split over questions of national restriction of the Napoleons of capitol, who have clutched the Senate itself in order to control its decisions for their own aggrandizement. The question of imported workmen has complicated the labor question and in the attempt to regulate immigration international questions have arisen. The exclusion of Oriental peoples constitutes a race problem. Sectionalism is still, as in pre-Rebellion days, based largely on industrial considerations. The problem of the city arises from one phase of the industrial situation; that of the country from another. The captain of industry has even revolutionized the pulpit, the schoolroom, and the home. The church's sense of responsibility to the laboring class, the charges of inefficiency laid at its door, are drawing it away from contemplative, theological pursuits to avenues of social service. The school, especially in the cities, is being forced to reconstruct

its curriculum and its aims to meet the industrial conditions under which its students are being reared. The home is very different from the home of earlier days, which with simple home-made implements, performed every function necessary to its life. When the factory ousted the spinning wheel, it introduced changes in child-training, in woman's work and her place in society, and in the status of marriage. It appears, then, that this age may rightly be called the age of protest against capitalism.

What do the poets say about these things? Have they found this vast field of social material suitable for poetic treatment and have they occupied this field thoroughly? This is the problem before us in this study.

Chapter I

The Treatment of the External Aspects of Modern Life

The royal Nausicaa, doing the family washing upon the rocks at the waterside, is perhaps as famous and as significant a figure as the wily Odysseus putting out the eye of the Cyclops. The objective aspects of life, vividly realized and delineated, may assume an importance both artistic and historical. For this reason it seems wise in the beginning of the study of the social element in recent American verse, to ascertain to what degree our present-day poets are conscious of their environment and what emphasis they place upon the experiential details of external life. Such a study, however, to be complete must be far more extended than the scope of this investigation will allow. Moreover, much of this objective material cannot be separated from those specific social problems, to be considered later, which are embedded in it.

Objectivity, in a broad or narrow sense, is a fre-

quent term in recent poetic criticism. One of the leading characteristics of modern verse, according to Amy Lowell,* is the marked awareness of the complex social machinery of life, and the inconspicuousness of introspection. Whether this be true or not, it is quite clear, as our preliminary survey reveals, that there has been a distinct movement away from the subjective verse of the transcendentalists and the "Brahmin" group of the years immediately before and after the Civil War. The exploitation of local color and realistic detail in fiction has been very thorough, and verse has followed the example, though somewhat at a distance.

We have already noted that the earliest manifestation of this objectivity was the dialect verse of John Hay and Bret Harte, through which were treated types and conditions not before recognized as poetic material. Dialect verse still has an important place in the body of present-day American poetry. Paul Lawrence Dunbar and Frank Stanton have made a lyrical record of the habits and surroundings as well as the spirit of the negro people. Riley and Field have portrayed the types of the central west, especially the child. Be-

*The New Manner in Modern Poetry, New Republic, Mar. 4, 1916.

sides these, we discover a considerable amount of popular, rather light verse of the Will Carleton variety, such as J. G. Lincoln's "Cape Cod Ballads" and the work of F. E. Brooks. This verse, though undoubtedly social, can scarcely be called modern in spirit. Indeed, many of the types it paints belong to the past with the childhood reminiscences of our parents.

Of course many of these types are humorous because of their quaintness, uncouthness, and peculiar speech. Humor seems to have been born somehow of the Civil War*, and ever since America has been holding its sides. Of late years the lyrics of laughter have exhibited peculiar tendencies. One of these is in the direction of nonsense; the other approaches satire. They are especially rich in the external material of modern life. Like the Spectator Papers, they jovially and whimsically rebuke society for its follies, complain at its inconveniences, and reflect the objects and forms of its domestic and political arrangements. The authors of this verse are largely recruited from journalism, in which field "colyumists" like Franklin P. Adams and "poet philosophers" like Walt Mason have earned reputations. Nixon Waterman, Will and Wallace Irwin, Bert Leston Taylor, and Robert Burdette pack their verses with allusions to daily

*Pattee;-Chap. II

affairs so unexpected and yet so real as to thrill the reader with delightful glee. It is hard to think of these trifles as having any permanent worth, yet there may arise a generation to whom the account of an automobile accident may be of as much interest as stage-coach stories are to us. Lines having aptness of expression and a fair degree of finish may become a part of the permanent body of American verse, if not of real American poetry.

After all, in the finest analysis, we may question whether any verse, or prose either, can be wholly objective. The writer's attitude is always more or less clearly discernable. These humorous verses nearly all point us to the verse maker, from the superficial feeling in Bert Leston Taylor's "To an April Egg" (lines dashed off while the coffee percolated), to the unmistakable partisanship of Irwin's "Who's Zoo in America", with its complimentary characterization of "William Also-Ran-Dolph Hearst" and other celebrities. The objectivity perhaps lies in the taking of an attitude toward external objects and conditions, instead of contemplating one's own inner life.

With this qualification, we turn to a third variety of verse in which we find abundance of realis-

tic detail. This is the purely serious verse of such writers as Masters, Untermeyer, Lindsay, and Bynner, who will be considered throughout this study with relation to specific social problems. Such writers can scarcely be called objective, for they openly reveal their own hearts, lacerated with pity and indignation at social wrongs. But they set these problems in their actual trappings so that they present us a more or less faithful picture of modern life, if we make allowance for idealization in poets like Witter Bynner, and, let us hope, exaggeration of sordidness in Edgar Lee Masters. Lindsay shows a spirit somewhat like Walt Whitman's. His delineation of the externals of the present, especially in such poems as "The Santa Fe Trail", exhibits an exultation, an excitement, with regard to the restless, moving, complex machinery of the era. He stands in the glory of a Kansas wheat field and sees as in a panorama the endless stream of automobiles go by over the level prairie road, each trailing its cloud of dust, flaunting from its glistening sides its bright banner of Chicago, Peoria, Kankakee, Emporia, or other metropolis or hamlet, and tooting in barbaric cadences the song of today and tomorrow. These things are to him what winds and tides

have been to a Shelley or a Tennyson. Such an attitude is not unlike that of the French "paroxist" poet, Nicholas Beauvain, to whom the objects and movements of a great modern city are invested with cosmic significance.

These three classes of objective verse, covering as they do practically the entire field, indicate that the tendency to work in the external materials of life is very marked. Firkin*, in his review of Braithwaite's Anthology of Magazine Verse, 1915, notes the almost infinitesimal percent of clearly erotic verse. Nature poetry still flourishes, though scantily, as compared with the poetry of social themes. Poets still write reflective and devotional verse of the individual type. Much of the poetry of social import, such as that of Woodberry and Markham, is philosophical or symbolic. It seems probable, however, that from the whole body of recent American verse one might reconstruct with fair accuracy the details of American external life.

It is not the purpose to attempt such a reconstruction in this study. It will be interesting, however, to notice some of the phases represented. At such time appears the difficulty of being consistent in discriminating between materialistic and psychological or problem data, although most of the latter have their materialistic manifestations.

*The Nation, April 6, 1916.

Since the Civil War almost every section of our country has developed its local color verse. Some of it has been written in our day. In the South Dunbar and Stanton have made us familiar with negro life in cabin and field. J. G. Lincoln and Holman F. Day, and recently Robert Frost, have pictured New England customs and pursuits. Local color poetry in the Middle States is devoted almost entirely to New York City--Broadway is very frequently celebrated. Riley, Field, Masters, Kemp, Wattles, Braley, and many others picture life in the great Mississippi valley. The Far West has long been sung by its typical poet, Joaquin Miller. At present a new group is lustily proclaiming the wonders of the Pacific Coast. John Vance Cheney in an attractively illustrated volume sings of the picturesque era of the missions and the Spanish peoples in California but not much of the twentieth century. Indeed most of the late verse breathes the big, active spirit of the West rather than its material aspects. A more detailed examination of sectional spirit and problems will be undertaken later in this study.

Probably an entire thesis could be written on the lyrics of the city, its form and its meaning. Realistic details of city life are abundant. Benet in "The Cats

of Cobblestone Street" mentions "the elevated", the avenues, policemen, surface cars. Adams dashes off rimes about the grocery boy, janitor, waiter, telephone girl, hall and elevator boy, the flat-hunter, the dweller in apartments and the servants who harass the household. Irwin has jingles about customs officials, advance leases, restaurant tips, and numerous other irritants to city dwellers. In Untermeyer's war poem "The Laughters" interesting city notes appear; shop girls giggling and blushing, the tug-boat, and the hand organ.

The centering of interest in the city is evident when we examine recent verse for rural touches. There seems to be no Whittier of modern farm life. Dunbar, Stanton, Lincoln, Day, and Roberts depict rural life mainly, but not in its distinctly modern aspects. Walt Mason and Burdette have verses on modern farm machinery. Burdette in "The Pierian Spring" satirizes the posting of spring medicine advertisements along country roads. Mason has several lines on the rural mail carrier, and some on the harvest hand. Masters in his bald fashion shows in "Cooney Potter" the harvester gulping hot coffee and pie during the scorching hours of noon. Of village life there are plentiful touches in "The Spoon River Anthology."

Labor and industry are receiving their full share of portrayal lately. The shriek of factory whistles, the whirr of machinery, sound continually in verse. A most interesting poem is John Gould Fletcher's "Power Station", in which we have a vivid glimpse of a power room with generator, piston, wheel, brushes, axle, sparks and cylinder described with imaginative appreciation, after which the poet sees the long glimmering street lamps where

"The thin sharp fingers of the light
Start tickling at the fat ribs of the night."

The poetry of the engine and the locomotive is constantly being enriched. Benet has a poem called "The Riddle" on the laying of a great continental road. Joyce Kilmer in "The Twelve Forty-Five" finds magic in the trains thundering through the night, taking eager people to their homes. More recent forms of locomotion, too, are proving available as poetic material. The automobile figures prominently in humorous verse, as might be expected. We have already seen Lindsay's treatment of it in serious verse. Benet and Charles Hanson Towne record the thrill and ecstasy of its marvelous speed in "Racing with the Rain" and "The Racing Cars". A few poets celebrate the air-ship, the most significant being Josephine Preston Peabody's

"Men Have Wings at Last", which treats of the use of aeroplanes in the war.

Other industrial and commercial phases of modern life find expression in poems voicing the wrongs of the shop girl and in verses about country stores by Walt Mason and Masters. Mason gently satirizes in humorous vein the lounging clerks, the unenterprising merchant, and the habit of short-weighting; Masters pictures the sordidness and meanness of service for a country merchant. There is surely room for more poetic treatment of our great system of trade and industry.

One age is always interested in seeing the people of an earlier age at play. Allusions to sports and recreations seem to give a human touch to the most remote annals of ancient peoples. Sport has not as large a place in recent verse as one might expect. The "great American game" is a popular theme with the humorists but has not found much favor with serious writers. Football appears in only a few verses outside of college verse. Wallace Irwin tells in rime of "Another Peace Conference" in which "T. R." admonishes the football players: "Be gentle or I'll wring your necks". A very interesting poem is Ruth Comfort Mitchell's "Revelation", a psychological

study of a youth who could not "make the team". It is not surprising to discover the moving picture show breaking into the poetic field. It seems to have attracted the serious writers rather than the humorous. Lindsay has poems in praise of film actresses; Marguerite Wilkinson and Karle Wilson Baker discover the "movies" to be the source of romance and beauty to masses of barren and work-dulled lives. Legitimate drama, in verse as elsewhere, is rather neglected, though the great critic William Winter has written poems dedicated to famous stars and Le Gallienne's "Epithalamium" celebrates the marriage of Faversham and Julie Opp. Bert Leston Taylor in "The Saturation Point" says: "I'm sick of plays that sound an elemental passion."

Some timely art and literary criticism appears in the verse of Taylor and Irwin. Taylor satirizes Post-Impressionist and Cubist painting cleverly in the lines:

"When I was a Purple Polygon
And you were a Sky-Blue Square."

Irwin indulges in a metrical tirade against the dramatization of novels, and also casts a stone or two at Dixon, Sinclair, London, Caine, and Gorky. Poems dedicated to musicians are not uncommon. Caroline

Giltinan's "To My Victrola", in which many leading musical artists are mentioned, is one of the typically modern in realistic detail.

The material aspects of home life are not widely treated in verse. Life in city flats has already been mentioned. Masters in the famous "Spoon River Anthology" takes us boldly into the kitchen and lets us smell the potatoes burning. Mason, the Kansas jingle maker, pictures the machinery and the exigencies of the average Kansas home. The "high cost of living" has its bards, and twentieth century sanitation and hygiene have called forth several clever verses. One poem which has been praised highly is Arthur Guiterman's on "the antiseptic baby and the prophylactic pup", that delightful poem called "Strictly Germ Proof."

Notes such as these give our verse the right to be called American and modern. These are only examples of what may be found in the way of external detail. The incubated chick, the comic supplement, the gas-meter, ragtime music, Fletcherizing, Dr. Woods-Hutchinson, the exposing of patent medicines, psychic research clubs, and anti-fat cures belong to a long list of miscellaneous items, to be found chiefly in humorous verse. However, the reader of present-day

verse may discern many of these creeping, rightly or wrongly, into serious writing. The last named is a curious example of this, as found in Mary Aldis's lines on "The Tragic Tale of an Obese Girl", a pathetic study of a girl whose obesity stood in the way of her happiness.

Consciousness of environment and the portrayal of it are perhaps minor considerations in the investigation of the poetry of social significance. But this superficial examination reveals that such consciousness inevitably involves human interest and the recognition of social relations. Contemplation of the external aspects of life leads easily to internal meanings and allies itself with altruistic motives and feelings. The verse of the social problem is not far removed from the verse of external social machinery. Both are objective, because their themes lie outside the author. Both are subjective, because they reveal the author's outlook and attitude, his meeting and mingling with the seething world in which he lives.

Chapter II

The Treatment of Labor and Industrial Problems

The laborer has figured in literature and song since the days of the shepherd psalmist, and the gospel accounts in the New Testament are full of references to the sheepfold, the vineyard, and the fields. Homer's epics abound in pictures of the life of industry, simple pastoral scenes, the creaking of wains drawing timber from the mountains, and the primitive plowman in the fields. English literature at intervals has had its songs of toil, sometimes idealized, and sometimes realistic, but nearly always expressing belief in the dignity, beauty, and power of labor. Recent American verse still exhibits this conception in an appreciable degree.

In recent verse, however, we have sympathetic descriptions of a much larger number of types of laborers than ever before. The farmer still appears, in a line continuous from remote literary beginnings. Lloyd Mifflin in "The Fields of Dawn" represents the

aesthetic side of farm life. Van Dyke extols the farmer and his work. Lindsay and Harry Kemp, in their lyrics of harvest, seem to present the best pictures of the farmer in his strictly modern setting. Walt Mason and Robert Frost have verses on the hired man. Mason's jingles celebrate many of the small-town or rural workers, such as the rural mail-carrier, the milk man, the salesman, the storekeeper. In the following paragraphs we shall discover tributes to artisans of various types, engineers, factory workers, shop-girls, light-house keepers, railway workers and others. It is notable that no verses were discovered praising the indefatigable financier.

Aside from mere sympathetic description of types we find interesting conceptions in regard to the laboring man in general. He is heroic, independent figure, a creator working out ideas, a servant of humanity. John Vance Cheney, incensed by Markham's "The Man With the Hoe," replied in a poem with the same title:

"---He leaned there, an oak where sea winds blow,
 Our brother with the hoe.
 No blot, no monster, no unsightly thing,
 The soil's long-lineaged king."

In "The Ballade of a Moss-Grown Symbol" Bert Leston Taylor calls attention to the dignity of the dear old paper cap that labor wears. Waterman emphasizes the

responsibility of the engineer in verses entitled "The Man in the Cab." Frederick Erasmus Pierce glorifies the farmer in his poem "God and the Farmer."

He says:

"God sat down with the farmer
 When the noontide heat grew harsh.
 The One had builded a world that day,
 And the other had drained a marsh.
 They sat in the cooling shadow
 At the porch of the templed wood;
 And each looked forth on his handiwork
 And saw that it was good."

Of more general character is Berton Brayley's "The Thinker" in which he discovers the creative thought behind hammer, steel, and workshops. Sterling in "Night Sentries" praises all who guard humanity against injury, and Lindsay and Lizette Reese proclaim the farmer a servant of humanity.

Henry Van Dyke has a good deal to say about the blessing of toil, possibly from experience, and possibly as a matter of theory. Labor in his philosophy is the rational and religious satisfaction for man, the avenue through which he fulfils his destiny and the means of escape from morbid introspection. He founds this philosophy upon the example of Jesus.

"This is the gospel of labor--ring it, ye
 bells of the kirk--
 The Lord of Love came down from above to live
 with the men who work.

This is the rose he planted here in the
thorn-cursed sail--
Heaven is blessed with perfect rest, but the
blessing of Earth is toil."

But this attitude toward labor is not the most significant and we shall not consider it at length. More modern in tone are those verses expressing indignation and grief over the sufferings and oppression of the laborer. Here we find an essentially nineteenth century note, probably the most prominent one in the general protest against capitalism. Thomas Hood sounded it in England as early as 1843, in "The Song of the Shirt" and Dickens voiced it along with other humanitarian themes in his novels. The Old World has been one long story of industrial oppression, but there have been few Jeremiahs to blow the trumpet of warning and rebuke. It is perhaps accurate to say that the United States had no serious labor problem until after the War, when the introduction of machinery and the spirit of expansion stimulated manufacturing, increased the urban population, induced immigration, and resulted in great competitive systems headed by men of suddenly amassed fortunes. It is notable that no sooner had this condition developed than people began to be conscious of the misery upon which it rested and to cry out indignantly. Literature

was not far behind the social reformer. The fiction writers have led in the movement, Alice French dealing with factory problems in "The Man of the Hour" and other stories. Little by little, eagerly or against their will, verse writers are being drawn into the current, singing prophets in behalf of the children of toil.

Such a prophet spoke when Edwin Markham wrote "The Man with the Hoe". The picture of the stolid, empty face and twisted form of a European peasant haunted him till he voiced a cry which was a challenge;

"Slave of the wheel of labor, what to him
Are Plato and the swing of Pleiades?"

We have no American peasantry and our farmers are riding cultivators or driving automobile trucks. Nevertheless the poem is a timely and clear summons to social justice. More native to our country is perhaps Markham's "The Rock-Breaker", with its bit of word painting as clear-cut and suggestive and rugged as Millet's canvasses.

"Pausing he leans upon his sledge and looks,
A labor-blasted toiler."

One might expect the poet to be moved first by the apathy, barrenness, and ugliness of the toiler's life, and to be indignant at the physical burden which has

warped his body and soul, or simply pitiful because poverty bears so hard upon him. Many verses express this sentiment. Cale Young Rice, whose verse is not notably social or modern, occasionally leaves us an appealing line or so, as in "The Image Painter" with its "Pray for a tired little woman." Verses of Carl Sandberg's called "The Poor" are unusually effective, and express this pity over the deadening tendency of labor along with a sense of the heroism the laborer:

"---the Poor, patient and toiling, more patient
than crags, tides, and stars; innumerable, patient
as the darkness of Night---and all broken, humble
ruins of nations."

Max Bodenheim's "The Steam Shovel" is interesting for external detail, but its theme should be included here. He sees the man in smirched blue,

"His strained wet face, and his eyes pressed to
specks,-----the knotted up man at the engine,
His face dead and dented like old tin."

As a closing example of this particular attitude "The Round House" by William Rose Benet should be cited. It seems to indicate too the possibility of making poetic associations with common-place objects. Benet first describes the round-house vividly, and then closes as follows:

"Yet stranger far, the human ants in hordes
Who swarm like imps in some infernal masque,
Seeming to guide each awful shape of power
As the elemental spirits patient lords--

Yet only toiling at their common task,
Bound by a schedule to the clamoring hour!"

And yet most of us are bound by a schedule, and very few can escape the demand of the clamoring hour. Many persons whose lives are mechanical and uninspired can blame no one but themselves. It is undoubtedly true, however, that social injustice has crushed the spirit and initiative out of many a toiler. This and many other accusations are laid at the door of commercial oppression and inhumanity. Again we hear from Markham in "The Sower", "The Toilers", "The Right to Labor in Joy", and "Little Brothers of the Ground." Richard LeGallienne has rather avoided social themes, but he shows his sensitiveness to human wrongs in "The Seven O'Clock Whistle":

"And I too turn to sleep once more,
A haunted sleep all filled with pain;
For in my sleep I see the men
The victims of colossal Gain,
Troop in the doors of servitude."

Percy Mackaye's "Ode to the American Universities" calls University men to put to rout "the unsated Minotaur Monopoly". "The Beast and His Burden" by Edmund Vance Coske is a semi-humorous satire on captains of industry who ride on the backs of the laboring classes.

Brooks, Hopkins, Untermeyer and others represent the discontented voice of labor clamoring for a square deal.

Burnet in "The Dreadnought" sympathizes with the laborer who, when he saw vessels being constantly superceded by vessels more heavily gunned, cried out:

"For what it costs to feed her lightest gun
I might have saved my little child--my child."

Burnet has voiced another and nobler attitude on the workman's part in a poem called Lincoln:

"I think he is not dead. I think his face
Is in our faces, and his hands grope through
Our hands when we do any kindnesses--
And when we dream I think he means us to.
I saw a man stand in a shrieking street
Preaching a hopeless Cause. Deep in his eyes
A glory flickered--and I knew he looked
With other ecstacies at God's mute skies,
He was a workman, risen to a Dream."

We meet also in verse the striker, Untermeyer having a poem on the Lawrence, Massachusetts, strike; the anarchist, driven to anarchy by child labor, cut wages, discharge, ejection; the breaker of factory windows; the "strike-buster", and the unemployed. In all cases the sympathy is with the laborer. I wonder if there are not some humane and conscientious employers, helpless in the grasp of corporations, who deserve a few lines from some poet's pen.

Child labor is another aspect of the problem treated in verse. "You took little children away from the sun and the dew" says Sandberg, in "They Will Say". Poems by Harriet Monroe, Dana Burnet and James Montague are

idealized treatments of the child-labor theme. A related subject is the woman in the factory, the shop girl, or other feminine laborer. "The Factories", the title poem in a volume by Margaret Widdimer, expresses the author's sense of guilt:

"I have shut my little sister in from life and light,
For a rose, for a ribbon, for a wreath across my
hair."

Other poems by Towne, Bryson, and Hagedorn reflect the same feeling. Towne observes:

"It seems to me they are always rushing--
The forlorn sweatshop workers, the tired sales girls--
But some day they shall go slowly, very slowly
One at a time, to a distant, quiet place--
The only leisurely ride they shall ever know."

In closing the discussion of this topic it seems fitting to give special mention to the work of Josephine Preston Peabody Marks, who seems to illustrate the tendency of poets to turn to social themes. Mrs. Mark's "The Singing Leaves" is lyrical, personal, and individual throughout--a type of dainty, feminine, highly subjective poetry. Mrs. Marks is intensely conscious of her spiritual experiences. Now she has not lost this characteristic in "The Singing Man"; we are everywhere aware of her personality, we perceive her intimate feelings and thoughts. But she is thinking now of other things than her own emotions; she has become interested in the wrongs of the laborer. She takes herself to task for

being happy while toilers grind their lives away.

