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### Cale Young Rice : a study of his life and works.

Jenny Rose Bere 1900-1987

*University of Louisville*

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University of Louisville

Cale Young Rice

A Study of His Life and Works

A Dissertation

Submitted to the Faculty

Of the Graduate School of the University of Louisville

In Partial Fulfillment of the

Requirements for the Degree

Of Master of Arts

Department of English

by

Jenny Rose Bere

Year

1939

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Approved by a Reading Committee  
Composed of the Following

TABLE OF CONTENTS

Introduction	3
Part One:      Cale Young Rice	
Life of Cale Young Rice	6
His Works and Their Reception	15
Part Two:      Analysis of His Ideas	
His Conception of the Cosmos	57
His Conception of Man	107
His Theory of Art	133
Part Three:     Analysis of His Art	
His Choice of Subject Matter	155
His Form	162
Relation of Form to Subject Matter	175
Conclusion	184
Bibliography	187

## Introduction

## Introduction

Of Cale Young Rice, the Kentucky poet, Bruce Weirick writes, "His work, beginning in 1898, . . . and still continuing, is remarkable for its comprehensive interests, geographical and spiritual, and for its lyricism and sentiment."<sup>1</sup>

Although there is a surprising number of critical estimates in newspapers and periodicals and in a large number of anthologies and histories of contemporary literature, no special study has heretofore been made of his literary contributions.

Such a study must, in the first place, be bibliographical, and secondly analytical. His works comprise fifteen volumes of different poems, ten poetic dramas, three collections of plays and poems, four anthologies of poems on special subjects, three volumes of short stories, in collaboration with Alice Hegan Rice, two novels, and two prose dramas. Mr. Rice has completed his autobiography<sup>2</sup> which is now being published.

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<sup>1</sup>Weirick, Bruce, From Whitman to Sandburg in American Poetry, New York, The Macmillan Company, 1924, p. 127.

<sup>2</sup>Discussed in interview with poet, November, 1938.

His work first attracted public attention in 1900, with the publication of Song Surf, which was favorably though not widely reviewed. The first poetic drama, Charles di Tocca, in 1903, probably established his reputation. Afterwards most of his works were widely reviewed and on the whole favorably.

In this study, the analysis of his ideas and form is restricted to his poetry as that is the most significant and the most homogeneous part of his work. This analysis is preceded by an account of his life and a summary of his work with reference to its reception.

Part One: Cale Young Rice

Chapter One

Life of Cale Young Rice



## The Life of Cale Young Rice

Cale Young Rice was born December 7, 1872, in Dixon, Kentucky. His father, Laban Rice, was a tobacco grower. When Cale was six years old, the family removed to Evansville, Indiana, on the Ohio River where his father conducted a tobacco warehouse. He had two brothers and two sisters.

"A Poet's Childhood"<sup>1</sup> is a series of nineteen poems which the poet wrote many years later. He expresses the feeling of awe and mystery which he had on various occasions, that stayed in his memory--an eclipse of the sun, when "awes invisible swept him," a murder, the mournful melody about death sung by the Negroes at twilight for "the sad witchery was it of death to the boy," his first attendance at church, his homesickness for his farm home when he removed to Evansville and experienced a "new hungering knowledge of things irrevocable, whose name is Nevermore," his feelings when the city children "laughed at his rustic dress," his longing when he first heard one of Longfellow's poems read and "the poet in him

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<sup>1</sup> Shadowy Thresholds (1919), pp.3-15.

ached for the first time to be born," the death of a playmate when "he stood by, forgotten--yet never more to forget," his first feeling of God when

... his gaze  
 Floated far up the steeple,  
 Up, then endlessly on--  
 Till sudden it touched Infinity,  
 Unfathomable--and God.

He was not especially interested in his schooling. He says of it, "Though I studied--somewhat, I was really too busy imbibing a knowledge of my kind, male and female, to find lessons compelling. Nor can I regret this. For Nature probably knew her business with me better than the schools. At least she succeeded in saturating me with poetic experience long before I really knew what poetry was."<sup>1</sup>

At seventeen, he attended Cumberland University at Lebanon, Tennessee, as his brother had done. After graduation he tried mercantile life in a small-town store, but was dissatisfied and decided to continue his education at Harvard. At the age of twenty-two he entered the senior class, in the Philosophical Department. Under the influence of William James,

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<sup>1</sup>Cale Young Rice and Alice Hegan Rice, the Story of Their Books, New York, The Century Company, n.d., p.13.

Josiah Royce, and others he developed a great interest in poetry.

His degrees at Harvard (A.B., 1895, and A.M., 1896), taken in Philosophy and Comparative Religions, qualified him for the chair of English literature at Cumberland, in 1896. After a year of teaching he resigned, to devote his entire time to poetry.

In 1897 he came to Louisville, Kentucky, to live, where his family had removed in 1890. Because of poor health and of limited financial means his chosen career was a difficult one at the outset. An inheritance later made him financially independent and provided the opportunity for travel to all parts of the world. His poetry has been greatly enriched by his travel experience.<sup>1</sup>

Upon taking up his residence in the city, he met Alice Caldwell Hegan, who was also interested in writing. Just before their marriage, in 1902, her first and most famous book, Mrs. Wiggs of the

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<sup>1</sup>Infra, pp. 26, 30-37.

Cabbage Patch was published.<sup>1</sup>

Besides their literary work they had another interest in common--their love of travel. Prior to 1919, they had spent fourteen summers of the seventeen years of their married life abroad. They have travelled around the world twice and have spent much time in London where they have enjoyed many literary friendships.<sup>2</sup> One of these English friends, Albert St. John Adcock, has led the chorus of the praise of Mr. Rice's work. At his death Mr. Rice wrote a poem in his memory,<sup>3</sup> in which he stated that they had been friends for twenty years.

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<sup>1</sup>"It used to be said that this book was read wherever the English tongue was spoken, but that limit has long been passed. It has been translated into French, German, Norwegian, Swedish, Danish, Japanese and Chinese, and is published in Braille for the blind. Its dramatized version has been played continuously for twenty years, having been produced in America, England, Australia, South Africa, and India."--Cale Young Rice and Alice Hegan Rice, the Story of Their Books, p.4.

<sup>2</sup>St. John Adcock, Alfred Noyes, Gilbert Murray, John Masefield, James Barrie, John Galsworthy, and John Drinkwater, interview, November, 1938.

<sup>3</sup>"To St. John Adcock," High Perils, p.65.

Mr. Rice, probably stimulated by his study of Comparative Religions at Harvard, felt that the new sources of poetry would be found in the Orient. Accordingly he travelled to Japan and China to discover the new founts for himself. He visited Japan in 1905, for three months. In 1908 he returned and made a complete tour of the Orient. He studied the literature of the Orientals, their religions, and the people themselves in order to interpret their life sympathetically, in both his poetry<sup>1</sup> and drama.<sup>1</sup>

Recently the Rices have been spending their summers in this country. All of Mr. Rice's later volumes contain some poems describing American scenes.

For a number of years the Rices visited New York every winter. In 1915, at the March meeting of the Poetry Society, (which Amy Lowell attended for the first time), Mr. Rice was invited to give selections from his own works.<sup>2</sup> Miss Rittenhouse

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<sup>1</sup>Infra, pp. 26, 30-37.

<sup>2</sup>Rittenhouse, Jessie B., My House of Life, an Autobiography, Boston and New York: Houghton-Mifflin Company, 1934, pp. 256, 283, 317.

gave a personal description of him at this time:

"One of the handsomest and most distinguished among them was Cale Young Rice, who with Alice Hegan Rice, his wife, particularly charming and beloved, came every year to New York from their home in Louisville, to spend a few weeks during the most interesting part of the season. Mr. Rice had the ease of a cosmopolite, having travelled widely, tempered with the reserve of the thinker, and the scholar. So fortunately situated as to be able to devote himself entirely to creative work, he was then writing the fine poetic dramas several of which were afterward produced."<sup>1</sup>

In spite of his reputation as a cosmopolitan, Mr. Rice shows a preference for his own native soil and has identified himself with the literary, social, and philanthropic life of Louisville, Kentucky. He prefers to be known as a Southern poet rather than a metropolitan one, and enjoys New York only as a visitor. His preference for the more conservative South is in keeping with his preference for a conserva-

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<sup>1</sup>Ibid., p.283.

tive type of poetry. An examination of the works of Mr. Rice shows his fundamental preoccupation with the Romantic tradition. Although he shows the influence of Realism<sup>1</sup> he is never extreme and never loses entirely his character as a Romanticist. In his latest poems he returns to his favorite style.

His works may be divided into three periods according to the trends and influences that fundamentally affected his writing. The first period, in general, includes his apprenticeship work and his publications with strong Oriental tone. This period shows the Neo-Romantic influence, and covers the years from 1898, when his first book was published, to 1914, the year of the publication of At the World's Heart, which, however, was ready for publication in 1913. Although the "new" poetry had already caused a stir, Mr. Rice at first refused to follow this trend.

The second period begins with the volume of poems Earth and New Earth (1916), and covers the remainder

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<sup>1</sup>Infra, p.162

of the World War years. It ends with Shadowy Thresholds (1919). The outstanding works in the volumes of this period are the poems and dramatic fantasies on war themes. The realistic trend of the times finally influenced Mr. Rice to experiment with the "new" type of poetry, though in a rather conservative way.

The third period begins with 1920 and continues to the present. It is the prose period and the one most strongly influenced by the Realistic movement. All of his prose works -- short stories, novels, prose dramas, and autobiography -- were written during these years, as well as five volumes of verse. Probably the most important poems of the period are the long narrative ones in the last three volumes. Most of the shorter poems are Realistic in tone, but a number are in the Romantic mood.

The following section is a study of Mr. Rice's works, showing the influences of the period both in the works themselves and in their reception.



## Chapter Two

### His Works and Their Reception

In 1898 he published his first volume of poems, From Dusk to Dusk. This small volume of sixty-one poems contained nothing strikingly individual and attracted no attention. It is classed by the author as an experiment only and is out of print at his request. Only one of the poems "Of the Flesh" is included in the 1926 volume<sup>1</sup> of works by which Mr. Rice wishes to be remembered.<sup>2</sup>

In 1900 he published privately a fifty-stanza poem With Omar, regular in form-- four line stanzas, regular rhyme scheme, and almost perfect iambic pentameter. Its theme is a dialogue between Omar and another person on the question of immortality. The poem was included in a new volume of poems published later the same year, and in the 1915 collection of plays and poems, finally forming parts of his latest poetical work, High Perils.<sup>3</sup>

The volume of poems published in 1900, Song Surf, contained eighty poems of more original themes and less forced versification. It attracted attention and

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<sup>1</sup>Infra., p. 49

<sup>2</sup>Infra., p. 49

<sup>3</sup>Infra., pp. 51-52

favorable comments from reviewers in Great Britain as well as in the literary centers in the eastern section of the United States. To the critics it showed promise, in the quality of its lyrics, its originality of sentiment, and its metrical harmony.

The English critics ranked him immediately as foremost a lyric poet. James Douglas said, "In his lyrics Mr. Rice's imagination works most successfully."<sup>1</sup> Another English critic declared, "Mr. Rice's highest gift is essentially lyrical."<sup>2</sup> An American critic ranked him "with the best of our American poets of today."<sup>3</sup>

All of the outstanding Romantic poets of the nineteenth century had experimented with poetic drama. Gabriel D'Annunzio and Stephen Phillips, Rice's contemporaries, had achieved considerable success. Mr. Rice published, successively, eight dramas within the next ten years. They are all traditional in theme, characters, and setting. He

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<sup>1</sup>The London Star, in The Poetry and Prose of Cale Young Rice, p. 57.

<sup>2</sup>The London Bookman, Ibid., p. 57

<sup>3</sup>The Atlanta Constitution, Ibid., p. 57

introduced the use of natural, rather than poetic speech for conversation and the element of condensation which he felt was necessary for modern poetic drama.

The first poetic drama Charles di Tocca (1903), a tragedy in four acts, has its setting in the Renaissance period on the Island of Leucadia near Greece. The plot treats a tyrannical duke and his son, both Romans, who have fallen in love with one of the despised conquered Greeks. The drama won immediate recognition from critics throughout the eastern part of the country, from New York and Boston, to New Orleans in the South and as far west as Minneapolis. One fault noted is an absence of originality. In its treatment of love, it is compared to "Romeo and Juliet." Some passages are "stilted in form,"<sup>1</sup> and "rather dull poetry."<sup>2</sup> Most critics consider his characters well-drawn, especially that of Charles, the titular hero. Only one reviewer feels that it

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<sup>1</sup>Louisville Courier-Journal, May 9, 1903

<sup>2</sup>Pittsburg Post, August, 1903

"would meet the requirements of the stage better than that of the reader."<sup>1</sup>

The majority of the critics however were vehement in their praise. Miss Rittenhouse says it "embraces in a small compass all the essentials of the drama."<sup>2</sup> The New York magazine, The Critic, declares that it contains "passages of dramatic feeling" and shows deftness in handling blank verse."<sup>3</sup> Another critic says it is "written in the style of Stephen Phillips, and is one of the best things of its kind ever written by an American author ... The meter is smooth and dignified, and the whole tone of the poem is masterful."<sup>4</sup>

The second poetic drama, David (1904), also in four acts, is based on the Biblical story, but Mr. Rice was more interested in the human element than the religious. The plot develops the love story

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<sup>1</sup>Boston Transcript, August 5, 1903

<sup>2</sup>New York Times, October 3, 1903

<sup>3</sup>August, 1903

<sup>4</sup>Milwaukee Sentinel, June 5, 1903

of David and Michal and uses the Biblical narrative as the background of the play.

This drama was not so widely reviewed as the first had been, nor were the reviews so numerous, yet it showed an advance in interest in Mr. Rice's works, as one-third of the reviews appeared in magazines. Practically all of the reviews of Charles di Tocco were in newspapers only. Most of the comments on David came from Eastern newspapers or periodicals. This indicated that interest in the poetic drama was less strong outside the main literary centers and only the unusual themes would attract attention.

This play is also compared to those of Stephen Phillips, as it uses emotion to take the place of action, making the play lyrical rather than dramatic. A critic comments on his "general excellence of technique,"<sup>1</sup> but he is the only one who criticizes his character portrayal. All others who comment on this point at all feel that the characters are

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<sup>1</sup>Newark Call, Sept. 5, 1909

distinct and effective. Henry W. Boynton, in commenting on the lyrical quality of the play says it is "worth reading and may be presented with scenical and musical effects, but could hardly be acted."<sup>1</sup> It is considered a retrogression from "Charles di Tocco" in human interest, but "shows a marked advance in Mr. Rice's technical skill, and in dramatic action."<sup>2</sup>

In 1906, Mr. Rice published his first collection of his works, Plays and Lyrics. He retained only a few poems<sup>3</sup> from the 1898 volume, From Dusk to Dusk<sup>4</sup> and a little more than half of those in Song Surf.<sup>5</sup> In place of those omitted he included a new group of poems equal in number to those rejected from Song Surf. Among the new poems were his first ones on Oriental themes, as he had made his initial tour of Japan the year before.<sup>6</sup>

Besides these poems he also included the drama "David" and a new play never before published, "Yolanda of Cyprus."<sup>7</sup>

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<sup>1</sup>Atlantic Monthly, September, 1904

<sup>2</sup>M.S. Anderson, in Louisville Post, June 11, 1904

<sup>3</sup>Infra., p. 165

<sup>4</sup>Infra., p. 166

<sup>5</sup>Infra., p. 166

<sup>6</sup>Infra., p. 10

<sup>7</sup>Infra., p. 18

The volume attracted the notice of only a select group<sup>1</sup> mostly reviewers in periodicals. The critics agree that the lyric poems are superior to the dramatic, and that Charles di Tocco is a better drama than "David" and probably "Yolanda."

Favorable comments included that of the reviewer in the Nation, "He has excellent command of poetic diction, ... When he writes in simplicity as well as sincerity he is often pleurably poignant."<sup>2</sup>

The new play included in this volume, "Yolanda of Cyprus" was published as a separate volume two years later.<sup>3</sup> Like the two former dramas it is in four acts. The setting is Italian and Saracen in the sixteenth century. The plot deals with the adultery of the Queen in contrast with the self-sacrifice of her ward. The theme is the type used before in his dramatic poetry and is considered successful. The only poem he has retained from his first volume is of this type.

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<sup>1</sup>Infra, p. 188.

<sup>2</sup>Nation, August 16, 1906.

<sup>3</sup>1908.



The drama attracted practically no attention when it appeared in Plays and Lyrics, but when it was published separately in 1908 it provoked more comment than any former work. Interest was shown by critics in all parts of the country. They agreed that weak characterization was its main fault. One critic said "Yolanda is not a distinctly definite character. She is more poetic than womanly."<sup>1</sup> A New York critic declared, "The characters do not live with you when you close the book. They are not quite real."<sup>2</sup> Another weakness found by the Nation was the "semi-miraculous happy ending" which it considers "conventionally theatrical. The theme is unpleasant, profitless, and unnatural."<sup>3</sup>

On the favorable side most critics agree with the estimate given by the New York critic already mentioned<sup>4</sup> who criticized its characterization but considered the work as a whole "an unusually well-built play, with dramaturgic merit, full of action.

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<sup>1</sup>Chicago Journal, May 2, 1908

<sup>2</sup>New York Times, 13:267, (May 9, 1908)

<sup>3</sup>Nation, April 30, 1908

<sup>4</sup>New York Times, 13:267, (May 9, 1908)

Event follows event in quick succession. It has no superfluous scenes. Coming events are skillfully prepared for. Each act has a striking climax. The play is no inconsiderable achievement."

The drama was presented in an outdoor theatre in Carmel, California, in 1916, in Louisville, Kentucky, in 1922, and in New York, by the American Opera Company, in 1929. The Outlook calls it a "New American Grand Opera."<sup>1</sup>

Mr. Rice, having written three four-act dramas, decided to experiment with a shorter form. In 1907 he published a brief one-act drama, A Night in Avignon. Mindful of the criticism<sup>c</sup> of the theme of Yolanda of Cyprus he selected a plot of greater literary value--the famous love story of Petrarch and Laura, with the setting in Avignon, France, in the fourteenth century. <

The play, though reviewed by only about one-third as many critics as "Yolanda" received a greater proportion of favorable comments. A New York reviewer considered the "dramatic properties perhaps in excess

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<sup>1</sup>Outlook 154:156 (January 22, 1930)

<sup>2</sup>New York Times 13:267 (May 9, 1908)

of its poetic"<sup>1</sup> but agrees with other critics that it is brief and slight in detail as a one-act drama should be, it is so vivid and the fusion is so complete between the dialogue and action that it embraces in a small compass all the essentials of the drama."<sup>1</sup>

One reviewer ranks it as "psychologically and dramatically" the best by the writer, as well as "one of the most striking situations in dramatic literature."<sup>2</sup>

This drama was produced in 1922, in Chicago with Donald Robertson in the leading role. The published play, "A Night in Avignon," out of print as a separate volume since its inclusion in the collected works of 1915,<sup>3</sup> was republished as a separate edition by the Samuel French Company in 1935. This is probably due to the fact that the trend in recent years away from realism toward a more poetical treatment has developed interest in poetic dramas and their presentation.

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<sup>1</sup>Jessie B. Rittenhouse, New York Times, April 6, 1907

<sup>2</sup>Louisville Courier-Journal, May 18, 1907

<sup>3</sup>Infra, pp.38-39

After the success of his first one-act play, Mr. Rice again used the same form in 1911 in a volume of four poetic dramas, under the title The Immortal Lure. All four derive their settings from the countries visited by the author in his foreign tours. However they are still dated in the Renaissance period as was customary with the poetic drama.

The first, "Giorgione," laid in Venice, is based on the type of plot that a visit to Italy with its art and the strong Catholic influence would inspire. The theme treats a young painter whose beautiful mistress takes the veil to be absolved from her sin.

The second play, "Arduin," is set in Egypt in the fifteenth century. In this play the Egyptian background would tend to recall to the visitor the former history of Egypt, her learning and science.

The plot of the play is based on the unsuccessful attempt to restore life by means of an elixir concocted by the alchemist Arduin. The mystery of life and death has ever been of interest to Mr. Rice and this setting provided an interesting solution to the problem of overcoming death.

The third drama, "O-Ume's Gods," is laid in Japan, another country visited. The theme, the conflict of religions, is based on the idea expressed by Mr. Rice, that religion is not necessary.<sup>1</sup> It also carries out another one of his ideas in regard to the East --that religions of the Orientals are more suited to their need than our religion is.

The fourth play, "The Immortal Lure," from which the volume takes its title, has its setting in the "Antiquity of India." A visit to India probably showed the sharp contrast between the ascetic life led by some of the Hindus and the life of licentious pleasure led by others. The plot of the story treats this contrast and the tragedy of their conflict.

The reviews on this volume though not so numerous, came from all parts of the country--from San Francisco in the West, Chicago in the Middle-west, New Orleans in the South, and Boston, Philadelphia, and New York in the East, as well as from smaller cities. Echoes also came from London and Scotland. The Nation<sup>2</sup> criticizes the group of plays in "architectonics,"--for the interjection of short lines, thus breaking into the blank verse. His technique is considered "sure and

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<sup>1</sup>Infra, p. 65

<sup>2</sup>Nation 92:501, May 18, 1911

scholarly<sup>1</sup> by the critic in the Review of Reviews.

A New York critic compares the work to that of Stephen Phillips in "Paola and Francesca." He claims that, although Phillips has a more sustained flight, Rice "excels in vivid presentment of a supreme moment in the lives of the characters."<sup>2</sup>

Two years later he returned to the four-act poetic drama, with *Porzia*, published in 1913. The plot, laid in Naples, in 1570, depicts a heretic, Rizzio. He is seemingly an outcast, through the villainy of his brother Oslo, who exerts influence at Rome and desires Rizzio's wife Porzia. Rizzio, however, wins out in the end and Oslo is driven from his gates. The drama, published about the time of the revolt against this type of poetical work, might easily be interpreted symbolically. Oslo represents the type of poet who exerts influence over the public at this time, with Rizzio the poet who stands outside the group. Porzia represents poetry. The authors of the "new" poetry seem to have won out, but in time, just as Rizzio returned, and drove out the unlawful

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<sup>1</sup>Review of Reviews 43:511, (April, 1911)

<sup>2</sup>New York Times 16:283, (May 7, 1911)

claimant, the traditional poet will return to favor and drive out the unpoetical one. Such a prophecy would have proved true, as during the last decade, the trend toward the traditional in poetry is already apparent.

This play was his final poetic drama published separately. Although two others were written later, they are included in volumes of poems as poetic rather than dramatic contributions.<sup>1</sup> This fact shows Mr. Rice's reaction to the trend away from the poetic drama. The reception given Porzia was more widespread even than that of Yolanda at its publication.

The greater proportion of it, however, came from smaller cities in every section of the country. The West gave more attention to this publication than it had to any other, while in New York, Boston, Philadelphia, and Chicago, fewer critics reviewed it. This fact is due to the revolt in poetry which was first felt in the literary centers. The adverse criticisms show the growing disfavor for this type of drama. One critic says it is not "original, and is not life nor art."<sup>2</sup>

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<sup>1</sup>"Gerhard of Ryle," Earth and New Earth (1916), and "Mihrima," Mihrima and Other Poems (1922).

<sup>2</sup>Elizabeth Waddell, St. Louis Mirror, (June 13, 1913).

Another says the theme is "remote from modernism,"<sup>1</sup>  
 another considers it "conventional in plot, and morbid."<sup>2</sup>  
 This last reviewer criticizes its "exceedingly irregular  
 blank verse," while another compliments its "plastic  
 well-wrought free verse."<sup>3</sup>

However the critics who were not looking for the  
 new type of poetry or drama gave it more favorable com-  
 ments. Albert S. Henry says of it, "Mr. Rice has sum-  
 moned all the resources of his dramatic skill. On the  
 constructive side it is especially strong, and in the  
 matter of plot evolution it is a notable example of the  
 author's most effective workmanship. In this drama  
 Mr. Rice has scored another success and has proved  
 once more his right to be considered a poet of exceptional  
 powers and endowment in a field where work of permanent  
 value is rarely achieved."<sup>4</sup>

While still engaged in writing poetic dramas,  
 Mr. Rice returned to the field of poetry and expressed  
 further his reactions to his Oriental tours, which began

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<sup>1</sup>Minneapolis Journal, February 9, 1913

<sup>2</sup>Des Moines Capital, March 19, 1913

<sup>3</sup>New York Times, February 16, 1913

<sup>4</sup>Philadelphia Book News Monthly, May, 1913



with a visit to Japan in 1905.<sup>1</sup> He published three volumes<sup>2</sup> of poems making use of foreign themes.

Nirvana Days (1909) contains some poems on Oriental themes based mostly on legends of the Orient, other poems with European settings, a number of poems of mysticism, and two of the few poems that the poet has written on Kentucky.<sup>3</sup> It also contains a new venture in the dramatic field, a dramatic fantasy, "Brude." The main interest in the technique of the poems is his experimentation with line lengths and meter.<sup>4</sup>

The book was his first volume of poems given wide-spread notice, because, of the interest which his poetic dramas<sup>5</sup> published before 1909 had aroused. It was reviewed from coast to coast as well as in England and Scotland.<sup>6</sup>

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<sup>1</sup>Supra, p. 10

<sup>2</sup>Nirvana Days (1909), Many Gods (1910), Far Quests (1911)

<sup>3</sup>"Night Riders" and "Honor"

<sup>4</sup>Infra, p. 165

<sup>5</sup>Supra, pp. 17-23

<sup>6</sup>The book was published in London as well as in New York in 1909.

One unfavorable comment describes the poem "Night Riders" as "a harsh note in the book."<sup>1</sup> Another declares that his message would be rather more emphatic if he held more closely to certain definite lines of composition."<sup>2</sup> The same critic has the "impression that he is still trying his wings, and is in the experimental state."<sup>3</sup>

The favorable criticisms far outweigh the unfavorable. A New York critic sees the sincerity of the volume. "Mr. Rice's poems are singularly free from affectation, and he seems to have written because of a sincere need of expressing something that had to take some art form."<sup>4</sup> A Brooklyn critic<sup>5</sup> thinks he is at his best in dramatic poems, while a London critic declares, "He has considerable dramatic gift, but is essentially a lyricist, and his dramatic power is at its highest and intensest in

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<sup>1</sup>Boston Globe, February 27, 1909.

<sup>2</sup>Utica, New York Observer, March 5, 1909.

<sup>3</sup>Ibid.

<sup>4</sup>New York Sun, March 6, 1909.

<sup>5</sup>Brooklyn Standard-Union, March 13, 1909.

certain of his lyrics."<sup>1</sup> Another English critic<sup>2</sup> sees a Browning note in the book while a Scotch reviewer is reminded of Alfred Noyes. He has the "same facile mastery of rhythm and rhyme, the same tendency to be under the sway of sound."<sup>3</sup>

Most critics consider his technique improved. One critic says, "His experimenting with verse and meter has resulted in facility which could have come in no other way."<sup>4</sup>

Many Gods (1910) the volume of poems published the next year, is the most "Oriental" of his books. More than three-fourths of the poems have Oriental themes and show a greater and a more sympathetic knowledge of the people and their customs than the 1909 volume. The only odd note, in the foreign setting, as to subject, is "Sunrise in Utah," but its mysticism links it with the more exotic poems. The volume is composed entirely of rhymed lyrics but all show experimentation<sup>5</sup> in the wide range of rhyme scheme,

<sup>1</sup>London Bookman, October, 1909

<sup>2</sup>London Daily Mail, June 6, 1909

<sup>3</sup>Glasgow Herald, May 29, 1909

<sup>4</sup>Nashville, Cumberland Presbyterian, March 25, 1909

<sup>5</sup>infra, p. 165

meter, and line-lengths.

This volume was more widely reviewed than any he has ever written, either of poetry, drama or fiction. Comments came from Portland, Oregon down to Texas and throughout the East.<sup>1</sup> Only the South showed no interest in the Oriental poems.<sup>1</sup> The volume was republished, in London,<sup>2</sup> and evoked reviews from Scotland as well as London.

The critics in the main agree on the faults in the volume: too great a stress on metaphor and alliteration especially in the poem "All's Well," inclusion of inferior poems as "In a Tropic Garden" and "The Man of Might," and the use of Japanese phrases which are baffling.

From a favorable standpoint, according to one critic, "He shows deep sincere feeling on topics which do not readily lend themselves to artistic expression."<sup>3</sup> His technique also gives satisfaction. Albert S. Henry says, "In the range of his metrical skill he easily stands with the best of living craftsmen."<sup>4</sup>

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<sup>1</sup>Infra, p. 190

<sup>2</sup>London, Hodder and Stoughton, 1910

<sup>3</sup>Baltimore-American, March 28, 1910

<sup>4</sup>Philadelphia Book News Monthly, April, 1910

Most critics agree that he is at his best as a lyric poet. A New York critic says, "Lines of inevitable music reveal the true lyric poet."<sup>1</sup>

A Chicago critic admits his improvement in the statement, "With Many Gods, Cale Young Rice has won his place among the front rank of American poets."<sup>2</sup>

His poems in this volume are compared with those of nineteenth century English poets. Albert Henry<sup>3</sup> compares his dramatic monologues "Sea-Mad" and "On Ballyteigue Bay" to Browning's monologues, while George Seibel<sup>4</sup> makes a similar comparison of "Love's Cynic." A Louisville critic<sup>5</sup> thinks "The Shrine of Shrines" resembles Shelley's "Ozymandias of Egypt." The reviewer in Vogue<sup>6</sup> agrees to this comparison

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<sup>1</sup>Hildegarde Hawthorne, New York Times, April 16, 1910

<sup>2</sup>Chicago Journal, April 23, 1910

<sup>3</sup>Philadelphia Book News Monthly, April, 1910

<sup>4</sup>Pittsburgh Gazette Times, June 20, 1910

<sup>5</sup>Louisville Post, February 26, 1910

<sup>6</sup>New York Vogue, July 1, 1910

and adds a comparison of Rice's "Kinchinjunga" and Coleridge's "Hymn Before Sunrise in the Valley of Chamouni." "Vis Ultima" reminds him of Henley, and "Penang" of Kipling. Another Louisville reviewer<sup>1</sup> thinks "A Song of the Sects" is in the Kipling style. William Dean Howells considers the tone of the volume like Hardy's in his feeling toward God.

The next volume of this group, "Far Quests" (1911) is on the whole Oriental in tone. It contains one of Mr. Rice's favorites for reading in public -- "The Wife of Judas Iscariot,"<sup>2</sup> written in ballad form.

This volume attracted practically no newspaper comment in this country, and little abroad. Interest was shown instead by scholars. Professor William Lyon Phelps of Yale University wrote, "Mr. Rice's lyrics are deeply impressive. A large number are complete and full-blooded works of art."<sup>3</sup> A scholar at Oxford University, Professor J.W. Mackail, also made a favorable comment: Far Quests contains much beautiful work--

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<sup>1</sup>T.W. in Louisville Courier-Journal, April 2, 1910

<sup>2</sup>Infra, p. 166

<sup>3</sup>The Poetry and Prose of Cale Young Rice, a booklet of selected criticisms on Mr. Rice's works, issued by The Century Company, p. 43

the work of a real poet in imagination and achievement.<sup>1</sup> In the usually favorable Book News Monthly Mr. Henry declares, "Mr. Rice's latest volume shows no diminution of poetic power,"<sup>2</sup>

The next volume of poems At the World's Heart (1914) may be considered the last work of his early period of writing, when the Romantic tradition is especially strong in his work and the exotic Oriental influence most apparent. In the brief preface to the volume<sup>3</sup> he gives as his reason for the use of Oriental themes that the poet of the future must be able to give a sympathetic interpretation of other lands as well as of his own.<sup>4</sup> Accordingly he attempts, in this volume, to give a sympathetic interpretation. More than three-fourths of the poems are on foreign themes, mostly Oriental. All except a very few are rhymed lyrics, as is true in the other volumes of the period.<sup>5</sup>

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<sup>1</sup>Ibid, p. 44.

<sup>2</sup>The Poetry and Prose of Cale Young Rice, p. 44.

<sup>3</sup>At the World's Heart, p. vii.

<sup>4</sup>Supra, p. 10.

<sup>5</sup>Infra, p. 165.

In extent the reception is about as wide as that of Many Gods,<sup>1</sup> his most popular book published before this date. In number, the reviews also rank next to those of Many Gods. The foreign themes appear to offer the greatest appeal to the public.

Adverse comments criticize his subject matter rather than his form. A New York critic calls some of the poems "facile jungles."<sup>2</sup> Another Eastern reviewer says the "lines are sometimes fantastic"<sup>3</sup> while one from the West declares that "the ideas are not of a bold originality."<sup>4</sup>

They agree as to his technique, with the Louisville critic who considers Gale Young Rice "one of the few modern poets who keep to a level of excellence in technique."<sup>5</sup>

As a fitting ending to this period Mr. Rice made another collection of his works eliminating poems which he felt did not measure up to standard.<sup>6</sup> In two volumes, it contains all of his poetic dramas and part of the

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<sup>1</sup>Supra, p. 32.

<sup>2</sup>New York Sun, February 28, 1914.

<sup>3</sup>Philadelphia North American, January 31, 1914.

<sup>4</sup>San Francisco Argonaut, August 8, 1914.

<sup>5</sup>Louisville Post, February 14, 1914.

<sup>6</sup>Infra, p. 175.



contents of each of his volumes of poetry published before 1915.

In an unfavorable light, reviewers criticize the amount of his works. One says, "Much might have been omitted without any especial loss to American letters."<sup>1</sup> Practically all agree on the lack of originality of ideas. They disagree on his title -- whether better in the lyric or the dramatic field. The California reviewer<sup>1</sup> says he is "essentially a dramatic poet." A New York critic<sup>2</sup> says his plays are better than his poems, while Mr. Heath, in The Bookman writes, "Certainly his finest work is in his lyrics,"<sup>3</sup> while another declares Mr. Rice the "most distinguished master of lyric utterance in the new World."<sup>4</sup>

The next period, the World War period, shows

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<sup>1</sup>San Francisco Bulletin, April 17, 1915.

<sup>2</sup>New York Tribune, June 5, 1915.

<sup>3</sup>Bookman, April, 1920.

<sup>4</sup>Philadelphia North American, March 27, 1915.

the influence of the war<sup>1</sup> in subject matter, and the influence of the new movement in poetry in technique. In the first volume, Earth and New Earth (1916), he replaces his Oriental poems in Occidental forms with Oriental themes expressed in their original forms, as the Japanese hokkai.<sup>2</sup> He again tests the public reaction to poetic drama in Gerhard of Ryle, but gives it no greater sign of importance than he does the poems in the volume. He uses a thirteenth century setting, in Circa, but has a plot based on the theme of greatest interest in 1916--war and peace. He expresses his own belief through the play--that pacifism is often futile.<sup>3</sup>

The reception of the volume fell far short of the 1914 book both in range and in number of reviews. Only a few Western reviewers gave comments and none from the South. The literary centers of the East were the only ones that showed interest in this volume not

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<sup>1</sup>Infra, p. 112

<sup>2</sup>Infra, p. 167

<sup>3</sup>Infra, p. 113

far enough out of the usual to arouse the interest of the war-conscious public.

The play was criticized as "indistinct allegory of vague dramatic purport,"<sup>1</sup> and the poems as lacking the "pulsing, triumphant, masterful quality of earlier lyrics."<sup>2</sup> Most of the reviewers agreed with the Chicago critic who said, "It is not quite so representative of his gifts as some of his other collections have been."<sup>3</sup> However they agree that his work is good in technique. One critic says his work is "never slovenly in construction... He is a master of technique."<sup>4</sup> This critic compares his poem "A Sidmouth Lad" to "A Shropshire Lad" by A.E.Housman, while another compares Rice to Alfred Noyes as to "comprehensiveness of view and voluminous production."<sup>5</sup>

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<sup>1</sup>Nation, 103:58, July 20, 1916

<sup>2</sup>Philadelphia North American, December 16, 1916

<sup>3</sup>Chicago Post, June 2, 1916

<sup>4</sup>Springfield Union, January 23, 1916

<sup>5</sup>Los Angeles Times, June 11, 1916

Besides Earth and New Earth, three other volumes of different poems were published during this period. All contain a number of poems using World War themes. Of the three, Trails Sunward (1917) attracted the most attention, though mainly in the East. Wraiths and Realities (1918) received the least but the most favorable criticism from the Eastern Reviewers. Shadowy Thresholds, (1919) the last volume of the period, came after the close of the War, but is reminiscent of it, as it contains many poems written during the War. Western as well as Eastern critics reviewed it. This volume is of interest as the last book of World War inspiration.

Most of the reviewers feel that Mr. Rice has profited by experimentation and practice. Trails Sunward is considered more varied and spirited than Earth and New Earth. One of the critics says it "reveals that the years have increased his power to write exceptionally beautiful lyrics of perfect melody."<sup>1</sup> Of Wraiths and Realities one critic says, "All that has been said of Cale Young Rice, and that

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<sup>1</sup>Review of Reviews, 55:660, June, 1917.

is much indeed, is justified in this latest volume."<sup>1</sup> Another says, "In each new volume Mr. Rice strengthens his position as one of the foremost of modern poets."<sup>2</sup> Shadowy Thresholds is called "a new volume showing the power and beauty of Mr. Rice's genius."<sup>3</sup> The San Francisco Chronicle says, "This volume will add another shining stone to his reputation."<sup>4</sup>

In this period Mr. Rice published the first of his anthologies of poems on special subjects.<sup>5</sup> Songs to A.H.R. (1918)<sup>6</sup> brought together in one volume the best of his love poems to his wife. Critics comment favorably on the spiritual tone, the lyrical expression, and the finished texture of the verse.

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<sup>1</sup>The San Francisco Chronicle, April 28, 1918.

<sup>2</sup>The New Orleans Times-Picayune, April 20, 1918.

<sup>3</sup>The Boston Globe, December 12, 1919.

<sup>4</sup>December 14, 1919.

<sup>5</sup>Infra, p. 188.

<sup>6</sup>Infra, p. 129

in all parts of the United States, in England and Scotland, in South Africa and Australia. However Mr. Rice's poetic ability is commended more than his ability in fiction writing. One critic says he "is happier in his use of rhythmic language and in the courting of the Muses than in his manipulation of the peculiar expressionism of fictional language."<sup>1</sup> The stories are described as showing a "philosophical and psychological bent as poetry"<sup>2</sup> and a "poetic genius for descriptive backgrounds."<sup>3</sup>

The third volume of alternate short stories by the Rices was Passionate Follies (1936). From available newspaper and periodical comments, its reception, though favorable, was limited both in range and amount.

"Lowry," in Turn About Tales (1920), is probably Mr. Rice's best short story; "Hercules," in Winners and Losers (1925), his most humorous; and "Siberian Finale," in Passionate Follies (1936), his most dramatic.

His two novels, Youth's Way (1923), and Early

<sup>1</sup>Rochester Democrat and Chronicle, October 4, 1925.

<sup>2</sup>Quincy Illinois Herald, September 27, 1925.

<sup>3</sup>The New Haven Leader, The Poetry and Prose of Cale Young Rice, p. 36.

Reaping (1929), are both psychological. In the first, the thoughts and feelings of a sensitive boy and young man, David Anson, are emphasized, rather than the external events of his life. It has been compared to Seventeen, by Booth Tarkington. The theme of the second novel is the havoc that heredity plays in the life of two young people.<sup>1</sup>

The reception given Youth's Way was not so enthusiastic as that accorded his other works. It is described as the work of an artist and the people interesting as poetized types--the book the work of a poet. It is called well-written, but with the plot loosely constructed.

His second novel, Early Reaping, six years later, also received some unfavorable comments. "There is too much emphasis upon heredity for a novel,"<sup>2</sup> and "the tale is drawn with the hand of one who dissects life rather than with the sympathetic warmth and sensitive touch of a romancer."<sup>3</sup> However, it is given more favorable comments as a novel than the author's first

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<sup>1</sup>Infra, p. 122

<sup>2</sup>Brooklyn Citizen, September 29, 1929

<sup>3</sup>Davenport Democrat, October 27, 1929

novel received. Its characters are described as alive, the analysis excellent, and the story compellingly told.

Two prose dramas, The Swamp Bird (1931), and Love and Lord Byron (1936), differ from the poetic dramas not only in form but in setting. The Swamp Bird is depicted with modern characters, in modern times with the scene in Florida. Love and Lord Byron is laid in the nineteenth century, and the scenes are the actual settings of Byron's life--Scotland, England, and Italy. Characterization is stronger in this last play than in any of the others, that of Byron being sympathetically developed to show him the helpless victim of heredity and fate. The first play shows the philosophy that the power of good will overcome obstacles. Neither play was widely reviewed.

His latest prose work is his autobiography which will be published in August, 1939. It is included in the volume Bridging the Years which also contains the essay "Poetry's Genii,"<sup>1</sup> published in Poet Lore, in 1936. The first section, his autobiography, explains his interest in the "genii" or infinites in poetry.

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<sup>1</sup>Infra, p. 146



Four collections of Mr. Rice's poems were made by the poet during this period--Sea Poems (1921), A Pilgrim's Scrip (1924), Sea Lover's Scrip (1925), and Selected Plays and Poems (1926). Sea Poems, re-published four years later with additional sea poems, as a companion volume for A Pilgrim's Scrip, is considered by one critic "a volume that again confirms Cale Young Rice's place among the foremost American poets of the day."<sup>1</sup> Another says, "Cale Young Rice has no equal as a poet of the sea."<sup>2</sup> The poems are described as "without flaw in form,"<sup>3</sup> and show "boundless imagination."<sup>4</sup> A Pilgrim's Scrip, (1924), contains poems from his works that pertain to travel and to foreign lands. The book was published by request and favorably received. One reviewer says "Every poem has that sincere, moving quality and that inevitability which mark the true artist. The book fully justifies

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<sup>1</sup>The New York Herald, The Poetry and Prose of Cale Young Rice, p. 19

<sup>2</sup>Nottingham, England Journal, Ibid., p. 19

<sup>3</sup>The Louisville Herald, Ibid., p. 8

<sup>4</sup>The San Francisco Bulletin, Ibid., p. 19

Mr. Rice's reputation."<sup>1</sup>

The following year the most important collection of Mr. Rice's poems and plays, Selected Plays and Poems, (1926), was published, with many omissions and revisions. The poet desires that, of the work written before 1926, he be remembered only for the part of it that he has included in his volume of selected works. In reviewing this collection of poems and plays, the Boston Transcript says, "He only just misses being the foremost of contemporary American poets and he might have held that position had he subjected his verse to the pitiless criticism of an impeccable technique."<sup>2</sup> Another critic writes, "His later volumes confirm the judgment of those who have named him first and most distinguished of modern American lyrists and one of the world's true poets."<sup>3</sup> Gilbert Murray says, "The great quality of Mr. Rice's work is that, amid the distractions and changes of contemporary taste, it remains true to the central drift of great poetry."<sup>4</sup> This collection of selected

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<sup>1</sup>The Manchester (England) City News, Ibid., p. 20

<sup>2</sup>Boston Transcript, October 30, 1926

<sup>3</sup>St. John Adcock, The London Bookman, December, 1926

<sup>4</sup>The Poetry and Prose of Cale Young Rice, p. 14

poems<sup>1</sup> did not close his career as a poet, as he has since published three more volumes of new poems.

During this last period, Mr. Rice published five volumes of new poems -- Mihrima and Other Poems (1922), Bitter Brew (1925), Stygian Freight (1927), Seed of the Moon (1929), and High Perils (1933). Mihrima and Other Poems contains forty-two new poems and his final play in blank verse. In the Preface to the volume, the author states that this play would be the last of its kind he would write. In reviews of the book, critics say Mr. Rice is always a little aloof. In material themes as "A Chicago Red," his inspiration is merely mechanical. The author of the second remark says, however, that he "is modern in the broadest sense of the term -- in feeling and outlook, which are the essential things, and he rationally uses any form of verse, old or new, which is best qualified to express the idea or emotion he wants to fashion into words."<sup>2</sup>

Bitter Brew (1925), containing sixty-five new poems, was as widely reviewed as the novels had been -- with

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<sup>1</sup>Supra, p. 49.

<sup>2</sup>London Bookman, June, 1923.

comments from all parts of the United States, from Canada, England and Scotland, from China and from Australia. Most of the critics lamented the inclusion of several poems rated as mediocre,<sup>1</sup> but accepted the volume as worthy of favorable notice. One says, "Bitter Brew is full of such poems of sure-touch and distinction of thought as have gained his former collections unstinted praise from English critics."<sup>2</sup> Mr. Adcock considers it "the most distinctive and the best of his books of shorter poems."<sup>3</sup>

Stygian Freight (1927), contains forty-one short poems, two long narrative poems in blank verse, and a group of epigrams after the manner of the Japanese hokkai.<sup>4</sup> The volume was not so numerous, nor so widely reviewed as earlier books, but reviews came from Paris, France and from Ceylon for the first time. Most of the comments on the volume were on the two narrative

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<sup>1</sup>"Lines Written for the Dedication to Kentucky of 'The Old Kentucky Home'," "The Accused," and "At a Golden Wedding."

<sup>2</sup>Virginia Quarterly Review, May, 1925

<sup>3</sup>London Bookman, October, 1925

<sup>4</sup>Infra, p. 167

poems, but the shorter poems were described as showing the ease of long mastery. Arthur Rutland in the London Bookman says, "Cale Young Rice is the most versatile of American poets ... The two long narratives in this volume are the most notable in it."<sup>1</sup>

Seed of the Moon (1929) contains thirty-six short poems and two long narrative poems. The latter did not attract quite such favorable comment as those in Stygian Freight. Reviewers mainly agree that the short poems are the best in the book, Many feel that the narratives are more interesting for rhythm and imagery than for the tales they tell. The volume is accepted as the equal of his other volumes even though it may not be superior. One writer says, "Its quality and power show no diminution; its philosophy grows riper."<sup>2</sup>

The final volume of poetry, High Perils, was published in 1933. It contains one long narrative poem, "Milna," sixty-two other new poems, and the lengthy

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<sup>1</sup>February, 1928

<sup>2</sup>E.A.Jonas, The Louisville Herald-Post, December 14, 1929

poem "With Omar" first published in 1900. Fewer reviewers published comments on this book than on the two just preceding, which had received about an equal number of reviews. Comments came mainly from the East. The reviews of this volume give a summary of the opinions of his work. Although he followed to a certain extent the trend toward realism he remains romantic. One critic says, "He departs very little either in form or content, from the tradition of his previous verse."<sup>1</sup> Another says that he threatens to become the old man of American poetry, the same firm style of years ago."<sup>2</sup> A New York critic says his work is not strikingly individual but very capably executed, that he is perfectly at ease in whatever poetic form he may choose.<sup>3</sup> Robert Penn Warren, the spokesman for the South, says "Taken all in all High Perils will probably add little to or subtract little from the modest but respectable reputation Mr. Rice has commanded during his long career in writing

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<sup>1</sup>New York Herald-Tribune, May 21, 1933

<sup>2</sup>Philadelphia Public Ledger, March 18, 1933

<sup>3</sup>New York Times, June 11, 1933

verse."<sup>1</sup> This volume, his latest work of poetry, was written six years ago. Prose has since occupied his attention.

Thus in a career of forty-one years of continuous literary work, Mr. Rice has entered the fields of poetry, drama, and prose. His fiction has received some recognition. His poetic dramas have given him a rank among the poetic dramatists of America, and have been successfully produced. His poetry, however, both in number of volumes and in reception, establish him foremost as a poet, internationally recognized.

The ideas expressed in his poems, while showing the trend of the times to a certain extent, place him as a Romanticist, only slightly influenced in later works by Realism.

Part Two

Analysis of His Ideas



## Introduction to the Analysis of His Ideas

The major experiences in Cale Young Rice's life seem to have been intellectual rather than personal. The love of Alice Hegan, the death of his sister, and the World War were the most important personal experiences. The World War affected him less as a man than as an artist.

His predominant interest is in poetry. Since his art theory is focused on the infinites, and he, for the most part, is a bystander rather than a participant in social struggles and experiences, his interest in personal problems is stronger than his interest in social problems, and his interest in the cosmos is stronger than his interest in society.

In the subsequent study of Cale Young Rice's ideas, his conception of the cosmos, of man and society, and of art have been divided into the dominant ideas, and analyzed each in the light of the three periods of his literary development, indicated in the first section of this thesis, to note the changes of his ideas.

Part Two: Analysis of His Ideas

Chapter One

His Conception of the Cosmos

### His Conception of the Cosmos

Mr. Rice's conception of the cosmos is a cross between the mystical and the scientific. The line of his thought about religion moves from an interest in comparative religion to a good-humored skepticism about religion as a man-made or rather woman-made device for keeping out of trouble:

Religion's only a sort of insulation  
That women place between themselves and evil  
Or between men and the mad spark of sin.<sup>1</sup>

His main concern is with the ideas of immortality, God and nature. An overview of the gist of his ideas indicates a growing skepticism about immortality, a growing humanization of his idea of God, a constant interest in nature as a vehicle for cosmic moods and for means of consolation.

In Mr. Rice's discussion of immortality in his poetry, he does not commit himself definitely either for or against it, but gives arguments on both sides. His belief in an after-life is stronger in the earlier years of his writing than at present. In a recent interview he declared that, though everyone would like to believe in immortality, it is a losing fight. There are too many

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<sup>1</sup>"Marriages," High Perils, p. 39.

obstacles in the way of its possibility. However, he has not relinquished the idea that there is a possibility.