"The Singing Man", the title poem of the volume, describes in imaginative style the ruin of the small farmer in "the last ambush of the market-place", his degeneration in the mines and mills, and his final downfall to prison. This is the appeal:

"Oh in the wakening thunders of the heart,
 The small lost Eden, troubled through the night,
 Sounds there not now, forboded and apart,
 Some voice and sword of light?
 Some voice and portent of a dawn to break?
 Searching like God the ruinous human shard
 Of that lost Brother-man Himself did make
 And Man himself hath marred?"

Other citations from this volume will occur in connection with other topics. Mrs. Marks' verses are sometimes obscure on account of their imaginative treatment. She is by no means a disciple of those writers who advocate a bald, conversational style. We recognize her work as poetry, not merely metrical, or rhythmical exposition. The laborer, grimy, sordid, commonplace, is to her a poetic subject because she sees in him the wrecked temple of a beautiful soul, and because he moves her to a divine pity and love which is the heart of poetry, define it as we will.

Chapter III.

Educational Themes

The discoveries made in the field of education in connection with this study have been distinctly disappointing. That educational theory and administration have both undergone significant changes in the last quarter century is apparent to the most unsophisticated layman. A little study also shows these changes to be intimately connected with the general tendencies of the age. With the democratization of literature has come a democratization of education, but strangely the two have not mingled. Fiction has made some use of modern school life, but there is still room for a great deal more. Poets have evidently failed to discover this field. It is true, the difficulty of avoiding didacticism in dealing with school material might be considerable; besides, it is not easy for an adult to assume the point of view of an immature person, and few individuals, whether it be parent, teacher, or poet, have the psychological insight and the introspective memory to depict the school child effectively.

The largest body of school verse is composed of dedicatory or laudatory college poems including a number of the Harvard Phi Beta Kappa Odes. No attempt has been made to examine the college songs of individual colleges. But we do note a good many poems by well-known authors praising their Alma Mater. Woodberry and Hopkins write on Columbia, Santayana on Harvard, Hooker on Yale, Van Dyke on the University of New York City, Joaquin Miller on a Pacific Coast College, Wattles, Carruth, and Esther Clark on the University of Kansas. Besides these, there are a number of poems describing college life as well as praising the institution. "Then, Whate'er the Weather" by our Kansas poet, Willard Wattles, must interest any former student of the University of Kansas with its references to familiar places, customs, and persons. We are incapable of judging whether it would hold any value for outsiders. Witter Bynner's Harvard Ode, however, is exceedingly interesting, in spite of the abundance of personal reference, and Wattles' poem might be so too. Bynner's Ode has a further significance which we shall consider in another connection.

Another group of college poems demands our attention as being more important. These are Odes which emphasize the relation between the Universities and the social

problems of the day. Mackaye's "Ode to the American Universities" points out the materialistic and industrial dangers impending, the social injustices existing, and appeals to college-trained men to become social and political leaders. Bliss Carmen's "Phi Beta Kappa Poem" has the same theme. Woodberry in his "Exeter Ode" expects the alumni to "ease the strife of rich and poor." This social responsibility is more intimately expressed in Bynner's Ode, already mentioned above. University influence he defines in this wise:

"It's not the strong men who have gone before us,
 Who visit us so closely and restore us--
 To the early fine intentions;--
 It's the men we knew in crudeness and immature
 dimensions,
 -----And it's not those fellows only who had the
 luck to go
 To Harvard for their schooling whom Harvard helps
 us know;--
 Its men of other colleges, it's men of none at all,
 It's man who never even heard the name of Stoughton
 Hall."

Other references to educational themes are scattering and more or less insignificant. Only a few verses celebrate the rural school. Are all of our recent poets city-bred? The country school, so prominent in earlier fiction and frequent in earlier verse, still has interesting features, though these are changing rapidly now. Why does not some poet sing of the delights of the consolidated schools, and of the school wagons, which, being

used to convey the children of the district to and from school every day, must furnish considerable social opportunity? A fine brick school house, set on a hill overlooking a rich countryside and a diminutive village, is as romantic as the little red or white or nondescript-colored frame building of older days.

We find little on the education of various classes. Dunbar has one poem about negro education--"On the Dedication of Dorothy Hall, Tuskegee Institute". One might, it seems, find poetry in the negro student in our universities, braving isolation, social ostracism, and perhaps innate handicaps. Jessie Hughan writes very sympathetically in "The Regent's Examination" of immigrant children and wonders what will be the result of the education we are giving them. In Ajon Syrian's "Alma Mater" we see what the American University means to the foreigner enthusiastic for American culture. For examples of verses on the education of women we are forced to resort to Walt Mason's jingles, although there are plenty of verses on woman's modern position. Mason good-humoredly chuckles at the young girl graduate reading an essay on "Old Greek Gods and Modern Arts" and asks:

"Who cares if she can sew or bake? She's pretty as a new red wagon, and sweeter than an old plum cake."

Perhaps we might cite here Carman's "Karlene", in which

he lightly scoffs at the useless things his god-daughter will study:

"The use of "hirundo" and "passer"--
 All this you will probe to the pith
 As a freshman at Wellesley or Vassar
 Or Bryn Mawr--though I prefer Smith."

Masters in "Mickey McGrew" touches upon the relation of home to education. Mickey wanted to go to college, but, obliged to give his money to his father, became a common laborer and a discontented man. His poem, if we may call it a poem, on "Reuben Pantier" treats of the influence a good teacher may exert upon a wayward pupil. Emily Sparks is the teacher, who tells of her love for Reuben in the poem bearing her name.

We are surprised to find so little treatment of the innovations in the school curriculum. No one apparently has found poetry in the new industrial or vocational education. Two references to scientific study may be noted. Cheney in "Two Friends" praises the man who dissects, analyzes, vivisects, classifies, but owns that he loves best the man who worships Nature as the Muses do, and is content not to know her inmost workings. The other is a humorous reference in Wallace Irwin's "Science for the Young", in which he laments that nature study leads children to try inconvenient experiments.

Dr. G. Stanley Hall, in his psychology on Adolescence,

finds the study of the adolescent capable of revealing facts of elemental beauty and truth, and writes with an enthusiasm akin to poetry. Longfellow wrote of Maidenhood as:

"Standing with reluctant feet
Where the brook and river meet."

Why should not the poet of today, seeing in the boy and girl with all their vivid, eager, thronging impulses, a recapitulation of the youth of the race, be moved to sing, not as a pedagogue, but as a lover and a seer?

Chapter IV

The Social Aspects of Religion.

The religion of chivalry was vastly different from the religion of the Renaissance, and a sharp line divides the theology of the eighteenth century from that of Romanticism. Every social upheaval discovers new conceptions of man's relations to his creator and demands a readjustment of faith to meet the new conditions. The Puritans fought for their country and their consciences in one and the same battle; the French Revolution was a revolt from religions as well as political tyranny. In the nineteenth century scientific evolution tore us loose from the dogmas of the past, and the great industrial and economic changes in Europe and America gave fresh constructions to religious thought.

In our day we are witnessing the alliance of religion and sociology. "Applied Christianity" has become a familiar phrase. The social efficiency of the Church is being severely tested, and being often found wanting, the whole institution is declared a failure.

Unlimited duties heap upon it, and functions are assigned to it such as would make the Pilgrim fathers hold up their hands in horror. We talk very little now of election, freedom of the will, or even of justification by faith. Instead we study the social teachings of Jesus and the brotherhood of man.

All this we read about in books not on theology, but in sociology, economics, psychology, and every phase of human thought. Even the fiction writer is staking claims in the field of social religion. Perhaps one of the most talked of novels of last year was Churchill's "The Inside of the Cup", with its unsparing arraignment of insincerity, hypocrisy and bigotry in the church. We look then with interest to see how the verse of our day bears traces of this new religion. For from age to age the sweet singers of Israel have made a noble company and the epics of the faith stand at the top of the poetic aristocracy. Dante, Spenser, and Milton each in his generation interpreted the religion of his day, not introspectively alone but with reference to its place in the general social background. We shall expect then the religious verse of the twentieth century to reflect the new spirit, and to be social rather than purely devotional or individual.

We do find this to be true conspicuously though not as extensively as one might expect in view of what we have observed in other fields. Religion, in spite of its evolution, has many fundamental, permanent aspects; otherwise the Bible would be a dead book, a quaint memorial of forgotten days. We find still a large body of non-social verse, the expression of personal devotion and heart aspiration.

The events of the life of Christ arouse the adoration of lyricists as they have ^{done} in all ages. The poet longs to touch the sacred incidents of our Lord's life and passion and make them live again. Much of such verse, however, is not noteworthy. Harry Kemp has a faculty for seizing upon barely suggested facts and dramatizing them through the use of his imagination, as in "Jones the Brother of Jesus." Markham does something like this in "Before the Gospels Were", in describing the primitive dissemination of the new belief. More interesting in this day of questioning are the songs of faith in the old creeds and in the goodness of God, especially those which recognize a tendency to seek new paths. Cale Young Rice in "The Mystic" suggests the return of the scientist to the faith of his fathers when, after having searched the mysteries of wind, star, and natural force,

he comes--

"Only to stand at last on the strand,
Where just beyond lies God."

Carmen in his "Phi Beta Kappa Poem" regrets--

"This uncouth, rebellious age,
Where not an ancient creed nor courtesy
Is underided-----Even now
The satiated being cannot bide,
But to that austere country turns again,
The little province of the saints of God,
Where lofty peaks rise upward to the stars
From the gray twilight of Gethsemane,
And spirit dares to climb with wounded feet
Where justice, peace, and loving kindness are."

But this is really a poem of social import. Among
the best of those purely individual are Markham's
"Anchored to the Infinite" and "The Place of Peace."

Beside these are the poems of doubt or unrest,
voicing the desire to fly from the distractions of old,
unreconcilable creeds. Fanny Stearns Davis in "Escape"
finds refuge in the simple joys of nature from the things
she cannot understand. "The Heretic" of William Rose
Benet is the word of a man who sees no way but to be
honest with his doubts. A fourth group of non-social
verses treats of the passing of old creeds and the
coming of more fundamental, universal religion. This
group includes the more philosophical verse, such as
Woodberry's "The Way" and "A Day at Castrogiovanni",
Rice's "Christ at Mahomet" and Don Marquis's "The
God-Maker, Man." Two things stand out in these poems:

the conception of a universal religion, a blending of the best in all religions, with emphasis on Oriental forms; a belief in the gradual/deification of man, his saturation with God till he become God, a Superman as free as Nietzsche's. Other poems call simply for a religion bigger than any formula or creed, a religion to be lived, not simply professed.

Even in these poems we see a relation to social movements. We turn now to that group which is of special interest to us here, the verse which has direct reference to social institutions or current social problems. Naturally the first institution to be expected as a theme of religious verse is the Church. Catholicism, Protestantism, and Puritanism have had their poetry in the past, epic, lyric, and hymn. There seems to be very little treatment of religious sects today. Probably their multiplicity robs them of the dignity and majesty which attracted our poetic ancestors. Perhaps a lyric of Calvinism or Methodism might not be out of place, yet we hesitate to write of sects when we think of the Free-Methodists, the Holy Rollers, and the believers in the Millenium Dawn. However, may not the absence of sectarian verse indicate an important trend in modern religious thought? May it not point

to the passing of denominationalism, and the rise of Church Federation in spirit and activity if not in actual government? In our investigation only a few references to sect came to light. Wallace Irwin makes a satire on Christian Science in his humorous "Rime of Pure Reason." One gets a hint of Unitarianism in such poems as Carruth's "Thomas the Doubter", though the inference is uncertain. Decidedly unique is Nicholas Vachel Lindsay's "General William Booth Enters Heaven." The Salvation Army is figuring in drama, but this is perhaps the first notable example of its entrance into verse.

Neither are references to ecclesiastical life very numerous or significant. We are familiar with the type of verse in which some venerable brother or sister bewails the innovations in the church. J. G. Lincoln has several of these in his "Cape Cod Ballads". A more interesting one is his "The Minister's Wife", in which he suggests in rime the difficult position and trying experiences lately set forth so effectively in prose sketches such as "A Circuit Rider's Wife". Other poems refer slightly to details and customs of the Anglican and Catholic Churches. Alvord's "The Pastoral Prayer" is the soliloquy of a pastor over his flock, and is

most effective in its picturing of the delicacy and complexity of the church's problem:

"Fair girls sin--snatched, lads tangled in the snare
Of gold, sad fathers over-worn with care,
Wan mothers drooping empty arms, forlorn
And wizened failures on the road of life,
Men sheafless, songless at the close of day."

Not all pastors seem to feel their responsibilities as deeply as this one does. At least failure to deal with social problems occasions a good deal of adverse criticism on church creed and practice. Carruth's "Heaven and Hell" is a denunciation of that preaching which holds out Heaven as a reward and Hell as a punishment. Gilder prays that the voice of Christ sound again to "teach thy priests thy word". The free verse poems of Edgar Lee Masters express disapproval and cynicism in the most concrete way. Deacon Taylor confesses that he died of drink, though a deacon and a prohibitionist. Amos Sibley could not divorce his wife because he was a minister. Eugene Carman complained of having to go to church because Thomas Rhodes ran the church as well as the store where Carman worked. Rhodes also suffers from the testimony of his son, who says he dabbled in wheat for his father, whose church relationships prevented his doing so for himself. Jim Brown, the horse racer, satirizes the church rather uniquely as the thing that

divides the race between men who are for singing "Turkey in the Straw" or "There is a Fountain Filled With Blood"; for skipping the light fantastic or passing the plate; for men or for money; for the people or against them. No doubt such satire is effective, but scarcely as poetical as that free verse of an ancient day which runs:

"He said unto them that sold doves:
 'Take these things hence,
 Make not my Father's house an house of
 merchandise.'"

Every institution has its religious relationships. Of these we might reasonably expect that of the Church and the Home to be most intimate and to appear most frequently in verse. The most significant episodes of the home, marriage, birth, and death, are commonly made church sacraments, and the home has been in the past an important center of religious instruction. Doubtless many a man of this generation carries a memory like that of "The Cotter's Saturday Night." But the lyrics of home and religion today do not appear to be very numerous. Many of them treat of the holy element in motherhood. A number are called forth by the death of children. Rice's "Sister Paula" is the cry of a nun who yearns for motherhood, and cannot bear to watch the image of the Virgin. Several poets, in contemplating

the Crucifixion, have been touched with pity for the thieves who hung beside the central cross, and through them for the mothers of all sons who perish ignobly.

Annie P. Young's "Pieta" voices this thought:

"Mary, mother o' Jesus,
 There's pity in thine eyes:
 Each of us twain have lost a son
 On the hill where the felon dies---
 But thine was hanged on the tree o' light
 And mine where the black crow flies."

The power of Christianity to heal breaches between husband and wife is the theme of Sterling's "A Visitor", a legend in which Christ enters a disrupted home and by his presence brings love back again. An unusual poem by Carruth has a bearing upon another domestic problem. It is "The Honest Christening". The mother and the father each recognize that they have nothing but ruined and tainted inheritance to give their child.

"So warped from its sacred uses,
 So scarred and twisted by abuses
 My own life is but half alive,
 I see not how my babe can thrive,--
 Yet grant this prayer to me
 I pledge this child to thee
 My God."

Is this a satire on the form of baptism, or is it an appreciation of a real religious honesty in lives which seem hopelessly degraded? Notes essentially more modern in relation to the home will be considered in a later section. The themes observed here, while not particularly

new, have, I think some relation to modern conceptions and point to our new interest in the instinct of motherhood and in the study of eugenics or inherited tendencies.

The city is another institution with religious aspects appearing in verse. Such verse, though not common, is timely and modern in spirit. We might reasonably expect poems of indignation and of burning condemnation from singers of the beautiful and the ideal, or from prophets horrified by the evil of the metropolis. Such we do find, some of them with a distinctly religious bearing. But there is also a considerable group of poets who see in the city a manifestation of divine majesty, power and energy. Lindsay's treatment of this theme as well as of all others, is unique, especially in that he uses his verses as propaganda for his gospel of beauty and civic righteousness. "The Building of Springfield" and "The Soul of the City Receives the Gift of the Holy Spirit" were scattered over the poet's city of Springfield, Illinois, for the purpose of arousing civic pride. It is rather unusual to think of a sky-scraper as a symbol of religion, but such is Burnet's conception of the Woolworth Building.

"You are God in a sermon of stone,
 The dim God that we search at your feet;
 You are faith lifted unto the stars,
 But we do not look up from our street."

We do not find much specifically religious bearing in the poetry of education or politics. Carman's Phi Beta Kappa poem, cited before, defines what should be the scholar's attitude toward new creeds and old. The institution of Labor is today being most vitally connected with religion, especially Christianity. Labor unions are strengthening their accusations of society with references to the teachings of Christ and finding in them their champion. Many poets are rebuking society's un-Christlike attitude. The most poetical of such verses seem to be Josephine Preston Peabody's "The Singing Man" and "The Tree", already referred to. In these the contrast is sharp between man's feeling for the toiler and God's. "The Tree" seems to grow out of the picture of the rich and care-free going Maying, oblivious to the woes of their fellow-men, whom the author depicts thus:

"For them there is no joy or blossomed trees,
 And with what eye-shut ease
 We leave them, at the last, for company
 The Tree,
 Whose two stark boughs no spring-time yet unfurled,
 Ever since time began;
 Nor bloom so strange to see!--
 Behold, the Man,
 With His two arms outstretched to fold the world."

The present European war illustrates excellently the

relation between religion and national upheavals. So colossal a conflict, after so confident a hope that the age of Peace had arrived, has caused wide-spread criticism of Christianity. Many can see in its inability to prevent this evil only its ultimate failure as a power for good. Vance Thompson's "Night Watchman" is very bold in expressing this hopelessness:

"Sleep? Who dare sleep now God is dead?"

Other poets, less reactionary, feel the rebuke of God for man's carnage. Others devote their energies to prayer for peace. If prayer avail, surely these will have done their part in bringing the desired day.

There is also a sense of the failure of religion to meet and conquer the social evils of the day, a lament for irreligion, worldliness, and sin. Alice Duer Miller in "Newport" is sickened by the flaring, flaunting, heedless gayety of that spot where once the Puritans worshipped and endured hardship for the sake of the cross.

"If God's eyes know tears
Methink he weeps more for the wasted years
And the lost meaning of this earthly life--
This big, brief life--than over bloody strife,"

says Ella Wheeler Wilcox in "The Crimes of Peace", a poem which strikingly illustrates her departure from the production of such sentimental verse as "Maurine". Opposed to lines like these we find poems expressing

hope that "God's in his Heaven" and that humanity still needs and follows him, be it ever so falteringly. These we shall view in a larger relation at the close of this study. Cheney's "Is There Any Word from the Lord?" and Waterman's "God Only Knows" indicate by their titles a falling back upon divine might when human problems become too complex.

We have left for final consideration what seems to be a dominant note in religious verse--the songs of social service and brotherhood. This also we shall consider later. From the religious point of view we have a reassuring glimpse of a new determination to take up the cause of the oppressed, not as a superior condescending to an inferior, but as a brother in Christ. We noticed this attitude in "The Pastoral Prayer" quoted earlier. "Am I My Brother's Keeper" by George Seibel, asks the age-old and the new age question. Markham's volumes are crowded with such poems. "The Peril of Ease" is a stirring challenge:

"The sons of the Light, they are down with God in the mire,
 God in the manger
 Hark, hark, where the bugle is calling: out to some field--
 Out to some battle!"

Other poets trace the religion of brotherhood back to the incarnation, "When Mary the Mother Kissed the Child", as C. G. D. Roberts puts it.

Thus in spite of cynicism, indignation, doubt, despair, the melancholy strains all too audible in the lyrics of religion, whole-hearted, red-blooded singers find peace and satisfaction in sounding the trumpet call for service in the name of God. We must serve, we must fight, and we need this most potent of all weapons, Christianity.

As Alter Abelson says:

"Whene'er I am in God's employ
I am a Croesus of song and joy;
Whene'er with love my feet are shod
I am a millionaire of God."

Chapter V

The Home in Recent Poetry

"Come back!", cries the old house, in the language of Lizette Reese:

"Come back!
 My little lads, come back!
 My little maids with starched frocks;
 Not yet, not yet
 Can you forget--
 For you that are a man
 You battle not nor reap, you dream nor plan,
 Do aught for faith or fame, or tears,
 But I am there with all my years."

The influence of home, whether sentimentally or scientifically viewed, has had recognition in every age. Love of home may be called an instinctive passion, born in the days of nomadic tribes when home meant not a settled abode, but a patriarchal family, the foundation of a state. We are prone to lament the decadence in our day of this passion along with other sacred emotions, yet the songs of home still are written, and still continue to reach the hearts of most people. In this time of congestion in huge cities, the urban poet remembers with regret the "cot of his father" and all its conventional rural accessories. Fannie Stearns Davis imagines the longing of a tempted, miserable girl in the city for her home in the country.

Yet even city flats, maligned as destroyers of true domesticity, may harbor and nourish real home affection. Indeed, two most effective home poems are Joyce Kilmer's "Roofs" and Jean Wright's "A Fool on a Roof", both agreeing on the comfort and the romance of a little nook all one's own in the midst of towering walls and alien multitudes. After all, it may be as exciting and fascinating to keep house near the top of a great skyscraper, as to maintain a family in a tree after the fashion of the Swiss Family Robinson.

Yet some of the poets agree with the sociologist as to the vitiating influence of the city on the home. The humorists and journalists make pointed pleas for the old fashioned home before the children began running out every night to picture shows and tango dances. However, the most bitter arraignment is not of the city but of the village home. "The Spoon River Anthology" is a most dismal picture of family degradation. Sordidness, meanness, gossip, sin, and sorrow, have apparently eaten into the heart of every Spoon River household. The words of Mrs. Williams, the Spoon River milliner, are a summary of the author's views on the modern village home and the relations of men and women:

"If all the children born here in Spoon River
 Had been reared by the Country, somewhere on a farm,
 And the fathers and mothers had been given their freedom
 To live and enjoy, change mates if they wished,

Do you think that Spoon River
Had been any the worse?"

Criticisms of modern home life thus arise from the author's conception of marriage, a question which will engage us again.

Our day is still witnessing the desolation of homes on account of the ravages of War. The sacrifice of Home to Country has in the past been lauded as a mark of nobility. Poets do not find it so today. The modern mother who bears children to people the trenches, is a victim of the perpetrators of the great modern crime. Her agony and her indignation are the stuff out of which the poet fashions his sternest anathemas against Militarism. In "The Harvest Moon" Josephine Preston Peabody represents a mother speaking out her heart to that distant planet in these words:

"We should laugh together, I and you,
 We two,
You, for your ever dreaming it was worth
A star's while to look on and light the Earth;
And I, for ever telling to my mind,
Glory it was, and gladness to five birth
 To humankind!
You will be laughing now, remembering
I called you once Dead World, and barren thing,
 Yes, so we named you then,
You, far more wise
 Than to give birth to men."

Amy Lowell in "Chalks: Black, Red, White" boldly denounces another travesty of War on motherhood and home when she puts

such words as these into the mouths of soldiers:

"On their women, we have sworn
To graft our sons. And overborne
They'll rear us younger soldiers, so
Shall our race endure and grow",

and more of even more revolting character. A different problem is that of the child reared in an atmosphere of militarism, taught in infancy to dream of reparation and revenge. This is Untermeyer's theme in "To the Child of a Revolutionist." Besides these, scarcely a war poem appears but expresses or suggests broken, impoverished homes, and dispersed families which never can be reassembled.