In the first period his belief is expressed in the poems from the point of view of the poet, of a lover, of an angel, of God Himself. Thus the poet compares autumn with life's autumn days when he "shall steer to bays where homing age may anchor safe in the west."<sup>1</sup> At evening, the sun spreads a path for those, "who, crowned by death with Life, pass to its portal."<sup>2</sup> At death, "something is stealing like light from my breast--Soul from its husk;"<sup>3</sup> and in another poem

All I hoped for shall appear,  
Or be well forgotten there;  
Life was dark, but light is nigh--  
Light no sorrow shall consume.<sup>4</sup>

Again, a lover, at the death of a loved one has believed that "spirit with flesh must die," until he experienced the loss:

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<sup>1</sup>"Before Autumn," From Dusk To Dusk, p.12

<sup>2</sup>"Unburthened," From Dusk To Dusk, p.46

<sup>3</sup>"The Dying Poet," Song Surf, pp.98-100

<sup>4</sup>"A Death Song," Nirvana Days, p.343

They wrapped her in the dust  
 And then I knew she lived -- that death's  
                   dark lust  
 Could never touch her soul.<sup>1</sup>

In another poem, the lover will have no peace until  
 he can follow her "and find her, though all Dust deny."<sup>2</sup>

In a more visionary treatment, Mr. Rice affirms an  
 after life from the viewpoint of an angel, speaking  
 to a mother in heaven:

Why weepest thou  
 Here in God's heaven --  
 Is it not fairer than soul can see?<sup>3</sup>

Finally, a young woman is seeking her dead lover  
 and God explains his absence from heaven:

"He is not here," troubled He sighed,  
 "For none who dies  
 Beliefless may  
 Bend lips to this sin-healing Tide,  
 And live alway."<sup>4</sup>

A doubt of immortality, either hopeful or fearful,  
 is exhibited during this period by the poet; in autumn,

<sup>1</sup>"Transcended," Song Surf, pp. 31-32

<sup>2</sup>"Love in Extremis," Nirvana Days, p. 336

<sup>3</sup>"Mother Love," Song Surf, pp. 26-27

<sup>4</sup>"Outcast," Song Surf, pp. 83-85

when he feels "a longing, strangely still, for something after death;"<sup>1</sup> in a dispute with Omar, when he maintains that, though none return to tell us of the Road, none is sure "though they lie deep, they are by death deterred," for "to make thee but for Death were toil ill spent;"<sup>2</sup> in a cemetery, seeking to know whether life really ends there or whether "death pours the warm chrism of Immortality into each human heart whose glow is spent;"<sup>3</sup> in musing over his own death, when people will wonder about his spirit. He knows that, like all who have died, he will give no answer, but "the Question will abide."<sup>4</sup>

He again uses the lover as a medium, this time to question immortality. One lover is hopeful for that life "which some await beyond the grave."<sup>5</sup> Another, dreading the thought of the approaching death of her lover, says that, to love, the grave is just

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<sup>1</sup>"Autumn," Song Surf, p.47

<sup>2</sup>"With Omar," Song Surf, pp.50-58

<sup>3</sup>"In a Cemetery," Song Surf (in Collected Plays and Poems, Vol.II) p.483

<sup>4</sup>"The Question," Nirvana Days, p.311

<sup>5</sup>"Human Love," From Dusk To Dusk, p.14

earth and mould, but after a little it may chance  
 that the earth shall become to her vision again  
 "as the garment of God."<sup>1</sup>

The question of immortality is also raised in  
 "Last Sight of Land,"<sup>2</sup> "A Prayer,"<sup>3</sup> "Star of Achieve-  
 ment,"<sup>4</sup> "The Imam's Parable,"<sup>5</sup> "Navis Ignota,"<sup>6</sup>  
 "Recompense,"<sup>7</sup> "I'll Look No More,"<sup>8</sup> and "At the  
 Helm."<sup>9</sup>

Probably the most vital illustration was writ-  
 ten at the death of his sister, who died December 7, 1915.  
 His attitude is one of hope. He concludes the memorial

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<sup>1</sup>"A Woman's Reply," in Far Quests, p.97

<sup>2</sup>Song Surf (in Collected Plays and Poems, Vol.II), p.516

<sup>3</sup>Nirvana Days, p.287

<sup>4</sup>Far Quests, p.11

<sup>5</sup>Many Gods, p.50

<sup>6</sup>Many Gods, p.89

<sup>7</sup>Far Quests, p.132

<sup>8</sup>From Dusk To Dusk, p.99

<sup>9</sup>Nirvana Days, p.321

"To My Sister C.R.S.":

"We live and love and die,  
 A moment tread earth, then the starry sky  
 Is pulled above us - an eternal pall.  
 Yet prooflessly we know that is not all:  
 So when I bend above your coffin there  
 My slain faith shall not fall  
 Into the dust with you, but rise more fair.

Wherefore the sacredness of this my grief  
 I give in part to such imperfect song:  
 That I may not life's cruel seeming wrong  
 Too much, and rend God, out of disbelief  
 A little truth we know, but not enough  
 Faith's mystic flame to snuff.  
 For hope then, not despair, must we be strong.<sup>1</sup>

In this period, expressions of his hope are in  
 "The Snail and I:" "For he (the snail) was born to  
 live and die, As I perchance to die and live;"<sup>2</sup>  
 in "Re-Reckoning:" "No surety rests therein // To  
 certain end of breath;"<sup>3</sup> and in "The Threshing Floor":  
 "What is death but life made o'er?"<sup>4</sup> "Easter Snow"  
 reflects the questioning spirit:

Is death a prison?  
 ... ..  
 Half the world fears so,  
 Half, hopes;

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<sup>1</sup>Trails Sunward, p. 81

<sup>2</sup>At The World's Heart, p. 52

<sup>3</sup>Earth and New Earth, p. 114

<sup>4</sup>Trails Sunward, p. 143



All the world wonders,  
All we can know  
Is that death sunders!<sup>1</sup>

In his last volume of the period he is more skeptical. He writes that a suicide is sure that he will sleep well, but while spring comes and buds blossom out in May, and while day comes after night "who can tell?"<sup>2</sup> His attitude is skeptical also in "Losses,"<sup>3</sup> in "The Version of Simon the Sadducee,"<sup>4</sup> and in "God or Chaos."<sup>5</sup> In the last named poem he writes that death is "useless as living." This feeling shows the effect of the World War.

More recently Mr. Rice's poems on immortality express disbelief or doubt rather than belief or hope. Only a few poems in 1925 and 1927 show belief. More in the same years show doubt. In "Between Lives," one in the grave complains:

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<sup>1</sup>Wraiths and Realities, p. 148.

<sup>2</sup>"To a Suicide," Shadowy Thresholds, p. 64.

<sup>3</sup>At the World's Heart, p. 132.

<sup>4</sup>Earth and New Earth, p. 43.

<sup>5</sup>Earth and New Earth, p. 99.

I haven't heard anything yet,  
 Or seen anything of God,  
 ... ..  
 And if there is anything Hereafter  
 I have not learned, yet.<sup>1</sup>

In "At a Pretentious Funeral," an onlooker declares his desire for a coffin not safe from rust so that his dust may nourish fruit, flower, or grain "and so of resurrection be sure again."<sup>2</sup>

The last two volumes emphasize still further a doubt or denial of immortality. Denial is voiced in "We Know Nothing:" "Why should we come from flesh and go to the ground?"<sup>3</sup> in "The Difference:" "Is earth indeed all of life, // Or will a Heaven bring us more?"<sup>4</sup> and in "The Great Flux," when fearful men know "that death, the folder of wings, // May fold them from all food and flight forever."<sup>5</sup>

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<sup>1</sup>Bitter Brew, p. 42

<sup>2</sup>Bitter Brew, p. 92

<sup>3</sup>Seed of the Moon, p. 118

<sup>4</sup>High Perils, p. 23

<sup>5</sup>High Perils, p. 28

Denial of immortality is found in "Fee Simple."<sup>1</sup> He expects in the grave to sleep as long as he pleases without turning or sighing. Best of all he will not know that it is he who is sleeping. Other statements of denial are "Out of the dust and back to dust the spirit wends;"<sup>2</sup> "The procreative pageant of humanity (is) writhing toward no certain end but death;"<sup>3</sup> and the condemned prisoner "will find in the grave's gloom // Restful and eternal room."<sup>4</sup>

Mr. Rice's latest volume of poems contains, in the monologue "Marriages," a view of religion and heaven, which appears to be his own final feeling in this respect:

You believe the best Heaven  
 Just lies, after all, in being content--  
 And not in being Heaven, whatever that is  
 Or wherever it is. For you believe  
 Religion's only a sort of insulation  
 That women place between themselves and evil  
 Or between men and the mad sparks of sin.<sup>5</sup>

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<sup>1</sup>Seed of the Moon, p. 99

<sup>2</sup>"Appraisal," Seed of the Moon, p. 113

<sup>3</sup>"Night Voyage," High Perils, p. 27

<sup>4</sup>"Words for a Condemned Prisoner," High Perils, p. 55

<sup>5</sup>High Perils, p. 38

Thus Mr. Rice, in his poems on immortality, reveals his ideas on the subject. At first he expresses belief, then doubt, then hope--after the death of his sister, then through the effect of the World War, a growing skepticism. However he still clings to a hope in an after life. In a personal interview Mr. Rice expressed the same final ideas shown in his poems --that we should like to believe in immortality especially after the death of a loved one, and still have hope. Yet too many obstacles prevent our absolute assurance in the matter.

His ideas concerning God also undergo a change--from the belief in the omnipotence of God to a humanization of Him, showing His limited power.

## His Conception of God

Many of Mr. Rice's poems express some phase of his conception of God. Most of these appear in his later volumes where his conception is less conventional than at first. The characteristics of God portrayed in the poems are His reality, His immanence, His power-- as a creator and as a cosmic Being, and as a medium of hope, peace, or comfort;-- and His lack of omnipotence.

In the first two periods Mr. Rice shows the reality of God as felt in nature,<sup>1</sup> in the sea,<sup>2</sup> and by a sense within.<sup>3</sup> Since then, both doubt and

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<sup>1</sup>"Love Call in Spring," Song Surf, p.69

"To the Spirit of Nature," Far Quests, pp. 30-32

<sup>2</sup>"All's Well," Many Gods, pp. 3-5

<sup>3</sup>"The Dead Gods," Song Surf, p. 80

"Hierantis," Far Quests, pp. 37-40

"Space," Trails Sunward, pp. 137-38

"Transmutation," Wraiths and Realities, pp. 63-64

belief are expressed. To give expression to his doubt he uses various characters:

A disillusioned young woman when dying insists that in the grave she will scream out to God "if God there be."<sup>1</sup> A suicide's friend asks him if the grave is empty of God as he believed or if there was "Something there which bade you rise and walk afar."<sup>2</sup> An accused man declares that "God -- if He lives -- holds guilty, only the blind of heart!"<sup>3</sup> A wicked man swears that there isn't a God. Yet his godlessness convinces "all that there is a Devil."<sup>4</sup> A wanderer in the desert sees God only as a "mirage Hope sees on the universe."<sup>5</sup>

To state the existence of God, the poet uses two types of poems, the impersonal and the personal.

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<sup>1</sup>"Millicent Passes," Shadowy Thresholds, pp. 29-33

<sup>2</sup>"To a Suicide," Shadowy Thresholds, pp. 64-65

<sup>3</sup>"The Accused," Bitter Brew, p. 55.

<sup>4</sup>"Scurrub," Stygian Freight, p. 34.

<sup>5</sup>"A Cry in the Desert," Stygian Freight, p. 143.

In the impersonal, he calls God, the World, Time, and Space the "Four Horsemen." He claims that they were all there at the beginning and will be eternally. But God leads the Four on toward some higher range. All things grow from the Four, and fade and die as the Horsemen ride, "and none of the Four can answer why."<sup>1</sup> In the personal type, a tenant farmer, during an unusually cold winter, declares

... There come spells  
A man almost would turn away from the bells  
Of Heaven if God rang them Himself-- though, that's  
Not saying I don't believe in Him; you must  
If you plant and watch green things grow  
out of the dust.<sup>2</sup>

The idea of the Immanence of God appears to have grown upon Mr. Rice through the years of his writing. Only two statements appear in the first period -- one, a mere allusion in his second volume of poems, Song Surf:

Deeps tense with the timelessness  
and solitude of God,  
Who never sleeps.<sup>3</sup>

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<sup>1</sup>"The Four Horsemen," High Perils, p.82

<sup>2</sup>"A Hard Winter, I," High Perils, p. 56

<sup>3</sup>"Fulfilment," Song Surf, pp. 90-91

But in the last volume of the period, Far Quests, is one of the poet's outstanding poems on the immanence of God. In this poem, "the first person to see the one God" sees Him in all -- the East, and the West, the Night, the Known, Sun, Storm, Shade, Strife, Dust, Star, Foam on the Wave, and Wind:

He is what shall live Ever or Die,  
He is Pity and Hope -- he is I!

Later are a greater number of declarations of his immanence. He sees God's immanence on the sea: "The universe appears a Presence Infinite;"<sup>2</sup> "suddenly all infinity no more was space, but God who is its Whole."<sup>3</sup> He feels it at night; the stars appear to be reincarnations of his thoughts, and their "profundity eternal somehow tells us it is he."<sup>4</sup> The scent of flowers at night brings an immortal fragrance blown across infinitudes and leaves "the warm immanent touch of the Eternal."<sup>5</sup> "The night-earth seems to be the

<sup>1</sup>"Hierantis," Far Quests, pp. 37-40

<sup>2</sup>"Transfusion," At the World's Heart, pp. 63-64

<sup>3</sup>"Sudden Sight," At the World's Heart, pp. 123-124

<sup>4</sup>"Evening Waters," Earth and New Earth, p. 144

<sup>5</sup>"Transmutation," Trails Sunward, pp. 87-89



Cathedral of the Immanent."<sup>1</sup> In the wind-flower and the young moon God is seen.<sup>2</sup> He is conscious of it by day: "The sea and the heather, sunning together, glad of the weather, with God are warm."<sup>3</sup> He illustrates it in World War poems: Our human blood is one, and flows through the heart of God.<sup>4</sup> The plants are told by God that every drop of blood that trickled down to their roots on the battlefield had stirred within his heart.<sup>5</sup> God's immanence is seen not only from the poet's viewpoint but through the eyes of two other individuals: An atheist wonders if he has missed what those have who tryst with "the viewless Immanence."<sup>6</sup> A skeptic argues that if God is in all, then he is in the evil as well as the good, the vile as well as the beautiful -- "in every clod or clot of human woe."<sup>7</sup>

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<sup>1</sup>"In the Shrine of all," Trails Sunward, pp. 123-124

<sup>2</sup>"The Heart's Question," Wraiths and Realities, pp. 70-72

<sup>3</sup>"Sense-sweetness," Wraiths and Realities, p. 161

<sup>4</sup>"The Closed Gates," Wraiths and Realities, pp. 144-147

<sup>5</sup>"A Parable," Wraiths and Realities, pp. 159-160

<sup>6</sup>"The Atheist," At the World's Heart, pp. 127-128

<sup>7</sup>"The Immanent God," Earth and New Earth, p. 121

Most of the poems in the third period that illustrate the immanence of God relate to nature. In "The Earth in Agony", the earth begs that it be steeped in beauty until its sod "knows -- not guesses or hopes -- that it is fecund with a god."<sup>1</sup> In "Young Love's Worship", there is a hint of God in the sod, a smell of Him "in every wild bough a-flower."<sup>2</sup> In "Dew and Dust", the swan lifts her white wing out of the marsh, "And, lo, God, suddenly, in everything!"<sup>3</sup> In "In the Great Flux," Rice reflects that thought may

... stride infinity and find it fused  
 Irrefutably with a Life and Being that alone  
 Can give worth to any width however vast.<sup>4</sup>

Finally, "Sight and Insight" repeats the reasoning of the skeptic in "The Immanent God", but attempts a justification. It states that man should be careful in saying there is a God in all dust, when he considers the blight that comes with the wheat, the rotting rain

<sup>1</sup>Bitter Brew, p. 163

<sup>2</sup>Bitter Brew, p. 121

<sup>3</sup>Bitter Brew, p. 124

<sup>4</sup>High Perils, p. 28

with the wind, and the drouth with the sun. These disasters will make him lose faith in a Deity unless he can believe that a star in heaven may be the reincarnation of a dead lily,

And therefore that life is One  
Under and over moon and sun.<sup>1</sup>

His power as creator, and as a cosmic Being are treated by Mr. Rice in his poems. His power as the creator of the world is an accepted fact usually, in such poems as "Silence,"<sup>2</sup> "The World-Weaver,"<sup>3</sup> "Love's Way to Childhood,"<sup>4</sup> "The World's and Mine,"<sup>5</sup> "I'll Look No More,"<sup>6</sup> "Finding No Peace,"<sup>7</sup> "Sunrise in Utah,"<sup>8</sup> and "Galileo."<sup>9</sup>

<sup>1</sup>Stygian Freight, p. 159.

<sup>2</sup>Song Surf, p. 64.

<sup>3</sup>Song Surf, pp. 65-66.

<sup>4</sup>Song Surf, pp. 30-31.

<sup>5</sup>Song Surf, Collected Plays and Poems, Vol. II, p. 467.

<sup>6</sup>Nirvana Days, p. 313.

<sup>7</sup>"Quest and Requitel, V," Nirvana Days, p. 335.

<sup>8</sup>Many Gods, p. 99.

<sup>9</sup>Far Quests, pp. 135-38.

A few later poems display sincere doubt on the part of the poet. In "Church Bells Heard in the Country," (1916), for instance, Mr. Rice recalls his early fascination for the sound of church bells but adds that they no longer influence him. He now wonders

... thro storms of thought,  
Whether the world is God-enwrought!<sup>1</sup>

The Colorado River at the Grand Canyon and the mountains in the Grand Canyon evoke the thought of a creator. In the former poem, (1917 the river remarks that God's first breath began it."<sup>2</sup> The latter poem (1917) describes the mountains as the work of a lone God, or one without purpose, who wrought his mind without love or hope.<sup>3</sup>

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<sup>1</sup>Earth and New Earth, pp. 57-60.

<sup>2</sup>"The Chant of the Colorado," Trails Sunward, pp. 23-25.

<sup>3</sup>"Mountains In the Grand Canyon," Trails Sunward, pp. 26-27.

Finally, in "Serfs", crows

... cry the old cry that God does  
less than well  
To make an earth that can be made a Hell.<sup>1</sup>

In "Primitive Things", fire, rocks, heat, ice, winds

... and other Primitive Things  
suggest a Power  
Who is for man or against or  
unaware of him.<sup>2</sup>

The mathematician in Mr. Rice's last poem on this  
topic could prove by symbols

That an All-wise Creator  
Had fixed bounds to earth  
And boundlessness to heaven.<sup>3</sup>

God as a cosmic Being is illustrated in Mr. Rice's  
first writing, and shows that he was impressed by the  
harmony in the universe. In his initial volume he calls  
science "the greatest priestess of the unknown God,"  
and states that she binds "freakful haps of all the  
Universe" with unfailing laws, and makes "each of  
purpose in the whole" and teaches "Doubt that Accident  
is not the cause of all."<sup>4</sup>

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<sup>1</sup>Stygian Freight, p. 133

<sup>2</sup>High Perils, p. 33

<sup>3</sup>"The Mathematician," High Perils, p. 33

<sup>4</sup>"Science," From Dusk to Dusk, p. 33

76

He believes that God lets no world wander,<sup>1</sup> and that He is a cosmic Being,<sup>2</sup> that good alone is ultimate, that Better comes from Worse,<sup>3</sup> that Time will clear away the mystery of life, and man shall attain triumphant to Power.<sup>4</sup> Later he becomes a little more defensive of the cosmic Universe: Submarine mountains seem to have been wrought by the devil or by "some cosmic urgency gone distraught." Our life may have begun here, but it does not matter "if in it is a Godly Immanence."<sup>5</sup> Whatever the source or destiny of life, "we cannot thwart its mighty surge, but with a joy in strife must keep the course."<sup>6</sup> In spite of the raging of war, we must remember that God exists, and

Not fear that blind chaos  
Is lord of life's heart.<sup>7</sup>

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1"All's Well," Many Gods, p.3

2"Philosophies," Far Quests, pp. 44-45

3"Cosmism," Far Quests, pp. 56-58

4"Spes Mystica," Far Quests, pp. 87-88

5"Submarine Mountains," At the World's Heart, pp. 30-32

6"Chartings," At the World's Heart, pp. 77-79

7"God or Chaos," Earth and New Earth, pp. 99-104

The beauty of the moon, the stars, and the sea "cannot be by chance."<sup>1</sup> If they pass away, and "if I too, am spent it will not be by accident."<sup>1</sup> Other examples are found in "Old Wants",<sup>2</sup> "The Price",<sup>3</sup> "Providence",<sup>4</sup> "Thresholds",<sup>5</sup> and "The Greater Patience."<sup>6</sup>

His latest poems place less emphasis on God as a cosmic Being, try to explain man's inability to appreciate Him, and voice his first question of the harmony in the universe. "Spirit Work" explains that our sight is so near to the earth that we cannot see enough "of the unseen worth of the vast Dream that has drawn it."<sup>7</sup> "The Issue", describing a dismal rainy day in autumn, presents the question:

What is the issue -- for Chance, or God,  
to decide,  
Will something be born of it all when  
something has died?<sup>8</sup>

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<sup>1</sup>"Origins," Earth and New Earth, p. 119

<sup>2</sup>Trails Sunward, pp. 87-89

<sup>3</sup>Wraiths and Realities, pp. 85-86

<sup>4</sup>Wraiths and Realities, pp. 166-67

<sup>5</sup>Shadowy Thresholds, pp. 27-28

<sup>6</sup>Shadowy Thresholds, p. 173

<sup>7</sup>Bitter Brew, p. 107

<sup>8</sup>Seed of the Moon, p. 111

The ability of God to bring hope, peace, or comfort is emphasized much more at first than later.<sup>1</sup> The Cross is described as a symbol of hope. In "The Empty Cross," (1900) it "mounts, highest Hope of men, against earth's hell."<sup>2</sup> In "The Cross of the Holy Sepulchre", the poet meditates over Christ's feelings at the sight of pilgrims kissing the cross in His sepulchre, and concludes that perhaps He realizes that "it is better to give Hope than Truth if only one is in man's scope."<sup>3</sup>

Comfort, or peace, is provided in Oriental atmosphere. A Japanese mother, in time of war, prays to her god Inari. He was deaf to her cry, but some other god heard: "The fear and the lack are gone, and the rack."<sup>4</sup> At a shrine reclaimed by nature, the god is covered with moss, but still is prayed to. As long

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<sup>1</sup>This shifting of emphasis conforms to his changing attitude toward God and His power.

<sup>2</sup>Song Surf, p. 85

<sup>3</sup>Many Gods, p. 91

<sup>4</sup>"A Japanese Mother," Song Surf, Collected Plays and Poems Vol. II, p. 436



as men are sore-distressed they will kneel on any sod  
at any shrines "that waken in them God."<sup>1</sup>

From aboard a felucca, at sunset, the observer  
experiences a sensation of peace:

A mystery, a silence,  
A breathing of strange balm,  
A peace from Allah on the wind  
And on the sky his calm<sup>2</sup>

A feeling that the Christian religion does not  
provide the peace that the Orientals often get from  
theirs is seen in "The Proselyte Recants," in Song  
Surf. The proselyte is dying and realizes that the  
Christian religion doesn't satisfy him. He wishes to  
die as his ancestors had done. He admits that Christ

May perchance have power  
For the people of the West,  
But to me he seemed the servitor of pain.<sup>3</sup>

The same idea of a lack in the religion of the  
white man appears in "The Half Breed" (1918) as the  
convert wants to go back to his old religion, to be  
free of the blind sting and strife of the Christian  
religion and get a chance "to string the beads of peace."<sup>4</sup>

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<sup>1</sup>"A Nikko Shrine," Nirvana Days, p. 309

<sup>2</sup>"From a Felucca," Many Gods, p. 49

<sup>3</sup>Many Gods, p. 8

<sup>4</sup>Wraiths and Realities, pp. 119-21

80

In "Rose and Lotus",<sup>1</sup> (1918) the poet suggests a compromise between the Orient and the Occident. He wishes to intertwine the rose of Christianity and the lotus of the East -- the rose to give color and desire to the lotus, and the lotus patience and peace to the rose.

Comfort often comes at night since "sleep is God's tidal Will that overflows the world and obliterates ill."<sup>2</sup> The poem "In the Deep Midnight" (1916)<sup>3</sup> pictures the night sky as the Confessional of God, the Priest of the Universe, who hears its needs and shrives it. All crying ceases and there is comfort and peace instead. "Assuagement" (1916) depicts a God who lifts up the silver moon and silently sets "our care-sick hearts in tune."<sup>4</sup> From God himself man gets comfort, according to one of Mr. Rice's best known poems "A Litany for Latter-Day Mystics" (1916). In it he says "Out of the Vastness that is God" man gets the power of healing and stilling, the strength, well-being, and faith to overcome "all impotence and ills."<sup>5</sup>

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<sup>1</sup>Wraiths and Realities, p. 139

<sup>2</sup>"Consolation," Many Gods, p. 100

<sup>3</sup>Earth and New Earth, pp. 52-56

<sup>4</sup>Ibid, pp. 63-64

<sup>5</sup>Ibid, pp. 153-54

His latest works make little mention of any comforting power of God. In "Sermonette" (1929), Rice admonishes Christians who build churches filled only with pride to

... heal instead the deaf or the blind  
Of heart with the salt of the sea-wind,  
Heal instead the dumb or the lame  
With the tide -- that best can say  
God's name.<sup>1</sup>

In Pastor Crane's Christmas Sermon" (1933), he writes "In a humble manger alone could Peace be born."<sup>2</sup>

He expresses doubt of receiving comfort from God, in "Silhouette" (1933). The church bells are crying out

To Some One, at the world's end,  
to hear prayer  
Then falling suddenly dark and silent  
they seem to fear  
That only man can hear humanity's cry.<sup>3</sup>

On the other hand, one of his final poems in his latest volume stresses the note of peace which the poet desires more than anything else. In "Hugh, October," he concludes:

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<sup>1</sup>Seed of the Moon, p. 104

<sup>2</sup>High Perils, p. 46

<sup>3</sup>Ibid., p. 36

What does it matter if death be dark  
  and cold  
And all forgetful of all glad delights  
If it be peace that passes now away.<sup>1</sup>

The limited omnipotence of God is shown in most of Mr. Rice's poems on the subject. Early poems are the only ones which show any suggestion of an omnipotent God, and even here more of them express doubt. The poems of denial of His power increase in number until finally there are about twice as many as at first.

The suggestion that fate is stronger than God appears in two early poems, both omitted from later collections. "Low Tide" contains the lines-- "the overblowing blight of Fate's inflamed derision. In "One Came to God's Right Hand" (1900),<sup>5</sup> Christ comes to God and tells Him that, though the dead have "drunk

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<sup>1</sup>High Perils, p. 67

<sup>2</sup>Song Surf, pp. 9-13

<sup>3</sup>"The Widow of Judas Iscariot," Far Quests, p. 7

<sup>4</sup>From Dusk to Dusk, p. 24

<sup>5</sup>Song Surf, p. 67

of Life's immortal tide" they "stand steeped in blind amaze" and fall. God blames Fate who "thwarts" Him often on earth. The most interesting poem on the power of God in the early volumes reveals Mr. Rice's hope that God is not responsible for catastrophes. In "Typhoon" (1910), he utters the fervent wish: "If ever I see God's face, let it be guiltless of that typhoon!"<sup>1</sup>

From about the beginning of the World War the denial of the omnipotence of God is stressed. In keeping with his belief that God is not all-powerful, but just a little more potent than man, he endows Him with human characteristics: He becomes lonely: He "keeps a zone of refuge when His soul is spent."<sup>2</sup>

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<sup>1</sup>Many Gods, p. 15

<sup>2</sup>"In a Gorge of the Sierras," Trails Sunward, pp. 100-101

In "granite chasms" God even is lonely. Fungi pushing up out of the sod seem to be groping and marking "some movement of the loneliness of God,"<sup>1</sup> as if He were reaching a spirit finger into the poet's heart and bidding him linger.

He strives just as humans do: The skeptic sees Him striving with world flesh, having finite need, journeying to the same end as man, and therefore being required to bleed.<sup>2</sup> God offers to share His masterdom with man when He wins to an Immanence complete.<sup>3</sup> Man claims that he helps God win the strife.<sup>4</sup> The dead complain that "the aims of God are too like those of men."<sup>5</sup> Man can be certain, because of mystery, that God Himself cannot fathom the Universe. It is so vast that He "can only thro it brood and ask why it is thus."<sup>6</sup>

<sup>1</sup>"A Heart's Cry," Shadowy Thresholds, pp. 115-16

<sup>2</sup>"The Immanent God," Earth and New Earth, pp. 121-25

<sup>3</sup>Earth and New Earth, pp. 155-56

<sup>4</sup>Wraiths and Realities, pp. 67-69

<sup>5</sup>Wraiths and Realities, pp. 42-49

<sup>6</sup>Shadowy Thresholds, p. 113

"A Litany,"<sup>1</sup> in the second period summarizes Rice's theories on this point. He explains that he doesn't call God Infinite Love, for millions are unloved, nor Infinite Eternal Truth, for half our faiths flow from falsehoods, nor Omnipotence, for he allows degregation, nor Omniscience, for His eyes must see vainly. He decides to call God the World's Great Life, who is man, and fights with him in the strife for what should be.

He gambles: In two poems the opinions of a gambler are given. In "A Gambler's Guess at It," in the last book of the second period, he contends that God uses stars as dice:

What if he loses to the Foe?  
 Forfeit we -- and He -- must go.  
 What if He wins? Security  
 For all thro eternity.<sup>2</sup>

In "Faro Philosophy," in the latest volume of poems, the philosopher suggests that God, maybe

... rolls out the reason of our rue  
 Rolls out Evil  
 With a misthrow  
 Or by some chance  
 He cannot foreknow.<sup>3</sup>

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<sup>1</sup>Trails Sunward, p. 144

<sup>2</sup>Shadowy Thresholds, p. 169

<sup>3</sup>High Perils, p. 16

He pays debts: In "On the Maine Coast,"<sup>1</sup> in the second period, the poet calls the moon the silver with which He pays the world for the toil of the day.

He cannot control the seasons: In the latest volume, Mr. Rice applies his theory of God's lack of Omnipotence to nature. In "On Farms," the flooded wheat evokes the philosophy:

It's always a little silly  
To take things up with God.  
For somehow you will find  
That the seasons, willy-nilly,  
Come without compulsion --  
And go at no one's nod.<sup>2</sup>

In "Let the Wind Blow,"<sup>3</sup> the question is raised concerning the circling of the seasons, and the conflict between life and fate to which even God seems bound.

He cannot prevent catastrophes: The poem "Judgment" concludes with the statement that all may know that life's "primal blot came not thro any will."<sup>4</sup> "Princip" raises the question whether God was responsible for the shot that started the World War or whether he was

<sup>1</sup>Shadowy Thresholds, p. 140

<sup>2</sup>High Perils, p. 25

<sup>3</sup>High Perils, p. 35

<sup>4</sup>At the World's Heart, p. 129



"overwhelmed by atavistic Nature's surge up from the core of the earth."<sup>1</sup> "Father Meran," with the Belgian war-famine as a theme, depicts the priest bitterly declaring that "God, who lets war be, is but a phantom, but a wraith."<sup>2</sup> In "Dallow's Bluff," Una, in speaking of the physical and mental condition of her father, says,

Whatever he is he is now in spite of himself.  
 God could prevent such wrecks and won't --  
   or He cannot:  
 These are the two stones of the mill between  
   which  
 They are ground ... It doesn't matter  
   which does the grinding.<sup>3</sup>

"Cosmorama" one of the final poems in his latest book states Rice's opinion clearly in regard to the Omnipotence of God:

If the God Power ... ..  
 Cannot stay or foresee calamities to us ...  
 Is helpless against these horrors,  
   it is time to say so  
 Resignedly and take His immanence  
 For what it is, but not for Omnipotence.<sup>4</sup>

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<sup>1</sup>Earth and New Earth, p. 3-7

<sup>2</sup>Earth and New Earth, pp. 105-106

<sup>3</sup>Stygian Freight, p. 143

<sup>4</sup>High Perils, p. 81

Mr. Rice's ideas concerning God start with the usual belief of a student of religion, a belief in the reality of God, as a Creator, as a cosmic Being, as a medium of hope, peace, and comfort. Even in the early period, however, his poems show a doubt of the omnipotence of God. His doubt grew stronger until after the World War many poems deny the power of God. As his ideas moved toward a denial of the omnipotence of God, his belief in the ability of God to bring hope, peace, and comfort became less emphatic. His final belief is that God is only a little more powerful than man, is striving just as man is to attain perfection, and that He has no control over the seasons and cannot prevent catastrophes. In short, his latest poems show a humanization of God.

Although most of his ideas about God show a decline in his belief in godly characteristics, his idea of the immanence of God becomes stronger in his later works. This belief is shown usually in the poems on nature, as he feels that the immanence of God is best revealed in nature.

### His Conception of Nature

Mr. Rice's interest in nature is more steadfast than either his conception of God or his faith in immortality. About one half of all the poems he wrote treat nature in some aspect. His interest in the subject is shown throughout his poetry but seems especially strong during the World War years. Here, more poems consider nature than in all of his other volumes combined. This may be due to the poet's attempt to offset the psychological effect of the World War by turning man's attention to a keener interest in nature. A more cheerful note is sounded at first than in his latest works, as was true of his treatment of immortality.

In the manner of Wordsworth, Rice is seldom objective, but attempts to convey the feelings aroused in him by Nature. Both optimistic and pessimistic sensations are depicted. The optimistic sensations are joy, peace, comfort, and hope, and an appreciation of the beauties of nature.

Optimistic feelings evoked by nature are expressed in more than half of Mr. Rice's poems. These sensations include joy and happiness, hope and comfort, and an appreciation of the beauties of nature.

The first period contains more poems expressing joy and happiness than the others, but the beauties of nature attract more interest in later works.

In early poems some occasions for joy are the singing of the lark and the robin,<sup>1</sup> the March wind "healing" the buds at night,<sup>2</sup> the wind ringing in the redbud<sup>3</sup> and dimpling "the cheek of the rill with a cooling kiss,"<sup>4</sup> the blue-bells and heather-bells ringing "in the bracken" and on the hill,<sup>5</sup> "the sun sweet upon you,"<sup>6</sup> and feeling

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<sup>1</sup>"Love Call in Spring," in Song Surf, pp. 34-35

<sup>2</sup>"Intimation," Song Surf, p. 43

<sup>3</sup>"Mating" in Song Surf (Collected Plays and Poems, Volume II), pp. 469-470

<sup>4</sup>"August Guests," Song Surf, pp. 28-29

<sup>5</sup>"Highland Joy," Far Quests, p. 29

<sup>6</sup>"Moods of the Moor," Far Quests, pp. 89-90

"wildly free upon the sea."<sup>1</sup>

Similar reasons for joy to be found in the second period are a bird singing in the top of a tulip tree,<sup>2</sup> the month of June "with heaven and earth and heart in tune,"<sup>3</sup> the sea as the tide comes in, when there is a stir at the heart,<sup>4</sup> a Devon ride when "the whole world is a smile of mirth,"<sup>5</sup> and a trip down through the Florida keys where

"all in the world worth knowing  
is joy like that of the tarpon's leap  
In air divine with the warm sunshine!"<sup>6</sup>

An outstanding poem on this topic is "Sea Rhapsody":

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<sup>1</sup>"To Sea" in Far Quests, pp. 127-128

<sup>2</sup>"Bird Bliss" in At the World's Heart, pp. 125-126.

<sup>3</sup>"June" in At the World's Heart, pp. 130-152

<sup>4</sup>"As the Tide Comes In, in Earth and New Earth, pp.78-79

<sup>5</sup>"A Devon Ride" in Earth and New Earth, p. 110

<sup>6</sup>"A Florida Boating Song" in Shadowy Thresholds, pp. 111-112

"For wine is the wind, wine is the sea,  
 Glad wine for the sinking spirit,  
 To lift it up from the cling of clay  
 Into high Bliss-- or near it!  
 So let me drink till I cease to think,  
 And know with a sting of rapture  
 That joy is yet as wide as the world  
 For men at last to capture."<sup>1</sup>

Only one expression of the joy felt in nature is given in the third period, in "Young Love's Worship":

"The wind blows, and grass grows  
 Glad, to the vestry door;  
 And there isn't a bird of April  
 Without a trill to pour.

Far away, east and west,  
 Breezy bells chime,  
 There's more joy in the warm air  
 Than just spring time."<sup>2</sup>

The idea of nature as a medium to give peace, comfort, and hope is a favorite one with Mr. Rice throughout his poetry. In his experimental volume (1898), he states that from twilight he receives "a calm that can ease heart-hidden fearing."<sup>3</sup> In this period he receives hope from the hills,<sup>4</sup>

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<sup>1</sup>At the World's Heart, pp. 7-8

<sup>2</sup>Bitter Brew, pp. 121-122

<sup>3</sup>"Twilight" in From Dusk to Dusk, p. 54

<sup>4</sup>"Speak, Dark Hills" From Dusk to Dusk, p. 80

from the "cool upwelling from sweet soils,"<sup>1</sup>  
 and hope and peace from the ending of winter.<sup>2</sup>  
 He feels peace in July when he can "rest within  
 the woody peace of afternoon."<sup>3</sup> He longs for  
 the peace of Penang where he can mend his heart  
 "beneath the tropic moon, while the tamarind-tree  
 is whispering thoughts of sleep."<sup>4</sup>

Later poems show the sea as a medium of  
 healing, comfort, and peace. In "A Song for  
 Healing," the sea is suggested as a healer when  
 "on the bed of black defeat"

... the sea  
 And its tide as soft as sleep,  
 And the clear night sky  
 That heals for aye  
 All who will trust its Deep.<sup>5</sup>

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<sup>1</sup>"To a Dove," Song Surf, Collected Plays and Poems,  
 Vol. II, pp. 453-54.

<sup>2</sup>"Serenity," Song Surf, pp. 45-46.

<sup>3</sup>"In July," Song Surf, Collected Plays and Poems,  
 Vol. II, pp. 415-17.

<sup>4</sup>"Penang," in Many Gods, pp. 17-19.

<sup>5</sup>At the World's Heart, pp. 84-85.

In "Seance", the turn of the tide, reminds the poet

"That doubt is only the ebb of faith,  
Which ever reflows sublime!"<sup>1</sup>

Night continues to give a feeling of comfort, or healing. "Ocean of Night" is an apostrophe to the night for cleansing from cares of the day, from "the fume and fret and fray  
Of the griefs of men and the wrongs of men,  
And the sins of men who stray."<sup>2</sup>

The latest poems find peace at the sight of "wild geese,<sup>3</sup> in the silence of the pine and palm which tell the secret of keeping the heart calm,"<sup>4</sup> and at twilight by the Atlantic<sup>5</sup> and the Pacific.<sup>6</sup> "Release" in High Perils (1933), gives final emphasis to the feeling expressed in the former periods, that night brings peace:

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<sup>1</sup>Shadowy Thresholds, p. 142

<sup>2</sup>Earth and New Earth, p.126

<sup>3</sup>"Between Flights" in Bitter Brew, p. 71

<sup>4</sup>"By Florida" in Stygian Freight, p. 158

<sup>5</sup>"Peace by the Atlantic", in High Perils, p. 20

<sup>6</sup>"Peace by the Pacific", in High Perils, p. 21



Earth could not do without this peace  
 To smooth her brow and bring release  
 But for the disemburdening moon  
 And night no day would end too soon.<sup>1</sup>

Beauty in nature influences the poet, as well as do the sensations of joy and peace, evoked by nature. At first he is impressed by the beauty of the dawn and feels that "fancy's renown, imagination's flame is futile here."<sup>2</sup>

The importance of beauty is stressed in the poem "On the Arabian Gulf,"<sup>3</sup> when a "wraith-muezzin from a minaret of cloud" cries, "Allah is Beauty, there is none beside!" In "Shinto,"<sup>4</sup> the poet prays that he may "lose no beauty beneath its sky," and that he may build temples, with his music, on each place that he has loved.

Later he enjoys the beauty of April, of the birds, of the moon, and of the tropical aspects of Florida. He draws various conclusions in regard to beauty:

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<sup>1</sup>High Perils, p. 75.

<sup>2</sup>"Idyl of Dawn," From Dusk to Dusk, pp. 62-63.

<sup>3</sup>"On the Arabian Gulf," Many Gods, p. 83.

<sup>4</sup>"Shinto," Song Surf, Collected, II, pp. 432-33.

The beauty of the sea, the moon and the stars cannot  
be by chance.<sup>1</sup>

Who wastes a beautiful thing,  
Which might have won  
Each passing heart to pause and sing,  
... shall feel want's sting.<sup>2</sup>

The final poems attempt even more than the  
others, to express the feeling aroused by beauty  
in nature: If you are country-born and think of  
the mist over a meadow-bog, "your heart remembering  
almost stops."<sup>3</sup> On an April night, in New York,  
when the moon is shining and the trees budding,  
"beauty so catches the breath that the heart dreams  
Paradise now at last is near indeed."<sup>4</sup> The moon  
shining on the ruins of the Parthenon made it so  
beautiful that it seemed unreal:

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<sup>1</sup>"Origins," Earth and New Earth, p. 119.

<sup>2</sup>"Waste," Wraiths and Realities, pp. 65-66.

<sup>3</sup>"In Cities," in Seed of the Moon, pp. 107-09.

<sup>4</sup>"Shrift," in Seed of the Moon, pp. 109-10.

Such hours are a high peril. None can touch  
 Immortal things and tread mere earth  
 thereafter  
 Untrammelled between what is and what  
 should be.<sup>1</sup>

On a ride home in the dusk the moon sank "with so  
 much beauty that loneliness and longing troubled  
 the heart."<sup>2</sup> The poet advises that no spell loved  
 too well should be remembered.

For beauty gone  
 Has too much power  
 To take from hope  
 As life goes on.<sup>3</sup>

The pessimistic sensations are sadness, bitterness,  
 and depression. Sadness is usually evoked by autumn  
 when the sight of leaves falling and withering, and  
 wild geese flying away remind him of old age and dying.

In "Maple Leaves on Miyajima" (1910) the maple  
 leaves fall and autumn pursues them

And leaves them desolate, dead and still,  
 Ravished afar and wide;  
 Leaves them desolate, crying shrill,  
 No beauty shall abide!<sup>4</sup>

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<sup>1</sup>"Parthenon Night," High Perils, p. 29

<sup>2</sup>"A Ride Home," High Perils, p. 71

<sup>3</sup>"Better Forget," High Perils, p. 70

<sup>4</sup>Many Gods, pp. 13-14

Other early poems describe autumn with "the musing joy of sadness in her look,"<sup>1</sup> with sighs "like Sorrow's breath,"<sup>2</sup> with melancholy robing the land with sadness,<sup>3</sup> with the "assuaging of searing fields,"<sup>4</sup> and the "sad balm of falling leaves,"<sup>4</sup> with twilight that deadens "day's unspent desire,"<sup>5</sup> with the crane who screams "like a soul in fear,"<sup>6</sup> and with wind "that has ailed overlong with grief."<sup>7</sup>

"Ultimates" (1916) compares autumn in nature to autumn in the Universe:

If Autumn came to the universe  
 And the worlds like dead leaves fell,  
 If Time lay dumb in the boundless hearse,  
 Of Space--an ended spell;  
 If this had chanced--as chance it may--  
 We still should be a part  
 Of all that dwells in the Abyss,<sup>8</sup>  
 Or dreams within God's heart.<sup>8</sup>

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<sup>1</sup>"Before Autumn," From Dusk to Dusk, pp. 12-13

<sup>2</sup>"Autumn," Song Surf, p. 47

<sup>3</sup>"In a Cemetery," Song Surf (Collected Plays and Poems)  
 Vol. II, pp. 483-484

<sup>4</sup>"Return," Song Surf, p. 477

<sup>5</sup>"A Prayer," Nirvana Days, p. 287

<sup>6</sup>"Old Age," Many Gods, p. 68

<sup>7</sup>"Waters Withheld," Far Quests, p. 98

<sup>8</sup>Earth and New Earth, p. 156

Falling leaves are described as sounding like the falling of universes,<sup>1</sup> or the weaving of a "shroud for the weary heart,"<sup>2</sup> and bring autumn sadness "from griefs no hope could numb."<sup>3</sup> The sea is used as a medium of sadness in Wraiths and Realities (1918). In an apostrophe to a sea-gull, the poet tells the bird that, from the sea, with his "sickle wings," he reaps "for the heart Life's most sad and inscrutable part."<sup>4</sup>

In his latest works the same comparison is made between nature and life. "Let the Wind Blow" is an example:

A wind blew the leaves down, russet and gold,  
 An aged man passing in tattered attire,  
 Seemed, like them, to be drifting down to  
 the mold.<sup>5</sup>

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<sup>1</sup>"November Leaves," Earth and New Earth, p. 86

<sup>2</sup>"Old Age and Autumn," Earth and New Earth, p. 150

<sup>3</sup>"Autumn Sadness," Trails Sunward, p. 91

<sup>4</sup>"To a Solitary Sea Gull," Wraiths and Realities, p. 99

<sup>5</sup>High Perils, p. 15

Falling leaves bring a personal sadness to the poet, who says, "So much in me too lies unharvested."<sup>1</sup>

Bitterness is aroused, usually, by winter. This note is almost entirely absent from early poems.

The nearest approach is found in "The Atoner" (1900), in which Winter bitterly, cruelly, and bleakly lashes "his limbs that are naked of grass and leaves."<sup>2</sup>

Later poems give a little more emphasis to this feeling when the harsh winter leaves the wild geese with frozen feet on a shelterless shore,<sup>3</sup> and the wind's "icy dagger is piercing the life of the poor."<sup>4</sup> "A War Winter" compares the winter to a battle, with trees standing shivering in the wintry chill, and crows "couriers of ill, while the wind hurls a blast of death with every breath." The poem concludes with the lines:

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<sup>1</sup>"Unharvested," Bitter Brew, pp. 82-83

<sup>2</sup>Song Surf, p. 42

<sup>3</sup>"Migration," Trails Sunward, pp. 126-127

<sup>4</sup>"Judgment During a Blizzard," Shadowy Thresholds, p. 93

Twilight is settling like the death of  
   God  
 Upon an earth that's but a frozen clod.<sup>1</sup>

The element of bitterness is most apparent in his latest poems. With but one exception this is caused by winter. The exception is "Metamorphosis" (1933) in which a woman who loved to paint the sea and shore has become mad, but

The tide, the rocks, and the grasses  
 Shimmer as beautiful and glad  
 In the sun for other lovers.<sup>2</sup>

Winter causes bitterness in the other poems because "all that weary heart and eye can see"<sup>3</sup> are winter and poverty; because the crows can find no food and "scream their hatred of hardship and strife for mere food, mere life;"<sup>4</sup> because the "poor pent fish must burrow in mud or do without a livelihood;"<sup>5</sup> because the mockingbird who sang too soon was caught by the "cold relentless confusion of

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<sup>1</sup>"A War Winter," Shadowy Thresholds, p. 147

<sup>2</sup>High Perils, p. 43

<sup>3</sup>"Serfs," Stygian Freight, pp. 133-134

<sup>4</sup>"Just Why," Seed of the Moon, pp. 85-86

<sup>5</sup>"Prematurities," High Perils, p. 68

the snow,"<sup>1</sup> and beaten down and buried. In "Zero" (1929), the poet describes winter as hard of heart for freezing the fields, cold of heart for stopping the streams, bleak of heart for blighting the last leaf-blade, and bare of heart for numbing the earth of dreams. The tenant farmer, in the monologue "A Tenant Farmer Talks" (1933), says,

That was a hard winter, Wood nor coal  
 Could keep it out of the house. It  
                   found the chinks  
 Of sill and casing, and creeping in  
                   like a lynx  
 Breathed icy shivers down your spine  
                   and stole  
 The courage out of you, body as well  
                   as soul.<sup>2</sup>

Depression is caused by the sunset, by various moods of the sea, by storms and rain, by sounds or thoughts at night, and by the fleeting of time. In "Look Not to the West," one of the few poems of the first period conveying this feeling, are the lines

<sup>1</sup>Seed of the Moon, pp. 91-92

<sup>2</sup>"A Hard Winter, I" High Perils, pp. 56-59



'Tis best for the heart to see not  
 the shades  
 That rise--the wrecks of a ruined Past!<sup>1</sup>

Depressing thoughts at night are evoked by the sight of firefly and moth fluttering toward the light, and bring the reflection that we, like firefly and moth, flutter "toward Life's unappeasive blossom-fire!"<sup>2</sup>

This feeling of depression is found most often in the latest poems, as was found true of the note of bitterness. Of the sea poems the strongest note is sounded in two poems, one, "The Desertas," ending:

The sea is full of hauntings,  
 For Violence was earth's shaper.<sup>3</sup>

The other outstanding expression is found in "In a Fishing Village":

Fruits of the sea are the same forever,  
 Toil and trouble and tragic dread,  
 Mending the net for mouths to be fed  
 Watching the tide for the sea dead.<sup>4</sup>

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<sup>1</sup>From Dusk to Dusk, p. 64

<sup>2</sup>"Flutterers," Shadowy Thresholds, p. 71

<sup>3</sup>Stygian Freight, pp. 145-146

<sup>4</sup>Seed of the Moon, p. 103

Night sounds that bring depression include the talking of the wind which tells depressing facts of chaos in the past and possible chaos in the future,<sup>1</sup> bells that "cry out over the gloom of the horizon trees,"<sup>2</sup> the sounds of growing in nature,<sup>3</sup> and the cry of the coyote who

Bayed his awe of the vastness,  
His harsh uneasy fear of the strangeness  
Of night stretching unknowably  
Out and beyond him forever.<sup>4</sup>

Rain, in a number of poems, casts a depressing influence. The sound of rain recalls the time when earth was without form and void, and the waters covered it.<sup>5</sup> Rain falling in the darkness creates the sensation of the loss of one's soul out in the emptiness and dreariness.<sup>6</sup> Rain falling endlessly seems to make every acre of the world "sodden."<sup>7</sup>

<sup>1</sup>"Beware of the Moon," Seed of the Moon, pp. 37-38

<sup>2</sup>"Silhouette," High Perils, p. 36

<sup>3</sup>"Country Night," Seed of the Moon, pp. 87-88

<sup>4</sup>"Cries in the Night," Seed of the Moon, p. 36

<sup>5</sup>"Rain Nocturne," Bitter Brew, pp. 68-69

<sup>6</sup>"Milna," High Perils, pp. 3-14

<sup>7</sup>"Milna," High Perils, pp. 3-14

Rain falling slowly appears as if

... time  
 Condensed to drops in the dark  
 skies were dripping down  
 Years, years, years of it, sad as tears.<sup>1</sup>

The realization of the swift passage of time brings depression. The sight of shells tossed up by the sea recalls the fact that they once "were pulsing with life's beat";<sup>2</sup> leaves being tossed by the wind -- that "nothing's safe from the doom of "Time's broom;"<sup>3</sup> a gray lonely gull vanishing at twilight -- that "all pleasure has swift sad wings,"<sup>4</sup> the hawks at Old Orchard, Maine, no longer used for sport -- that the players of that game are

...long forgotten  
 In sportless churchyards scattered above  
 the sea-granite.<sup>5</sup>

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<sup>1</sup>"The Issue," Seed of the Moon, pp. 111-112

<sup>2</sup>"Shells," Bitter Brew, p. 76

<sup>3</sup>"The Chimney-Sweep," Stygian Freight, p. 118

<sup>4</sup>"Above the Board Walk," High Perils, p. 34

<sup>5</sup>"Flights," Seed of the Moon, p. 121

"Of Such Strange Stuff" (1929) compares the ending of the day to old age:

A moment since the day did not seem old,  
 Now it is creeping westward gray and grim,  
 Like age's very self it turned to go,  
 Clutching the dusk about it as a cloak,  
 Shuffling through fallen leaves of  
   beach and oak,  
 With asthmic breath sighing into the snow.<sup>1</sup>

Mr. Rice's view of nature is that it is a medium to evoke various states of mind or feelings. Although more of the pleasurable feelings such as joy, hope, comfort, and peace are found in the earlier than in the later poems, yet he cannot be regarded as entirely pessimistic in recent works. The feeling of peace is often shown or desired. Of the pessimistic feelings, sadness in autumn is his most steadfast one. Only a few early poems show bitterness or depression caused by sunset, by various moods of the sea, by storms, by sounds or thoughts at night, and by the fleeting of time.