Another cause of domestic decay is economic pressure. We have already referred to Markham's expression of the laboring man's struggle to support his family. The evil effects of tenement life upon the children of the working man is the theme of Carruth's "Childhood in the Slums" and Josephine Preston Peabody's "Canticle of the Babe". In the latter new-born children are called doves,

"Lighting as flakes of snow
Lighting as flakes of flame;
Some to the fair sown furrows,
Some to the huts and burrows
Choked of the mire and thorn,--
Deep in the city's shame."

Marguerite Wilkinson and Karle Wilson Baker present a rather different side of the home life of the poor in poems on the "movies", showing how the gawdy blare means romance, poetry, and adventure to barren, monotonous lives. "At the

"Picture Show" represents a whole family of working people taking their recreation together.

The intimate expression of domestic relationships in literature has helped us to estimate the character and status of ancient nations. It is interesting to find some of the same qualities of family affection in Homer's Greeks as in a modern novel. It is also interesting to trace the evolution of certain qualities from age to age. Modern verse does not offer anything strikingly new in most of this field.

The most prominent relationship treated in verse is that of mother and child, and the whole question of motherhood. Mothers have been widely honored in varying degrees since the beginning of time. At present, however, in the face of the peril of race suicide, the glory of motherhood is an increasingly popular literary theme. As in the days of Abraham and Isaac, parenthood is being exalted, by literary and non-literary propagandists, as the supreme accomplishment of the individual. A large number of recent poems glorify motherhood as a beautiful and holy thing. A child's love and veneration for a mother's devotion appear in the verses of Carman, Van Dyke, Cooke, Ella Higginson and others. It is noticeable, however, that the greater number deal with motherhood and the birth of children, a fact perhaps connected with the biological and scientific tendencies of this century. "In the Maternity Ward", by

Florence Earle Coates, is a good example of this type. Eunice Tietjens has achieved a very lyrical expression of the naturalistic, almost pagan conception of motherhood in "The Bacchante to her Babe". The Bacchante dances with her child---

"Glad with all the procreant earth,
 With all the fruitage of the trees,
 And golden pollen on the breeze,
 With plants that bring the grain to birth
 With beast and bird,
 Feathered and furred,
 With hope and youth and life and love,
 And joy thereof---
 While we are part of all, we two--,
 For my glad burgeoning in you!"

The Greek influence apparent here is also to be noted in Josephine Preston Peabody's poem on the wayfaring woman, whom she calls "Lady Demeter". The mother looking forward into the future of her child is another theme. Angela Morgan gives it new meaning by linking that future with modern problems.

An observation made by Miss Higgs in her thesis, "The Child in Recent American Verse", 1916, University of Kansas, is apropos here. Miss Higgs found a considerable body of poems sounding the mother's grief over a dead child. Ruth Shepard Phelps and Josephine Dodge Daskam have poems on the unreconciled mother, the mother who cannot believe that her child is happy away from her. Corinne Roosevelt Robinson finds in bereavement a joy somehow akin to the joy experienced in the pain of child-birth. A unique

bit of verse on this topic is Ridgely Torrence's "The Son", in which an old woman in a Southern Ohio market town babbles of her dead son while she negotiates the sale of her barley.

The childless woman is a subject for interesting poetic and psychological study. Recent poets sing of the maternal instinct, especially as unfulfilled.

Charles G. D. Roberts writes in "At the Wayside Shrine":

"Thy woe thou canst not understand,
 Poor soul and body incomplete!
 Thou hungerest for a little hand
 And touch of little unknown feet."

Many poets voice the same idea. T. P. Atkinson points out a different phase. True mother instinct seems missing in some women who bear children. He sees two women, one a wife and mother, the other a wife but childless. Yet the first is cold and hard, and no true mother, and the second--

"Child-hunger at her mother-heart, she loved
 All children for the sake of those she missed."

Probably several poems have been written on the mother's grief at the growing up of her children, but that of Fannie Stearns Davis on "The Mother" is the only one discovered in this investigation. Like most of the lines in her recent volume, these are pleasing and expressive:

"And now they did not need her any more.
 She heard below the shudder of the door--
 Young as the morning they were gone away."

Another manifestation of mother love found in recent verse is faith in wayward or unsuccessful children, and forgiveness of their wrong-doing. Harry Kemp's "A Legend" imagines the mother of Judas weeping beside his body:

"The sorrowing mother of Judas knelt by the side of
 her son,
 And her heart was sealed to the story of the dreadful
 deed he had done.
 And so she wept beside him as the others, mocking
 passed--
 For God is tender with mothers---He gives them faith
 to the last."

Then there is the mother whose love throws a glamor over her children and gives them a glory they do not possess, covering their faults, and concealing their sins. But the saddest mother love perhaps, is that of the outcast mother for her child of shame. Only a few examples of such love appeared in our examination, but these were interesting. In Theresa Virginia Beard's "Heritage" such a mother calls her child the "living water in the red wine-cup of sin", and feels that the wedding guest of Cana must have been beside her, who had had no marriage feast. Anna Spencer Twitchell's "The Undesired" is the old agonized cry of a mother who can but hate the living sign of her shame.

Thus the primitive, the elemental, the religious and mystical in motherhood now as always find expression in poetry. Woman's restriction to domestic life has

tended to make the mother the central figure in the home. Yet literature has many noble examples of the dignity of fatherhood, and the father's pride in his son and heir has been a frequent theme. Our democracy tends to destroy this peculiar relationship between father and son. The modern attitude is approached in Rice's "The Strong Man to his Sires", in which the speaker faces the fact of inherited qualities. Nicholson's "The Heart of the Bugle" is the lament of the son over the father's death. Many poets dwell upon various aspects of paternal love; Benet's "Paternity" is an unusual confession of the instinct for fatherhood. He says there comes

"-----Sometimes to a man
A longing that convulses all his soul.

I, scarce grown
Into my manhood, hovering, hovering still
Over by boyhood (as the gravest, oldest,
Of men doth yet, or is no man of men)
Felt my heart tense, and but a noon ago
Strove in quick torture--for no woman's arms,
No woman's eyes, but for a questioning voice
Beside me, and a sturdy little step
In rhythm with mine. A phantom face looked up,
Trusting, round-eyed, alive with curious joy
And all my being yearned: "My son! My son!"

Perhaps this is a poem of individual rather than social bearing, yet it seems to be in line with the present frank discussion of instinctive impulses and their bearing upon society. It is also a contradiction of the modern fear that fathers are developing into mere providers of food

and shelter. The ecstasy it breathes is very different from the gloom of Edgar Lee Master's "Washington McNeely". This poem is the meditation of a rich, esteemed old man on the unhappy careers of his children, whom he had taken every pains to educate and establish to advantage. The last lines are hauntingly pathetic:

"All were gone, or broken winged or devoured by life,
 I sat under my cedar tree
 Till ninety years were tolled.
 O maternal Earth, which rocks the fallen leaf to sleep!"

Child study is a fairly recent development growing out of the science of psychology and pedagogy. With it, though not perhaps causally related to it, came the child story and the child poem. Miss Higgs in her study, finds an abundance both of verse for children and about children. Child dialect verse has been popular in the last twenty years. As studies of child character these are valuable and fascinating, whether written from the child or adult point of view. They do not have much connection with domestic problems or social conditions. Two poems of a different sort manifest the adult's sense of distress at the breach between adult and adolescent. In these Rice and Taylor philosophize over the self-sufficiency of youth in its own affairs and ends. Sarah N. Cleghorn in "Little Mother" finds her theme in the sister's care for her little brother.

In the study of the relations of husband and wife we come somewhat nearer to the modern domestic problem. The changing functions of the home, and the new broadening of the sphere of woman's activities, have wrought marked changes in the status of marriage, or have at least awakened public consciousness to marital conditions of which we had been but vaguely aware. Poetry, while less bold and definite in its treatment of such themes than are fiction and drama, strikes some clear notes on marriage and men and women.

Edgar Lee Masters presents a very distressing picture of married people in that benighted little village of Spoon River. If any village exists so crammed with sordid, moth-eaten homes, may a Billy Sunday revival strike it soon! Unfaithfulness is rampant and incompatibility the regular order. Instances are too various to classify. There is Margaret Fuller Slack, the woman of literary ambitions who married and had eight children, and who cries out that sex is the curse of life. Cooney Potter confesses that he worked his wife and children from dawn to dusk and warped their lives. The Rev. Lemuel Wiley congratulates himself that he saved the Bliss's from divorce, but Mrs. Bliss says they would better have separated, because the children divided in their allegiance

to parents and the home was ruined. Amanda Barker calls her husband a murderer, because he knew she could never survive the virth of her child. Trainor the Druggist states the problem of incompatibility in this unique fashion:

"Who can tell
 How men and women will interact
 On each other, or what children will result?
 There were Benjamin Pantier and his wife,
 Good in themselves, but evil toward each other:
 He oxygen, she hydrogen,
 Their son, a devastating fire."

Only a few poems in the volume emit one ray of light. Doc. Hill, hated by wife and disgraced by son, turns to the people and pours out his love to them. Mrs. George Reece, left alone when her husband is imprisoned unjustly, by her own efforts brings up her children nobly.

Other poets express this sense of unfaithfulness too, though less realistically and less crudely than Masters does.

"Lure of the blood,
 Whim of perversity
 Harries me on"

"The Profligate" excuses himself in Rice's lines bearing this title. Taylor whimsically states the understanding with which some men and women marry in these words:

"Since you love me as I love you
 Herewith a sacred troth we plight.
 Each to the other will be true:
 If not, goodnight!"

On the other hand we find poems in which men and women

frankly face the barriers to mutual understanding, and attempt to construct means for surmounting them. Such are Lindsay's "The Perfect Marriage" and Margaret Widdimer's "The Modern Woman to her Lover". The latter shows the soul of the strong, sane, twentieth century ideal woman:

"I shall not lie to you any more,
 Flatter or fawn to attain any end,
 I am what never has been before,
 Woman--and Friend--
 I shall not drag on your bridle rein;
 Knee touching knee we shall ride the hill;
 I shall not lie to you ever again--
 Will you love me still?"

Similar to this is an anonymous newspaper poem on eugenics. In this poem, the man, after humorously reminding his betrothed of the dangers of matrimony as revealed by modern scientists, turns to her with the wistful appeal:

"Dear, look me in the eyes:
 Are you afraid?"

Jane Burr has effective lines called "Remarriage", in which she shows how separation paves the way to closer union and the old love resurges higher than before. Poems of old fashioned love still appear, just as we know that there are thousands of husbands and wives whose relations are untroubled by the waves of modern unrest. "The Cynics' Dialogue" by Berton Braley, is the witty fencing of a man and woman on the follies of the opposite sex, but it ends in the old way with the surrender of the woman for the

sake of love. Theodosia Garrison touchingly depicts the defiant loyalty of a drunkard's wife, willing to bear the anguish and proud to be his mate. Perhaps the ideal relation of husband and wife lies in cooperation expressed so simply by Stanton:

"For I hoe corn for Sally,
And she bakes bread for me."

The woman question is always more or less a domestic problem; tradition and Mother Nature have so decreed it. The problem of woman's emancipation has its intimate relation to the idea of home functions. The poems of woman suffrage are growing in number. Le Gallienne has one dedicated to Mrs. Pankhurst. Berton Braley satirizes the inconsistency of the "antis" in "Unsexed":

"It doesn't unsex her to toil in a factory,
Minding the looms from the dawn till the night;
To deal with a schoolful of children refractory
Doesn't unsex her in any one's sight.
Work in a store where her back aches inhumanly
Doesn't unsex her at all, you will note,
But think how exceedingly rough and unwomanly
Woman would be if she happenēd to vote."

Evidently the "antis" are not writing much poetry. Corinne Roosevelt Robinson in "The Future of Chivalry" voices man's appeal to woman to forget Bernard Shaw, "Self-Expression", eugenics, and "just be a woman." Feminine unrest has many causes, biological and social. George Sterling compares the modern pampered, dissatisfied woman with her primitive

sister, toiling contentedly in simplicity of soul.
 Whatever its cause may be, it is almost universal, as
 Fanny Stearns Davis finds in "As I Drank Tea Today":

"I knew
 We were all of us crying too:
 Too much love or too little. Yes,
 It was Life, just Life that we hid away
 Under our gossip and glad array.
 Ah yes, I knew!
 All of us seeking, hungering, hiding too,
 In delicate, drooping gowns, and jewels
 like stars and dew."

On the whole the home is well represented in recent
 verse. Poems of the new type and poems of the old are
 both important, as indicating the conflict of new and
 old ideals. There is still room, however, for poets to
 express the emotional and lyrical aspects of shifting
 domestic currents which fiction-writers and play-wrights
 are presenting dramatically, and sociologists practically
 and scientifically.

Chapter VI

The Poetry of Social Evil and Vice.

When the poet embarks with the reformer and the preacher, he must go with them into the alleys and slums of life and find poetry in the degradation of humanity. This is a new venture, an interesting experiment our modern bards are trying, and we are wondering how far they can go in lyricising the ugly and the vicious. We have already noted some of the verse of social evil in our study of home life. Edgar Lee Masters is the leader in this field. He seems to exult in exposing to full view all the sordid, revolting, nauseating details of life, till we feel that humanity has reached its lowest level. As to whether he has succeeded in making poetry out of such materials critics fail to agree. A few of his studies are sketched with tragic simplicity and dignity. Many of them are revolting to the sensibilities, and lacking entirely in beauty, except to Mr. Masters' ardent admirers. In the psychology of sin and the sinner is doubtless poetry enough. Can our poets find it and speak it forth?

They are at least trying to do so. We find verses on most of the forms of social unrighteousness. Edwin Arlington Robinson has made studies of moral weakness, instability, failure, abnormality. He seems to have had intimate acquaintance with gamblers, drifters, men of fast life and distorted point of view, and to feel a sympathy for them and their shortcomings. He recognizes, too, society's responsibility for every life that goes down. He says in "Exit":

"For what we owe to other days,
 Before we poisoned him with praise,
 May we shrank to find him weak,
 Remember that he cannot speak."

We might expect to find considerable verse on drunkenness, but there seems to be very little. Now that prohibition has become a national issue, why not have some real temperance poetry not written for the benefit of the Women's Christian Temperance Union, but because the poet finds something noble and beautiful in a great fight for a great emancipation?

No one knows what the Master wrote with his finger in the sand, but since that day his words have been a refuge for weak and fallen women. Yet our nineteenth century modesty made us shun even to mention her. Now the naturalistic and the social tendencies in literature as in general thought are leading us to an open facing of the problems of

sexual immorality. Dramatists are especially bold in using this material. Our little collection of verses on this subject shows a large variety of themes.

James Weldon Johnson's "The White Witch" is a warning against the woman who ensnares men of strong passions. "In Heredity", Howells confesses an instinctive loathing for the sinner, even though he realizes that sin and shame are sometimes a heritage too heavy to be thrown off. Most poets, however, evince a feeling of pity, of tolerance, or of forgiveness. Sarah B. Kennedy and Zoë Akins condemn that social code which ostracizes the woman and lets the man go unstimatized. Lindsay in "The Trap" scathingly rebukes those who lay snares for womanhood. Howells' "Equality" pictures a hot theatre with people watching the beautiful dancing women, and continues:

"Then one that watched unseen among them --dread,
Mystical, ineffable of presence--said,
'Patience! And leave me these poor wanton ones:
Soon they shall lie as meek and cold as nuns;
And you that hire them here to tempt your lust
Shall be as all the saints are, in the dust!'"

Ruth Comfort Mitchell is a new poetess who is exciting favorable comment in the reviews. Her "Night Court" is a striking example of verse condemning the public for the aberrations of certain of its members. The key-phrase is "Call Rose Costara", varied in succeeding stanzas to "Call the Cop", "call the court", "call the city",

"the code", and finally "Call each and all! Call us! And then call her!" In contrast is Benet's "'Poor Girl'", in which the victim scorns to lay the blame upon society:

"'Seduction', 'the starvation wage'? Not me!
I seemed to flower in flame,
And so 'my soul is lost eternally',
You say. You 'view my shame.' "

Even so there is pity for those who "love not wisely but too well". Edwin A. Robinson and Corinne Roosevelt Robinson seem to believe that passionate love, though bestowed not according to the law, may avail for the sinner at the mercy-seat of God. And finally, Lindsay, perhaps our holdest preacher in verse, comes forward with "Galahad, Knight Who Perished, A Poem Dedicated to all Crusaders against the International and Interstate Traffic in Young Girls."

Thus the poet is taking the same stand as the sociologist: that before making a wholesale condemnation of the sinner we must try to ascertain the cause of his sin, and deal with him on the basis of prevention and reform rather than punishment. This position appears also in connection with the general subject of crime and imprisonment. We found no examples, however, of verse dealing with modern prison reform, of juvenile courts, criminology, or of clinics for the delinquent person.

Burnet in his poem "In a Death House" takes the part of a prisoner who finds it worse than death to be shut out from the spring. Other verses manifest the same sympathy for the convict in prison and after he comes out. Sterling expresses the horror of hanging, Stanton and Ridgely Torrence of lynching.

"Ho! good people of every town,
Let not mercy your justice drown,"

says Stanton in "Hunt Him Down". There is room for more poetry on the theme of the criminal. The adolescent delinquent might well be a poetic figure. William Healey, Director of the Psychopathic Institute, Juvenile Court, Chicago, has the poet's point of view when he examines the delinquent boy or girl sympathetically, to find the life forces struggling within him which cause him to be abnormal.

A large per cent of the evils we have been considering arise from industrial and political injustice and greed, or grow out of the evils which these create. They condition a lack of social well-being among the lower classes which is the garden of all sorts of degeneracy and woe. The problems of political corruption we shall study with more detail in the chapter on Politics and the State. Masters as usual finds something rotten in both local and national justice. "Carl Hamblin" is the tragedy of a man

who was tarred and feathered for writing such lines as these on Justice:

"She was brandishing the sword,
Sometimes striking a child, again a laborer,
Again a slinking women, again a lunatic."

Burnet's "Ballad of Dead Girls" is a very concrete example of bribery and criminal neglect of the law. One hundred women lose their lives in a fire in Max Rogosky's hall. Rogosky forces the District Leader, in view of the many bribes he has received, to protect him from the law.

And at the bottom of all political corruption is greed, corporate and individual. We find a long list of poems denouncing the worship of Mammon. These lines from Lindsay, accompanied by the sketch of a great hideous spider, are perhaps more powerful than any:

"The thing that eats the rotting stars
On the black sea-beach of fame
Is a giant spider's deathless soul--
King Mammon is his name."

Lines by Clinton Scollard tell the same tale:

"We still flee out of Babylon, its vending and its vying,
Its crying up to Mammon and its bowing down to Baal;
We still flee out of Babylon, its sobbing and its sighing,
Where the strong grown ever stronger and the weary fail."

"The Wall Street Pet" by Markham has this vivid image:

"I saw the hell of faces surge and whirl."

Burnet gives us a concrete illustration on this theme too in "The Ballad of the Late John Flint", the tale of a man with a million-dollar bride, who saw at his table the ghost

of the poor he had ruined. "Aridity" is a long, unusual poem by Henry B. Fuller, on John B. Hill, who lived and died with no interest in life but The Merchants National Life and Trust Company.

Injustice and greed inevitably result in the creation of a vast proletariat. The rise of trade and wealth in the days of Chaucer contrasted with extreme poverty and misery among the lower classes. Likewise today every thriving metropolis has its seething, menacing slum district, the sink-hole of that social element too weak to keep afloat amid competition and exploitation. Contrasts of society interest the recent poet. Examples are too many to be quoted freely. This from "The Crimes of Peace" by Ella Wheeler Wilcox is the note being sounded by many verse-writers:

"God saw the restless idle rich in club and cabaret,
 Meat-gorged, wine-filled, they played and preened
 and danced till dawn of day;
 He saw the sweat-shops and the mill where little
 children toiled,
 The sunless rooms where mothers slaved and unborn
 souls were spoiled.
 And then God hid his grieving face behind a wall of
 cloud;
 On earth they said, 'A thunder-storm',--but God
 had wept aloud."

We hear the same in a rather curious poem by Knibbs, called "Lady-Bird":

"Lady-bird, Lady-bird, show your silken hose;
 Little children at the looms died to make your clothes."

Here is an effective bit from Lindsay's "The Leaden-Eyed", showing the pity of the broken-spirited, dehumanized poor:

"Let not young souls be smothered out before
They do quaint deeds and fully flaunt their pride.
It is the world's one crime its babes grow dull,
It's poor are ox-like, limp, and leaden-eyed."

Surely this century might be called the day of humanitarian verse. Everywhere we hear the cause of oppressed and the unfortunate in song and story. Morbid sometimes, and sometimes revolting, such verse is perhaps better than the unwholesome egoistic poetry of a Byron, for it turns the poet's heart toward a bigger life than his own and leads him to a comprehension of brotherhood.

Chapter VII

Urban and Rural Life and Problems

The gypsy life, says Walt Mason, is not the life for him. He misses the conveniences of the city. Joyce Kilmer avows in "Roofs" that he is glad, after a country ramble, to get back where the houses are. But to most modern poets, as to those of other days, the open road, the woods, and fields, have inexhaustible charm, the more perhaps because the poet must live in great cities where he may be near the makers of books. The peace of the country contrasted with the confusion of the city is a prominent theme in recent verse. Ella Higginson complains of the feverish pulse, the hot blood of the city, and longs to hear the tides of Puget Sound. The country is thought, too, to be nearer to "the virile primal joys of man," as Clinton Scollard says, nearer to the large and simple things of life. The city is to the country what a great Union Station is to the box car station at a country junction: machinery, complexity, artificiality, high pressure, for which rural simplicity is occasionally a desirable safety-valve.

And yet there is a tendency today to discern something

cosmic and elemental in the bigness of the city and its moving life. Its immense buildings, its clanging cars, its flashing lights, and its resistless energy, are symbolical of the vast, conflicting, unresting forces of the universe. Its brilliance, boldness, and daring are somehow Dionysiac. Its colossal feats of engineering inspire us with awe as for a labor of the gods. This is the conception of the so-called "paroxist" school of France, represented by Nicolas Beauduin in such lines as these:

"I feel my soul identical
 With that which shines red in electric flames,
 'Mid the automobile stands and the rings,
 The movies, the public halls,
 The theatres, the crazy places
 Where the town kicks and flies away and dilates
 Like a tremendous shell which bursts
 And disperses in trails of gold."

Our American poets are less symbolical and radical but some of them feel a similar ecstasy. Notice this from Richard Watson Gilder:

"Stream of the living world
 Where dash the billows of strife!
 One plunge in the mighty torrent
 Is a year of tamer life!
 City of glorious days,
 Of hope, and labor, and mirth,
 With room and to spare, on thy splendid bays,
 For the ships of all the earth!"

Lindsay, Benet, and Sanborn manifest a spirit very similar to that of the French poet's. But their lines are more idealistic: the throngs, the lights, the move-

ment, the passions, fill them with a vision of a glorified, purified city that is to be. Even so commonplace a thing as an electric sign moves Lindsay to make the enthusiastic prophecy:

"The signs in the street and the signs in the skies
 Shall make a new Zodiac, guiding the wise,
 And Broadway make one with that marvelous stair
 That is climbed by the rainbow-clad spirits of prayer."

But if there is an abundance of poems on this theme, there are even more on the ugliness, misery and social injustice of the modern city. A glance over our chapter on Social Vice will show that a large proportion of social evils are urban. Greed flourishes in the city, and there we have the distressing slum, tenement, and factory conditions. The metropolis is the center of commercialized vice. We find poems ranging from Bodenheim's expression of impatience at the rows of bare, yellow houses, and Guiterman's suggestive lines on the blessing of water in the gutters, to the terrific arraignment of evil in Moody's "Jetsam." Burnet's long poem called "Gayheart" is a study of the hardness and tawdriness of the city, and the tragedy of hopeful idealists who come there to toil. "The Captured Goddess" is Amy Lowell's figure of speech for urban materialism. Grief over the evil of the city haunts the poet when he passes out into the blessed meadows of the country. Untermeyer in "Landscapes", devotes many

lines to a description of a lovely rural scene but closes with these lines:

"A stirring landscape and a generous earth!
Freshening courage and benevolent mirth--
And then the city, like a hideous sore--
Good God, and what is all this beauty for?"

We cannot resist a quotation from Josephine Preston Peabody, with its fineness of feeling and delicacy of expression, especially as it embodies in a few lines the chief urban evils:

"Ah, but, Beloved, men may do
All things to music--march, and die,
And wear the longest vigil through,
-----And say goodby.
All things to music!--Ah, but where
Peace never falls upon the air;--
These city-ways of dark and din
Where greed has shut and barred them in!
And thundering, swart against the sky,
That whirlwind--never to go by--
Of tracks and wheels, that overhead
Beat back the senses with their roar
And menace of undying war,
War--war--for daily bread!"

The present tendency in verse to deal with specific examples rather than generalized ideas appears in the increasing number of poems about individual cities. Some of the best verses revealing urban social problems are of this kind. The prominent place of New York in recent poetry indicates perhaps the growing importance of that city as a literary center, and as a great workshop for literary production. This city, moreover, with its immensity and conglomerate population, is probably the

best example of those phases of which we have just been speaking. It is impossible to note in detail the portrayal in verse of its various life. The Battery, Harlem, Brooklyn Bridge, Wall Street, The Metropolitan Tower, and other points of interest figure more or less frequently. Broadway is a favorite topic. Benet's "Broadway" is a vivid and imaginative picture of the river--"the river of Tomorrow and Today" he calls it.

"Fabrics raised above that River, framed and girded
 iron ways,
 Stream with roaring Traffic, coursed by steeds of steel.
 Tubes beneath that river, tunnelled to amaze,
 Din with dartled lightnings, clamors clang and peal,
 Booming bells, and rippling chimes, and shouts of
 hurried trade,
 Wares cried along that River, and bitter bargains made!
 What then is the song of that strange and sombre River?
 Life! to the faces on its flood that battle by--
 'Our life is this River of Haste' the murmur thickens,
 'That thrills and overpowers, that sickens as it
 quicken--
 To strive and sink and drown with a People's joy and
 sorrow,
 For the medleyed, tangled Past, for the groped-for one
 Tomorrow,
 Till the soul of Man be risen and his raiment rent away'."

Several poets express revulsion of feeling on account of the money-madness of New York. Ezra Pound, in his curious way, attempts to breath a soul into his city, but finds it a hopeless task:

"Now do I know that I am mad,
 For here are a million people surly with traffic;
 This is no maid.
 Neither could I play upon any reed if I had one."

Berton Braley and Wallace Irwin are growing tired of hearing so much about New York. Irwin defines the term "provincial" as applying to any place outside New York, even Chicago and St. Louis. But other cities have not as yet aroused much poetic interest. E. A. Robinson writes of Boston as a friend:

"And over it, somehow, there seems to be
 A downward flash of something new and fierce,
 That ever strives to clear, but never clears
 The dimness of a charmed antiquity,"

lines suggestive of the inroads of immigration upon that center of conservatism. Irwin in "This Fever Ciled Living" compares the spirit of Boston, of New York, and of Philadelphia by saying that in Boston it's a "Chill", in New York a "Spasm" and in Philadelphia a "Sleep". San Francisco since the earthquake has found its way into verse. Lindsay, Markham and Cheney admire the pluck, initiative, and heroism of the city at the Golden Gate. Springfield, Illinois, has pushed into literature through the patriotism of its poet-citizen, Lindsay. Of foreign cities in American verse we have some treatment in Le Gallienne's poems of London and Paris. The one-time Englishman prays for "sleep for London" and rest from the day's unmerciful drive.

The most noticeable feature of this localizing tendency is the mention of insignificant places in verse. Braley's "Ready for the Cannery" takes us from Kalamazoo to Savannah

and likewise all over the map of the United States to "any old town but New York." Lindsay's "Santa Fe Trail" sounds like a railroad train-caller. Peoria, Emporia, and all the places along the trail are intoned by the chanting poet as their shining automobiles whirr past the luxuriant fields of wheat.

We observed in the beginning of this chapter a movement in verse away from the life of the country to the city. It is almost sad to realize that the lyrics of farm life are few and comparatively unimportant. Nature poetry is perhaps holding its own, but the social aspects of rural life are being neglected. Our examination of sectional verse will involve some notice of poets like Riley, Day, Dunbar, Lincoln, and others who write on rural themes. But of strictly modern farm life we find little. O'Gilvie traces the evolution of the plow and its significance. Masters, Lindsay, and Kemp paint the scenes of the harvest field. By the way, where is the poet of the alfalfa field? Nothing is prettier than its deep green and its fragrance. Some unknown poet has sung the terrors of a western drought. Perhaps one of the most significant country poems is Robert Frost's "The Death of the Hired Man", a study of the kinship which long service establishes in spite of inefficiency and lapses of faithfulness. Of village life

Masters gives us the most complete picture. Robinson's "The Dead Village" contains a hint of the modern exodus to the city. "The Iconoclast", by Benet, is a satire on village conservatism.

Where is the poetic voice of the "back to the farm" movement? Why does no one make poetry out of the automobile truck, rural free delivery, good roads, and all the new means for making country life comfortable and happy? For tragedy there is the abandoned country church, the dilapidated home of the renter, and other signs of rural decay. For life in town or country has always its enchantment, the new one as the old passes, and it is the function of the poet to feel this and to sing it.

Chapter VIII

Political Problems--The State

The state, unlike many modern social themes, has from immemorial days been a recognized legitimate material for poetic treatment. It has inspired the most powerful epics and lyrics in every age. There have always been laments from exiled patriots, whose captors required of them a song, and always paeans of victory from nations risen to independence and power, songs like the *Carmen Saeculare* of Rome and the *Wellington Ode* of England. The relation between poetry and Democracy has been especially close, both in a political and philosophical sense. Thus in the years of the Romantic Movement Democracy, Liberty, Equality, Fraternity, are dominant motifs.

America had no real poets in the epic days of the colonies and the Revolution. Their lays were sung later by an Englishwoman in lines still potent to thrill modern hearers:

"O God, beneath Thy guiding hand
Our exiled fathers crossed the waves,"

and in Emerson's lines:

"By the rude bridge that arched the flood
Their flag to April's breeze unfurled,
Here once the embattled farmers stood
And fired the shot heard round the world."

Lowell's Commemoration Ode, Whitman's "Captain, My Captain," "The Battle Hymn of the Republic"* and many another fervent lyric articulated the emotions of the great Rebellion. But the generation of poets of Reconstruction times seem to lack patriotic fire. Pattee considers ** Bayard Taylor's "National Ode" one of the greatest failures in the history of American literature. "No man of the century, save Lowell," he observes, "was given the opportunity to react upon the new world of America at a critical moment such as was given to Taylor at the Centennial in 1876----- A new era had begun whose glories we of a later century are just beginning to realize. Who was to voice that era? The land needed a poet, a seer, a prophet, and in Taylor it had only a dreamer of beauty, gorgeous of epithet, musical, sensuous."

We have already traced the democratization of American verse in the thirty years following the war. We have noted the freshness and vigor of the new verse, its concern with the movement and objects of the age. But as yet it has been too crude, too experimental, to attempt with success sustained and lofty patriotic song. Yet there is a distinct note of pride in America as the embodiment of Literary, Democracy, and hope for the future, and certain patriots seem to promise adequate expression

* Julia Ward Howe **Hist.Amer.Lit.Since 1870,p.120

of our twentieth century Americanism. The present European War has exerted a salutary influence in causing us to take stock of our resources, interpret our spirit, and determine our relation to other nations. Last year appeared two noteworthy patriotic poems, Dana Burnet's "The Builder" and Wendell Phillips Stafford's "Invocation". Burnet's opening line, "America, thou Builder," is a challenge to our land to become an international constructive force. Stafford has a premonition of danger:

"When in the dark eternal tower
 The star-clock strikes her trial hour,
 And for her help no more avail
 Her sea-blue shield, her mountain-mail,
 But sweeping wide, from gulf to lakes,
 The battle on her forehead breaks,
 Throw thou a thunderous wing above--
 Be lightning for the land we love!"

Woodberry, Markham, and Mackaye in verses of more or less gripping power laud America as the nation of hope and justice, the leader of the bands of Democracy. Writers of the more popular type, such as Brooks and Stanton, sometimes succeed in achieving a rather happier, more truly lyrical expression of patriotism than more serious poets. This one of Stanton's quickens the blood:

"She's up there--Old Glory--no tyrant-dealt scars,
 No blur on her brightness--no stain on her stars;
 The brave blood of heroes hath crimsoned her bars--
 She's the flag of my country forever."

Henry Van Dyke's poetry is less interesting than his prose,

but it is very patriotic. In "An American in Europe" he has achieved one of those quotable poems now on almost everyone's tongue:

"So it's home again, and home again, America for me!
My heart is turning home again and there I long to be,
In the land of youth and freedom beyond the ocean bars,
Where the air is full of sunlight and the flag is full
of stars."

A good deal has been said of late about the American "Pharisee". Our country has been accused of self-righteousness, blind self-satisfaction, and blatant egotism. We are told that it is through no virtue of our own that we are not involved in War; that we have no cause for self-congratulation. These accusations are undoubtedly apropos, but a little glance at the writings of novelists, essayists, and even poets reveals that the satisfaction is by no means complete. The expression of a sense of national peril, of political problems to be solved, is a twentieth century contribution to the verse of patriotism. These problems are closely related to the rise of capitalism and the exploitation of the laborer.

The encroachments of privilege upon the masses is felt to be a serious national problem, jeopardizing our boasted democracy. Bliss Carman in his "Phi Beta Kappa Ode" has left the singing of streams and birds to anathematize social injustice:

"Pale Anarchy leads on, with furious shriek,
Her envious hordes of reckless malcontents,
And mad destroyers of the Commonwealth,
While Privilege with indifference grows corrupt."

One of Edmund Vance Cooke's rimes reads:

"Still shall be rendered every due
To Caesar, and to Croesus too;
But only that. Loosed be his thrall
Upon the Property-of-All."

Walt Mason's jingles do not spare the privileged classes.

"The Pirate of 1612 and the Pirate of 1912" is a pretty sharp satire. In another jingle, however, he spicily rebukes wholesale condemnation of the rich:

"While eating my dinner humble--of porter-house
steak and peas, and honey from bees, that humble,
and maybe imported cheese--I think, with a bitter
feeling, of insolent money kings, who, drunk with
their wealth and reeling, condemn me to eat such
things."

Richard Linthicum's "Social Justice" pictures the misery of girls working in a factory at starvation wages, and then inquires:

"And where is he, the Master,
Oh, where can Perkins be,
Who'd save us from disaster,
From Bosses set us free?
While toil and sorrows deaden
These lives that swell his hoard,
He stands at Armageddon
And battles for the Lord."

Such conditions comprise a political problem not only because they deprive a considerable proportion of our population of life, liberty, and the pursuit of happiness, but because the money kings are effecting an appreciable

corruption of our law-making bodies and executives.

Richard Watson Gilder, a member of the old Brahmin group who survived into our day, perceived this very vividly and also that a change was coming. His poem "The Whisperers" runs thus:

"Now in the Hall of the City the whisperers again
 are whispering, the talkers are talking.
 They who once conversed so quietly, secretly, with
 shrugs and winks, and finger laid beside their nose--
 what has happened to their throats?
 For speak they never so low, their voices are as the
 voice of trumpets-----
 And the poor man, plodding home with his scant earnings
 from his day's work, hears the voices with bitterness
 in his soul----
 And the anarchist and the thrower of bombs clap hands
 together and cry out: 'Behold these our allies!'"

And at the bottom of it all lies our American materialism, grown out of an innocent and wholesome ambition for expansion and development. The poet's joy is in the spiritual. Therefore in our day he must either retire from the world to a fairyland of his own, or become a prophet or a John the Baptist, laying the ax at the root of the tree. Fortunately, many of our poets are seeking the second path.

The political issues of recent years have arisen largely out of this same struggle between labor and capitalism, with its many phases and by-products. These and other issues are at present appearing in verse. It is not surprising to find a good deal of such verse from the pens of newspaper "columnists" and semi-serious writers. The Progressive

Movement has aroused some sparkling satire from Wallace Irwin, especially upon its great leader Roosevelt. "The Ballad of Sagamore Hill", and "Julius Seizer" are rather unsparing caricatures of "T. R." and his big stick. Mason takes a shot in like manner at the apostle of Progressivism, but shows his broad-mindedness by ridiculing the opposition in a jingle called "Standing Pat." Bert Leston Taylor, one of the brotherhood of light or humorous verse, seems to be in sympathy with the Progressives, and his treatment of this theme is, for him unusually serious. An interesting example of this type of verse is a rime which appeared a year or so ago by William Allen White, our great Kansas Progressive, humorously rallying the three most conspicuous leaders, "Victor, and Henry, and Me". But Progressivism, despite the ridicule it has occasioned, has been to many a noble ideal and the object of sincere, impassioned feeling. Hagedorn in 1912 hails the Progressives as "The Keepers of the Nation" and recognizes them as the saviors of those oppressed by modern social injustice. Corinne Roosevelt Robinson speaks of her kinsman as "The Revealer". A poem of more general nature is Herbert Muller Hopkins's "To An Obstructionist" with lines like these:

"Such as you sat at the chimney side
 Cursing the folly of their fellowmen,
 Praising the 'good old times' while other died,

That Liberty entombed might rise again.
 And now their sons, with that same flag unfurled
 March down the widening highways of the world."

Other political issues mentioned are the Currency Bill, the single tax of Henry George, free silver, and the Monroe doctrine.

Political issues are usually connected with historical events, and historical events, like issues, occasion interpretation and attitudes. History has of course been a favorite theme for poets in all times. We shall glance hastily at the treatment of previous history by recent poets. Henry Van Dyke's poem called "Hudson's Last Voyage", is interesting for the vision it projects from that historic time into the present. Cawein has an ode on the founding of Massachusetts Bay, and John Vance Cheney in "The Voice of the Sequoia" imagines the spirit of a giant redwood reviewing fourteen centuries of history in America. Poems on the Revolution are not notable. Brooks and Winters have a number of Civil War poems. The personality of Lincoln continues to interest writers. Winston Churchill has presented a dramatic study of him in his novel "The Crisis", and in verse we have tributes by Markham, Stafford, Cheney, E. A. Robinson, and Edgar Lee Masters. These lines of Robinson's*illustrate the recent tendency to find something primitive and epic in Lincoln:

*"The Master"

"For he to whom we had applied
 Our shopman's test of age and worth,
 Was elemental when he died,
 As he was ancient at his birth:
 The saddest among kings of earth
 Bowed with a galling crown, this man
 Met rancor with a cryptic mirth
 Laconic--and Olympian."

We are more interested in observing Spanish War themes in recent verse, especially in respect to the sentiment displayed by poets in regard to the War. One of the most striking if not the most classical verses is the little stanza of our Kansas Ironquill, Eugene Ware, which was copied widely:

"Oh dewy was the morning
 Upon the first of May,
 And Dewey was the Admiral
 Down in Manilla Bay,
 And dewy were the Spaniard's eyes,
 Them orbs of royal blue,
 And dew we feel discouraged?
 I dew not think we dew."

Nicholson, Woodberry and Cawein rejoice in the glory of freeing Cuba from the Inquisition priesthood and of avenging the sinking of the Maine. Cawein strikes a very different note from his usual mysticism in "Mene, Mene, Tekel, Upharsin" when he says:

"Thou are weighed in the scales and found
 wanting, the balance of God, O Spain!"

Ella Higginson and Guy Wetmore Carryl sanction the War but regret it and long for peace. William Vaughn Moody in the "Ode in Time of Hesitation" and "On a Soldier

Fallen in the Phillipines" seems to take an attitude of disapproval. If we interpret Santayana's attitude rightly in "Young Sammy's First Wild Oats" he censures the annexation of Porto Rico, the Phillipines, and Hawaii, which followed the War, but lays the blame upon the grim, pietistic instruction, the Puritanical "cant of a past era", against which young America has made outbreak. In "Spain in America" he makes a study of the innate Spanish spirit, with an appeal to America to respect the inherited Spanish characteristics, attempting only to check their rashness and soften their garishness. The assassination of McKinley, not exactly connected with the War, but belonging to these times, occasioned several verses by Stanton, Le Gallienne, Riley, and Dorr, but they are not particularly interesting.

Since the Spanish War there have been few events striking enough to interest poets. The Mexican complications are rather too sordid to inspire poetry, though we discovered one poem by Harold Pulsifer, urging upon Mexico the good intentions of the United States. The European War turned our attention from Mexico almost as completely as it turned England's from the Irish and the militant suffragettes. The event arousing notable poetic expression was one of peace---the opening of the Panama Canal. Dana Burnet has several poems on the Canal. Lincoln Colcord's

"Goodby, Cape Horn" is delightful in rhythm and spirit, being a shanty in which the old sailors lament their last voyage around the Cape, with this refrain:

"Then it's good-by, O Cape Horn! (We loved you, too)
With a hey-yoh, and a good-by!
For the times are changed, and the courses laid anew.
Oh! Goodby, Cape Horn!"

Lindsay's "The Wedding of the Lotus and the Rose" signifies the union of the Occidental and Oriental spirits.

"The wide Pacific Waters
And the Atlantic meet,
With cries of joy they mingle,
In tides of love they greet."

The poets of the past two years have given their attention lavishly to the European War, or to America's relation to the belligerents. This we shall study in the chapter on international relations.

Chapter IX

The Verse of Sectionalism

"See America First" is the slogan of verse makers as well as promoters since the Civil War. As a result the objective side of sectional life, as was indicated in Chapter I, has been pretty well exploited. We cannot attempt to study with exactness or completeness the portrayal of externals, but shall confine ourselves to an observation of the verse which treats of sectional spirit and problems. Sectional differences and literary differences are by no means as strong as they were fifty years ago. But each part of the country has its distinctive problems and its own peculiar tone or spirit.

In the North we have several Canadian poets of merit who have made valuable additions to our nature poetry. Carman, Charles G. D. Roberts, Stringer, and others bring with them the wholesome freshness of woods, snow-fields, and sea. They are social only as they present a general love of out-door life and show the people at work in meadow, lumber-camp, or fishing-boat.

The verses of Holman F. Day in his volume "Up in Maine" have somewhat the same breezy atmosphere as these

Canadian pictures. In them we glimpse the busy, thrifty New England farming, fishing, and lumbering. Joseph G. Lincoln's "Cape Cod Ballads" do not seem any more native to New England than to any other rural neighborhood, with the exception of a few poems such as "The Cod Fisher", "The Life Saver" and "The Light-Keeper". Many of the ballads are reminiscent of earlier times. Brooks and Waterman in certain dialect verses set forth Yankee traits. For sympathetic portrayal of the sombre New England character, a much talked-of little volume called "North of Boston" by Robert Frost should be examined. "The Death of the Hired Man", already cited, affords a taste of Frost's skill in depicting the tragedy of common things and people.

More meaning-full perhaps than any of these is Helen Keller's "The Song of a Stone Wall". Those sensitive fingers of hers have found on the rugged New England Wall raised letters which spell to her both history and psychology. She traces the story of the Pilgrim struggles through conflicts with Indian, Englishman, and Southern rebel; then she sees his descendants flooding the great West, and mindful of the faith, firmness, and independence which have made Puritanism the foundation of Democracy, she prays:

"May He who knoweth every pleasant thing
That our sires forewent to teach the peoples law and
truth,

Grant that we remain liberty-loving, substantial,
 elemental,
 And that faith, the rock not fashioned of human hands,
 Be the stability of our triumphant, toiling days."

New York City seems to have monopolized all the local color verse of the Middle Atlantic States. We have already treated of this group of verse, and have found in it an entirely different spirit from that of New England. New England clings to the old, striving to ignore the foreign invasion of its cloistered conservatism; New York takes unto itself and absorbs into itself every new thing which comes to its shore.

Sectionalism once meant difference between North and South. After the Civil War the songs were those of sadness and resignation. Today the Southern lyric of hate has disappeared, and in its place is heard the note of reconciliation. The first grief over, the poets of the New South turned to realistic portrayal of Southern life, and from their pens we have the best of our recent dialect verse. Dunbar and Stanton have drawn most engagingly the negro, the mountaineer, and the Georgia "cracker". Stanton has a poem on "One of the Unreconstructed" and "An Old Fashioned Gentleman", but for the most part the higher types of Southern life have been left to the fiction-writer. The old problem of lynch law, still insistent, appears in occasional verses. Ridgely Torrence's "The Bird

and the Tree" is a rather striking treatment of this subject. In the last ten years, however, there seems to be a dearth of Southern poets, and the clamoring questions of today find little poetic expression. Dunbar ventured a few lines on what he calls "The New Slavery", but we do not find much verse touching on the precarious relation of blacks and whites.

"Like a measureless sea we overflow
The fresh, green, benevolent West,"

sings Helen Keller. And that freshness, greenness, and benevolence warmed and vivified the spirit of poetry till the whole of it burst into new life. It was, moreover, the discovery of a new literary field, and since the War, the West has been of absorbing interest to writers. The Central West, that fertile plain between the Alleghenies and the Rockies, fed by the Father of Waters, has borne and is bearing a fair company of verse and tale writers, who, true to their native soil, proclaim the breeziness, abundance, and goodliness of the great valley. The pain of pioneering not yet forgotten, the glory of the present before them, they feel a burst of enthusiasm over a dynamic, triumphant future. It is this vision which inspired Harry Kemp in "The Land that God Forgot".

"The land that God forgot,
Barren with Oblivion's curse!---
Nay, it held a wealth, like gold
In a miser's wretched purse.

"God forget? Through all the years,
 As a father 'neath a vow,
 He preserved its virgin worth
 For its marriage with the Plow."

Each state in this rich section has its verse, much of it of local interest, but not known widely. Eugene Field, who did journalistic work in Kentucky, left some reminiscences of Kentucky life. The most prominent poet of the state of late years was Madison Cawein, who preserved in verse much of the natural beauty of his state but not many of the social characteristics. Riley is the pre-eminent poet of Indiana, in popularity if not in classic excellence. James Newton Matthews wrote attractively of the life of both Indiana and Illinois, though his work is concerned mostly with the natural and objective phases of these states. The famous "Spoon River", so unhappily immortalized by Masters, is said to be an Illinois town, and is, perhaps, in a degree typical of the dingy Illinois village, miasmatic and unwholesome, too far from the East to be held by its Puritan conscience, and too far from the real West to have inbibed its freshness and health. Missouri life found poetic expression in the work of Eugene Field, popular though not always significant, and probably not of as permanent value as Mark Twain's prose sketches of the great rivers. Field lived in St. Louis, and made several interesting pictures of his experiences there.

One effective poem of the Dakotas is worth mention. It is "The Bad Lands" by Charles Badger Clark. The poet is thrilled by a sweeping backward vision of the slow evolutionary process, the elemental strife, with its inevitable progress toward the better and the best:

"My soul steps out to the martial swing
Of the brave old songs that the Bad Lands sing,
The song of a million years."