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<sup>1</sup>Seed of the Moon, pp. 93-95

Chapter Two

His Conception of Man

## His Conception of Man

Mr. Rice shows interest in various phases of man's existence in about one half of his poems. Those using man as the theme may be divided into two groups -- those concerned with social problems and those concerned with human relations.

In his treatment of social problems he shows a tendency toward democratic liberalism. Only a small proportion of his poems are on class inequality, although he professes interest in such problems. When a student at Harvard he conducted a slum mission. When active in religious work he gave his services through the Church.

Few of his poems use politics or propaganda as themes. Laxness on the part of those who enforce the law in connection with the Kentucky Night Riders is lamented in two poems in Nirvana Days. "Night Riders" treats the tale of tobacco outlaws in Kentucky in 1907 -- 1908.

In this poem he writes:

O the shame, and the bitter shame,  
That thus, across our land,  
Crime can arise and write her name  
Broad, with a bloody hand!

The other poem is called "Honor" and is addressed "to the Night Riders Who Murdered Hedges." The author says the "Sovereign Law will not lie always dumb. Her prisons gray are slow, but wide." He has decided that such subjects

are topical; so they are of only temporary interest. The problem is solved and forgotten. He doesn't believe in using propoganda and local social problems in poetry. He tries to choose subjects with a universal appeal.

His poems on war problems were written during the Spanish-American War and the World War, when the subject occupied the attention of all. A number of his poems on the World War were first published in newspapers.

In his poems on Human Relations, the subject of heredity probably interests him most. Apart from personal reasons, Mr. Rice is interested in the idea of the importance of heredity, in the fact that "our lives are linked in the past with lives, and in the future with other lives. Heredity gives partly the sense of the 'time infinite'.<sup>1</sup> It gives depth to character and ties it up with the human race."<sup>2</sup>

Specific social problems that interest Mr. Rice are the inequality existing between the rich and the poor, war, and the defiance of the conventions of society. Inequality is the subject of a small number of his poems in both early and

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<sup>1</sup>Infra p. 147.

<sup>2</sup>interview, November, 1938.

later works. The latest poems give a fuller treatment of the theme.

In the first period, in the poet's experimental volume, a ballad describes the hunting expedition of three proud and rich kings who are warned by the Death Sprite of the danger of "pelf" and of "earthly pride."<sup>1</sup> In the same period are described a woman in misery who weeps for work, then kills herself,<sup>2</sup> convicts who are killed in a mine disaster and have no one to weep for them,<sup>3</sup> and an artist, "a tired little woman" who starves.<sup>4</sup>

In the second period, want and suffering are described. A workman out of work wishes Christ were alive today. If he were, "the lords of the world would quake with awe when a strong man wanting work is starved for bread."<sup>5</sup>

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<sup>1</sup>"The Death Sprite," in From Dusk to Dusk, pp.105-107

<sup>2</sup>"The Offertory" in From Dusk to Dusk, pp.44-45

<sup>3</sup>"Convicts," in Far Quests, pp. 116-117

<sup>4</sup>"The Image Painter" in Nirvana Days, pp. 292-293

<sup>5</sup>"A Worker Out of Work" in Trails Sunward, p.30



A poverty-stricken mother begs other poor women not to bear children "bred in want." They will land in the almshouse or a prison cell. They can expect no sympathy from the rich who think the unfortunate grovel because "worth has justice everywhere."<sup>1</sup>

A blizzard, described in another poem causes the suffering and death of the poor. But the winter wind is not responsible. The City is the real murderer for not taking care of them.<sup>2</sup>

In the third period is found the most emphatic poem on the subject. The charge against the rich is made by a radical, a "Chicago Red," in a grain elevator. He charges the manager, who has just fired him, with having twenty million dollars in his pocket and twenty million thefts upon his soul. He sees only "In God We Trust" stamped upon the money, not the faces of the millions who are being starved through his greed. He anticipates the answer of the rich man-- that this is a free country where a man has a right to make and keep all he can. Otherwise the "spine of civilization"

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<sup>1</sup>"A Mother's Cry to Her Kind", in Trails Sunward, p.8

<sup>2</sup>"Judgment," in Shadowy Thresholds, p.93

breaks in two. But the new Gospel of Christ is

"That workers only shall inherit the earth,  
And that rewarded work alone is Heaven."<sup>1</sup>

In another poem of this period, a patient in a psychopathic ward kills another because he has twenty coats "yet gives the naked none." He insists that he isn't mad, but is trying to destroy the greedy cancer of useless wealth that batters upon a useful body and soul.<sup>2</sup> An old woman kills a friend in the Old Ladies' Home through jealousy over a cake of scented soap. As she didn't have any soap to send to the prosecutor she was put to death.<sup>3</sup> A poor man in winter tells of his son lying dead on the kitchen floor because they didn't have money for coal.<sup>4</sup> A seamstress takes her life because her health became poor and she couldn't work.

"Then everyone was kind...as everyone is  
To the no-more needy dead."<sup>5</sup>

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<sup>1</sup>"A Chicago Red"(Lurid Lives,II) in Mihrima, pp.71-74

<sup>2</sup>"In a Psychopathic Ward" in Bitter Brew, pp.61-62

<sup>3</sup>"A Crime" in Stygian Freight, pp.31-33

<sup>4</sup>"Winter Toll" in High Perils, p.59

<sup>5</sup>"Thanatopsis for Hetty" in High Perils , p.60

War is another one of the social problems treated by Mr. Rice in his poetry. His theory centers in the belief that war is justifiable if it is a war to end wars, if it is for humanity.

His first poems on War appeared in his 1898 volume and relate to the Spanish-American War. In this period he brings out three ideas: that Right will conquer, that the battle cry of a nation should not be "Revenge", but "Humanity", and that "mastery of earth and sea and air" is not enough progress to make man proud, because "unto War's necessity we bare our piteous breasts and impotently die."<sup>1</sup>

During the years of the World War, most of his poems are on war. In these poems he discusses three phases - - the causes of war, the evils, and the results to be hoped for. Heredity is one cause of war, a warring people inheriting an old race hatred. Pride and insolence of rulers, rather than self-defense, is a motivating cause. Frenzy drives men to give up trying to build brotherhood and to feel that there is safety only in blood. The evils

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<sup>1</sup>"Slaves of Fate" in From Dusk to Dusk, p.84

of war outweigh the "far gain" of a permanent peace. War causes the death of innocent millions and heart-break over the loss of loved ones. Many who starve could have been saved with the bread used to build ships and armies. Great contributions in science and music are lost to posterity through the death of men who might have made them. In addition to these losses, Christ and truth are driven out by War.

The poet's ideal of the assurance of a lasting peace as a result to be hoped for is built on the formation of a World Parliament to care for Human Welfare. Here all nations are to "forego that all may gain their right."<sup>1</sup> Unless there is Union, nations will always stab at one another's heart. He declares that justice is not spoken "by the bloody lips of war any more."<sup>2</sup> Sorrow created by war will cause men to think of mankind instead of nations of men. The new patriot that will arise shall have the new vision which Mr. Rice believes is a justification for war:

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<sup>1</sup>"To the Masters of Europe," in Trails Sunward, p.142

<sup>2</sup>"Winds of War" in Earth and New Earth, pp.88-104

"Within his heart East shall be one  
 With West, and his effaceless thought  
 Shall be that earth was made for all  
 Its driven millions sore-distraught.

For he at last shall look and see  
 Through all the creeds about him hurled,  
 His nation is humanity,  
 His country is the world."<sup>1</sup>

Defiance of the conventions of society is a third social problem treated by Mr. Rice in his poems. He strongly emphasizes the punishment meted out to those who defy conventions. It takes the form of unhappiness, misery, and disgrace, or some more violent treatment, as blindness, murder, suicide, or death from a great catastrophe. Most of the poems of this type were written during the World War years.

Blame for their actions is divided equally between man and woman, sometimes one being most guilty, and sometimes the other. An outstanding poem of this group is "Lisette",<sup>2</sup> first called "An Italian in France," (1900).<sup>3</sup> Lisette was killed because she yielded to the flattery of a "Romeo rhyme-smatterer," "just as a woman will--

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<sup>1</sup>"The New Patriot," in Earth and New Earth, p.107

<sup>2</sup>Song Surf, (Collected Plays and Poems, I), pp.480-81

<sup>3</sup>Song Surf, pp.105-106

even the best of them." In "The Contessa to Her Judges," (1914) the Contessa killed her husband because he was not straight-forward. She could have forgiven him if he had said,

I love her better,  
 You are my wife--but Beauty reigns  
 As mistress of men's soul!"<sup>1</sup>

Their marriage would probably have ended as others had before--in divorce, not in a "bloody mesh." A different complication appears in "At the Bar, an Adulteress Speaks"<sup>2</sup> (1927). The woman kills her lover to atone for her unfaithfulness to her husband. When she confesses her guilt, her husband calmly admits that through many years he too has been unfaithful. One of the long narrative poems of the last period, "Life Goes On," uses this theme. The husband, wanting an heir which his wife, after ten years, fails to give him, turns to another. His unhappy wife dies when about to give him his desire. He becomes a

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<sup>1</sup>At the World's Heart, pp. 69-71

<sup>2</sup>Stygian Freight, pp. 128-30

wrecked man "who shrinks from men and little children."<sup>1</sup>

Human relations is another topic on Man discussed by Mr. Rice in his poems. It consists of three problems -- generations, heredity, and the relation of woman and man.

The parent-child problem is treated in Mr. Rice's poems from two angles -- love and conflict. Most of the poems on mother-love fall in the first and second periods and those of parental conflict in the third.

In the poems of the first period mothers express their love in different ways. One mother, in heaven, cannot be happy because she has a child on earth who needs her.<sup>2</sup> A Japanese mother, in time of war, wonders how she will keep her baby from starving.<sup>3</sup> A woman in Benares longs for a child even if she dies at its birth.<sup>4</sup> Another woman prayed for a child. When it came she was

<sup>1</sup>Seed of the Moon, pp. 3-35

<sup>2</sup>"Mother-love," Song Surf, pp. 26-27

<sup>3</sup>"A Japanese Mother," Collected Plays and Poems, Volume II, Song Surf, pp. 436-437

<sup>4</sup>"A Barren Woman," Many Gods, pp. 29-31

happy until she found that it was witless and never smiled.<sup>1</sup> Mary, of Nazareth, thanks God for giving her a child but wishes that He was like other children, seeking help and learning beside her knee.<sup>2</sup> A Parsee woman in Bombay, who has lost her child, wishes him to be buried instead of being laid aloft for the vultures. She says that those who have no children cannot feel "how even a thought so full of throe can make my sick brain reel."<sup>3</sup> Mother-love tempered with heart-ache is also shown in a few poems of the second period. One mother grieves over the death of her baby,<sup>4</sup> and another over the death of her soldier son.<sup>5</sup> One mother is proud of the fact that her son is the "eagle soul" of a war plane,<sup>6</sup> while another, who had spoiled, pampered

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<sup>1</sup>"The Child God Gave," Song Surf, p. 68

<sup>2</sup>"Mary," Song Surf, pp. 71-72

"Mary at Nazareth," Song Surf, Collected Plays and Poems, pp. 409-411

<sup>3</sup>"The Parsee Woman," Many Gods, pp. 75-76

<sup>4</sup>"A Mother," Wraiths and Realities, p. 104

<sup>5</sup>"A Mother's Dirge," Shadowy Thresholds, p. 157

<sup>6</sup>"An Aviator's Mother," Shadowy Thresholds, pp. 56-57



and worshipped her son, sees him ruined now. He even "doubts whether God has ever heard a prayer."<sup>1</sup> Conflict between the two generations finds expression in only one early poem. In it the young offer advice to the old. The young do not want to be weighed down with fears of the world, with wisdom, and with warning. They want to be allowed to dream and to dare.<sup>2</sup>

Later, the elder give advice to the younger generation. The elders are willing to yield the reins to the younger but plead that they will ride "Vision-true", not

"With an intense low love of sense  
Blind with the world's soul need."

Then they will yield the reins to their children "more near to the final goal."<sup>3</sup>

Conflict - Shelley's "eternal war between the young and old" - is shown in the long narrative poem "Old Garth's Jess", in which the father doesn't seek to understand or sympathize with his son. Bitter hatred

<sup>1</sup>"Mother and Son" in Wraiths and Realities", pp.162-163

<sup>2</sup>"The Young to the Old" in Nirvana Days, pp.268-269

<sup>3</sup>"To the Younger Generation" in At the World's Heart, pp. 154-156

is aroused in the son who, in a fit of anger accidentally kills Old Garth.

"Sire and son  
 Still by the river's fall and rise  
 Fight the old fight that never dies.  
 For between young and old the hill  
 Of life rises and neither sees  
 More than the way, unmastered still,  
 That must be gone."<sup>1</sup>

The third period contains most of the poems on the conflict between the generations, and advice given by the old to the young. A fatuous mother cannot reconcile herself to giving up her son to another.<sup>2</sup> Another son, unwanted before birth, a problem through childhood, sinful through manhood, dies after escape from prison.<sup>3</sup> A dying mother complains that "the young are hard-- cold and hard and cruel.... They are too happy and heedless to understand."<sup>4</sup> Another mother laments having brought a dissolute daughter into the world. She would "rather have been a nun on a

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<sup>1</sup>"Old Garth's Jess" in Wraiths and Realities", pp.3-38

<sup>2</sup>"Son and Mother" in Bitter Brew, pp.13-15

<sup>3</sup>"A Son" in High Peril, p.49

<sup>4</sup>"Mother and Daughter" in Stygian Freight, pp.36-41

barren hill."<sup>1</sup>

The poem "An Ancient Feud" (1927) explains the reason for conflict between the young and old by contrasting their characteristics. The young are wild in heart, the old wild in tongue; the young see only joy, the old see tears and death; the young want to go forth, the old want to restrain them; the young look toward the future, the old toward the past; the young spend all they have and borrow more, the old save and store away their gains; the young are too rash of heart, the old too wise of head; the young can't remember, and the old can't forget.<sup>2</sup> Advice is also given in the third period by the older generation. The young are to be told that sin's not young but old,

That the free are strong as well as bold,  
That wisdom only will not mold.<sup>3</sup>

A sage of seventy years, in the last volume, wants to make

the young see that habit alone has rounded  
Earth to a world, and that all fate and  
folly  
Come only of taking ways the old have not  
taken.<sup>4</sup>

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<sup>1</sup>"Mother to a Dissolute Daughter," Seed of the Moon, pp. 42-43

<sup>2</sup>"An Ancient Feud," Stygian Freight, pp. 62-63

<sup>3</sup>"Experience," Bitter Brew, p. 85

<sup>4</sup>"A Sage at Seventy," High Perils, pp. 51-52

The problem of heredity interests Mr. Rice. His writings using heredity as a theme are found almost entirely in his latest works.

Brief treatment of heredity is found in three early poems. In "The Cry of Eve,"<sup>1</sup> in Song Surf (1900), Eve grieves over the fact that she was "mother of all misery," that she was the first called out of the earth and failed for the whole world. In "Night Riders,"<sup>2</sup> in Nirvana Days (1900), the riders are warned that, although they are not sufficiently punished by law, they will suffer through their children. These will inherit the lawlessness of their parents who will die at their drunken hands. A more optimistic note is brought into the third poem on the subject, "The Strong Man to His Sires,"<sup>3</sup> also in Nirvana Days. The strong man acknowledges his debt to his sires for "joyance and strength and might of vision." He admits that "the world climbs ever to some great To-Be of passion or re-prieveal" on the "strong Vine, Heredity, rooted in Voids primeval."

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<sup>1</sup>p. 61

<sup>2</sup>pp. 349-351

<sup>3</sup>pp. 246-250

Later poems give more importance to the subject. The character of "Heredity" plays an important part in the war phantasy "Wraiths of Destiny".<sup>1</sup> In another war poem, an Austrian prisoner blames his inheritance from his wild Hun ancestors for his evil deeds. He says, "Hang me then; but hang the Past!"<sup>2</sup>

Heredity furnishes the theme for the second of Mr. Rice's long narrative poems "Wraithwood Hill".<sup>3</sup> After Maisie marries Allen Graves, owner of Wraithwood Hill, she learns that he has an inherited weakness for drink. It forms the basis for the double tragedy of the narrative.

In the third period, heredity provides subject not only for the shorter poems but for three of the long narrative poems and for Mr. Rice's second novel Early Reaping.<sup>4</sup>

The novel Early Reaping shows the complications

<sup>1</sup>Trails Sunward, pp.48-68

<sup>2</sup>"An Austrian Prisoner," in Wraiths and Realities, pp.146-147

<sup>3</sup>Wraiths and Realities, pp.168-87

that arise for Clive Howell, whose maternal grandmother is a social outcast, and whose father is a shiftless wastrel and a criminal. The young man marries Willa Bain who has a heritage of dipsomania, and she herself becomes a drug addict. Clive's mother and grandmother are of a high type socially and mentally and Clive is able to overcome his handicaps.

In the long narrative poems, *Apaukee*,<sup>1</sup> the half breed has inherited the weaknesses of the white man and *Sloane Laffoon*<sup>2</sup> the black strain of his quadroon mother's ancestors. *Lorna Quade*'s mother had to be "shut away with gentle care in a kind shelter for those whose minds wander too far from the wonted." The natives of Estero think Lorna "as strange as seed of the moon in all her ways and doings."<sup>3</sup>

One of the shorter poems on the subject "*Houses*"<sup>4</sup> treats "mania and blood-sin." A mother drowned her child in the pool because it was born blind. The father was a

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<sup>1</sup>"Apaukee, the Half Breed," in Stygian Freight, pp. 3-27

<sup>2</sup>"Milna," in High Perils, pp. 3-14

<sup>3</sup>"Lorna Quade," in Seed of the Moon, pp. 51-83

<sup>4</sup>Bitter Brew, pp. 44-49

dissolute and drank deeper when he found that the child was blind. Now the mother is insane. Benny, a blind beggar, receives coins from givers who flee.

"As if from something they might have been  
Had his, or his father's, been their sire's sin."<sup>1</sup>

In "Sibyl, to Her Counsel", Sibyl, a courtesan, discusses the evil of heredity:

"None but God can judge the tangled growths  
Sprung from the seeds heredity has sown  
So blightingly across the generations.....  
Lust was my dead mother's wanton trade  
Ere I, too, was born a mistress of it,  
And that there are no innocent or guilty  
Anywhere in the universe, but only  
The chain-gang of heredity,  
                    bound together  
By the helpless sin of all, and tramping the prison  
Or highways of life --inescapably."<sup>2</sup>

In his treatment of the relation of man to woman, the poet uses as subjects two types of love-- unrequited love and ideal love. He brings out the heart-break, misery, and unhappiness of unrequited love. Usually it is the man who fails-- twice as many poems showing deficiency on the part of man as woman. This type of poem is about evenly distributed throughout his works, at first stressing man's laxness, with later poems keeping about an even balance between the two.

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<sup>1</sup>"Benny the Beggar" in Stygian Freight, pp.50-52

<sup>2</sup>"Lurid Lives IV" in Mihrima, pp.77-81

A woman advises "all hearts that cannot rest for want of love" to pray for passionless love, that causes the two souls to "meet together knowing they have forever been but one."<sup>1</sup> The wife of André Rêvine thinks it better "to let flame break from anguished lips, than kindle it in any heart."<sup>2</sup> A husband leaves his wife. He admits that he is faithless, undutiful, cruel, and unkind, but says,

"Fairest of lips,  
If they belong to me,  
Soon become waste."<sup>3</sup>

In another poem, "A Lover Rejected" (1916), the lover declares that "who laughs at love lightly lives to love with pain."<sup>4</sup>

A divorcee loves her husband too much. He leaves her and she is "the kind of woman who loves but one man, be he god or devil."<sup>5</sup> In "Reproach", (1925)

<sup>1</sup>"Quest and Requital", in Nirvana Days, p.333

<sup>2</sup>"Andrè Rêvine", in Far Quests, p.62

<sup>3</sup>"The Profligate" in At the World's Heart, p.133

<sup>4</sup>Earth and New Earth, p.152

<sup>5</sup>"A Divorcee", in Bitter Brew, p.8



man has taken hope from woman.

"She cannot walk or wing or flutter free  
From the thought of you.  
And yesterday, not tomorrow is her destiny."

The poems on ideal love may be divided into two groups, those with sadness over loss as the theme and those with happiness. Most of the poems expressing sadness appear in the early years or during the World War.

In "Tearless" (1900) a bereaved woman cannot weep over her loss, but gazes stone-eyed.<sup>2</sup> In "Shah Jehan to Mumtaz Mahal" (1910), the lover laments:

"The world is wider than I knew  
Now that your face is gone!  
While you were here no destiny seemed boundless.  
So I am lost and find no clue,  
To any dusk or dawn!  
Life has become a quest decayed and groundless."<sup>3</sup>

Loss of loved ones in the World War causes the hearts of the wives of England to "flow like running water."<sup>4</sup>

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<sup>1</sup>Bitter Brew, p.72

<sup>2</sup>Song Surf, p.32

<sup>3</sup>Many Gods, p.77

<sup>4</sup>Trails Sunward, p.132

In another poem, (1919), at the death of the loved one, the lover thinks of all the loneliest places on earth, but says, "Never a spot has earth as lonely as is my heart!"<sup>1</sup> In a later poem, in 1927, a sailor laments his loss:

The world's not as big now as six feet  
of heather  
Where the lass I love lies sleeping  
... ..  
What's the use of landfall, to goer or  
to comer,  
If under land lies Heart's haven?<sup>2</sup>

Of the poems on ideal love with a happy aspect, more than one half are love poems to his wife. Practically all of those not addressed to his wife are in the earliest volumes. The sincerity of love is stressed: in "An Old Diary" (1898): "Without this woman Joy had been as wine from weeds;"<sup>3</sup> in "Love call in Spring:" "All is waste without thee;"<sup>4</sup> in "Love has Come:" "Love, oh love! like a laughing of stars,

<sup>1</sup>"A Heart's Cry," Shadowy Thresholds, p. 115

<sup>2</sup>"The Mate's Song," Stygian Freight, p. 122

<sup>3</sup>From Dusk to Dusk, pp. 88-89

<sup>4</sup>Song Surf, p. 34

Like a singing of winds at the dawn's  
 red bars!  
 Love has come! let the wild years roll -  
 Naught do I fear their flight!"<sup>1</sup>

The poet considers love for old age as well as for youth, in "Call to your Mate, Bob White" (1900).

Man will call to his mate and be her lover again:

"Ay, we will forget our hearts are old,  
 And that our hair is gray."<sup>2</sup>

Another poem expresses the love of a blind man for his wife. He is "rid of all but love," and seems to see "all beauty God Himself may dream."<sup>3</sup>

In the second period, in one of the few poems of this type, another blind man, at a dance with his wife, claims that although "many lead her round," he alone has "brought her Love's star-circling song."<sup>4</sup> In the series of poems "A Poet's Childhood", the poet writes of child-love, and wonders whether "the love of a child, a youth, or a man, is divinist."<sup>5</sup>

<sup>1</sup>Ibid, p.59

<sup>2</sup>Ibid, p.104

<sup>3</sup>Ibid, p. 24

<sup>4</sup>"At the Dance", in Wraiths and Realities, p.130

<sup>5</sup>Shadowy Thresholds, p.3

In the third period are only a few love poems of any kind. In "Young Love's Worship" (1925), lovers go to church, but do not hear the Parson because of their love:

"Its mere touch shall interpret more  
Of Deity today  
Than saints can, or sages,  
Wise worlds away."<sup>1</sup>

In the same volume the poet repeats his theory of love in later years of life:

"Love is not for the young only;  
Dimming eyes see beauty best.  
Deeper than shape or hue or glamour  
Dwell heart-things the comeliest.

Things that the years of youth, and after,  
Have no sight of; that life-close  
Only reveals-- when wand and wisdom  
Wedded find repose."<sup>2</sup>

The most interesting love poems written by Mr. Rice are those to his wife. There are forty-five of these, more than half of the number of poems on happy love. In 1918 the poet published a small volume "Songs to A.H.R.", containing thirty-five poems. This book included most of the poems already published in his various volumes before that time, and several which

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<sup>1</sup>Bitter Brew, p.121

<sup>2</sup>"At a Golden Wedding", Ibid., p.120

appeared in 1919 in Shadowy Thresholds. The majority of his poems to his wife are found in the volumes of the second period.

Of the poems in the first period expressing his love and need, "When the Wind is Low"<sup>1</sup> is outstanding:

When the wind is low, and the sea is soft,  
 And the far heat-lightning plays  
 On the rim of the West where dark clouds nest  
 On a darker bank of haze;  
 When I lean o'er the rail with you that I  
     love  
 And gaze to my heart's content;  
 I know that the heavens are there above --  
 But you are my firmanent.

When the phosphor-stars are thrown from  
     the bow  
 And the watch climbs up the shroud;  
 When the dim mast dips as the vessel slips  
 Thro the foam that seethes aloud;  
 I know that the years of our life are few,  
 And fain as a bird to flee,  
 That time is as brief as a drop of dew --  
 But you are eternity.

In 1922, in Transiency,<sup>2</sup> he shows the same feeling that he expressed in his earlier love poems:

Come, let us watch that rock drown in the tide  
 (So many things must go, so many things!)  
 Once we were young and the sea was not  
     so wide,  
     Or love had wings.