In singling out Kansas for special treatment here, no disrespect is meant to the verse of other states. The verse of and about Kansas has simply been more conveniently available, and in many ways it is doubtless typical of its neighbors. A recent collection called "Sunflowers" by our Kansas poet Willard Wattles, reveals a goodly number of verses interesting and meritorious if not unconditionally great, from which the spirit and life of our state shines forth. A loyal Kansan is tempted to linger over them as over the pleasant undulating prairies, but we must stop only to note a few themes. The historical heritage of Kansas still molds our sentiment and action. Poets remember that we are the children of the New Englander, and possessed of the Puritan character which made the heroism of "bleeding Kansas". Mingled with this note is the enthusiasm, youth, courage, insurgency, and excessive pride of the West. The rustle of corn fields, the fragrance of alfalfa, the low windy singing of great grassy pastures, and

the golden billowing of seas of wheat, offer themselves richly to the poet both to portray, and to interpret in the lives of the folk who dwell under the Kansas sun. Thus history and nature combine to create in Kansas poetry an idealism which is prophetic.

This mingling is to be observed in the nature verses of Rose Morgan, such as "Pine Trees in Kansas" and "Bouncing Bet". Of the pines she says:

"And in them rests a glory past compare--
The fulfilled hopes of those who set them there."

Indeed state patriotism is the dominant motif in Kansas verse. Even visitors come under its spell. Take for example Lindsay's bounding enthusiasm in "The Santa Fe Trail":

"Ho for Kansas, land that restores us
When houses choke us and great books bore us!"

Wattles, homesick for his own land, cries out:

"Lo, the Eastern shrines are pallid, cursed as Cain
their sacrifice,
And we turn our faces Westward where our own white
altars rise."

Kansas people rejoice in the modest fame which has come to our most lovable Kansas poet, Esther M. Clark, and proudly quote her "The Call of Kansas":

"Sweeter to me than the salt sea spray, the fragrance
of summer rains;
Nearer my heart than these mighty hills are the
windswept Kansas plains."

One must grant Walt Mason something of power in such lines as these:

"It is morning here in Kansas, and the dew is on the sod; the builders of an empire it is ours to do our best; with our hands at work in Kansas and our faith and trust in God, we shall not be counted idle when the sun sinks in the West."

The spirit of the Far West is that of the Mississippi Valley magnified by the largeness and grandeur of the country and diversified by mountain, desert, and sea. In conformity with these facts we expect a population less compact, and a people more radical, free in action, and Bohemian in character. But as in Kansas, the dominant spirit is exuberant joy and pride in section and state.

"Men look to the East for the dawning things,
For the light of a rising sun,
But they look to the West, the Crimson West,
For the things that are done,"

says Douglas Molloch. Berton Braley, evidently a typical Westerner in spirit, defines the West comprehensively:

"Now it isn't just in Denver, and it isn't just in Butte,
Nor in San Francisco lying by the bay:
And its not alone in places where the long six-shooters
shoot,
(That's a sort of thing that's almost passed away)
No, the West is but a spirit formed of daring and of
youth,
And of tenderness and frolic and of jest,
Of a love for men and women, and for honor and for truth,
And wherever these are gathered--it's the West!"

The verse concerned thus with the general Western spirit is more note-worthy than that of particular states. Our search discovered verse on Colorado, Nevada, New Mexico,

California, Oregon and Washington. John Vance Cheney gives some attention to the desert with a hint of its reclamation and to the southwestern back-woodsman of Nevada. His "At the Silver Gate" is devoted chiefly to California, but is typical of an earlier era in the state's history, the era of the Spaniard and the missions. Two poems on the earthquake come nearest to modern times. Lindsay's verses on the Chinese and Japanese we shall consider in the next chapter. The Exposition of last year called forth some poetry. Sterling's "Ode" is one of the most dignified and artistic.

American poets have not given much attention to our outlying territories. The building of the Panama Canal has turned the poets' imagination to the Isthmus and its strange life. Cuba and the Phillipines figure, as we saw, in political and historical verse. The Mexican situation should elicit some lines on Mexico, but only two instances have come to our notice. An American inhabitant of Mexico who dares not reveal his name has sent back a poetic appeal for American interference in Mexico.

It is evident that, while local color verse has had remarkable vogue in the last thirty or forty years, there are still unexplored fields, and new opportunities in old

fields. In closing this survey of Sectionalism we may appropriately take a glance at the spirit of pan-sectionalism in Eugene Field's jingle of "John Smith".

"You see, John Smith, just what you are I cannot
well recall;
And really, I am pleased to think you somehow must
be all!
Whether John Smith be from the South, the North, the
West, the East,
So long as he's American, it mattereth not the least."

Chapter X

The Treatment of Racial Themes

Separated long ago as the waves of the deluge subsided, the sons of Shem, Ham, and Japhet have met again in America. And their meeting constitutes a problem more distinctly American than the problems of government, industry, religion or home. No other nation has so conspicuous a mingling of red, white, yellow and black in its population, and no other nation faces the necessity of effecting such an inter-racial adjustment. We are therefore interested to discern how clearly this racial element is reflected in American verse.

The annals of our fathers are replete with the chronicles of Indian massacres and treaties. By the time real American literature was born however, the tomahawk had almost ceased to be a "bogie". A romantic figure of the past, the Indian appeared in such historical verse as Longfellow's "Miles Standish" and "Hiawatha". He is romantic no longer, and no poet seems inspired to picture the life on the reservations. Roberts' Indian poems are legendary songs of Canadian tribes. In his volume "At the Silver Gate" Cheney treats of the history

life, and customs of the South-west Indians in poems such as "The Prayer to the Rain-God" and "The Dance at San Diego." The erection of the statue of an Indian moved Lindsay to write "The Black Hawk War of the Artists", a poem apparently intending to maintain the superiority of the Indian to the white in natural beauty, simplicity, and artistic interest. Has no one discovered the tragedy of the young educated Indian who returns to the wigwam of his father and is expected to resume the blanket of barbarism? Surely there is poetry in the sight of a great uniformed band of these children of the forest marching on Decoration Day behind the Veterans and the National Guards, proud of the Stars and Stripes, and proud of the purple banner of the school Uncle Sam has given them.

The life of the negro in America has been more amply portrayed. The Southern "darky" has become a distinct American literary type. Paul Lawrence Dunbar in his exquisite lyrics has made us familiar with the habits and the heart of his people. Their religion, their folk-lore, their balladry, their emotional exuberance, and their instinct for rhythm and color, has endeared the sons of Ham to us, and made the dialect verse of the South eminently popular.

But we are concerned with tracing the reflection of

the negro problem in recent verse. Lincoln's pen could not emancipate the black man; his freedom is an evolution, wrought through long struggle with his white brother and with himself. Dunbar felt the degradation and sufferings of his race when he wrote:

"A bondsman whom the greed of man has made,
Almost too brutish to deplore his plight,
Toils hopeless on from joyless morn till night."

His "Haunted Oak" is a reference to the criminal inhumanity with which negroes are lynched. Corrothers' "An Indignation Dinner" is a humorous treatment of the negroes' resentment at the white man. Another problem is that of the education and civilization of the negro. Booker T. Washington has earned a tribute from Dunbar, and Tuskegee Institute is noticed in a poem called "On the Dedication of Dorothy Hall", a poem of gratitude to those who helped:

"The striving women of a struggling race."

The most notable poetic effort on the subject of the black race is Lindsay's "The Congo". With strange, wild imagery and barbaric chant he rhapsodizes over the negro's evolution from savagery. First, in a foul den we watch the brute revelling in sin and superstition, and hear the refrain:

"Mumbo-Jumbo will hoodoo you."

Then a dance hall is thrown on the screen and we view the irrepressible high spirits of the black man, overflowing

till quenched by the same chilling refrain. The last scene is a "colored" revival. Here, caught up by emotional fervor, the negro dedicates the warmth and richness of his childlike being to religion, wherein, the poet believes, lies the hope of his racial salvation. Then sounds a new refrain, to the tune of "Hark, Ten Thousand Harps and Voices":

"Mumbo-Jumbo is dead in the forest,
Never again will he hoodoo you."

The problem of Oriental races has but recently begun to assume significant proportions. It has not crept very noticeably into verse. In connection with it, however, we observe a tendency to Orientalism among recent poets, descendants, perhaps, of Taylor, Aldrich, and Stedman. Ficke, Rice, and Scollard write as travellers, producing little sketches which remind one of quaint Japanese prints or grotesque curios from strange lands. These picture native customs and character in Malasia, Thibet, Syria, Arabia, India, China, and Japan. They illustrate a cosmopolitan spirit in our poets, a spirit exhibited most prominently in the essayist and poet, Lafcadio Hearn.

Strangely, the Oriental in America is evidently not as interesting as he is at home. Bret Harte pictured the Chinaman in California, but in recent verse we must resort again to Lindsay to find a recognition of the

Yellow Race as poetic material. "The Chinese Nightingale" is a fantastic, inexplicable dream, set in a Chinese laundry in San Francisco. It illustrates the infusion of Orientalism into America. "The Jingo and the Minstrel" is an argument in verse for the maintenance of peace and goodwill with the Japanese people.

From this survey it is evident that racial themes have been as yet inadequately treated. Perhaps this is because those who feel the problem most heavily are too bitter to write for art's sake and prefer other means of expression. And those of us out of the zone of racial conflicts hesitate to take sides, lest we be unfair. We shall be interested, however, to look for poetry on the Japanese question of the Pacific Coast and the Negro question of the South. It should be the poet's task to get below partizanship to the fundamental human aspects of these questions, to judge all men, whatever their complexion, by the standards of brotherhood.

Chapter XI

International Themes

The most comprehensive of human relationships is the international. The individual stands in an ever broadening circle of social contact as experience and culture expand his world. Such relationships have had importance since states began to exist, but in our day facilities for communication and trade, the projection of gigantic enterprises, and the development of diplomacy, have rendered them more intimate and constant. The idea of a world-state has been born, not such a state as the Macedonian, the Roman, the Corsican, and the German have dreamed, but a brotherhood of nations, bound by the kinship of a common humanity. In the preparation for that "far-off divine event" our nation is by nature and by tradition fitted to bear a gracious part.

We look to our poets for a consciousness and an interpretation of these world forces; we look to them to disclose to us the pageant of nations and to raise their voices in a great international litany. We shall study the poetry of inter-national themes under three heads; immigration, inter-national policies and events, and the problems of war and peace.

I

Immigration

"The melting pot of nations", America has in herself the elements of a world state. If she can solve the problem of assimilating all her heterogeneous population, she will have earned a just leadership in the movement toward international federation. The immigrant has brought to the economist and the sociologist a stupendous problem; to the poet a wealth of material to stir his imagination and arouse his emotions.

A glance over our recent American verse would make it apparent to one ignorant of current history that we have a conspicuous foreign element. The Irishman, German, Italian, and Frenchman speak to us in the dialect verse of Riley, Brooks, Cooke, and others. The Irishman has long been a favorite for his curious turns of speech and his jokes. The Irish dialect verse, however, seems artificial and forced, and barren of that rich emotional and imaginative cast which is the charm of real Irish poetry. It can in no way compare with the haunting fun and tenderness of the songs of Macmanus, the Irish bard. Perhaps the same might be said of German dialect verse. The dialect is all there is in the verse: it does not convey a true notion of German character. The Frenchman in verse

is likely to suffer the same superficial treatment; the poet usually makes capital out of the inherent politeness of the French. Somehow the Italian dialect poetry seems to ring truer, at least we find in some of it a sympathy, pathos, and tenderness which makes the Italian seem less a caricature and more a man. "Der Leetla Boy", from Daly's "Carmina" is especially touching:

"Da spreeng ees com, but oh, da joy
 Eet ees too late!
 He was so cold, my leetla boy
 He no could wait."

Wallace Irwin in "Da Strit Pianna" presents a happy picture of the Italian on the city streets:

"By gran' 'otel, by cheap-a saloon, all same, we
 do our part,
 And w'en we do not mak-a-da mon, we jus' live for
 our Art;
 But w'en we catch-a plenty coin we verra glad,
 for we
 Tink o' dat vineyard w'at we buy in sunny Lombardee,
 An' 'ow Bianc' an' lil' Marie goin' 'ome some day,
 Live 'appy from da music w'at dat strit pianna play!
 Tum-a tum, tum', ever-r-r-one come,
 Drop-a da neekle in!
 All-a right, Bianc; I tum-a da crank,
 You pass-a da tambourin'!"

As the tide of immigration has inundated our shores, the immigrant has become not a mere interesting type; he has become a question. He has awakened a sense of responsibility and imposed a burden upon America. More significant than the dialect verse is that which voices this responsibility and indicates the relation of the immigrant to his

adopted country.

"They come, they come,
 Filing, in vast and orderly invasion,
 The planks of Ellis Island----
 I ask of you--to whom
 Shall these inchoate freemen, dazzled races,
 Turn in their promised land for leadership?"

This is Percy Mackaye's question. "I wonder at thy
 courage, child", says Woodberry to an Ionian boy,

"Thou whose eyes of wonder see
 The American in me;
 Confident to take my hand
 As an earnest of the land
 That shall mother thee and thine."

Wallace Irwin exclaims at the crime, disease, and wretched-
 ness being "dumped upon our hands" and asks:

"Has Uncle Sammy room enough to give 'em all a show?"

But Nicholson, moved by the wistful youth and motherhood
 of a dusky foreign woman, indignantly demands:

"And you, with pedagogic lore,
 Insistent that we close the great wide-open door,
 Chide me not in hard supercilious tone!"

The task of assimilation bears heavily upon the
 schools, and educators, busied with the crude materials,
 wonder what the finished product will be. Jessie Hughs
 in "The Regent's Examination" writes attractively:

"Here in the noon-tide students busily writing,
 Children of quaint-clad immigrants, fresh from the
 hut and the Ghetto--
 What is the thing that will come from the might of
 the elements blending?"

The eager expectancy of the immigrant student in America
 is expressed by Ajan Syrian, in a poem addressed to

Columbia University.

Sometimes the foreigner's disappointment in America is very bitter. Such is the case of Lisi De Cipriani, an educated Italian woman, whose "Cry of Defeat" is an unreserved denunciation of this country. But the Italian is more often loyal. Arturo Giovanitti is a revolutionist and anarchist, but his "Malabolgia" is a profession of the Italian's love for America, in spite of the tyrant forces oppressing him and scorning his persistence, love of beauty, and devotion.

"Not even the most mighty name of Rome
Beats fiercer in their bosoms than the name America."

II

Foreign Policies, Attitudes, and Events.

The verse of foreign relations is scant and comparatively superficial, unless we include the poetry of the present European War, which is taking such proportions as to justify separate consideration. Since the Civil War poets have been staying at home figuratively, if not literally. With the exception of the Spanish War, international crises have passed quietly without any picturesque or emotional appeal.

It is natural that our relation to England should arouse most interest. Poets agree in proclaiming loyal

friendship between the two nations. Helen Gray Cane's "A Chant of Love for England" is most stirring in open admiration:

"Bind her, grind her, burn her with fire,
 Cast her ashes into the sea,--
 She shall escape, she shall aspire,
 She shall arise to make men free:
 Lighting the lives that are yet unborn;
 Spirit supernal, Splendor eternal,
 England!"

America is proud to name in her list of poets a number who are really Canadian, or English, among them Carman, Le Gallienne, and Roberts. Roberts in "Kinsmen Strong" and other poems takes for granted the friendship and loyalty of Canada and the United States. Ireland, too, excites our interest, though not many poets express it. Nicholson mourns with the "weary mother" for her scattered children, who do brave deeds in other lands but cannot help their native country.

Van Dyke in "Jeanne D'Arc" infers a sluggishness or degeneracy in France, an attitude which the present war has proved to be mistaken. The Spanish War called forth considerable denunciation of Spain, the poetic expression of which we have considered in the chapter on the verse of Politics. Irwin's verses on Russia are hostile to the Great White Bear for its oppression of the serfs. A similar idea is embodied in Le Gallienne's "The Cry of the Little Peoples."

"The cry of the little peoples went up to God in vain,
The Czech, and the Pole, and the Finn, and Schleswig
Dane."

The misery of any people sooner or later finds an ear, and the Jew, so long accursed, is slowly eliciting sympathy and toleration. Gilder and Markham find the son of Abraham a most tragic, dignified figure. Gilder is moved thus:

"From Kishineff and Odessa I heard once more crying
to heaven, the outpoured blood of the Jew.
And still as I listened and dreamed, the crimson flood
widened to a great and lustrous pool
And looking therein I saw reflected the faces of many
well known to my heart and the hearts of all the
world,
And chief of all I saw in that crimson mirror the face of
Him whose spirit was bowed beneath the agonies of
all mankind."

Recent verse exhibits only a few interesting examples of the use of recent European history. Several poets have dedicated lines to Queen Victoria of England. Le Gallienne wrote one poem on the conflict in the Transvaal. The most timely examples of the use of English events are two rhymes from Bert Leston Taylor on the militant suffragette. "The Cussed Damozel" has lines like these:

"She cried, 'We'll blow this mansion up
Where Lloyd and George do dwell!'
'Wow', cried her fellow-suffs, whose names
Were sweet as caramel---
Millicent, Pansy, Rosalys,
Phyllis and Christabel."

Besides references to English events, two poems treat of the Russo-Japanese War, with sympathetic attitude toward the Japanese. Van Dyke in "Mercy for Armenia" contrasts

the Turk's way with America's way. One might think our poets are not interested in foreign affairs, did not the great War teach us differently. The Civil War awakened in them a new sense of nationalism, an appreciation of their own land: now when that nationalism might become bigoted, an international cataclysm shocks them into a world-consciousness not unpatriotic but extra-patriotic.

III

War and Peace

Splendid in dignity and fiery spirit, the lyrics of battle stand in a long line from ancient days to our own. "Saul has slain his thousands, and David his ten thousands", is a cry which has reverberated over and over, through the long years of international strife. Poets have sung their bravest for the glory of war. The twentieth century bids fair to exceed all others in its abundance of war lyrics, but they are lyrics with a difference, a difference which surely must indicate a new sentiment among the peoples of the earth.

The first peace song was apparently an anachronism. At least men forgot all about it during many bloody centuries. At length as the nineteenth century drew near its close the conviction that war is unjustifiable

gained ground and the ideal of universal peace seemed to be more than a fantasy. We can trace this evolution in the expressions of poets. While the Civil War and the Spanish War inspired some martial verses, there is an unmistakable tendency to proclaim the horror of War and the possibility, the necessity of Peace. Thus did the poet supplement the peace propaganda of David Starr Jordan and his earnest co-worker^s. The last two years have seen an immense increase in the quantity of such verse, as well as a deepening of its sincerity and feeling.

Selection from this group of verse is difficult, as there are many poems of interest. One method of fighting War is simply to paint a terrible picture of it, to strip it of its glory and splendor. Percy Mackaye does this in "The Fight". Richard Butler Gloenzer says:

"Sure it's fun to be a soldier! Oh, it's fun, fun, fun,
 Upon an iron shoulder to tote a feather gun;
 To catch the silly enemy and get 'em on a run;
 To lie out still and easy when the day's sport's done,
 Not hungry, thirsty, tired, but a hero much admired,
 Just dead, dead, dead, like Jack, and Bill, and Ned."

Carruth points out how easy it is to be brave when the soldiers are parading down the street, and to believe that God is on our side. But sometimes we are deceived, as Rice exclaims, speaking for a man who has killed his own brother in Civil War.

"I buried him deep,
 But deeper far
 Was buried in me
 Belief in war.

"But now that honors
 Upon me throng,
 I know he was right---
 And I was wrong!"

Amy Lowell always does something unique, and her war poems are no exception. "Patterns" purports to be a romantic monologue of a girl wandering in the garden, rebelling at the stiff brocade and stays which repress her expression of emotion:

"The softness of my body will be guarded from embrace,
 By each button, hook, and lace,
 But the man who should loose me is dead,
 Fighting with the Duke in Flanders,
 In a pattern called a war.
 Christ! What are patterns for?"

Thus unexpectedly comes a striking denunciation of War, as an outgrown convention, a survival from the Dark Ages. Such is the sentiment expressed by many poets in the last two decades.

Now comes the terrible European war, when men were cherishing the belief that the last great conflict had passed. It has monopolized the attention of the world. The amount of verse sprung up out of the carnage is stupendous. *St. John G. Ervine and other critics characterize it as hysterical or commonplace, and assert that

*North Atlantic Review, July 1915.

there can be no true literature for another generation. This sounds reasonable, and is patently true of much of the war poetry of these two years, but nevertheless a considerable amount of interesting work is appearing. And the expressions of sorrow, indignation, horror, and pessimism fill our magazines to overflowing. This comes from Herman Hagedorn:

"Smoke that was bone and blood!
Hark! the deep roar.
It is the souls telling to God
The glory of War!"

Louis Untermeyer's "The Laughters" is a most novel picturing of the same idea. This by Carl Sandberg is vivid:

"And a red juice runs on the green grass,
And a red juice soaks the dark soil.
And the sixteen millions are killing
-----and killing and killing."

Reference to specific events occurs frequently. Joyne Kilmer declares his attitude toward the sinking of the "Lusitania" in a poem called "The White Ships and the Red." The "Titanic" as spokesman for the white ships, asks the blood-red newcomer to the bottom of the sea the cause of her crimson hue and hears the tale of the shameful incident. Many poets regard the war as an evidence of recession in progress. Marshall South takes this attitude in a poem called "Progress" and Ralph Mortimer Jones pens these lines:

"So like a gilded dream have passed away
The thousand years that are but yesterday."

Another attitude is that of indignation at kings who cause wars. Charles L. O'Donnell says:

"And I thought, as who does not, of other fields,
Flowered with unnumbered dead.
Wondering how those kings, the flowers of gross,
Hold up a regal head,
Plan of closer cutting, redder harvest-making,
All the world sighing and its heart breaking."

Perhaps this terrible figurative picture by Percy Mackaye might almost seem to deserve the epithet hysterical:

"Now is the midnight of the nations: dark
Even as death, beside her blood-dark seas,
Earth, like a mother in birth agonies,
Screams in her travail, and the planets hark.
Her million-throated terror. Naked, stark,
Her torso writhes enormous, and her knees
Shudder against the shadowed Pleiades,
Wrenching the night's imponderable arc.
Christ! What shall be delivered to the morn
Out of these pangs, if ever indeed another
Morn shall succeed this night, or this vast mother
Survive to know the blood-spent offering, torn
From her racked flesh. What splendor from the smother?
What new-winged world, or mangled god still-born?"

The awfulness of this description is relieved a little by the expressed possibility that some good thing may grow out of the suffering. The poems of despair have the field, but now and then we rejoice in a poet who sees a ray of hope. In view of the recent efforts of women to stop the war, Marguerite Merington's summons is interesting:

"O world's women, lovers of every nation
March on to victory--of peach throughout the world."

George Sterling is confident that the end will come, that

"Life shall have her way with us, until
The past is dim with legend, and the days
That now in nightmare brood upon the world
Shall fold themselves in purples of romance."

Finally, the evolutionary theory appears, in Neihardt's "Katharsis", in William Samuel Johnson's "Prayer for Peace" and other poems. "There is no peace", says Johnson, but this era of agony is only the struggle by which we move upward.

Admitting then, that this war must be, that it is, some poets give the sympathetic hand to Europe, and encourage her to fight till right is victorious. This is Untermeyer's "Challenge":

"Well, if it must be war, take up the sword,
And with the courage of a faith restored,
Strike till the darkness falters, and we see
That liberty is no mere gaudy word,
And peace no slothful, placid mockery."

Sympathy with Europe must almost inevitably be partisan. Sentiments refuse to be neutral. Our American poets cannot entirely refrain from announcing that their hearts are with the Allies. Burnet, Herford, Conkling, and Le Gallienne commiserate the wrongs of Belgium. Mackaye, Woodberry and Winter encourage and praise England. We have already referred to Amy Lowell's accusation of the German soldiers in "Chalks: Black, Red, White." Arensberg and Marion Couthoy Smith openly denounce Germany. The most touching poem of this group is Herman Hagedorn's "Fatherland". Hagedorn, a native German, has been reproached by his own family because he does not take up arms in the defense of his native land. He pleads:

"There is no sword in my hand
 Where I watch oversea.
 Father's land, mother's land,
 What will you say of me,
 Who am blood of your German blood
 Through and through,
 Yet would not, if I could,
 Slaughter for you?"

In addition to expressing partisanship, certain poets are urging America to feel her responsibility in taking an aggressive stand. One clear note is that of dismay that America should profit materially from the war. Richmond's "Brother Johnathan" is an impatient plea for the United States to quit jingling the coins and help "them cousins o' his'n". Sutton's "The Wind in the Corn" is a poetic version of the preparedness policy. As if in answer to it, Gladden's "Sposin" laughs at the hysterical fear of invasion and prophesies that our part will be to heal and nourish the broken nations when the war is over.

On the whole, we can but feel some pride in our poets of today for the nobility of their war-lyrics. They have found beauty and mystery and tragedy in the international struggle and have expressed them with a dignity, sometimes complex and sometimes simple, as in these lines:

"Green and gold are the fields in peace,
 Red are the fields in war;
 Black are the fields when the cannons cease,
 And white for ever more."

Chapter XII

The General Attitude of Poets toward the Trend of the Times

I

Pessimism or Optimism

He who, with sensitive heart, contemplates the sorrows of this world, is bowed by the magnitude of human woe and wilfulness. The poet has a sensitive heart, or he is no poet. In every part of our study we have seen his grief over social wrongs, economic, educational, religious, domestic, political, racial, and international. The last two years have shocked him into despair as he has viewed the dissolution of his dream of peace.

Carruth, Kemp, Hutchinson, and Alice Duer Miller deplore the irreligion and worldliness of the times. Le Gallienne, Van Dyke, and Edwin A. Robinson bemoan modern materialism with others whom we have already noted in Chapter Six. We have just given attention to the avalanche of pessimism set in motion by the present War in Europe. In America economic injustice fills many with the fear that we are moving toward a destruction similar to that of Babylon or Rome. Markham and Margaret Widdemer see in the oppressed laborer a figure menacing the future. In "God

and the Strong Ones" Miss Widdemer forecasts the day when the weak shall rise from under the feet of the strong till the oppressor cries out panic-stricken; then the answer:

"What is that to me?' saith God,
 'Ye have held the light and beauty I have given
 Far above the muddied ways where they must plod,
 Ye have builded this your lord with the lash and
 with the sword--
 Reap what you have sown!' saith God."

The consciousness of all these discouraging facts leads some of our poets to scorn our present civilization and to discern in our age a recession or an arrest of progress. One method of emphasizing the decadence of an age is to compare it with a so-called golden age of the past. Kreyborg holds us up to the mirror of primitive paganism, and makes our modern life seem petty beside the simple grandeur of the gods.

"Quoth a god,
 See them move
 Slowly, serenely onward,
 Through mountains and all,
 Stretching and dragging
 Their long steel bodies,
 Rib by rib,
 Across the continents,
 And leaving their spawn, Cities,
 Behind them,
 Egregious worms."

Another method is to imagine the contempt with which brute creation regards the race of man. It is especially disconcerting to be scrutinized critically by our brother, the

ape. This we must undergo, thanks to the fancies of Charles Hanson Towne and Joseph Bernard Rethy. Altogether we find in our recent verse considerable expression of the opinion that society is on the down grade.

Other poets, however, are only uncertain. They make no prophecies, and say, with Waterman, "God Only Knows". The Night Express, rushing down a mountain gorge with its human load, reminds Roberts of the mass of humanity.

"To goals unseen from God's hand onward whirled." Schoonmaker's beautiful poem on New York City embodies the impression of inevitable but blind progress toward some unknown destiny. Progress, to Helen Hoyt, is a restless moving on, a dissatisfaction with things as they are:

"Does any place in the park
Ever content us?
Always the next spot--
The one a little farther--
Will be more to our liking."

A very inspiring poem by James Oppenheim called "We Dead" has somewhat this conception, but rises higher in its challenge to courage and aspiration:

"We dead, awake!
Kiss the beloved past goodbye,
Go leave the love-house of the betrayed self
And I will take the creator within, sower of the seed
of the race,
And make him a god, a shaper of civilization."

We turn so , to the lyrics of hope, and find in them much to comfort and encourage. America has a band of poets

to whom our age is like Goldsmith's village preacher--- its shoulders are enshrouded in gloom but its head catches the eternal sunshine. They are all worthy of quotation, but we must indulge ourselves with only a few illustrations.

"Tonight in cities old and new
Where'er men strive and feel the yoke;
A voice aspires through dist and smoke,
Seeking the calm, untarnished blue,"

is the confession of Hagedorn's faith. A prescience of good to come, of a new dawn and a better morning, seems to hover over poets like Markham, Sterling, and Robinson. Then we have a goodly number who chide those who repine and doubt, and cling to a hope in the ultimate rightness of things. Benet is rather harsh with the pessimist:

"Always the worm in the bud, the fly in the amber,
Something your delicate soul
Sniffs at and turns from, while men in raw multitudes
clamber
Upward from famine and fear and oppression and pain
Led by red beacons and white and great dreams of goal
Through anguish again and again."

Hagedorn would tell man that there is nothing wrong with the world except his own tumultuous soul. Ella Wheeler Wilcox in "What They Saw" compares the man who sees only the social vices of his day and the man who sees social progress, and industrial and intellectual betterment. The words of Gilder are inspiring:

"O ye who doubt! In the visible present lives the invisible future, and the hour that is brings the hour that shall be.

If the light grows it shall not cease to grow, and
 the good that is brings the good that is to be.
 As with separate souls, so with people--the New Year,
 though it holds inheritance of shame and loss, holds
 also inheritance of striving and accomplishment, not
 only of a New Year, but of a New Era for the awakening
 world."

II

Interest in Brotherhood, Democracy, and Social Service.

Gilder's "new era for the awakening world" may be the era of Brotherhood. In the midst of the clangor of modern progress, the din of the twentieth century machinery of life, the tumult of foreign and domestic conflict, we hear a clear warm voice, reiterating with many variations the simple motif: "Little children, love one another."

It is this hope of Brotherhood which makes the optimism of which we have just spoken. The poetry of Brotherhood is perhaps the noblest of all which has appeared in the last twenty years. We can examine only briefly the various phases under which the theme has been treated. First of all there is a strong feeling of exultation, of buoyancy, over better things to be, a belief in a coming real Democracy. Then we discover some more or less definite philosophy as to the origin, the historical or ethical basis of Brotherhood. The expression of feelings of bharity and human sympathy, by no means a new theme, is

today a part of a larger tendency. Certain poets find the spirit of Brotherhood a refuge from too much introspection; others hear it calling them away from their hermit's retreat to live with men. Thus develops enthusiasm for social service, reform, aggressive championship of all forms of human betterment. And finally, there is the scorn for certain superficial kinds of philanthropy on the one hand, and on the other for faddism and the extreme measures of Socialism.

It takes Lindsay to find new meaning in most unexpected objects. One would hardly look for the voice of the new Democracy in the scream of the calliope, but Lindsay does so. To him it seems to say:

"I will blow the proud folk low,
 Humanize the dour and slow,
 Brotherhood increase--
 Every day a circus day--

 Nevermore the sweater's den,
 Nevermore the prison pen.
 Gone the war on land and sea,
 Voice of the Democracy."

"I am Religion by her deeper name" is Markham's explanation of Brotherhood. Roberts traces it back to the incarnation, the union of the human and the divine in "When Mary the Mother Kissed the Child." The religious theory is supplemented by efforts to find a scientific or psychologic basis for Brotherhood. Waterman in

"Environment" acknowledges his debt to the social contact of every day. Mowrer recognizes an instinct for this contact, a longing which external nature cannot satisfy. Brotherhood as the end of evolution is Rice's explanation. Men see at last

"That earth fares in an infinitesimal round
And that upon their littleness and briefness
And universal fate hangs fraternity."

Woodberry's idealistic theories are inspiring but rather obscure. In "The Way" he preaches brotherhood as the only natural environment in which the soul can develop. He also believes in a divine plan which ordained justice for every age, land, and race; a plan by which man and nature are one. "Beyond Good and Evil" is an exposition of the absolute equality of man, an equality resting on fundamental goodness, irrespective of the accidents of conduct and career. Attaining to fellowship with all men, evil and good, we pass the sensual and moral, and enter "the Kingdom of All Souls".

The poet is no more a recluse; no more, saddened by an evil and unappreciative race, does he retire from life. Many understand Sara Teasdale's attitude:

"I said, 'I will take my life
And throw it away;
I who was fire and song
Will turn to clay.'

"But out of the night I heard
 Like the inland sound of the sea,
 The hushed and terrible sob
 Of all humanity.

"Then I said, 'Oh, who am I
 To scorn my God to his face?
 I will turn my head and stay,
 And suffer with my race'."

The poetry of social service comes nearest, perhaps, to the spirit of our day. Many poets are sounding the attack and are expressing an impatience to be up and doing. The whole volume of Louis Untermeyer, called from its opening poem "The Challenge", is vibrant with the trumpet call. In "Soldiers" he compares the bannered and uniformed men going to war with those unheralded, undecorated companies marching to battle in the slums. He is not persistently hopeful, but persistently determined. We can but forget those poets who grow weary of the fight, those individuals who toss pennies to the beggar, and those who rail bitterly at the age, when we read such trumpet calls as "The Challenge":

"The quiet and courageous night,
 The keen vibration of the stars,
 Call me from morbid peace, to fight
 The world's forlorn and desperate wars.

"And while Life's lusty banner flies
 I shall assail, with raging mirth,
 The scornful and untroubled skies,
 The cold complacency of earth."

It seems appropriate at this point to consider one of the most notable little volumes of the past year: Witter Bynner's "The New World". Scarcely a theme in our whole study has been neglected by Mr. Bynner in the long poem which composes the volume. But its dominant theme is the new Democracy; therefore it has seemed more effective to examine the poem as a whole at this point. The method and circumstances of the writing relieve it of that expository tone which is the fault of much of our so-called sociological verse. The poem is really an elegy, or better, a tribute to the beautiful young woman who was to have been the poet's wife. His questions and her responses, tenderly reported, form a new gospel of Democracy, sublime in its reach and gripping in its emotional fulness.

It is impossible to present Bynner's conceptions adequately by means of scattered quotations. It is difficult, too, to select from such a wealth of significant passages as we find. We must be content to note only a few of the important themes. Of politics he writes:

"'Beauty,' they ask, 'in politics?'
 'If you put it there,' say I."

He has firm faith that

"The agitation and the lie of war
 Shall pass."

Religious aristocracy, he believes, is in the past--
no altar rail can obscure for anyone the democratic Christ.

"It is my passion that, alike through me
And every member of eternity
The source of God is sending the same stream."

Bynner is a strong advocate of equal suffrage. He is
convinced that the entrance of woman into the political life
of the state will make for the increase of humanitarian
measures:

"She watches and she grows aware,
Holding a child more dear than property,
That the many perish to empower the few,
That homeless politics have split apart
The common country of the human heart."

It is in connection with the cause of the immigrant
that Bynner's New Americanism appears. His pictures of
the immigrant are very touching. Of an Italian child he
writes:

"Perhaps he faced, as I did in his glance,
The spirit of the living dead, who, having ranged
Through long reverses, forward without fail
Carry deliverance
From privilege and disinheritance.
America was wistful in that child."

His theory of brotherhood is made clear in these lines:

"As immigrants come toward America
On their continual ships out of the past,
So on my ship America have I, by birth
Come forth at last
From all the bitter corners of the earth.
Onpouring and perpetual immigrants,
We join a fellowship beyond America,
Yet in America."

But "Celia" chides him for his narrow patriotism, so that

seeing, he answers:

"My shipmates are as many as eternity is long,
The unborn and the living and the dead,
And, Celia, you!"

A final quotation from the poem will lead us into our next topic, the poets' conception of what poetry may do and be. It is, moreover, an expression of the sense of cosmic force, of something infinitely vital, which makes all life poetic and romantic:

"O doubters of the time to be,
What is this might, this mystery,
Moving and surging through democracy,
This music of the masses,
And of you and me,
But purging and dynamic poetry!"

III

Theory as to the Function of Poetry in Relation to Social Affairs and Problems.

There is something incongruous in Walt Mason's satire on commercialized verse-making, when we recall that Mason's verse is conspicuously a best seller, and that he grinds out daily something to tickle the popular fancy. However, he does not descend

"to sing a noble song that thrills concerning someone's beeswax pills."

It is true that the journalistic tendency of today has resulted in the production of a large amount of insincere and superficial verse, a result which should be deplored.

Our concluding study is concerned with that body of verse which touches upon the function of poetry. The dispute is hot in critical journals and we are interested to see what the poets say about it in their verses. There are, of course, many who hold out for the purely inspirational function of poetry and its limitation to the fields of beauty, fancy, and idealism. Madison Cawein is a representative of this school, and his work is accordingly non-social. The poet, in his opinion

"---stands above all worldly schism
 And gazing over life's abysm,
 Behold within the starry range
 Of heaven's laws of death and change,
 That through the soul's prophetic prism
 Are turned to rainbows wild and strange."

Le Gallienne affords an interesting illustration of the poet's attitude toward the treatment in verse of the commonplace and the ugly. In "To the Reader" he calls Art today a "lazar-house of leprous men", and characterizes modern verses as

"these strange green flowers that spring
 From daisy roots and seem to bear a sting,"

But the last poem in the same volume seems to indicate a capitulation. In "Corydon's Farewell to his Pipe" he welcomes the insurgent song of market and city, dingy lane, and street, regretting only that he cannot sing it.

After all, subject matter is not the all-important

thing. Untermeyer, one of the best representatives of the "new manner", says of Sara Teasdale, the singer of exquisite little lyrics:

"Sing of the rose, or the mire; sing strife,
Or rising moons; the silence or the throng;
Poet, it matters not, if Life
Is in the Song."

Bynner's term "dynamic" is probably acceptable to all those who believe that no field of human experience is impossible as poetic material. And these are legion today. We have discovered this in our previous study of the themes treated. Now we see direct expression of this view in their verse. This sonnet of Ficke's illustrates the changing aims of poets:

"You mean, my friend, you do not greatly care
For these harsh portraits I have lately done?
You like my old style better---like the rare
Enamelled softness of that princess-one?
True, this old woman, with the sunken throat
Painted like cordage is not sweet to view.
Perhaps the blar whites of her eyes connote
No element of loveliness to you."

This new conception of beauty as not external but resident within the ugliest things is also detected in Robinson's "Shadrach O'Leary", who abandoned the songs of fair ladies and flattery, and became "Shadrach of the Gleam." Van Dyke's "Longfellow" has the same idea. Perhaps these poets would hardly go so far as to call Edgar Lee Masters' "Spoon River," with its bold treatment of the seamy side of life, the Nile of the New World, as one poet has done.

The new poetry is militant poetry. Markham, Untermyer, and many others count the poet as one in a warfare for social justice and self-being. This is Markham's word in "The High-Born Poets":

"No peace for thee, no peace
Till blind oppression cease,
Till gray injustice falls,
Till strong men come to build in freedom fate
The pillars of the new Fraternal State."

The contrast between the two types of verse is not so great, after all. The new poets do not repudiate beauty or idealism, fancy, or imagination. They merely contend that these may be disclosed by all forms of life. They do not eschew the inspirational function of poetry; they are concerned that it shall inspire all men, not only the specialist and the aesthete. They are not willing merely to make sweet music; they want to be bugles cheering to the battle the armies of peace in the world of men.

CONCLUSION

This survey of recent American verse is incomplete, and we hesitate to draw any conclusions. On the basis of what has been examined, however, it seems justifiable to infer that social themes are engaging the attention of a large proportion of our present day poets. The three volumes of Braithwaite's "Anthology of Magazine Verse" show an increasing preponderance of the verse of social import. The amazing number of poems on the present European war in part accounts for this, but of poems on other themes, a very small number are purely individual. Even poems of the introspective type very often surprise one by recalling a social relationship before the close. A charming nature description may end with a comparison of nature with some aspect of human life.

Furthermore, we observe a constant shifting of older poets toward the newer themes, and an increase in the amount of social verse written by individual authors. The example of Josephine Preston Peabody has already been cited in Chapter Two. Richard Le Gallienne, also seems to be more and more influenced by the example of his fellow poets. William Rose Benet's volumes have a small

social element, but, recent magazine contributions show a tendency toward the social. The work of Ella Wheeler Wilcox has undergone a marked change, since she turned from sentimental love songs to sociological subjects. Bliss Carman is one of our foremost nature lyricists, flavoring our literature, as do Stringer and Roberts, with the Canadian love of our-of-doors; yet his Phi Beta Kappa Ode is rich in social meaning. Woodberry and Cale Young Rice, for all their Orientalism and Philosophy, have contributed valuable material to this study.

A glance through the list of themes and poets in the appendix will indicate who are the leading bards of the social aspects of life. Braley, Burdette, Irwin, Cooke, Taylor, and Waterman portray the more objective, less lighter side of modern society, though all treat occasionally a deeply serious theme. Richard Watson Gilder, perhaps the oldest poet in our study, recognized the coming of a new era, and produced a number of really significant social poems. Edwin Markham has earned an honorable place through the humanitarian trend of his work. Our venerable "Dean of American Letters", William Dean Howells, touched upon social problems noticeably in earlier volumes, and we learn that a very recent publication is "new" both in manner and substance.* Of the younger poets

*The New York Times, April 2, 1916

Witter Bynner, Louis Untermeyer, Percy Mackaye, Hermann Hagedorn, Margaret Widdemer, Nicholas Vachel Lindsay, Edgar Lee Masters, Robert Frost, Fannie Stearns Davis, Dana Burnet, George Sterling, Ruth Comfort Mitchell, Edwin Arlington Robinson, Meredith Nicholson, and a long list of others might be named, who exhibit notable social qualities in their work. Amy Lowell, the American champion of vers libre, inclines somewhat toward social themes, but is known chiefly for her radicalism in verse forms, and her impressionistic tendencies.

To recapitulate the conclusions of each chapter, we may be reminded here of those phases of social material most abundant. The material and problems of labor and economic life are generously used. Religion, both in its individual and social aspects, finds a conspicuous place. The poetry of Home and Family is important, and in some of its relationships especially timely and modern. Social Evil, when we make it all-inclusive, is a fruitful subject in such a study. City life and problems engage many poets. Political themes are abundant, and international themes, including the present war, swell the body of social verse to an almost unmanageable size.

We have attended already to the lack of verse on the subject of education, and speculated as to why this lack

occurs. In spite of its general importance, education remains a specialized field, not yet entered by non-professionals or from a non-professional point of view. Rural life is equally neglected, owing, we must infer to the recent monopolizing interest of the city. Sectionalism is weakening in these days and we are not surprised at its unimportant place in social verse. The absence of significant racial verse is more to be wondered at, when racial problems are as serious as at present. The explanation may be that these problems are not insistent in our greatest literary centers. There are, it appears then, great unoccupied fields for the pioneering poet, fields with no one knows what artistic resources.

But what are poets contributing to the solution of social problems? Very little, and yet, perhaps, very much. The poetry of social themes does not suggest practical reforms. It advocates no specific laws, no schemes for the settlement of labor disputes. It does not try to persuade that the League for Enforcing Peace is the correct medium for securing Universal Brotherhood. Its appeal is to the emotions and the imagination. Christ left no plans for bringing about social justice, but he enunciated the fundamental principles upon which all justice must rest. The poet paints the picture of "the

labor-blasted toiler" and by that picture, or by the direct challenge of his indignation, summons humanity to care and to relieve. Even in cases where the poet champions a policy, such as preparedness, his championship is emotional, and more or less indefinite. He does not attempt to reason, but falls back upon a more generic appeal--that of instinct and feeling.

Perhaps this is as it should be. Even so, the poet who writes of social themes is in danger of being expository, unmusical, or commonplace. A good many modern verse writers simply set down cold facts in verse form. Some of Markham's work deserves this criticism. For this reason perhaps no other of Carruth's verses is so memorable as his famous "Each in his Own Tongue". Verse form too sometimes hinders the effectiveness of the new poetry. In many cases monotony in substance is matched by monotony in form, absence of emotional depth affecting both. At present poets are under the influence of vers libre, or "unrhythmical cadences", as Amy Lowell calls it. The unfortunate combination of this form with social themes is illustrated in the work of Masters, some of whose verses are simply prose chopped into irregular bits.

Nevertheless, many of our poets are proving that the verse of social themes can be lyrical and poetical, whether

in conventional verse form or in vers libre. Bynner, Untermeyer, Fanny Stearns Davis, Josephine Preston Peabody, and many others, through strength and beauty of feeling, richness of association, sense of rhythm, aptness and vividness of diction, succeed in producing lyrics of labor, politics, war, or any social theme as exquisite and as stirring as the lyrics of love, or of nature. Is it possible, then, for poetry to be concerned with the commonplace, the unloved, and the humble affairs of life? Must it, in so doing, renounce its idealism of beauty and of truth? The first question we cannot attempt to answer, except to say that the examination of social verse has been a pleasant task, and that many a poet has been able to arouse a responsive emotion in the investigator. But we are quite sure that such a response is possible only when idealism and emotion are present in the poem.

And if such poetry can have such qualities, does the fact throw any light upon the function of poetry in relation to the forces of the age? We have accused our day of being materialistic, mechanical, coldly scientific, and impersonal even in its passion for altruism. Perhaps poetry may come to be as the Nazarene, always close to the soil, close to the people, intimately related to the social needs of its day, yet always personal, emotional,

and spiritual, a soul in the machine. For after all, social evolution is effected not by might, nor by power, but by spirit. The poet has at last his place beside the sociologist in defining and interpreting the social consciousness, and in proclaiming that inter-racial unity in diversity which is the hope of our common humanity.

APPENDIX

OUTLINE OF THEMES AND ILLUSTRATIVE VERSES.

A. Labor and Industrial Problems.

I. Poems expressing belief in the dignity, beauty, and power of labor.

1. Sympathetic description of various types of laborer.

Hagedorn, H.: The Peddler.

Mason, W.: Harvest Hand--Rural Mail Carrier--Milk Man--Salesman--Storekeeper--and practically all types humorously treated.

Mifflin, L.: Sonnets in Fields of Dawn--aesthetic side, especially of farm life.

2. The laboring man a heroic, independent figure.

Cheney, J.V.: The Man with the Hoe, a Reply to Markham.

Mifflin, L.: To an Old Laborer, (veneration and kinship.)

Miller, Cincinnatus: Our Heroes of Today--The Dead Carpenter.