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<sup>1</sup>Many Gods, p. 20.

<sup>2</sup>Mihrima and Other Poems, p. 119.

Once we could round the earth without a sail,  
(The magic winds are gone, the magic foam!)  
Where was the harbor that we did not nail,  
That was not home?

Come, we will watch the moon with thoughts,  
not dreams,  
(Whatever goes love stays, love warm and wise!  
Winged is youth, and yet -- our way still  
seems  
Toward Paradise!

Thus in his conception of man, Mr. Rice thinks of him as owing a debt to society, seeking the welfare of mankind, influenced by heredity, and facing the problems of the conflict of generations and the relations of man and woman.

## Chapter Three

### His Theory of Art

Cale Young Rice has definite ideas about the art of the poet which can be learned from three different sources among his works. A number of poems on this theme are scattered through his volumes of poetry. More of them appear in his experimental volume than in any other book. Prefaces<sup>1</sup> to some of his volumes of poems are really essays expressing his opinion on poetry. "Poetry's Genii: an Analysis and Interpretation" is an essay on poetry which was published in Poet Lore, in March, 1936. The first section of this article is partly a repetition of the preface of Shadowy Thresholds.

These three sources yield five topics about the art of poetry: how poetry is produced, what and how the poet should write, how the poet should live, how poetry is received, and what poetry is.

In his poems, Mr. Rice says that the poet writes through inspiration and feeling. In his first volume he pictures an aged man thought by his friends to have

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<sup>1</sup>The most important prefaces are found in At the World's Heart (1914), Trails Sunward (1917), Wraiths and Realities (1918), and Shadowy Thresholds (1919). This last preface appeared in the New York Times Book Review Section, in February, 1919.



finished his life's work. But he produced a masterpiece -- "God knows how!"<sup>1</sup> If the poet is not inspired he is unable to write a real poem. He once wanted to write a poem that would reach and lift sorrowful hearts. He tried all day, but in vain. Finally a voice assured him:

Thy hope's desire  
 Shall reach its goal  
 And wake at last the spirit lyre  
 Trembling within thy soul!<sup>2</sup>

He claims that Shelley wrote as one who hears

... a vision  
 By strains from crowds  
 Of aerist harpers seated on  
 Some rainbow's height.<sup>3</sup>

He bids poets not to "despond" because inspiration does not come easily. They should remember that Columbus sailed for days without a sight of land, but didn't give up. So poets may "sail" along without seeming closer to the vision, but suddenly they will get the inspiration and produce a song that never was

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<sup>1</sup>"The Old Poet's Song," From Dusk to Dusk, pp. 9-11

<sup>2</sup>"Uninspired," From Dusk to Dusk, pp. 101-103

<sup>3</sup>"Shelley," From Dusk to Dusk, p. 111

sung before.<sup>1</sup> He imagines the instruments of an orchestra, after a concert, discussing music, the majors and minors. The violin remarks that

"Only those who are resonant  
With both great grief and great joy and who  
sound harmonies  
That waken harmonics infinite,  
Only they play well!  
.....

There is a rhythm alwheres  
Of mingled Major and Minor  
For those with soul to seize it!"<sup>2</sup>

He compares the heart to a mortar and the will to a pestle which grinds thoughts to an attar of rare words --  
"Poetry that distills creation's mind."<sup>3</sup>

In a poem in one of his later books Mr. Rice describes the regret of a poet, after death, because she did not combine her "word-shoots" into a real song. She tried new rhythms which "will pass with the painted leaves."

"For rhythm is never  
The slave of any song, but the master of it.  
No pulse in the world ever embodies the mystery  
Of music into a poem, song or sonata  
By ordering its beat at artful will."<sup>4</sup>

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<sup>1</sup>"To Poets Who Despond" in Shadowy Thresholds, pp.163-164

<sup>2</sup>"After the Symphony" in Shadowy Thresholds, pp. 174-179

<sup>3</sup>"To Any Son of Applo" in Seed of the Moon, pp. 49-50

<sup>4</sup>"A Poet From Her Grave" in Stygian Freight, pp.113-117

The poet also writes because of a need to express what is in his heart. He does not produce poetry for love or for fame, but "for time and for peace to unbosom sorrow songs

"Whose unborn beauty within me longs  
For voice to soar sublime."<sup>1</sup>

His heart will not cease from pain if he does not drain it of the mysteries of death and life:

"They will not be hushed within my breast,  
These musings that move my soul's unrest,  
And must in song outflow."<sup>1</sup>

Just as an oyster builds a pearl around a preying worm, the poet hushes the worm of longing in his heart in imperishable Art with fair word or form or music spell.<sup>2</sup>

What the poet should write is an important topic. In one poem, the poet says he "should have possessed the earth," but "painted the cloud or the clod." Only the "infinite far foam-flower" "would quench the quest of my soul for worlds unseen."<sup>3</sup> In another poem the author

<sup>1</sup>"For Song" in From Dusk to Dusk, pp. 71-72

<sup>2</sup>"Sic Cum Nobis (Mysteries,V)" in At the World's Heart, p.125

<sup>3</sup>"Limitations" in Far Quests, pp.27-28

criticizes "little poets" who do not think poetry should be written about the moon, the stars, or about God. Mr. Rice thinks "there are yet things to be said of God."<sup>1</sup>

In his essays Mr. Rice also expresses opinions about what the poet should write. He wishes to "clear away all Greek, Norse, Biblical, Arthurian, and other mythological baggage, and write with direct natural speech out of a real rather than a literary emotion," "to find new sources of romance and reality to take the place of the old."<sup>2</sup> In the Preface to At the World's Heart, he says, "Awareness of our human unity and identical destiny as earth-dwellers continues to grow upon us; and perhaps no poet can do better than foster this spirit of humanity by a sympathetic interpretation of the life of other lands-- as well as of his own."

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<sup>1</sup>"For Song" in From Dusk to Dusk, pp. 71-72

<sup>2</sup>The Story of Their Books, p.11

In discussing the advantage that the romanticist has over the classicist or the realist, in the Preface to Wraiths and Realities, he says the romanticist has the better theoretical viewpoint. For in not opposing beauty to truth, but in holding that "beauty is truth, truth beauty," and that the two are always varyingly blended in any genuine poetry whatever its subject or treatment, he has a creed that is more comprehensive, and that if accepted by the poet will make for larger productivity. He does not insist that the poet must ever keep an eye on what is traditionally poetic, like the classicist, or on what is poetic in the immediate present, like the realist, but would let poetry come freely, from any source of genuine wonder, beauty or truth.

The poet's attitude toward life should always be romantic however much he may lean toward realism or classicism in particular poems, for the truly romantic is ever the imaginative.

In the Preface to Trails Sunward (1917) he attacks the new poetry --which tries to be prose.

It is really a reaction toward realism, "free verse realism." When it is sincere, it is useful, for a poet must constantly revert to free verse and realism in order to avoid the tightness of technique of academicism. If it is just shallow realism, it neglects passion, imagination, charm, and nearly all the permanent qualities of any true poetry.

In the Preface to Shadowy Thresholds (1919), he says, "I have believed that poetry without fundamental vitality is bloodless, without passion, fleshless, without spirit, nerveless, and without thought, spineless. I have believed that without direct natural speech it is cramped or crippled; without true musical rhyme, destitute of grace, without imagination, shorn of beauty; and without charm, of that lure which springs, perhaps, from a blending of some of these qualities or of all. Great poetry, therefore, it is evident, must possess many of these attributes, and the greatest at times seem to combine all."<sup>1</sup>

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<sup>1</sup>page xx

In the essay "Poetry's Genii" (1936) he discusses revolt in poetry. He declares that the measure of our artistic sincerity and intelligence is not determined by revolt alone, but by the things to which we revolt, by what we are willing to preserve or destroy. Art may depend on exasperation rather than inspiration to break its bonds, but is not poetry if just radical prosiness articulated into lines.

How the poet should live is discussed in "Words and Works", in his first volume. He read a poet's words which bore him "unto the veil that girds God's Universe." He read the poet's life. It dragged him "amid the ulcering strife of infamy."<sup>1</sup> He suggests a rule for the poetic life in the Preface to Trails Sunward: "The solution for us lies in a thorough absorption of all great art values, and in a maturer and less restless living of our poetic life generally."<sup>2</sup>

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<sup>1</sup>From Dusk to Dusk, p. 45

<sup>2</sup>page ix

In a poem in Bitter Brew, he comments on the newspaper caption "Voltaire's Heart Found." He remarks that it was probably shrivelled and that no pilgrims will come with flowers in worship:

"For only those who are loved shall live,  
The rest being dead are dead."<sup>1</sup>

How the poet is received is a topic to which Mr. Rice devotes much attention. He believes that the poet is never truly appreciated by either the reading public or by the critics and that many poets allow themselves to be influenced, to the detriment of their poetry. Mild protest against the reception by the public is expressed in some of his early poems, but a note of irony appears in the later ones.

In "Antagonists," in 1909, Art and Life debate over who is superior. Life says man is born to mart and soil and commerce. Art can feed him only crumbs and scorn and futile glory after death.

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<sup>1</sup>pp. 88-89.



Life alone can recompense him. Art answers that Life is the god of Judas and the people who betrayed the Lord, and the Florence horde who dragged Dante out but after his death begged for his bones for useless praise. Art intends to cry "Anathema!" until none of earth's children will worship Life.<sup>1</sup>

The poet suggests building a house for dead books beside Oblivion's River. Many of the books now "dead" were once "held immortal for men's minds."<sup>2</sup>

"Aeschylus", in the same volume, points out that the writer was praised, during his lifetime, for his prowess as a warrior, not as a poet. But his memory is kept alive by his contribution to high tragedy.<sup>3</sup>

Lack of appreciation is expressed in "Poet and People" (1919). Farid, the Sufi poet, is captured by a soldier of Genghis, and offered for sale.

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<sup>1</sup>Nirvana Days, pp.299-300

<sup>2</sup>"La Morgue Litteraire" in Far Quests, pp.41-43

<sup>3</sup>Far Quests, pp.54-55

When Farid learns how little he is valued, he loses his pride and says that Allah in him has died. His captor kills him. Mr. Rice comments:

"So does the world in passing,  
its poets blindly slaughter;  
So do its poets, doubting,  
Fall ever from their star."<sup>1</sup>

The effect of the attitude of the public on the poet is the theme of a poem in 1925. A "little poet" uses vulgar descriptions, such as calling the earth a "dungball," then says poetry is a "divine thing", merely to get admirers.<sup>2</sup>

Much more bitter is his feeling toward the critics. In 1914, in a poem "Erostratus, a Fable For All Critics", he says the critics are so eager for fame of any sort that they are ready to burn the fairest shrines to win it, to shatter or destroy beauty and art. They are compared to Erostratus who, to get fame, burned the temple of Diana.<sup>3</sup>

<sup>1</sup>Shadowy Thresholds, pp.158-160

<sup>2</sup>"An Irony" in Bitter Brew, p.90

<sup>3</sup>"Erostratus" in At the World's Heart, pp.116-118

In the Preface to Trails Sunward (1917), he laments the fact that realists criticise each other's work "from some point of vantage in various newspapers or magazines." "One of the troubles with poetry in America is that it is too often reviewed by poets-- who cannot in one case out of a hundred be trusted with that task."<sup>1</sup>

In a poem in the same volume he expresses the hope that he will never use his influence or power against a fellow-artist:

"To shut his worth away  
Year by year, from the world's ear,  
With silence or word-sway."<sup>2</sup>

In 1918, he says, in the Preface to Wraiths and Realities: "America, still literally democratic, has no authoritative poetry criticism, but by far the most competent and trustworthy it possesses comes from the consensus of opinion of the better newspaper reviewers."<sup>3</sup>

<sup>1</sup>page ix

<sup>2</sup>"Fair Fight" in Trails Sunward

<sup>3</sup>page ix

A poem in this volume shows the effect of criticism on many poets. They catch at a "critic-creed" and win fame, but they do not fill the world's need-- a song wrought from the heart where the great song-passions are. They sell their souls to the new, but their fame is brief if their work does not have "deep sources of the divine."<sup>1</sup>

The Preface to the next volume, in 1919, contains a statement of the same theme expressed in the poem "Fair Fight" in 1917: "Every poet who is called by any considerable number of reviewers a foremost, or the foremost poet of his country is naturally a mark for criticism for those poet-critics who aspire to his place. Or if criticism fails, to a boycott of silence-- on the theory that an enemy who has achieved should not be advertised."<sup>2</sup>

An ironical poem, in 1925, intended for critics, gives the creed of "little men." Mr. Rice tells

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<sup>1</sup>"Poets There Are" in Wraiths and Realities, p.153

<sup>2</sup>Shadowy Thresholds, p. xix

them not to applaud the great, but to belittle what they themselves would like to do and can't; not to weigh worth in any scales (that might make them just); and to acclaim the "vain, gullible fool" who has rejected the accepted rules of the ages.<sup>1</sup>

In 1929, he consoles a "beleaguered" friend whose enemies have pilfered and defamed his fame. The friend, who is the victim, is free. The enemies are the thieves.<sup>2</sup>

In his essay "Poetry's Genii," in 1936, he protests against the remark of Louis Untermeyer that poetry is judged by "personal preference." He says, "'Personal preference' is an element in all poetic choice, but not the determining element."

What Poetry is is the final topic which Mr. Rice discusses on the art of the poet. In the essay just mentioned he undertakes to define poetry. He says that a definition of poetry should describe

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<sup>1</sup>"The Creed of Little Men," Bitter Brew, pp. 52-54.

<sup>2</sup>"To a Beleaguered Friend," Stygian Freight, pp. 153-54.

and delimit poetry from the two literary forms with which it may be confused -- prose on the one hand and "mere verse" on the other. Since nothing can be defined absolutely, only a relative definition of poetry need be given.

He gives the following definition: "Poetry is the expression of our experience in word-rhythms more lyrically organized than those of prose and having some rare quality or qualities of passion, imagination, and so forth, that endow it with a permanence of appeal beyond that of mere verse."<sup>1</sup>

He claims that the inexplicable in poetry is due in part to felicities or subtleties of rhythm, form, and diction. It is also due to the fundamental mysteries in the materials of poetry which act as "genii" in creating the poetry-miracles that baffle, the greatest mystery is that anything exists at all. The existence of God is probably a mystery even to Him. The second mystery concerns the ultimate aspects of existence -- time, space, mind, and matter -- incomprehensibly infinite.

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<sup>1</sup>also in Preface to Shadowy Thresholds, p. xv

Infinite time reminds us of our tragic helplessness and brevity. Infinite space awes or terrifies us. Infinite matter is a term which he uses to refer to dematerialized electrical energy as well as hard atoms of vast extent and mass and weight.

The lesser "genii" of poetry, according to Mr. Rice, are seeming infinities-- spring, summer, autumn, winter, dawn, twilight, winds, earthquakes, and lightnings. They are related to infinite matter and its forces.

Certain poets (and Mr. Rice includes himself among them), at the close of the nineteenth century, began seriously to discard mythological time, space, and characters as literary material. They became aware that such unreality was one of the prime causes of the decadence of Romanticism-- which need never have become decadent as long as it deals with credibly possible realities. Now writers are using the more mysterious real infinities and miracles of the powers of man's sub-conscious mind.

In this essay Mr. Rice also expresses his opinion about various poets in respect to these infinities:

Shelley is the greatest poetic interpreter and perceiver of the universe as universe. Joseph Conrad is a supreme prose poet, who has given us an overwhelming sense of a sinister material universe. For Whitman all things were good and beautiful. He was not occupied by matter as much as by infinite time, space, and mind. For Robinson Jeffers, his modern follower, everything is infinitely sinister. Wordsworth merged the mind-mystery, space, time, and matter, into a spiritual whole. His "Intimations of Immortality" uses both the time and the space "genii":

"Our birth is but a sleep and a forgetting  
The soul that rises with us, our life's  
star,  
Hath had elsewhere its setting  
And cometh from afar."

Keats is superior in the time - infinite. His poem "On a Grecian Urn" is an illustration of its use:

"Thou foster child of Silence  
and slow Time which  
Dost tease us out of thought  
As doth eternity."

Swinburne also illustrates the time infinite in "Atalanta in Calydon":



"Before the beginning of years  
 There came to the making of man  
 Time with a gift of tears,  
 Grief with a glass that ran..."

Stephen Phillips clung to the mythologies, as did W.B. Yeats and others of the nineties, and did not always reach the note of authentic personal sincerity modernity demands. He was literarily conscious of vastities, but often failed of expressing the infinities we feel in simple experience. Mythologies led his fine imagination into constructing supernatural spaces, as 'Christ in Hades', 'Marpessa', and 'A Poet's Prayer!'

Mr. Rice claims that "it would seem that the religious or theological spirit rather than the philosophical or poetic dominates so much of the verse that has dealt with Mind, or God, in the universe, that it is only in poets who are primarily poets and philosophers that we find the 'inexplicable' lines."

This essay, Poetry's Genii, is a summarizing of the theories which he has held from the time of the writing of his first volume of poems. Every book

contains many examples of the four genii which he discussed-- infinite mind, matter, space, and time. More poems in the first five books illustrate these infinites than in later ones. The later books more often deal with realistic themes rather than the mystical elements found in the early works. The time infinite and space infinites are most evident.

"With Omar" published in 1900<sup>1</sup> and again thirty-three years later<sup>2</sup> contains examples of all four infinites.

"All's Well!"<sup>3</sup> an early poem illustrates infinite space and time in the second stanza:

"The wind that blew from Cassiopeia cast  
Wanly upon my ear a rune that rung;  
The sailor in his eyrie on the mast  
Sang an "All's well," that to the spirit  
clung  
Like a lost voice from some aerial realm  
Where ships sail on forever to no shore,  
Where Time gives Immortality the helm,  
And fades like a far phantom from life's  
door."

The third stanza gives examples of infinite mind, space, and time:

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<sup>1</sup>Song Surf, pp.50-58

<sup>2</sup>High Perils, pp.84-89

<sup>3</sup>Many Gods, pp. 3-5

"And is all well, O Thou Unweariable  
 Launcher of worlds upon bewildered  
 space,"  
 Rose in me, "All? or did thy hand  
 grow dull  
 Building this world that bears a  
 piteous race?  
 Or was it launched too soon or launched  
 too late?  
 Or can it be a derelict that drifts  
 Beyond thy ken toward some reef of Fate  
 On which Oblivion's sand forever shifts?"

Illustration of the matter, mind and time in-  
 finities is found in the 1917 volume, in "Mountains  
 in the Grand Canyon":<sup>1</sup>

"Each a primeval vastness, shaped by  
 hands  
 Whose cosmic strength carved idly  
 then forgot,  
 In half-created awfulness here stands,  
 For sun and wind and cloud and rain to rot.  
 No chaos do they seem, but as the work  
 Of a lone God, or one to purpose blind -  
 Who could not his creative urgency shirk,  
 Yet without love or hope has wrought his  
 mind.

And man was not, when first their mythic  
 shapes  
 Emerged phantasmal in the Great Gulf's  
 terror;  
 Nor shall man be when the last silence drapes  
 Their desolation's drear and deathless error.  
 For supra-human, supra-mundane, sunk  
 In dread indifference, they heedless sit--  
 Abortive rock from whence all soul has shrunk,  
 Abandoned quarry of The Infinite.

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<sup>1</sup>Trails Sunward, pp. 26-27

In 1929 is found an example of the space infinite in "Cries in the Night."<sup>1</sup>

I walked in the pines. A coyote  
On the brink of the canyon pointed a nose  
At infinity filled with planets  
And washed by floods of the moon.  
He bayed his awe of the vastness,  
His harsh uneasy fear of the strangeness  
Of night stretching unknowably  
Out and beyond him forever.  
He shrank away to his hunting  
Or mating. And I, on the brink then,  
Faced, as he, the universe,  
And knew that his cry was my cry.

In the latest volume, High Perils, the ending of the poem "In the Great Flux"<sup>2</sup> illustrates infinite time, infinite mind, and infinite space.

Thought, the measurer,  
May chart seas, or starry abysses above them;  
May even stride infinity and find it fused  
Irrefutably with a Life and Being that alone  
Can give worth to any width however vast.  
But no foothold in the great flux is fixed  
                    thereby  
For fearful men; the space-terror still will  
                    abide  
And still troubled they will continue to  
                    quest and cry  
Like hungry gulls, -- knowing that death,  
                    the folder of wings  
May fold them from all food and flight forever.

The poems from Mr. Rice's works that have been most often selected by anthologists are mainly those that contain one or more of these infinities.

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<sup>1</sup>Seed of the Moon, p. 36

<sup>2</sup>p. 28

Part Three: Analysis of His Art

Chapter One

His Choice of Subject Matter

### Choice of Subject Matter

In his choice of subject matter for his poetry Mr. Rice follows his creed as a Romantic poet. He says the Romanticist "does not insist that the poet must ever keep an eye on what is traditionally poetic, like the classicist, or on what is poetic in the immediate present, like the realist, but would let poetry come freely from any source of genuine wonder, beauty or truth. It is therefore not the romanticist poet, but the realist and classicist as such who drop out of the poetic race oversoon, and who have given to the world the smaller amount of permanent poetry.<sup>1</sup>

He has some interest in what is traditionally poetic. Critics have noted that some of his poems are reminders of other poets.<sup>2</sup>

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<sup>1</sup>Wraiths and Realities, Preface, p.viii

<sup>2</sup>Supra, p. 35

Most of his poems are in the Romantic and Neo-Romantic tradition. Many of them are literary in inspiration. He draws on the Bible, on mythology, on history, on cloister life, and on Oriental tales. His poems are not just a retelling of old stories, but extensions of them.

Mr. Rice confesses a hereditary love for bells, especially temple bells, and has written a number of poems on the subject. In an interview he explained that bells have always held a significance. Christians have for many centuries loved bells. People before them blessed the bells and loved them sacredly as if they were inhabited by the forces of God.<sup>1</sup> Probably his best known poem is his "Chanson of the Bells of Oseney," the inspiration for which is explained in his autobiography.<sup>2</sup> The poem has been set to music by Alice Barnett.<sup>3</sup>

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<sup>1</sup>interview, November, 1938.

<sup>2</sup>Bridging the Years, D. Appleton-Century Company, 1939.

<sup>3</sup>Musical Quarterly, October, 1925.

A small part of his work is occasional poetry, as "Lines Written for the Dedication to Kentucky of "The Old Kentucky Home":<sup>1</sup> Other poems of this type were written in memory of someone: "Gladstone,"<sup>2</sup> "Meredith,"<sup>3</sup> "The Explorers,"<sup>4</sup> "To My Sister, C.R.S. (who died in 1915)"<sup>5</sup> "To Richard W. Knott,"<sup>6</sup> "To St. John Adcock,"<sup>7</sup> "William James At Home,"<sup>8</sup> Other poems express admiration for the famous men who have influenced him, as Shelley<sup>9</sup> and Robert Browning.<sup>10</sup>

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<sup>1</sup>Bitter Brew, pp. 38-41.

<sup>2</sup>From Dusk to Dusk, p. 52

<sup>3</sup>Many Gods, pp. 106-107.

<sup>4</sup>At the World's Heart, pp. 146-147 (One of the explorers was Captain Scott.)

<sup>5</sup>Trails Sunward, pp. 81-84.

<sup>6</sup>Shadowy Thresholds, pp. 106-108.

<sup>7</sup>High Perils, p. 65.

<sup>8</sup>High Perils, pp. 62-64

<sup>9</sup>From Dusk to Dusk, p. 111 and Far Quests, p. 82

<sup>10</sup>Wraiths and Realities, p. 153.



His poems on love, nature, and travel are revelations of his moods. His use of travel themes is explained in the Preface to At the World's Heart:

"It is with the belief that the poet of the future will come to be more conscious of his planetary, than of his merely national, existence, that I again put forth a volume of poems ranging through both East and West. Awareness of our human unity and identical destiny as earth-dwellers continues to grow upon us; and perhaps no poet can do better than foster this spirit of humanity by a sympathetic interpretation of the life of other lands -- as well as of his own.

"I add 'as well as of his own.' For I would not be taken as meaning that the great poetry of the future will necessarily be world-embracing in its vision. 'A writer must see immortality from his own windows,' it has been said. But owing to the ease and magic of modern communications our windows have come to be world-windows, and in the view from them nothing is any longer considered as alien."

He declares that his major interest is in people, that he is a social being.<sup>1</sup> He is more interested in character than in temporary problems. When asked why he did not use social problems as themes for more poems since he had professed his interest in them, he answered that social problems are temporary and in time are solved and forgotten. He attempts always to select themes which are eternal. He explained, as an example, that two early poems<sup>2</sup> which he wrote on the clan of tobacco outlaws in Kentucky during 1907-1908 were of no present interest in poetry.<sup>3</sup> He has omitted them from his latest collection, Selected Plays and Poems.

The "infinities" which he discusses in his essay "Poetry's Genii"<sup>4</sup> are excellent examples of the eternal element for poetry. As already noted, he makes great use of them in his poems, particularly those relating to the cosmos.<sup>5</sup>

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<sup>1</sup>Interview, November, 1938

<sup>2</sup>"Night Riders" and "Honor," in Nirvana Days

<sup>3</sup>A novel Night Riders by Robert Penn Warren, on this theme was recently published (1939).