Taylor, Bert L.: Ballads of a Moss-Grown Symbol.

Waterman, N.: The Man in the Cab.

3. The laboring man a creator working out ideas.

Braley, Berton: The Thinker.

Fiske, A.D.: The House of the Potter.

Pierce, F.E.: God and the Farmer.

4. The laboring man a servant of humanity.

Lindsay, N.V.: The Proud Farmer.

Reese, L.: The Plowman.

Sterling, Geo.: Night Sentries.

Van Dyke, H.: Ars Agricola.

5. Labor the rational and religious satisfaction.

O'Sheel, Shaemas: Thanksgiving for our Task.

Van Dyke, H.: The Tilling of Felix--Work--etc.

II. Poems expressing indignation at and sympathy
with the sufferings and oppression of the
laborer.

1. The deadening or demoralizing effect of labor.

Barret, W.A.: The Night I Danced.

Benet, W.R.: The Round House--On a Window
Display.

Bodenheim, Max: The Steam Shovel.

Burnett, D.: Jimsy--The Window--Poster--The
Outcast--Subway Track Walkers.

French, Margaret P.: Needle Travel.

Frost, R.: Death of the Hired Man.

Markham, Edwin: The Rock-Breaker--The Man
with the Hoe.

Rice, C.Y.: The Image Painter.

Robinson, E.A.: The Clerks.

Wynne, Madeline Y.: Cotton Fields.

2. Laboring class the victim of commercial
oppression and inhumanity.

a. Labor in general.

Brooks, F.E.: The Man at the Forge.

Burnet: Lincoln--The Unemployed.

Cheney: A Trilogy for this Time.

Cooke, E.V.: The Beast and his Burden--
The Anarchist.

Davis, Fanny S.: Crack o'Dawn.

Howells, W.D.: Labor and Capital--The King
Dines.

Hutchinson, Percy A.: The Swordless Christ.

Irwin, Wallace: A Dialogue of Disdain.

Le Gallienne, R.: The Seven O'Clock Whistle.

Lindsay: Factory Windows are Always Broken.

Linthicum, R.: Social Justice.

Mackaye, P.: Ode to American Universities.

Markham: Man with the Hoe--The Right to Labor
in Joy--The Man under a Stone--The Toilers--
The Harvesters--Little Brothers of the
Ground.

Peabody, Josephine Preston: The Singing Man--
The Tree.

Towne, C.H.: The Rush Hour.

Untermeyer, L.: Voice from the Sweat Shops--
Strikers--Sunday.

Widdimer, Margaret: God and the Strong Ones.

b. Child Labor.

- Burnet: Paper Roses.
 Knibbs, H.H.: Lady-Bird.
 Mason: Hon. Croesus Explains.
 Monroe, Harriet: The Shadow Child.
 Montague: The Song of the Children.
 Sandberg, Carl: They Will Say.
 Wilcox, Ella W.: The Crimes of Peace.

c. Women in Factory and Shop Labor.

- Braley, Barton: Unsexed.
 Bryson, Lyman: The Garment.
 Coddington, Kate Fort: The Show Lady.
 Hagedorn, H.: The Crier in the Night.
 Markham: A Leaf from the Devil's Jest Book.
 Rice: The Image Painter.
 Towne: The Rush Hour.
 Widdimer: The Factories.
 Wilcox: The Crimes of Peace.

B. Education.

I. Dedicatory and Laudatory College Poems including
Phi Beta Kappa Odes.

1. Simple songs of praise.

- Carruth, W.H.: For the Dedication of a Law
 School, University of Kansas.
 Clark, E.M.: The Stars Above Mt. Oread.
 Erskine, J.: Alma Mater.
 Hooker, B.: Mother of Men (Yale)
 Hopkins, H.M.: To Columbia University.
 Miller: The Larger College (From "The Ultimate
 West")
 Santayana, Geo.: Fair Harvard.
 Van Dyke: Urbs Coronata (New York)
 Wattles, W.: May on Oread--The University of
 Kansas.
 Woodberry, Geo: To 1903 Columbia.

2. Songs emphasizing the relation of Universities
to Social Problems.

- Bynner, Witter: An Ode to Harvard.
 Carman, B.: Phi Beta Kappa Poem.
 Mackaye: Ode to the American Universities (Phi
 Beta Kappa Harvard poem)
 Van Dyke: The Builders (Princeton)
 Woodberry: Exeter Ode (Phillips Exeter Academy)

3. Songs of College Life.

Bynner: An Ode to Harvard.

Santayana: The Bottles and the Wine--Six
Wise Fools.

Van Dyke: A Rondeau of College Rhymes.

Wattles: "Then Whate'er the Weather".

II. Rural School.

Cooke, E.V.: In the Old School House.

Waterman, N.: A Day Dream (bench of district
school)

III. Education of the Negro.

Dunbar: On the Dedication of Dorothy Hall

IV. Education of Immigrants--Foreigners and American

education.

Hughan, Jessie W.: The Regent's Examination.

Syrian, Ajan: Alma Mater (Columbia)

V. Education of Women.

Dorr, J.C.G.: A Class Poem (Wellesley)

Mason: The Girl Graduate (humorous)

VI. Home Attitude toward Education.

Masters, E.L.: Mickey M'Grew.

VII. Relation of Teacher and Pupil.

Masters: Reuben Pantier--Emily Sparks.

VIII. Criticism of Academic Studies.

Carman: Karlene

Van Dyke: Two Schools.

IX. New Scientific Interest--Science in the Schools.

Cheney: Two Friends.

Irwin: Science for the Young.

C. Religion.

I. Non-social treatment--Devotion and Faith.

1. Songs celebrating the life and passion of Christ.

Kemp, H.: Joses, the Borthier of Jesus.

Markham; Song of the Magi--The Garden of
the Sepulchre--After the Sepulchre--
Before the Gospel Were--The Lord of All.

Nicholson, M.: From Bethlehem to Calvary.
 Van Dyke: To the Child Jesus--The Master's
 Voice.
 Wattles: Golgotha.

2. Songs of faith in the old creeds and in the
 goodness of God.

Brooks: The Miracles of Cana--An Old Bible--
 The Little Church at Hamilton Square (old
 faith vs. luxury)
 Burnet: Harvest (doctrine of vicarious sal-
 vation)
 Carman: Phi Beta Kappa Poem
 Gilder, R.W.: The Old Faith.
 Markham: The Place of Peace--Anchored to the
 Infinite.
 Riley: The Enduring--We Must Believe.
 Rice, C.Y.: The Mystic.
 Strong, Anna Louise: The City of God.
 Van Dyke: Song of a Pilgrim Soul--The Bargain.
 Warren, Gretchen: The Pilgrim's Way.
 Woodberry: Be God's the Hope.

3. Songs of Doubt.

Benet: The Heretic.
 Davis: Escape.
 Erskine: Ash Wednesday.
 Gilder: The Doubter's Soliloquy.

4. Songs treating the passing of old creeds and
 coming of more fundamental religion.

Cooke: Little Rimes of Real Religion.
 Don Marquis; The God Maker, Man.
 Huckfield, Leland: The Muse in Church
 Robinson, E.A.: The Children of the Night.
 Woodberry: The Way-- A Day at Castrogiovanni.

II. Religion and Society.

1. The Church.

a. Reference to Sects.

Christian Science: Irwin; A Rime of Pure
 Reason (satire)
 Salvation Army: Lindsay; Gen. Wm. Booth
 Enters Heaven.

b. Reference to Ecclesiastical Life.

Alvord, James: The Pastoral Prayer.
 Benet: On Grace Church Corner.

Lincoln: The Minister's Wife--When Nathan
Led the Choir.

Lowell, Amy: The Precinct Rochester.

Moody, W.V.: Good Friday Night.

c. Cynical attitude toward the Church.

Carruth: Heaven and Hell

Gilder: The Anger of Christ.

Masters: Deacon Taylor--Jefferson Howard--

Jim Brown--Amos Sibley--Eugene Carman--

Ralph Rhodes.

2. Religion and the Home.

Brooks: Christ Blessing Little Children.

Carruth: An Honest Christening.

Daskam, J.D.: Incarnation (birth)--Motherhood--
The Little Dead Child.

Darr: Three Crosses.

Erskine: Noel--A Mystery.

Higginson, Ella: The Mother Prays--The Little
Child That Went Away--The Childless
Mother's Lullaby.

Hooker: Sonnet III. (God in every mother and
child)

Kemp: A Legend.

Rice: Sister Paula

Robinson, C.R.: Miriam, Loved of God.

Young, Annie P.: Pietà.

Sterling, Geo.: A Visitor (Husband and Wife)

3. The City.

Burnet: The Woolworth Building--The Miles Hotel.

Endicott: The City. (wickedness and defiance)

Lindsay: The Soul of the City Receives the
Gift of the Holy Spirit--The Building of
Springfield.

4. Religion and Labor.

a. Society's un-Christlike attitude--Christ
the friend of labor.

Hutchinson, P.A.: The Swordless Christ.

Lowell: The Precinct Rochester.

Peabody: The Tree--The Singing Man.

Untermeyer: A Voice from the Sweat Shops

b. Labor the blessing of God.

Garesche, E.L.: Sun-Browned with Toil

Pierce, F.E.: God and the Farmer.

Van Dyke: Toiling of Felix.

5. Religion and War.

a. Loss of Faith on Account of War.

McKenna, Edmond: Prelude
Thompson, Vance: Night Watchman.

b. God's Rebuke.

Burnet: The Storm--The Forge of God.
Gilder: Through all the Cunning Ages--
A Vision (1898)
Stringer, A.: The Silent Company.

c. Prayer and Promise of Peace.

Bangs, J.K.: The Quest for Song.
Johnson, W.S.: Prayer for Peace.
Montague: Christmas, 1915.
Nicholson, M.: New Year's Collect.

6. Religion and the General Social Evil of the Times--Irreligion--Corruption.

a. Discouragement.

Carman: A Creature Catechism.
Carruth: The Woman Taken in Adultery.
Hagedorn: Converse of Angels
Hutchinson: Swordless Christ
Kemp: The Playmate
Miller, Alice D.: Newport
Robinson, E.A.: Calvary
Widdimer: God and the Strong Ones
Wilcox, Ella W.: The Crimes of Peace.

b. Hope.

Carman: Phi Beta Kappa Poem
Cheney: Is There Any Word from the Lord.
Hagedorn: A Chant on the Terrible Highway.
Howells: Equality--Statistics
LeGallienne: The Second Crucifixion.

7. Religion of Social Service--Brotherhood.

Abelson, A.: A Magnate of God
Alvord: The Pastoral Prayer.
Burnet: A Face at Christmas--Christmas Prayer
Carman: The Tidings to Olaf--The Heretic--
Christmas Eve at St. Kavins--The Wood
at St. Kavins--Brotherhood.
Daskam: A Christmas Hymn
Markham: Muse of Brotherhood-- A Creed--The
World Purpose--The New Century--The Peril
of Ease--The Consecration of the Common Way
Moody: Good Friday Night
Roberts: When Mary the Mother Kissed the Child
Seibel, Geo.: Am I My Brother's Keeper?
Van Dyke: Another Chance

D. The Home.

I. Attitude toward the Home.

1. Love of Home.

Burnet: The Homeland
 Davis: Home
 Dolson, Cora A. Matson: The Old House Sleeps
 Alone.
 Gilder: The Old House
 Kilmer: The Twelve Forty Five--Roofs.
 Reese: The Cry of the Old House
 Stanton: The Love Lights of Home--What the
 Car Wheels Said
 Van Dyke: Turn o'the Tide--A Home Song--
 The Ancestral Dwellings
 Wright, Jean: A Fool on a Roof

2. Criticism of Modern Home Life.

Mason: Home Builders--Home Sweet Home--On
 the Bridge
 Masters: Mrs Williams

II. War and the Home.

Burnet: Sleep, Little Soldier, Sleep
 Peabody: The Harvest Moon
 Rice: Civil War--A Japanese Mother
 Sanborn: Democaust
 Untermeyer: To the Child of a Revolutionist--
 Battle Cries

III. Economic Pressure and the Home.

Adams, F.P.: I Remember, I Remember
 Baker, Karle Wilson: At the Picture Show
 Benet: A Street Mother
 Carruth: Childhood in the Slums
 Dargon, Olive Tilford: Old Farringford
 Markham: The Man Under a Stone
 Peabody: Canticle of the Babe--And Thom.,
 Wayfaring Woman
 Wilcox: The Crimes of Peace

IV. Domestic Relationships.

1. Grandparents

Brooks: Grandma

Cather, Willa S.: Grandmither, Think Not
I Forget
Field: Grandma's Bombazine

2. Mother and Child--Motherhood

a. Glorification of Motherhood, by the Mother and others.

Carman: The Mother of Poets
Coates, Florence E.: In the Maternity Ward
Cooke: Going Home to Mother
Field: To My Mother
Higginson, Ella: The Trembling Heart
Hooker, Brian: Sonnet III.
Middleton, Scudder: Mother
Morgan, Angela: A New Song of Motherhood
Peabody: Canticle of the Babe--Cradle Song
Reese: Bible Stories
Rice: Mary at Nazareth
Stanton: Motherhood
Tietjens, Eunice: The Bacchante to Her Babe
Van Dyke: A Prayer for a Mother's Birthday

b. Mother's Grief over the Death of a Child.

Daskam: Motherhood--The Little Dead Child
Field: To the Passing Saint--Lizzie
Gibson, Lydia: The Mother
Higginson: The Mother Prays--The Little Child
That Went Away
Mitchell, S.W.: The Mother
Nicholson: "She Gathers Roses"
Phelps, Ruth S.: "Funere Mersit Acerbo"
Reese: Rachel
Robinson, C.R.: Miriam, "Loved of God"--
Motherhood.
Scollard, Clinton: A Sunset Breeze
Torrence, Ridgely: The Son

c. Maternal Instinct--The Childless Woman.

Atkinson, F.G.: The Childless Woman
Carvein: A Maid Who Died Old
Daskam: Incarnation
Davis: The Unborn
Higginson: The Childless Mother's Lullaby
Hooker: A Little Person
Rice: Mother Love--Sister Paula
Riley: The Children of the Childless
Roberts: At the Wayside Shrine

- d. Mother's Grief over Growing Up of Children.
Davis: The Mother
- e. The Mother of Shame.
Beard, Theresa V.: Heritage
Twitchell, Anna Spencer: The Undesired
- f. Mother and Wayward, Fallen or Unsuccessful Child.
Bynner: Now, O My Mother
Dorr: Three Crosses
Kemp: A Legend
Robinson: The Gift of God
Young, Annie P.: Pieta

3. Father and Child.

- Benet: Paternity
Erskine: Noel--A Mystery
Field: Father's Way--Always Right
Mason: Be Kind to your Daddy
Masters: Albert Schirding--Jonas Keene--
Washington McNeely
Nicholson: Heart of the Bugle
Pulsifer, H.T.: To an Unborn Child
Rice: The Strong Man to His Sires
Winter: My Little Child

4. Brother and Sister.

- Cleghorn, Sarah N.: Little Mother

5. The Child.

- Benet: The Mysterious Ones
Frost: A Boy's Will
Nicholson: Voices of Children
Rice, C.Y.: To the Younger Generation
Rice, Grantland: The Little Boy and his Dream
Roberts: Sleepy Man--The Stalk Behind the
Barn
Taylor: Children
Untermeyer: The Child
Woodberry: The Child
(Child poems by Brooks, Daskam, Dunbar, Field,
Peabody, Riley, Sherman, Stanton, Waterman,
and Alice Wilson, illustrating child life,
feeling, dialect, etc.)

6. Husband and Wife.

- Braley: The Cynic's Dialogue
Burr, Jane: Remarriage
Carruth: An Honest Christening

Cleghorn: A Bride
 Field: Always Right
 Garrison, Theodosia: His Wife
 Howells: The Mother and the Father
 LeGalliene: Morality
 Lindsay: The Perfect Marriage
 Mason: The Happy Home--The Unhappy Home--
 Domestic Happiness
 Masters: Ollie McGee--Amanda Barker--Mrs. B.
 Pantier--Sarah Brown--Margaret Fuller
 Slack--Nellie Clark--Mrs. Williams--
 Mrs. Charles Bliss--Mrs. George Rice--
 Rev. Lemuel Wiley--Hamilton Greene--
 Barry Holden--Willard Fluke--Cooney
 Potter--Doc Hill--Trainor the Druggist--
 Benjamin Pantier.
 Rice: The Profligate
 Santayana: Six Wise Fools
 Stanton: For Sally--The Home-keeper--Wedded
 Sterling: A Visitor
 Taylor: Modern Matrimony
 Untermeyer: How Much of Godhead
 Waterman: The Old Wife--A Middle-aged Love-story--
 The Angelic Husband--An Idol of Clay
 Widdimer: The Modern Woman to Her Lover
 Wilcox: A Bachelor to a Married Flirt

V. The Position of Woman and its Relation to Home Functions.

Braley, Berton: Unsexed
 Carruth: Peace on Earth, Good Will to Women
 Davis: As I Drank Tea Today
 Dodge, Arlita: The New Woman
 Hooker: A School Girl Speaks
 Irwin: The Literary Lady
 Kennedy: Let Your Women Keep Silence
 LeGallienne: A Ballad of Women
 Masters: Oaks Tutt
 Nicholson: To a Debutante--Watching the World
 Go By
 Peabody: Drudge
 Roberts, Octavia: The Inconsistent Sex
 Robinson, C.R: The Future of Chivalry
 Anon. Song of the Women

E. Social Evil and Vice.

I. Drunkenness.

Lindsay: The Drunkard's Funeral--The Fireman's
Ball
Mason: The Poor Man's Club--John Barleycorn
Masters: Chase Henry
Robinson, E.A.: Miniver Cheevy

II. Moral Weakness--Failure.

Masters: Serepta Mason--Benjamin Pantier--
Benjamin Fraser
Robinson, E.A.: But for the Grace of God--
Leffingwell--Clavering--Calverly's--
Doctor of Billiards--The Whip--The
Sunken Crown--Alma Mater--Exit.

III. Sexual Immorality.

Aiken, Conrad: Turns and Movies--Romance
Akins, Zoe: Norah
Benet: "Poor Girl"--The Laughing Woman
Carruth: The Song Behind the Shutter--The
Woman Taken in Adultery
Howells: Equality--Heredity
Johnson, James Weldon: The White Witch
Kennedy, Sarah B.: The Writing in the Sand
Lindsay: Galahad, Knight Who Perished--
The Trap
Masters: Benjamin Pantier--Daisy Fraser--
Benjamin Fraser--Minerva Jones--Doctor
Myers--Elsa Wertman--Lucius Atherton--
Julia Miller--Dora Williams--Georgine
Miller
Mitchell, Ruth Comfort: The Sin-Eater--
The Night Court
Ovington, Mary White: Mary Phagan Speaks
Robinson, C.R.: One Woman to Another
Robinson, E.A.: The Miracle
Thompson, Vance: The City--Here and Hereafter
Twitchell, Anna Spencer: The Undesired

IV. Crime and Imprisonment.

Burnet: In a Death House
Howells: Materials of a Story

Howells: Vision--Society--The King Dines
 Knibbs, H.H.: Lady-Bird
 LeGallienne: London
 Lindsay: The Leaden End
 Markham: The Chateau Bagatelle
 Masters: Theodore the Poet
 Morgan, Angela: The Look
 Peabody: The Tree--The Nightingale Unheard--
 "Beloved, if the Moon Could Weep,"
 Gladness--Rich Man, Poor Man--"Ah, but,
 Beloved"
 Robinson, E.A.: Zola
 Thompson: The Naked Men with Torches
 Widdimer: God and the Strong Ones
 Towne: City Roofs
 Wilcox: The Crimes of Peace

F. Urban and Rural Life and Problems.

I. Contrast of City and Country.

Benet: The Heritage Foregone
 Burnet: Hills
 Dunbar: Ballade
 Gilder: The City
 Higginson: Midnight on Brooklyn Bridge
 Irwin: Spring in Wall Street
 Kilmer: Roofs
 LeGallienne: "I Crossed the Orchard"
 Mason: The Open Road
 Mifflin: In the Metropolis
 Scallard: The Dormant Strain
 Thompson: The Hills
 Untermeyer: Landscapes--Voices--Summer
 Night--Broadway
 Van Dyke: A Ballad of Claremont Hill
 Waterman: Far from the Madding Crowd
 A Dream at the Desk
 Widdimer: The Old Town

II. City Life and Problems.

1. The Cosmic, Elemental in the City--Its Moving Life.

Benet: The Racing Cars--Broadway--Panorama
 Burnet: The Woolworth Building--The Park--
 To The City
 Don Marquis: From the Bridge
 Gilder: The City
 Hagedorn: L'envoi--The Peddler

Lawrence, Rebecca Park: Ecce Mysterium
 Lindsay: A Rhyme About an Electrical
 Advertisement--The Building of
 Springfield--The Amaranth--The Soul
 of the City Receives the Gift of the
 Holy Spirit
 Pound, Ezra: New York
 Robinson, C.R.: The Metropolitan Tower
 Reed, J.S.: Noon
 Sanborn, Robt.A.: The Crowd
 Shaw, Frances: The City Lights from a Sky-
 scraper
 Van Dyke: Sea Gulls of Manhattan

2.The Ugliness, Misery and Social Injustice
 of the Modern City.

(See E.V.)

Bodenheim, M; Streets
 Endicoff, M.: The City
 Guiterman: Gift of God
 Hagedom: Fifth Avenue
 Moody: Jetsam
 Robinson, E.A.: The Town Down the River
 Untermeyer: Landscapes

3.Special Cities Treated.

a.New York.

Benet: Broadway
 Braley: Ready for the Cannery
 Carman: White Nassau
 Higginson: Midnight on Brooklyn Bridge
 LeGallienne: Brooklyn Bridge at Dawn
 Markham: Manhattan
 Pound: New York
 Roberts: New York Nocturnes
 Robinson, C.R.: The Metropolitan Tower
 Robinson, E.A.: The White Lights
 Schoonmaker, Edwin D.: New York
 Untermeyer: Spring on Broadway--Summer Night--
 Broadway--Fifth Avenue
 Van Dyke: Sea Gulls of Manhattan

b.Boston.

Robinson, E.A.: Boston

c.San Francisco.

Cheney: San Francisco
 Lindsay: God Loves a Gambler Lady
 Markham: San Francisco Falling--San Francisco
 Rising

- d. Springfield, Illinois.
Lindsay: The Building of Springfield--
The Soul of the City--etc.
- e. London.
LeGallienne: London--Sleep for London--London
Beautiful--Farewell to London
- f. Paris.
LeGallienne: Paris
- g. Poems Mentioning Several Cities
Braley: Ready for the Cannery
Irwin: This Fever Called Living
Lindsay: The Santa Fe Trail

III. Rural Life and Problems (See Section H)

- Benet: The Iconoclast
- Burdette: Bucolics ("The Pierian Spring" and
"In Time of Peace")
- Frost: The Death of the Hired Man
- Masters: Cooney Potter
- Nicholson: Watching the World Go By
- O'Gilvie: The Flow
- Robinson, E.A.: The Dead Village
- Anon.: Drought

G. Politics--The State.

I. Patriotism--America the Embodiment of Liberty,

Democracy and Hope.

- Brooks, F.E.: Liberty Enlightening the World--
Old Eagle--Old Glory--The Soldier's Oath
- Burnet, Dana: America, Thou Builder
- Cawein, M.J.: An Ode, In Commemoration of the
Founding of the Massachusetts Bay Colony,
1623.
- Erskine: I Heard the Dawn
- Mackaye: Federation
- Markham: The Testimony of the Dust
- Nicholson: God Save the State
- Stafford, Wendell Phillips: Invocation (prayer
for America)
- Stanton: One Country--The Flag of Our Country--
The Call of Freedom--On the March
- Van Dyke: An American in Europe--America (addi-
tional stanzas for national hymn)--Patria--
The Vain King--Remarks about Kings

Winter: The Corner Stone

Woodberry: The Reed--My Country--To Those Who
Reproved the Author for Too Sanguine
Patriotism--Homeward Bound--Ode Read at
Emerson Centenary Service (America's
place as leader of nations and land of
hope and justice)

II. Sense of National Peril.

1. Enroachments of Privilege upon the Masses.

Carman: Phi Beta Kappa Ode

Carruth: How Can One Heart Hold Them Both?

Cooke: The Story of Old Glory

Linthicum: Social Justice

Moody: Gloucester Moors

Untermeyer: Peace

Wattles: Retribution

2. Political Corruption.

Burnet: Ballad of Dead Girls

Gilder: The Demagogue--The Tool--The New
Politician--The Whisperers--The City

Hagedorn: On the Senate's Repudiation of an
Honorable Compact

Irwin: The United States Senate--An Appreciation--
Who's Zoo in America

Johnson: The Corridors of Congress Revisited

Masters: Jack McGuire--Carl Hamblin--Roy Butler--
Hiram Scates--Enoch Dunlap--et al.

Sterling: Of America

3. Materialism.

Cooke: The Love of Country (As it Too Often Is
at Present)

Daskam: Ode Written for the Twenty-Second of
February

LeGallienne: Richard Watson Gilder

Rice: My Country

III. Political Parties and Issues.

1. Progressive Movement.

Hagedorn: The Keepers of the Nation (1912)

Hopkins: To an Obstructionist

Irwin: Another Peace Conference--Ballad of
Sagamore Hill--Julius Siezer

Mason: Guess Who?

Robinson, C.R.: The Revealer (Roosevelt)

Taylor: Battle Song--On the Eve, Nov. 4, 1912

2. "Stand-Pat" Movement.

Mason: Standing Pat

IV. Historical Events and Persons.

1. Reference to history previous to 1894.

a. Revolutionary War and Times.

Carman: Burial Hill

Cawein: How They Brought Aid to Bryan's
Station

Cheney: George Washington

Dorr: The Voice of the Tower

Mitchell: Birthday of Washington

Winter: Tribute to Jefferson

b. Civil War and Times

Brooks: The Funeral of the Mountains (Grant's)

Pickett's Charge--Lee as Appomatax--Lee
to the Confederate Flag--Stonewall Jackson--
Sherman's March

Burton: On the Return of the Veterans

Cheney: Lincoln

Dunbar: Lincoln

Markham: Lincoln, the Man of the People

Masters: Hannah Armstrong

Mitchell: On the Return of the Confederate
Flag by Congress

Robinson, E.A.: The Master

Stanton: An Old Battlefield--The Old Brigade--
At Andersonville--Chatahoochee

Stafford: Lincoln

Winters: Several poems in praise of Civil War
Veterans

2. Reference to history after 1894

a. Spanish War and Times--Phillipines

Brooks: Remember the Maine--Dandy Dewey

Carryl, Guy Wetmore: When the Great Gray Ships
Come InCawein: The Fathers of Our Fathers--"Mene, Mene,
Tekel, Upharsin"

Dorr: A Dead Douglas

Higginson: Surrender in Victory

LeGallienne: On the Assassination of President
McKinleyMitchell, S.W.: An Ode of Battles--A Prayer
after SantiagoMoody: On a Soldier Fallen in the Phillipines--
Ode in Time of Hesitation

Nicholson: Cuba--Bless Thou the Guns

Riley: The Home Voyage (Fall of General
Lawton at San Mateo, 1899)--America--
Buffalo, Sep. 14, 1901--Even as a Child,
Canton, Sept. 1901.

Roberts: A Ballad of Manilla Bay

Santayana: Young Sammy's First Wild Oats--
Spain in America

Stanton: Wm. McKinley

Woodberry: Essex Regiment March--The Islands
of the Sea

b. Other Events.

a'. Inauguration of Wilson

Mason: Inauguration Day, 1913

Taylor: Bon Voyage

b'. Panama Canal

Burnet: Several poems on the Canal

Colcord, Lincoln: Goody, Cape Horn!

Irwin: The Ballad of the Panama Ditch

Lindsay: The Wedding of the Lotus and the Rose

c'. Mexican trouble.

Pulsifer, Harold:

Anon.: Corozon de Maria

H. Sectionalism.

I. Canada.

Roberts: Large body of poems picturing northern
country life and sea life--fishing, farming,
lumbering, winter sports.

II. New England

Benet: On the Water Front

Brooks: several poems in Yankee dialect

Burr, Amelia Josephine: A Lynmouth Widow

Day, Holman, F.: Up in Maine (volume)--

'Long Shore--Drive, Camp and Wangan--

Hosses--Goin' T' School

Keller, Helen: The Song of the Stone Wall

Lincoln: Cape Cod Ballads (volume)

III. New York--Middle States.

See Section F. II. 3 a.

IV. South.

Cawein: Ku Klux

Rice: Night-Riders--Honor
 Riley: North and South--Moonshiner's
 Serenade
 Stanton: Up From Georgia
 Songs of the Soil
 Songs from Dixie Land
 Torrence: The Bird and the Tree

V. Central West.

1. Kentucky

Brooks: Old Kentucky
 Field: Mr. Billings of Louisville

2. Indiana.

Matthews: November down the Wabash--Along
 the Wabash--Nutting Down the Wabash--
 Indiana--and many others
 Riley: Almost all of his poems reflect
 Indiana rural and middle-class life

3. Illinois.

Lindsay: The Building of Springfield
 Masters: Spoon River Anthology
 Matthews: Illinois

4. Missouri.

Field: "The Saint Jo Gazette"--Corinthian
 Hall--Lover's Lane, Saint Jo--and others

5. Dakota.

Clark, Chas. Badger: The Bad Lands

6. Kansas.

Blair, Ed: A Peach in Kansas
 Carruth: Charles Robinson of Kansas--
 John Brown--The Place to be Born
 Kemp: Kansas--The Land That God Forgot
 Lindsay: The Santa Fe Trail--Kansas
 Mason: Morning in Kansas--Ode to Kansas
 Matthews: In Kansas Town
 Stephens, Kate: Spring in Kansas--Winds of
 Delphic Kansas
 Ware, Eugene: Three States
 Clark, Edson, Harger, Paine, Wattles, White
 and others in Wattles' "Sunflowers."

VI. The Far West.

1. General

Braley: The West
 Higginson: To the Pioneers of the West
 Hagedorn: The Hills
 Miller, Joaquin: The Ultimate West
 Molloch, Douglas: The West
 Nicholson: For a Pioneer's Memorial
 Pattee, F.L.: The Man of the West
 Waterman: The Empire Ship--A Mining Camp
 Incident

2. Colorado.

Field: Modjesky in Cameel--At Cheyenne

3. Nevada.

Cheney: Battle Mountain Belle--The Desert--
 The Back-woodsman of the Southwest

4. New Mexico.

Johnston, Florence Payas: New Mexico

5. California.

Brooks: Maid of San Jose
 Cheney: At the Silver Gate (volume)
 Lindsay: The Chinese Nightingale--The Jingo
 and the Minstrel
 Miller: San Diego--California's Christmas--
 By the Balboa Seas--To the Pioneers "49"--
 Yosemite--The Men of Forty-nine--Dead
 in the Sierras
 Sterling: Ode on the Exposition

6. Oregon.

Miller: The "Fourth" in Oregon

7. Washington.

Higginson: Midnight on Brooklyn Bridge

VII. Outlying Territories or Dependencies

Braley: Sunday Nights in Panama (See G.IV.2,b.)
 Carman: Bahaman--White Nassau
 Miller: Alaska
 (For Cuba and the Phillipines see G.IV.2)

VIII. Extra or Pan-Sectionalism.

Field: John Smith
 Riley: North and South

I. Racial Problems.

I. Indian.

Cheney: At the Silver Gate-volume treats of Southwest Indians especially in "Prayer to the Rain-God"-Dance at San Diego
 Lindsay: The Black Hawk War of the Artists
 Roberts: The Succor of Gluskap--The Vengeance of Gluskap--How the Mohawks Set Out for Medoctic--The Departing of Gluskap

II. Negro.

1. Songs of negro life--Mostly dialect, set in the South.

Brooks: Uncle Eph's Heaven--Crazy Vet--Hushaby!--Rastus--How the Mule was Made
 Carman: An Easter Market--June Night in Washington
 Cooke: De Goofeh Jack--Not a Coon-Song Coon--Dat Gawgy Watahmillion
 Dromgoole, Will Allen: Baby Song
 Dunbar: Poems of Cabin and Field--Lyrics of Lowly Life--Lyrics of Sunshine and Shadow
 Riley: A Shortnin' Bread Song and Serenade at the Cabin--Chuck's Hoodoos
 Stanton: Songs of the Soil (volume)--Comes One with Song (volume)--Songs from Dixie Land (volume)

2. Poems touching upon the negro's condition in relation to the white man and civilized life.

Corrothers, Jas.D.: An Indignation Meeting
 Dunbar: The Unsung Heroes--Samson of Brandywine--Booker T. Washington--On the Dedication of Dorothy Hall--Frederick Douglas--Ode to Ethiopea--The Colored Soldiers--To the South--The Haunted Oak
 Lindsay: The Congo
 Mifflin: A Colored Servant Unable to Read
 Moody: Ode in Time of Hesitation
 Nicholson: Cuba

III. Oriental.

1. In Native Land.

- Ficke: The Dreamers of Dzushi--At Ise--
 The Poet Yoshi--Kobo Daishi's Fire--
 Before the Buddha--The Devil Dancers--
 The House of the Potter
 Irwin: The Song of the Samurai
 Rice: Many Gods (section of volume)--Pilgrims
 Thebet--The Malay to his Master--many
 other poems on Japanese, Chinese, Malay, etc.
 Scollard: Ex Oriente (12 poems on Mohammedans
 and Syrians)
 Woodberry: Blue Star (Bedouin)

2. In America.

a. Japanese.

Lindsay: The Jingo and the Minstrel

b. Chinese.

Lindsay: The Chinese Nightingale

J. International Themes.

I. The Immigrant.

1. Dialect poems caricaturing or picturing various nationalities in America.

a. Irish.

- Brooks: Pat's Confederate Pig--Little Ned's
 Wagon--Pat's Opinion of Flags--The
 Brogue I Brought Over the Ocean--The
 Pretty Coleen--Irish Charity--Paddy Moore
 Cooke: Connor McCarty--Katie and Me--Our Club--
 The Irish Member's Toast
 Riley: Mr. Foley's Christmas--Chairley Burk's
 in Town

b. German.

- Brooks: Dot Good for Noddings Dog--Hans'
 Little Baby--How Hans Took Santiago
 Cooke: Revenge--Unverstandlich
 Riley: Dot Leedle Boy

c. Italian.

- Brooks: Italic--The Dago
 Daly, T.A.: Der Leetla Boy
 Irwin: Da Strit Pianna

d. French.

Brooks: The Frenchman and The Dictionary
 Cooke: After-Dinner Apology of Le Comte Crapaud

2. Poems voicing responsibility toward the immigrant and the significance of his coming.

Benet: The Riddle
 Bynner, Witter: The New World
 Carman: The Urban Pan
 Cipriani, Lisi de: The Cry of Defeat
 Dodd, Lee Wilson: Mirella
 Gilder: A Tragedy of Today
 Giovanitti, Arturo: Malaborgia
 Hughan: The Regent's Examination
 Irwin: Ellis Island's Problem--Statesmen of
 Futurity--The Reformation of Cohen
 Lindsay: The Chinese Nightingale--The Jingo
 and the Minstrel
 Mackaye: Ode to the American Universities
 Miller: Walker in Nicaragua
 Nicholson: In the Street
 Syrian, Ajan: Alma Mater
 Woodberry: To an Ionian Boy

II. Foreign Policies, Attitudes, and Events.

1. Attitudes toward or Interest in Foreign Peoples.

England

Carruth: The Gospel of Hate
 Cone, Helen Gray: A Chant of Love for England
 Miller, Joaquin: England
 Roberts: Johnathan and John--Kinsmen Strong--
 Canada--An Ode for the Canadian Confederacy--
 Canadian Streams--The Atlantic Cable
 Woodberry: At Gibraltar--America and England
 in Danger of War

Ireland

Nicholson: Ireland

Scotland

Sutton, E.: The Pipes of the North

France

Van Dyke: Jeanne d' Arc

Spain

(See G. IV. 2.)

Italy

Carman: On the Plaza
 (Poems by Rice and Woodberry)

Russia

Irwin: A Father's Welcome
 LeGallienne: The Cry of the Little Peoples

Greece

Rice: In a Greek Temple

The Orient

Rice: In an Oriental Harbor

The Jews

Gilder: A Tragedy of Today

Markham: The Jews

General Reference

Brooks: Foreign Views of the Statue

Griffith, Wm.: Litany of Nations

Kemp: To the Kings

Lowell: The Foreigner

Van Dyke: Remarks about Kings

2. Events of History

Brooks: Victoria--Foreigners at the Fair

Cheney: Passing of the Queen

Erskine: I Heard the Doom

Irwin: The Song of the Samurai

LeGallienne: Christmas in War Time-1899--

My Maiden Vote

Robinson, E.A.: An Island (Saint Helena, 1821)

Taylor: The Cussed Damozel--The Rime of the

Betsy Jane

Van Dyke: Mercy for Armenia

Winter: Coronation Ode

III. War and Peace.

1. Poems expressing hatred of war in general and belief in peace.

Brooks: Guns

Bynner: A Ballad of Life

Carruth: When the Cannon Booms

Cooke: "Honor"--Oliver Hazard Perry

Gilder: The Word of the White Czar--A Winter

Twilight in Provence--In the Cities

Glaenger, Richard B.: Sure, Its Fun

LeGallienne: Illusions of War

Lindsay: Yankee Doodle

Lowell: Patterns

Mackaye: Fight

Mason: War and Peace--Deliver Us

Nicholson: New Years Collect

Peabody: Men Have Wings at Last

Rice: Civil War--War

Scallard: The Drum

Stanton: The Fight

Sterling: Of America- Jan. 1908
 Untermeyer: Battle Cries
 Van Dyke: Peace Hymn of the Republic-- Stain
 Not the Sky
 Waterman: Peace on Earth

2. Poems on the present European War.

a. Expression of horror, indignation and pessimism.

Burnet: The Deserter--Sleep, Little Soldier,
 Sleep--The Glory of War--War--The Plaint
 of Pan--Ammunition--The Storm--Christmas
 in the Trenches--The Builder

Bynner: War

Carman: In the Day of Battle

Carruth: What Shall We Say

Crew, Helen Coale: Sing, Ye Trenches

Dargan: Beyond the War

Elwell, E.: Civilization 1914

Finch, Lucine: Two in a Battlefield

Fisher, Mahlon L.: The Ancient Sacrifice

Griffin, Bartholomew F.: If--The Other Army

Hagedorn: To a Dead Comrade--The Pyre

Jones, Ralph M.: Recession

Kilmer: The New School--The White Ships and
 the Red

Lampton, W.J.: The Call to Battle

Lowell: The Bombardment

Mackaye: Christmas 1915--The Return of August

Markham: Chant of the Vultures

McKenna, Edmund: Prelude

Mitchell, R.C.: He Went for a Soldier Boy

Monroe: On the Porch

Montague, Jas.: The War God

O'Donnell: Harvest Fields

Peabody: The Harvest Moon

Peach, Arthur W.: Revolution

Salter, Emma Gurney: Trcy, 1915

Sandberg: Killers

Sanborn, Robt. Alden: Democaut

Scollard: The Expiation

South, Marshall: "Progress"

Sterling: The Last Monster--War--Tidal, King
 of Nations

Stringer: The Silent Company

Thompson, Vance: Night Watchman

Torrence, Ridgely: A Vision of Spring

Towne: She Died of Grief

Untermeyer: The Laughters

- Van Dyke: Might and Right
 Van Zile, Ed.S.: The Fall Manoevers
 Wharton, Edith: Battle Sleep
- b. Expression of hope for a good outcome at last.
 Bangs, J.K.: The Quest for Song
 Johnson, Wm.S.: Prayer for Peace
 Le Gallienne: After the War
 Lindsay: Abraham Lincoln Walks at Midnight--
 Under the Shadow of Your Psyche Wings
 Merington, Marguerite: The Call to the Colors
 Montague: Christmas 1915
 Neihardt, J.G.: Katharsis
 Oppenheim: 1915
 Sterling: Christmas Under Arms--At the Last
 Stuart, Ruth McEmery: Brotherhood
 Untermeyer: To the Child of a Revolutionist
- c. Expression of sympathy with Europe and encourage-
 ment to fight till right is established.
 Don Marquis: Paladins, Paladins, Youth Noble-
 hearted
 Sutton, E.: The Bugle--The Drum
 Untermeyer: The Challenge
 Woodberry: Sonnets Written in the Fall of 1914
- d. Expression of Partisanship.
 Arensburg, Walter Conrad: To the Necrophile
 Burnet: Liege--The Gun Boat--In a Village--
 Albert of Belgium--The Return--The Forge
 of God--The Dead
 Conkling, Grace Hazard: Refugees, Belgium 1914
 Hagedorn: Fatherland
 Herford: Louvain
 Le Gallienne: To Belgium--The Silk-Hat Soldier
 Lowell: Chalks: Black, Red, White.
 Mackaye: France--Six Sonnets
 Smith, Marion C.: By Order of the People--
 Germany
 Winter: My England
- e. Appeal to America to take aggressive stand.
 Bangs: The Quest for Song
 Gladden, Washington: S'posin'
 Pulsifer: Clarion
 Richmond, Chas. Alexander: Brother Jonathan
 Sterling: The Fleet
 Sutton, E.: The Wind in the Corn

K. General Attitude of Poets toward the Trend of the Times.

I. Pessimism or Optimism.

1. Attitude of Despair (See J.III.2.)

Burnet: The Complaint of Pan
 Bryson, Lyman: The Prophet
 Carruth: If He Should Come
 Hutchinson: The Swordless Christ
 Kemp: The Playmate
 Le Gallienne: London
 Markham: The Men With the Hoe
 Miller, Alice Duer: Newport
 Rethy, Joseph B.: The Monkey in the Cage
 Rice: At the World's Heart
 Robinson, E.A.: Amaryllis
 Sanborn: Democraust
 Towne: Baboon
 Van Dyke: A Democratic Ode
 Widdimer: God and the Strong Ones
 Wilcox: The Crimes of Peace

2. Attitude of Uncertainty--Blind Progress

Benet: Broadway
 Hoyt, Helen: Progress
 Lindsay: Rhyme about an Electrical Advertisement
 Oppenheim: We Dead
 Rice: On the Upward Road
 Roberts: The Train Among the Hills
 Schoonmaker: New York
 Waterman: God Only Knows

3. Attitude of Hope. (See J.III.2.)

Benet: Panorama--The Carpers
 Burnet: Humoresque
 Cheney: Is There Any Word from the Lord?
 Gilder: The Watchman on the Tower--The Heroic
 Age
 Hagedorn: L'envoi--Converse of Angels
 Howells: Statistics
 Le Gallienne: The Second Crucifixion
 Lindsay: The Amaranth
 Markham: Courage, All!
 Mason: This Dismal Age--The Land of Bores
 Masters: Jacob Goodpasture
 Robinson, E.A.: Kosmos--The White Lights
 Sanborn, Robt. Alden: The Crowd

Sterling: Ascension
 Strong, A.L.: The City of God
 Wilcox: What They Saw
 Anon.: The Golden Goal

II. Interest in Brotherhood, Democracy, Social Service (See Wytter Bynner's "The New World")

1. Hope of Brotherhood and Democracy.

Bangs: The Quest for Song
 Lindsay: The Kalleyope Yell
 Mackaye: Ode to American Universities
 Markham: The Desire of Nations--Love's Hero--
 World--The New Century

2. Theories and Philosophy About the Origin and Nature of Brotherhood.

Carman: Pipes of Pan
 Davis: I Have Looked Into All Men's Hearts
 Markham: The Muse of Brotherhood--A Creed--
 The World Purpose--Shine on Me, Secret
 Splendor--Vera--The Consecration of the
 Common Way
 Mowrer: Beside Still Waters
 Rice: Star of Achievement
 Roberts: When Mary the Mother Kissed the Child
 Waterman: Just Common Folks--Environment
 Woodberry: He Ate the Laurel and He is Mad--
 The Riding--In the Oasis--The Reed--
 The Flight--Beyond Good and Evil--The Way

3. Feelings of Charity and Sympathy.

Bangs: The Sermons
 Braley: Some Folks Do Nothin' for Nobody
 Daskam: A Christmas Hymn
 Howells: Parable
 Markham: How Oswald Dined With God--How the
 Great Guest Came
 Mason: Sunday--Christmas Day
 Mitchell, R.C.: The Vinegar Man
 Peabody: Before Meat
 Van Dyke: The White Bees

4. Spirit of Brotherhood Calling Men from Solitude and Introspection.

Coates, Florence E.: Unrest
 Davis: The Recluse
 Hagedorn: Discovery

Markham: Virgilia
 Rice: A Song for Healing
 Teasdale: Testament

5. Enthusiasm for Social Service.

Burnet: A Face at Christmas
 Carruth: The Time to Strike--It is Glory Enough
 Kennedy, S.B.: Influence is Responsibility
 Markham: The Peril of Ease
 Matthews: Manhood's Measure
 Miller: To Juanita
 Roberts, Mary E.: The Fool
 Untermeyer: Soldiers--Summons--Challenge--
 To Arms
 Van Dyke: A Legend of Service--Another Chance

6. Satire on Socialism and certain kinds of philanthropy.

Benet: The Snob
 Cooke: The Reformer
 Field: An Imitation of Dr. Watts
 Gilder: Reform
 Howells: Good Society
 Irwin: Charity Disconsolate--The Parlor
 Socialist
 Taylor: Utopia
 Untermeyer: To a Gentleman Reformer

III. Theory as to the Function of Poetry in Relation to Social Affairs and Problems.

1. Songs deploring commercialization of verse.

Irwin: A Later Adventure of Pegasus
 Mason: Then and Now

2. Songs celebrating the inspirational function of poetry.

Carman: Lockerbie Street
 Cawein: The Poet
 Don Marquis: They Had No Poet
 Kennedy: My Song
 Le Gallienne: A Song of Singers--To the Reader
 Untermeyer: Songs and the Poet

3. Poetry as concerned with modern themes and with all the problems of human life.

Bangs: The Quest for Song
 Ficke: Sonnet XXX
 Field: Poet and King

Gilder: A New Poet--The Modern Rhymer
Glänzer: Edgar Lee Masters
Howells: Sympathy
Le Gallienne: Corydon's Farewell to His Pipe
Markham: The High-Born Poets
Matthews: To the Bard that is to Be
Peabody: But We Did Walk in Eden
Pound: Phasellus Ille
Robinson, E.A.: Shadrach O'Leary
Untermeyer: Summons--Prayer--The Dying
Decadent--Invocation
Van Dyke: Longfellow

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1904, 1905.
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