<sup>4</sup>Infra, p. 147

<sup>5</sup>Infra, pp. 57-105

"I'll Look No More,"<sup>1</sup> the first poem over which he felt satisfaction, uses the four infinities which he discusses in the essay -- infinite mind, infinite matter, infinite time, and infinite space:

I'll look no more! thro timeless hours  
   my eyes  
 Without intent have watched the slowing  
   flight  
 Of ebon crows across quiescent skies  
 Till all are gone; the last, a lonely  
   bird,  
 Scudding to rest thro streams of golden  
   curd  
 That flow far eastward to the coming night  
 And as I turn again to foiling thought,  
 Beside the kindled lamp that seems to  
   grieve,  
 My spirit leaves me as faint zephyrs  
   leave  
 Each tree. Till, when the night comes,  
 full-enfraught  
 With silence, and the slow oil sinks  
   beneath  
 The noiseless burning wick of yellow  
   flame,  
 It is as if God back to him would  
   breathe  
 All the world's given life, and end its  
   Aim.

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<sup>1</sup>Nirvana Days, p. 313.

Chapter Two

His Form

## FORM

A New York critic, in 1933, says of Mr. Rice, "He is perfectly at ease in whatever poetic form he may choose."<sup>1</sup> Mr. Rice has achieved his results by constant experimentation. He says<sup>2</sup> that when he discerns an unusual form in a poem he is reading, he tries it with an attempt to improve upon the original.

From the start his ability was recognized. He was early given such titles as a master of metrical art, and one of the best of living craftsmen. Later he was described as "one of the few modern poets who keep to a level of excellence in technique."<sup>3</sup> Still later his work is called "practically flawless and a delight to the technician."<sup>4</sup> His experimentation naturally follows the trends in poetry -- first the romantic then the realistic. However he lamented the radical revolt from traditional forms which swept the poetic world in the second decade of the twentieth century.

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<sup>1</sup>New York Times, June 11, 1933.

<sup>2</sup>Interview, November, 1938.

<sup>3</sup>Louisville Post, February 14th, 1914.

<sup>4</sup>Buffalo Express, November 19, 1922.

Of this reaction he wrote,<sup>1</sup> "Never has poetry tried so hard to be prose as at the present time in America. Weary of being banned to the limbo of the inconspicuous, it has adopted, via Paris, some illegitimate offspring of Whitman's ideas, and thus 'ismed' and calling itself the 'new poetry,' it whacks all that has hitherto been held as making for the poetic.

"To the experienced these new 'isms' are but aspects of a general and unrestrained reaction toward realism. Even in form this is so. Their broken prose rhythms, suitable perhaps to the unaccented French tongue, but lacking the deep music of such true free verse as Whitman has immortalized, makes us aware of the fact that 'free verse realism' is the name which is perhaps most appropriate to them all.

"Yet the purpose of these realists, when it has been sincere, has been useful: for every poet of experience knows that he must constantly revert to free verse and realism in order to avoid tightness of technique or academicism.

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<sup>1</sup>Preface to Trails Sunward, pp. vii-viii

When, however, they have been insincere, when they have been aware of palming off broken prose, or when their impulse has been merely symptomatic of a desire to do something new, startling, or 'American', in order to keep their heads above the flood of books poured in from abroad, the result has been deplorable."

Being an experimenter he reverted to free verse and realism in many poems, particularly among his later works. His experimentation with Imagist poetry aroused criticism from Louis Untermeyer<sup>1</sup> at his seeming contradiction. The poem<sup>2</sup> referred to is merely one of Mr. Rice's experiments in a new field and is considered by the author unimportant as poetry.

His idea of what poetry should be from the standpoint of form is set forth in one of his prefaces: "Poetry on its formal side is an art of rhythm, metrical or unmetrical. This rhythm must differ from

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<sup>1</sup>Dial 21, June 20, 1918

<sup>2</sup>"Insulation," Wraiths and Realities, p. 113

prose rhythm by being more lyrically or measuredly organized. So much is shown by its division into line-lengths and by the fact that some prose has so many of poetry's other qualities that mere division into line-lengths will suffice to give it the additional lyric value which enables us to say it is poetry."<sup>1</sup>

A survey of his works will show the trends he is following in the forms he uses for his poetry. Never forsaking the traditional entirely he nevertheless allows his fondness for experimentation to lead him into use of a variety of poetic forms.

Mr. Rice shows a traditional preference for rhymed verse throughout his works, as three-fourths of his poems are of that form. In his latest selected collection,<sup>2</sup> rhymed poems predominate.

Traditional blank verse is also a favorite medium. Most of his long narrative poems and dramatic monologues are written in this form.

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<sup>1</sup>Preface to Shadowy Thresholds, p. xiii

<sup>2</sup>Selected Plays and Poems, 1926



Free verse proved a more difficult medium with which to achieve satisfactory results. Of his early efforts he said, "I did not escape living to blush for some ironoclastic feats particularly in free verse rhythms -- of which I was guilty."<sup>1</sup> He continued his experimentation with this form until in 1922<sup>2</sup> in line with the trend toward Realism he devoted half a volume to poems in free verse. Afterward he made only occasional use of this medium, for two reasons: first, he felt that he had achieved success in this experiment, and he chose to give more attention to his favorite mediums -- rhymed and blank verse; second, the enthusiasm for free verse poetry was not quite so strong as it had been.

In structure his poems are mainly in traditional form. A few ballads<sup>3</sup> are among his early experiments and sonnets with irregular rhyme scheme are scattered throughout his works. The majority of his poems are lyrics in Romantic manner and earn for him the title of lyric poet.

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<sup>1</sup>Cale Young Rice and Alice Hegan Rice: The Story of Their Books, p. 14

<sup>2</sup>Mihrima and Other Poems

<sup>3</sup>"The Wife of Judas Iscariot," Far Quests, p. 7, is his best-known poem in this form.

Influence of a nineteenth century poet, Robert Browning,<sup>1</sup> may be seen in Mr. Rice's dramatic monologues.

The Romantic "exoticism" is shown in the poems of Oriental influence.

Although Mr. Rice follows tradition in most of his works his attitude changes in later works. At first he uses the older forms -- ballads, sonnets, and regular lyrics. His poems on Oriental subjects are in regular rhymed form. Then as he experiments further he discards the ballad form, the later sonnets are unimportant, and the lyrics become less regular. His Oriental poems in his later volumes are written in Japanese style, the hokkai.

The developing Realistic trend caused still further change in his experimentation. Free verse poems are found more frequently among his works. His latest volume, while still realistic in tone, contains many rhymed lyrics similar in form to his earlier works. For the trend in poetry is again toward more regular form.

Mr. Rice is as diligent in his experiments with meter as with form. His most used meter is iambic pentameter,

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<sup>1</sup>Mr. Rice's favorite poet.

with iambic tetrameter second. However he often uses as many different feet and meters as possible in one poem. For instance, in "The Atoner"<sup>1</sup> he uses all four kinds of feet in one stanza:

Winter has come in sack-cloth and ashes  
(dactylic--trochaic--dactylic--trochaic)

Penance for Summer's enverdured sheaves  
(dactylic--trochaic--iambic--iambic)

Bitterly, cruelly, bleakly he lashes  
(dactylic--dactylic--dactylic--trochaic)

His limbs that are naked of grass and leaves.  
(iambic--anapestic--anapestic--iambic)

In "At Winter's End"<sup>2</sup> he uses only one kind of foot but a different meter for each line:

The weed/y fal/lows win/ter--worn/ tetrameter

Where cat/tle shiv/er un/der sod/ pentameter

The plough/lands long/ and lorn-/ trimeter

The fad/ing day./ dimeter

Mr. Rice likes to use figures of speech to secure more musical and unusual effects. The figures he uses most consistently are simile, metaphor, alliteration,

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<sup>1</sup>Song Surf, p. 42

<sup>2</sup>Collected Plays and Poems, pp. 461-462

apostrophe, metonymy, synesthesia, and antithesis. While figures appear in every book, more may be found in his later books, with a slight difference to be noted.

The similes and metaphors of the early books are most often abstract, while those of the later books are usually concrete. For example in Song Surf, in 1900, the sea is "as Fate in torment of a dearth // Of black disaster and destruction's strides."<sup>1</sup> In Seed of the Moon (1929), "the surf walks as tall as a man."<sup>2</sup>

His metaphors about the sea also show a change from the abstract to the concrete. At first the sea is "a gloom," "a surging shape," and "Frustrate Hope." Later it is a lady, an animal, a priest, or a weaver of shrouds. It becomes drunk, it commits murder. It has a breast, a face, and lips.

In Far Quests the moon is a "lotos-moon," but in one of the later books it "trips crosstown over room

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<sup>1</sup>p. 397

<sup>2</sup>p. 120

and street."<sup>1</sup>

Most of his descriptions of woman are abstract, as for example, in similes, "her words fell warm as womanhood," she was "pale as the cloistered hope of a nun," "as kind as dew," "as sad as the wind in the willow," her eyes "as questioning angels," "strange as the seed of the moon."

Metaphors describe her as "mother of all misery"; and again "the pallor on his hearth."

Mr. Rice makes more use of alliteration than of assonance in securing musical lines. This device was strongly criticized by reviewers of his early books, especially Many Gods,<sup>2</sup> as "amateurish." The poet, always sensitive to criticism, usually either eliminated the subject of adverse criticism or practised diligently to improve it. He did the latter in this case. Although his later books contain more examples of alliteration than his earlier ones, they are more skillfully used and do not appear artificial.

The Apostrophe is a Romantic device frequently used

<sup>1</sup>Seed of the Moon, p. 109

<sup>2</sup>Infra, p. 32

by Mr. Rice in his earlier volumes. The sea and the moon are his favorites for apostrophizing. As poetry tended to a greater simplicity, this device proved too artificial and practically no examples appear in his latest period of writing.

Metonymy is another figure of speech greatly used by Mr. Rice throughout his works. Practice with this device afforded apparent satisfaction to the author as his later volumes show a more frequent and more skillful use of it.

The best example of his use of synesthesia is found in his first volume, From Dusk to Dusk:<sup>1</sup>

Autumn at the Bridge

Brown dropping of leaves,  
 Soft rush of the wind,  
 Slow searing of sheaves  
                   On the hill;  
 Green plunging of frogs,  
 Cool lisp of the brook,  
 Far barking of dogs  
                   At the mill;  
 Hot hanging of clouds,  
 High poise of the hawk  
 Flush laughter of crowds  
                   From the Ridge,  
 Nut-falling, quail-calling,  
 Wheel-rumbling, bee-mumbling--  
 Oh sadness, gladness, madness,  
 Of an autumn day at the bridge!

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<sup>1</sup>p. 35

Several other volumes contain examples, as "the rock's red rise," "red slaughter," "red wars," "the gray stars," "violets purpling up"--in Trails Sunward; the house's "shuttered whiteness," "black icy fathoms," "the silver rapture of stars"-- in Shadowy Thresholds; and "through emerald fathoms," "black rain," and "an ebon immensity"-- in Bitter Brew.

Antithesis is found in most of the volumes, but the best examples appear in the later ones. The most outstanding is an entire poem "An Ancient Feud."<sup>1</sup>

The young rack the old,  
 The old rack the young,  
 The one with a wild heart,  
 The other with a tongue,  
 The one with desire,  
 The other with distaste,  
 Till each finds life  
 A bitterness, a waste.

The young see joy,  
 And crave but its breath.  
 The old see tears --  
 And the end of them -- death.  
 The young cry "We're going!"  
 The old, "You shall stay!"  
 And no goal is worthwhile,  
 After the fray.

The young want tomorrow,  
 The old days before.  
 The young spend and borrow,  
 The old slave and store  
 Ever they wrangle,  
 Hostile, apart,  
 One all too wise of head,  
 One too rash of heart.

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<sup>1</sup>Stygian Freight, pp. 62-63

Not a generation  
Is free of the fret;  
For one can't remember,  
And one not forget.  
So the same folly,  
With naught to disabuse  
One of thinking all's to gain,  
One all to lose.

The reason for Mr. Rice's reputation as a master of technique may be given in two words -- experimentation and practice. He is not afraid to try any form, any device, any matter of technique. Only rarely does he stop however, after the first few attempts. He practices until the results satisfy him, then he is ready to drop that particular problem and try another. Sometimes his reason for discarding a certain form is a change in literary trends, but he gives it sufficient practice before he discontinues its use, even though beyond the general change.



## Chapter Three

### Relation of Form to Subject Matter

### Relation of Form to Subject - Matter

'When asked which he considered more important, form or subject, Mr. Rice replied that he was interested equally in form as in subject, but not as consciously. Technique and subject are inseparable with him. To be able to master all kinds of form, the poet must master technique. He started with the idea that he would want to use free verse, blank verse, rhymed verse -- and many meters. Some mean joy, some sorrow, some passion, and some action. His aim has been to master the method of saying anything in the "metier" best suited.<sup>1</sup>

Dissatisfaction with his first attempts caused him to make many revisions. They may be divided into two groups:

1. Omissions of certain poems appearing in early volumes were made from the collections which he published at intervals. Some of the poems were omitted because of inferior technique, and others because the subject had ceased to be of interest. His first book, From Dusk to Dusk, published in 1898, is out of print at his request. Of the sixty-one poems contained in the volume, only seven were reprinted in the 1906 collection,<sup>2</sup> three others added

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<sup>1</sup>interview, November, 1938.

<sup>2</sup>Plays and Lyrics.

to later volumes of new poems, seven of these ten used in the 1915 collection,<sup>1</sup> and only one, "Of the Flesh," survived to the final definitive edition.<sup>2</sup>

"With Omar," published privately in 1900, was included in the volume Song Surf, published later the same year, in Plays and Lyrics, and in Collected Plays and Poems. It was republished in 1933 greatly shortened, in High Perils. Since the subject matter of the poem, "the conception of God as the arbitrary Creator and Master of human lives,"<sup>3</sup> had ceased to be of great interest, the stanzas relating to this idea have been omitted from High Perils.

Song Surf contained 80 poems, only a little more than half of which were retained in the 1906 collection, and six others reprinted in later volumes or collections. An equal number of new poems appear in Plays and Lyrics to replace those omitted. Three of the poems of Song Surf, retained in 1906, were omitted from the 1915 collection. Only ten poems from the 1900 volume of Song Surf survived to the definitive edition.

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<sup>1</sup>Collected Plays and Poems, Vol. II

<sup>2</sup>Selected Plays and Poems, 1926

<sup>3</sup>High Perils, Foreword

More satisfaction with the work in later books is shown by the fact that very few poems from the other volumes published before 1915 were omitted from Collected Plays and Poems. About half of those retained appear in Selected Plays and Poems.

Selected Plays and Poems, published in 1926, is a one-volume 776-page definitive edition. In the Foreword, Mr. Rice says, "My desire has been to offer in it all the poetic work by which I would be known -- and only that. As I have subjected this to revision, the volume may in a double sense be considered a 'definitive' edition." Not quite half of the poems published before this date are included in this volume. The majority of those retained rank among his more dramatic works.

2. Changes have been made in about three-fourths of the poems which appear in his latest collection. These changes may be divided into two big groups -- form and subject matter.

The form is altered in various ways:

(1) Changing the length: All except one poem of this type are made shorter, eliminating lines or whole stanzas that are not necessary to the thought of the poems, thus increasing their dramatic quality.

The poem lengthened is "A Parable of Pain" in At the World's Heart. It was originally a seven-stanza poem, but the revised form contains eight stanzas -- five new ones being substituted for four stanzas discarded from the original. About one-tenth of the poems in the latest collection have been shortened, some from every volume except Bitter Brew. Seven of the poems are from Mihrima -- the largest number from one book.

(2) Regrouping poems into a different series, or taking them from a series and printing as separate poems: few instances of this type occur except from Mihrima, where eight poems are changed, in the series "Behind the Veil" and in "Etchings."

(3) Making grammatical changes such as capitalization of all the pronouns referring to God, change of punctuation, such as substituting question marks, or exclamation points for periods, change of number, or tenses, and changes in spelling.

The subject matter is often changed. Practically every poem changed belongs in this group. These revisions are made for three reasons: to express the same thought, in more acceptable words, to change the thought, or to improve the rhythm. Half of all the

changes made are of the first type, changing one word, a line, or entire stanzas. Song Surf has by far the greatest number of these changes. "The Cry of Eve" is a good illustration. All except two of its revisions were made for its publication in Collected Plays and Poems, and the same form retained in Selected Plays and Poems.

A few examples of slight revisions are changing "by day and by night I'm bewildern" to "by day and by night defamation"<sup>1</sup> a cry "rang from her pure and clear" to "rang forth fleet and clear,"<sup>2</sup> "a gust of wing the candle drank" to "the gusty candle went out dank"<sup>3</sup> "ripe to the heart with redness" to "red to the heart with ripeness"<sup>4</sup> "dank haunts" to "dark haunts."<sup>5</sup>

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<sup>1</sup>"Jael," Song Surf, p. 13. Selected Plays and Poems, p. 685.

<sup>2</sup>"The Ballad of the Maid of Orleans," At the World's Heart, p. 105. Selected Plays and Poems, p. 519.

<sup>3</sup>"Old Garth's Jess," Wraiths and Realities, p. 3. Selected Plays and Poems, p. 400.

<sup>4</sup>"A Poet's Childhood," VII, Shadowy Thresholds, P. 7. Selected Plays and Poems, p. 598.

<sup>5</sup>"The Jungle," Mihrima, p. 45. Selected Plays and Poems, p. 371.

and "million years" to "myriad years."<sup>1</sup>

The thought is sometimes slightly changed, as in "A Sidmouth Lad (Soul),"<sup>2</sup> the line "Salcombe Hill and four hills more" becomes "Salcombe Hill and three hills more;" in "Old Garth's Jess,"<sup>3</sup> the boy's age is changed from fifteen to seventeen when he was put to work; in "A Modern Stoic,"<sup>4</sup> the lines "Of a deeply accepted universe" are changed to "Of an unaccepted universe,"

The rhythm is sometimes changed by omission of one or more words or by insertions. In "The Fairies of God,"<sup>5</sup> the line "If they could keep all that love endears" is changed to "If they could keep what love endears."

<sup>1</sup>"Cape St. Vincent," Bitter Brew, p. 103; Selected Plays and Poems, p. 634

<sup>2</sup>Earth and New Earth, p. 111; Selected Plays and Poems p. 633

<sup>3</sup>Wraiths and Realities, p. 3; Selected Plays and Poems, p. 400

<sup>4</sup>Shadowy Thresholds, p. 117; Selected Plays and Poems, p. 719

<sup>5</sup>Nirvana Days, p. 251; Selected Plays and Poems, p. 617

In "Alpine Chant,"<sup>1</sup> "they are rising white around me" becomes "they rise white around me," and in "After the Symphony,"<sup>2</sup> the line "whose voice reverbs the hope" is changed to "whose voice is ever reverberant of the hope."

The titles are changed also. A few changes were made in Plays and Lyrics, others in Collected Plays and Poems, and still others in Selected Plays and Poems. The following poems that appear in Selected Plays and Poems have been changed in title:

1. "Eve" (Song Surf) -- "The Cry of Eve"
2. "Mary" (Song Surf) -- "Mary at Nazareth"
3. "The Ships of the Sea" (Many Gods) --  
"A Sailor's Wife"
4. "Finding No Peace" (Nirvana Days) -- "To Hearts  
That Cannot Rest"
5. "I'll Look No More" (Nirvana Days) --  
"Refluence"
6. "Fides Perennis Amoris" (At the World's Heart)  
"Averment"

The new titles, as a rule, are more dramatic in tone than the originals, as "Eve" in Song Surf becomes "The Cry of Eve" in Selected Plays and Poems. They are sometimes simplified, in line with the trend of the times,

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<sup>1</sup>Many Gods, p.88. Selected Plays and Poems, p. 698.

<sup>2</sup>Shadowy Thresholds, p. 174. Selected Plays and Poems  
p. 427.



as "Fides Perennis Amoris," which in the latest collection is changed to "Averment."

Mr. Rice's main characteristics in both subject matter and form are experimentation and revision. They prove him to be a master craftsman rather than a writer who relies on inspiration.

## Conclusion

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The literary Renaissance that swept the Middle West two decades ago brought attention to such poets as Carl Sandburg and Edgar Lee Masters, of Chicago, "cynical realists, historians of the brutality, lusts, and beauty of the Middle West."<sup>1</sup>

Although a contemporary poet on the edge of the Middle West, Cale Young Rice stands outside this Renaissance. Beginning his work earlier, he belongs more with the Harvard group. Like such poets as Bliss Carman, Richard Hovey, George Santayana, and especially William Vaughn Moody, his cosmic poetry shows elements of mysticism, a love of the world, and a feeling that in nature is the source of beauty and peace for the spirit. His lyrics show neither the depth nor the completeness characteristic of the poems of this group, and cannot be as sure of a permanent place in American literature.

Yet Mr. Rice has had a large and enthusiastic following over three decades. He is an international poet in two respects, first, his works are internationally known throughout the English-speaking

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<sup>1</sup>Weirick, Bruce, From Whitman to Sandburg in American Poetry, p.194.

world, second, he has given a sympathetic interpretation of the life of the people of many lands. He has concerned himself with all aspects of art, and has developed ideas in his poetry on all phases of existence. His works have taken many forms. Of his theoretical essays, the latest, on the "infinities", in poetry, is an important contribution to the theory of poetry. His outstanding characteristics, in his writing, are experimentation and revision, but he remains a Romanticist.

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Rochester Post-Express (Jan.22,1914); Hart-  
ford Post (Jan.25,1914); Grand Rapids Herald  
(Jan.24,1914); Syracue, N.Y. Post Standard  
(Jan.31,1914); Columbus Ohio Dispatch  
(Jan.31,1914); San Francisco Bulletin (Jan.31,1914);  
Philadelphia North American (Jan.31,1914);  
St. Louis Globe Democrat (Jan.31,1914);  
St. Louis Republic (Jan.31,1914); Houston Post  
(Feb.1,1914); (Feb.8,1914); (Feb.22,1914);  
Duluth Tribune (Feb.1,1914) Minneapolis  
Journal (Feb.3,1914); Philadelphia Evening  
Telegraph (Feb.4,1914); Springfield Republican  
(Feb.7,1914); (Feb.19,1914); South Bend,  
Ind. Tribune (Feb.14,1914); Salisbury, N. C.  
Post (Feb.14,1914); Pittsburg Sun (Feb.20,1914);  
N.Y. Publisher's Weekly (Feb.21,1914); Char-  
lotte, N.C. Observer (Feb.22,1914);

## AT THE WORLD'S HEART, Continued.

Atlanta Constitution (Feb.22,1914);  
(Mar.1,1914); Baltimore Sun (Feb.28,1914)  
N.Y. Sun (Feb.28,1914); Book News Monthly  
(Mar.,1914); (April, 1914); Portland Ore.  
Evening Telegram (Mar.7,1914); San Diego  
Union (Mar.15,1914); Baltimore News  
(Mar.18,1914); Outlook 106 (Mar.21,1914); 651;  
San Francisco Chronicle (Mar.22,1914);  
Portland, Me. Press (Mar.28,1914); Newark  
Evening Star (Mar.28,1914); Toledo Times  
(Apr.5,1914); Vogue (Apr.15,1914); Chicago -  
Examiner (Apr.26,1914); Springfield, Mass.  
Homestead (May 25,1914); Atheneum 2 (July 25,1914),  
 105; N.Y. Times 9 (July 26,1914), 325;  
San Francisco Argonaut (Aug.8,1914); London  
Poetry Review (Aug.,1915)

15. COLLECTED PLAYS AND POEMS - 2 volumes Garden City,  
New York, Doubleday, Page & Co., 1915

Contents;- Volume I, "Far Quests", "A  
 Night in Avignon", "Yolanda of Cyprus",  
 "At the World's Heart", "The Immortal Lure",  
 "Porzia". Volume II, "Many Gods", "Charles  
 di Tocca", "Nirvana Days", "Song-Surf",  
 "David", "

Reviewed in: Kingston, N.Y. Argus (Mar.21,1915);  
Rochester Post Express (Mar.24,1915); Phil-  
adelphia North American (Mar.24,1915);  
Hartford Courant (Mar.25,1915); (Apr.23,1915);  
N.Y. Post (Mar.27, 1915); (July 31,1915);  
Chicago Tribune (Mar.28,1915); Knoxville Sun-  
day Journal & Tribune (Mar.28,1915); N.Y.  
Times (Mar.28,1915); Louisville Courier-  
Journal (Mar.29,1915); Baltimore News  
(Apr.2,1915); Louisville Post (Apr.3,1915);  
 (May 22,1915); (July 24,1915); (Sept.25,1915);  
 (Nov.20,1915); Troy, N.Y. Times (Apr.3,1915);  
Los Angeles Times (Apr.4,1915); Detroit Free  
Press (Apr.4,1915); Pueblo, Colo. Chieftain  
Apr.5,1915; Springfield, Mass. New England  
Homestead (Apr.5,1915); Louisville Times  
(Apr.8,1915); St.Louis Western Watchman

## COLLECTED PLAYS AND POEMS, Continued.

(Apr. 8, 1915); Chicago Record Herald  
 (Apr. 10, 1915); Boston Globe (Apr. 10, 1915);  
San Francisco Argonaut (Apr. 10, 1915);  
N.Y. Bookseller, Newsdealer & Stationer  
 (Apr. 15, 1915); N.Y. Tribune (Apr. 17, 1915);  
N.Y. Republic (Apr. 17, 1915); Philadelphia  
Book News Monthly (May, 1915); (Aug., 1915);  
Roanoke Virginian (May 3, 1915); Springfield  
Republican (May 13, 1915); (May 20, 1915);  
N.Y. Independent 82 (May 17, 1915) 298; N.Y.  
Sun (May 22, 1915); (May 23, 1915); Phila-  
delphia Public Ledger (May 22, 1915);  
San Francisco Chronicle (May 23, 1915);  
 (May 26, 1915); Des Moines Capitol (May 26, 1915);  
Book Review Digest (June 1915); (Aug., 1915);  
N.Y. Tribune (June 5, 1915); Philadelphia  
Enquirer (June 12, 1915); Louisville Herald  
 June 13, 1915); (Aug. 23, 1915); (Oct. 31, 1915);  
St. Joseph, Mo. Press News (July 2, 1915);  
St. Louis Mirror (July 9, 1915); Nation 101  
 (July 29, 1915); Springfield Union (Aug. 22, 1915);  
Poetry Society Bulletin (Mar., 1921)

16. EARTH AND NEW EARTH - Garden City, New York,  
 Doubleday, Page & Company, 1916

Reviewed in: N.Y. Times (Dec. 26, 1915);  
 (Jan. 16, 1916); N.Y. Post (Jan. 8, 1916); Louis-  
ville Post (Jan. 8, 1916); (Feb. 12, 1916);  
Boston Transcript (Jan. 12, 1916); (Jan. 22, 1916);  
Springfield Republican (Jan. 15, 1916); Troy,  
N.Y. Record (Jan. 15, 1916); Philadelphia Press  
 (Jan. 22, 1916); Springfield Union (Jan. 23, 1916);  
Louisville Courier-Journal (Jan. 24, 1916);  
 (Jan. 31, 1916); (May 7, 1916); N.Y. Bookseller,  
Newsdealer & Stationer (Feb. 1, 1916); San Fran-  
cisco Chronicle (Feb. 13, 1916); Louisville  
Times (Feb. 14, 1916); Brooklyn Eagle  
 (Feb. 19, 1916); N.Y. Sun (Feb. 20, 1916); Chi-  
icago Continent (Apr. 13, 1916); Chicago Advance  
 (Apr. 20, 1916); Chicago Post (June 2, 1916);  
Los Angeles Times (June 11, 1916); Holyoke,  
(Mass.) Transcript (June 15, 1916); Nation 103  
 (July 20, 1916) 58; Philadelphia North American  
 (Dec. 16, 1916); Caduceus of Kappa Sigma

## 17. TRAILS SUNWARD, N. Y. Century, 1917

Preface - essay on poetry

Reviewed in: Brooklyn Eagle (Mar.8,1917);  
 (Apr. 7,1917); N. Y. Herald (Mar.21,1917);  
 (May 15,1917); Richmond, Va. Times-Dispatch  
 (Mar.22,1917); Baltimore American (Mar.26,1917);  
Philadelphia North American (Mar.31,1917);  
Chicago Herald (Mar.31,1917); Louisville  
Courier-Journal (Apr.2,1917); Detroit Satur-  
day Night (Apr.7,1917); Rochester Democrat  
 (Apr.8,1917); Buffalo News (Apr.9,1917);  
Baptist World (Apr.12,1917); Hartford Courant  
 (Apr.13,1917); Louisville Herald (Apr.15,1917);  
San Francisco Chronicle (Apr.15,1917); New  
Orleans Times - Picayune (Apr.22,1917);  
Louisville Post (Apr.28,1917); N.Y. Times 22  
 (Apr.29,1917), 168; N.Y. World (Apr.29,1917);  
New York British Library News 4 (May,1917)78;  
Indianapolis Star (May1,1917); Churchman  
 May 12,1917); Lexington Leader (May 20,1917);  
Chicago News (May 30,1917); Chicago Continent  
 (May 31,1917); Current Opinion (May, 1917);  
N.Y. Books & Authors (May,1920); Review of  
Reviews 55 (June,1917) 660; Los Angeles  
Outwest (June,1917); St.Louis 15 (June,1917);  
 183; Book Review Digest (June,1917); Phila-  
delphia Public Ledger (June 3,1917); Minne-  
apolis Bellman (June 9,1917); Springfield Re-  
publican (June 17,1917); Los Angeles Times  
 (June 24,1917); N.Y.Call (July 1,1917);  
Christian Endeavor World (July 5,1917);  
Boston Living Age (July 7,1917); Syracuse  
Post - Standard (July 21,1917); N.Y. Christian  
Work (July 21,1917); N.Y. Independent 91  
 (July 21,1917), 108; Springfield Union (July 22,1917);  
Boston Herald (July 18,1917); Chicago Post  
 (Sept.14,1917); A.L.A. Bookland 14 (Oct.,1917)15;  
Association of College Alumnae (Oct.,1917);  
N.Y.Nation 105 (Oct.11,1917), 401; N.Y.Post  
 (Oct.13,1917); Philadelphia Press (Jan.5,1918);  
Caduceus of Kappa Sigma (March,1918)

18. WRAITHS AND REALITIES - New York, Century, 1918  
 Preface - essay on poetry

Reviewed in Louisville Post (Sept. 8, 1917);  
(Mar. 16, 1918); Chicago Herald (Mar. 9, 1918);  
N.Y. Tribune (Mar. 16, 1918); Philadelphia  
North American (Mar. 23, 1918); Louisville  
Herald (Mar. 24, 1918); Brooklyn Eagle  
(Mar. 30, 1918); Louisville Courier-Journal  
(Apr. 1, 1918); Chicago Continent (Apr. 11, 1918);  
Baptist World (April 18, 1918);  
Chicago Tribune (Apr. 20, 1918); N.Y. American  
(Apr. 20, 1918); N.Y. Call (Apr. 27, 1918);  
San Francisco Chronicle (Apr. 28, 1918);  
Bookman 47 (May, 1918) 335; Dial 65 (June 20, 1918) 21;  
Cleveland (June, 1918) 67; New York Times 23  
(July 14, 1918) 318; Nation 107 (July 27, 1918)  
 99; New York Sun (July 28, 1918); A.L.A.  
Bookland 15 (Oct., 1918) 15 (reprinted from  
Cleveland (June, 1918) 67; Book Review Digest  
 1918

19. SONGS TO A. H. R. - New York, Century, 1918

Reviewed in: New York Times (Oct. 6, 1918);  
Louisville Post (Oct. 19, 1918); Outlook 120  
(Nov. 6, 1918) 342; New York Call (Nov. 24, 1918) 5;  
Baptist World (Dec. 5, 1918); Louisville  
Courier-Journal (Dec. 9, 1918); Dial 65  
(Dec. 14, 1918) 574; Boston Transcript (Feb. 19, 1919) 8;  
Evansville Courier (Mar. 30, 1919); Review of  
Reviews 59 (Apr., 1919) 443

20. SHADOWY THRESHOLDS - N. Y. , Century, 1919  
 Preface - essay on poetry

Reviewed in: New York Publishers' Weekly (Nov. 1, 1919);  
Hartford Courant (Nov. 2, 1919); Richmond  
Times-Dispatch (Oct. 26, 1919); Pittsburg  
Press (Nov. 8, 1919); Louisville Post (Nov. 8, 1919);  
(Dec. 24, 1919); Philadelphia North American  
(Nov. 8, 1919); Buffalo Commercial (Nov. 8, 1919);  
Galveston News (Nov. 9, 1919); Detroit Free  
Press (Nov. 15, 1919); St. Louis Republic



## SHADOWY THRESHOLDS, Continued.

(Nov.17,1919); Rochester Herald  
 (Nov.20,1919); Pittsburg Gazette  
 (Dec.1,1919); Rochester Post Express  
 (Dec.5,1919); St.Louis Post Dispatch  
 (Dec.6,1919); N.Y.Times (Dec.7,1919);  
 (Dec.14,1919)746; Springfield Republi-  
can (Dec.11,1919) Boston Globe (Dec.12,1919);  
Louisville Courier-Journal (Dec.14,1919);  
San Francisco Chronicle (Dec.14,1919);  
Minneapolis Journal (Dec.17,1919);  
Seattle Post Intelligencer (Dec.28,1919);  
Atlanta Constitution (Dec.28,1919);  
N.Y. Post (Jan.3,1920); Brooklyn Eagle  
 (Jan.3,1920); Syracuse Post Standard  
 (Jan.4,1920); Nation (Jan.7,1920);  
Louisville Western Recorder (Jan.15,1920);  
Spectator (Jan.24,1920); Milwaukee  
Toneval (Jan.25,1920); Book Review Digest  
 (Jan.,1920); San Francisco Bulletin  
 (Feb.21,1920); Bookman (Feb.,1920)  
Caduceus of Kappa Sigma (Feb.,1920); Cur-  
rent Opinion (April,1920); London Bookman  
 (April, 1920); (June, 1921); Cincinnati  
Times - Star (Apr.5,1920); The Review  
 (Apr.10,1920); Philadelphia Public Ledger  
 (Apr.10,1920); The Liberator (Aug.,1920);

21. TURN ABOUT TALES (with Alice Hegan Rice) - New  
 York, Century,1920, Hodder & Stoughton,  
 1920

Contents: (by Gale Young Rice) - "Lowry",  
 "Francella", "Archie's Relapse", "Under  
 New Moons", "Aaron Harwood".

Reviewed in: Louisville Courier-Journal  
 (June 20,1920); (Nov.2,1920);(Nov.7,1920);  
Louisville Post (Sept.15,1920); N.Y.  
Bookseller, Newsdealer & Stationer  
 (Sept.15,1920); Wilmington Every Evening  
 (Sept.18,1920); Buffalo Commercial  
 (Sept.18,1920); Baltimore American  
 (Sept.20,1920); Pittsburg Chronicle  
 (Sept.24,1920); N.Y. Post (Sept.25,1920) 9;

## TURN ABOUT TALES, Continued.

Louisville Herald (Sept. 26, 1920);  
Detroit News (Sept. 26, 1920); Troy  
N.Y. Record (Sept. 28, 1920); Book Review  
Digest (Oct., 1920), 28; Pittsburg Sun  
(Oct. 2, 1920); Pittsburg Dispatch  
(Oct. 3, 1920); Detroit Free Press  
(Oct. 3, 1920); Milwaukee Sentinel (Oct. 3, 1920);  
Boston Herald (Oct. 8, 1920); Rochester  
Post-Express (Oct. 9, 1920); Boston Con-  
gregationalist (Oct. 14, 1920); Boston  
Traveller (Oct. 14, 1920); Seattle Post  
Intelligencer (Oct. 24, 1920); Milwaukee  
Journal (Oct. 24, 1920); Rochester  
Chronicle-Democrat (Oct. 25, 1920);  
Cincinnati Times-Star (Oct. 28, 1920);  
St. Louis Post Dispatch (Oct. 30, 1920);  
Baltimore Sun (Oct. 30, 1920); Galveston  
(Oct. 31, 1920); N.Y. Tribune (Nov. 7, 1920);  
Baltimore News (Nov. 13, 1920); Pittsburg  
Gazette (Nov. 15, 1920); Portland, Ore.  
Spectator (Nov. 27, 1920); Christian En-  
deavor World (Dec. 2, 1920); N.Y. Watchman  
(Dec. 2, 1920); Edinburgh Scotsman  
(Dec. 4, 1920); St. Louis Globe Democrat  
(Dec. 4, 1920); Salt Lake City Tribune  
(Dec. 5, 1920); Cincinnati Lookout  
(Dec. 5, 1920); London Church Family  
Newspaper (Dec. 9, 1920); Brooklyn  
Standard Union (Dec. 10, 1920); Chicago  
Continent (Dec. 16, 1920); Boston Transcript  
(Dec. 18, 1920); Philadelphia North American  
(Dec. 18, 1920); Review of Reviews (Dec., 1920);  
London Spectator (Jan. 15, 1921); Springfield  
Republican (Jan. 23, 1921); Minneapolis  
Journal (Jan. 24, 1921); Springfield Union  
(Jan. 30, 1921); Birmingham Age Herald  
(Feb. 20, 1921); N.Y. Churchman (Mar. 26, 1921);  
Indianapolis News (May 4, 1921); Philadelphia  
Public Ledger (Feb. 7, 1922); Baltimore Post  
(Mar. 5, 1923)

## 22. SEA POEMS - N. Y., Century, 1921

Reviewed in: Louisville Post (Sept. 3, 1921); (Oct. 8, 1921); (July 6, 1922); Louisville Times (Sept. 3, 1921); San Francisco Bulletin (Sept. 3, 1921); Pittsburg Chronicle (Sept. 9, 1921); Buffalo Express (Sept. 11, 1921); Oakland, (Calif.) Enquirer (Sept. 17, 1921); Literary Review (Sept. 17, 1921), 29; Courier-Journal (Sept. 18, 1921); Baltimore Sun (Sept. 24, 1921); Buffalo Commercial (Oct. 1, 1921); Rochester Chronicle-Democrat (Oct. 2, 1921); Brooklyn Eagle (Oct. 8, 1921); Springfield Republican (Oct. 9, 1921); Rochester Herald (Oct. 9, 1921); Cincinnati Times-Star (Oct. 14, 1921); Miami Journal (Oct. 16, 1921); Rochester Post-Express (Oct. 26, 1921); Chicago Continent (Oct. 30, 1921); Wisconsin Library Bulletin 17 (Oct., 1921), 155; Baltimore News (Nov. 12, 1921); N.Y. Times (Nov. 20, 1921), 24; N. Y. Herald (Nov. 27, 1921); Indianapolis Star (Dec. 4, 1921); Pittsburg Dispatch (Dec. 11, 1921); Louisville Herald (Dec. 11, 1921); Galveston News (Jan. 22, 1922); Dallas News (Jan. 29, 1922); London Poetry Review (Jan.-Feb., 1922); Baltimore News (Feb. 4, 1922); Cincinnati Enquirer (Feb. 19, 1922); London Bookman (June, 1922)

## 23. MIHRIMA AND OTHER POEMS - N. Y., Century, 1922

Reviewed in: Minneapolis Daily Star (Sept. 30, 1922); Louisville Post (Oct. 7, 1922); Buffalo Commercial (Oct. 7, 1922); Philadelphia North American (Oct. 7, 1922); Los Angeles Times (Oct. 8, 1922); Louisville Herald (Oct. 15, 1922); Cincinnati Commercial Tribune (Oct. 15, 1922); Charlotte, N.C. Observer (Oct. 15, 1922); Buffalo Express (Oct. 19, 1922); (Nov. 19, 1922); Columbus Citizen (Oct. 20, 1922); Evening World (Oct. 21, 1922); Hartford Courant (Oct. 22, 1922); Louisville Courier-Journal (Oct. 22, 1922); Chicago News (Oct. 25, 1922); Rochester Chronicle-Democrat (Oct. 29, 1922);

MIHRIMA AND OTHER POEMS, Continued.

New Brunswick, N.J. Home News (Nov.6,1922);  
Pittsburg Post (Nov.12,1922); Harvard Crim-  
son (Nov.17,1922); Philadelphia  
Evening Ledger (Nov.21,1922); Kansas City  
Star (Nov.25,1922); Allied Arts 1  
(Dec.,1922)6; Dominicana (Dec.,1922);  
Boston Christian Register (Dec.7,1922);  
Columbus, O. Dispatch (Dec.10,1922);  
Binghamton, N. Y. Sun (Dec.11,1922);  
Trenton Times (Dec.31,1922); Philadelphia  
Record (Jan. 14,1923); Baltimore Post  
(Feb. 2,1923); Boston Congregationalist  
(Feb.8,1923); Nashville Presbyterian Ad-  
vance (Feb. 8,1923); Milwaukee Sentinel  
(Feb.25,1923); London Bookman (Mar.,1923)  
(Apr.,1923); (June,1928); St.Louis Post Dis-  
patch (Mar.3,1923); Canadian Bookman  
(Apr.,1923); N.Y. Post (May 26,1923);  
Louisville Western Recorder (Jan. 3,1924)

24. YOUTH'S WAY - N. Y. & London, Century, 1923;  
London, Hodder & Stoughton, 1923

Reviewed in: Boston Herald (Dec.30,1923);  
New York Times (Dec.31,1922); (Apr. 8,1923);  
24; (May 5,1923); (Nov.22,1923); Louisville  
Courier-Journal (Jan.14,1923); (Apr.1,1923);  
Boston Telegram (Mar.31,1923); Wilmington  
Every Evening (Mar.31,1923); N.Y.Herald  
(Apr.1,1923); N.Y. Newsdealer, Bookseller  
& Stationer (Apr.1,1923); N. Y. World  
(Apr.4,1923); Pittsburg Chronicle (Apr.6,1923)  
Houston Chronicle (Apr.6,1923); Pittsburg  
Sun (Apr.6,1923); Louisville Post  
(Apr.7,1923); Hartford Courant (Apr.8,1923);  
Trenton Times (Apr. 8,1923); Rochester-Post  
Express (Apr.10,1923); Philadelphia Evening  
Ledger (Apr.10,1923); Salt Lake City Deberet  
News (Apr.14,1923); San Francisco Bulletin  
(Apr.14,1923); Cincinnati Commercial Tribune  
(Apr.15,1923); Charlotte, N.C. Observer  
(Apr.15,1923); Kansas City Journal (Apr.15,1923);

YOUTH'S WAY, Continued.

N.Y. Newsdealer, Bookseller & Stationer  
 (Apr. 15, 1923); Chicago Post (Apr. 20, 1923);  
Duluth Herald (Apr. 20, 1923); Buffalo Com-  
mercial (Apr. 21, 1923); Syracuse Herald  
 (Apr. 22, 1923); Syracuse Standard (Apr. 29, 1923);  
Rochester Herald (Apr. 29, 1923); Lynchburg,  
Va. News (Apr. 29, 1923); Providence Journal  
 (Apr. 29, 1923); Fresno, Calif. Republican  
 (Apr. 29, 1923); Chattanooga Times (May 5, 1923);  
N.Y. Tribune (May 6, 1923), 24; San Francisco  
Journal (May 6, 1923); Atlanta Journal  
 (May 6, 1923); Washington, D.C. Star (May 6, 1923);  
Los Angeles Saturday Night (May 11, 1923);  
Atlanta Constitution (May 13, 1923); Omaha  
World Herald (May 13, 1923); Rochester  
Chronicle-Democrat (May 20, 1923); Norfolk,  
Virginian Pilot (May 23, 1923); Tacoma  
Ledger (May 24, 1923); Springfield Republican  
 (June 3, 1923), 7a; Worcester, Mass. Telegram  
 (June 3, 1923); Houston Post (June 24, 1923);  
Boston Traveller (Aug. 8, 1923); Portland,  
Ore. Journal (Aug. 26, 1923); Boston Congre-  
gationalist (Aug. 30, 1923); London Bookman  
 (Oct., 1923); Morning Post (Hodder)  
 (Nov. 8, 1923); Yorkshire Post (Nov. 27, 1923);  
Indianapolis News (Jan. 2, 1924)

25. A PILGRIM'S SCRIP, POEMS FOR WORLD WANDERERS -  
 N.Y., Century, 1924; London, Hodder & Stoughton,  
 1924.

Reviewed in: Louisville Courier-Journal  
 (Apr. 20, 1924); (Sept. 21, 1924); Louisville  
Herald-Post (May 6, 1924); (June 9, 1924);  
 (Sept. 14, 1924); Nottingham Notts Journal  
 (May 15, 1924); N.Y. Sun (May 17, 1924); Edin-  
burgh News (May 28, 1924); London Times  
 (May 29, 1924), 342; London Church of England  
Newspaper (May 30, 1924); London Bookman  
 (May, 1924); (Nov., 1924); London Clarion  
 (June 6, 1924); Edinburgh Scotsman  
 (June 9, 1924); Leeds Yorkshire Post (June 11, 1924);  
Manchester City News (June 14, 1924); London  
Graphic (Sept. 13, 1924); Boston Transcript

A PILGRIM'S SCRIP, POEMS FOR WORLD WANDERERS, Continued.

(Sept.20,1924); London Southport Guardian (Sept.26,1924); N.Y. Post (Oct.4,1924); Literary Digest (Oct.15,1924); Louisville Times (Oct.18,1924); N. Y. Tribune (Oct.19,1924),9; Pittsburg Sun (Nov.22,1924); Springfield Republican (Nov.23,1924); British Weekly (Nov.27,1924); Chattanooga News (Nov.29,1924); Norfolk-Virginian-Pilot (Dec.1,1924); San Francisco Chronicle (Dec.14,1924); Canadian Bookman (Jan.,1925)

26. WINNERS AND LOSERS (WITH ALICE HEGAN RICE) -  
N. Y. & London, Century, 1925; Hodder & Stoughton, 1925

Contents: (by Cale Young Rice) - "Out of Darkness", "The Commonwealth's Attorney", "Environment", "Heroes":  
(1) "A Hero Deluxe" (2) "A Hero Minus", "Gull's Nest"

Reviewed in: New Haven Leader (Sept.15,1925); Wilmington Every Evening (Sept.16,1925); Boston Globe (Sept.19,1925); Montgomery, Ala. Advertiser (Sept.25,1925); Grand Rapids Press (Sept.25,1925); Columbus Citizen (Sept.25,1925); St. Louis Globe Democrat (Sept.26,1925); Nutley, N. J. (Sept.26,1925); Kansas City Star (Sept.26,1925); Pittsburg Chronicle (Sept.26,1925); N. Y. Times (Sept.27,1925),18; Buffalo Express (Sept.27,1925); Louisville Courier-Journal (Sept.27,1925); Charlotte, N.C. Observer (Sept.27,1925); Atlanta Constitution (Sept.27,1925); Quincy, Ill. Herald (Sept.27,1925); Asheville, N.C. Citizen (Sept.27,1925); New York International Book Review (Oct.,1925); (Nov.,1925); Bellevoile, N. J. Times (Oct. 1,1925) (Dec.24, 1925); Buffalo Evening Post (Oct.2,1925); (Oct.30,1925); (Nov.4,1925); Cincinnati Commercial - Tribune

WINNERS AND LOSERS (WITH ALICE HEGAN RICE)  
Continued.

The Friend (Feb.9,1926); Los Angeles Saturday Night (Feb.13,1926); Brisbane Queensland The Queenslander, Springfield Republican (Feb.14,1926); Ashville Times (Feb.14,1926); Durban, S.Africa Natal Advertiser (Mar.8,1926); Washington, D.C.Star (Mar.14,1926); Boston Congregationalist (Mar.25,1926); Salt Lake City Deseret News (May 1,1926); Detroit Free Press (May 9,1926); Birmingham, Ala. News(June 27,1926); Portland Oregonian (June 27,1926)

27. SEA LOVERS<sup>2</sup> SCRIP - London, Hodder & Stoughton, 1925

Reviewed in: London Daily Herald (June 3,1925); London Public Opinion (June 5,1925); Glasgow News (June 10,1925); Edinburgh News (June 12,1925); Nottingham Journal (June 13,1925); London Daily Chronicle (June 16,1925); Westminster Gazette (June 20,1925); Aberdeen Press & Journal (July 14,1925); London Bookman (July,1925); London Colom (July-Aug.,1925); Yorkshire Post (Aug.5,1925); Durban, South Africa Natal Advertiser (Aug.17,1925); Calcutta, India Statesman (Aug.23,1925); Bradford Yorkshire Observer (Aug.25,1925); Durban, S.A.Natal Mercury (Aug.26,1925); Brisbane, Queensland Courier (Sept.5,1925); Adelaide, S.Australia Advertiser (Sept.5,1925); Liverpool Courier (Sept.17,1925); Bombay, India Times of India (Sept.23,1925); Johannesburg Star (Sept.28,1925); London Christian World (Dec.3,1925);

28. BITTER BREW - N.Y. Century,1925; London, Hodder & Stoughton, 1925

Reviewed in: Louisville Courier-Journal(Feb.22,1925); (Mar.22,1925); (May 3,1925); June 27,1926); Boston Monitor (Mar.28,1925); Boston Globe

## BITTER BREW, Continued.

(Mar. 30, 1925); Atlanta Constitution (Apr. 5, 1925); N.Y. Times (Apr. 5, 1925) 6; N.Y. Sun (Apr. 6, 1925); Brooklyn Eagle (Apr. 11, 1925); Rochester Chronicle Democrat (Apr. 12, 1925); N.Y. Tribune (Apr. 19, 1925), 10; N.Y. Post (Apr. 25, 1925); Shanghai Times (Apr. 29, 1925); Kansas City Star (May 2, 1925); Boston Transcript (May 2, 1925), 2; Buffalo Express (May 3, 1925); Norfolk Virginian - Pilot (May 4, 1925); Bridgeport, Conn. Post (May 17, 1925); Nashville Tennessean (May 17, 1925); Outlook 140 (May 20, 1925), 112; Baltimore Sun (May 23, 1925); St. Louis Globe Democrat (May 30, 1925); London Times (May 31, 1925); (Aug. 27, 1925); Wisconsin Library Bulletin 21 (June, 1925); 168; Columbia, S.C. Record (June 7, 1925); London Daily Express (June 9, 1925); Louisville Herald-Post (June 14, 1925); Sioux City, Ia. Tribune (June 27, 1925); Washington, D.C. Star (June 27, 1925); Manchester, N.H. Union (July 6, 1925); Boston Congregationalist (Aug. 13, 1925); Edinburgh Scotsman (Aug. 20, 1925); Canadian Bookman (Sept., 1925); London Bookman (Oct., 1925); Adelaide, S. Australia-Adelaide Register (Oct. 24, 1925); Seattle Post Intelligencer (Oct. 25, 1925)

29. SELECTED PLAYS AND POEMS, Definitive Edition, Limited to 520 Copies for America, Signed by the Author - New York, Century, 1926; London Hodder & Stoughton, 1926

Contents: I. Plays - "A Night in Avignon", "Yolanda of Cyprus", "Immortal Lure", "Giorgione", "Arduin", "O-ume's Gods", "Porzia", "Gerhard of Ryle", "David", "Mihrima", "Charles di Tocca"; II. Poems from Other Volumes

Reviewed in: N.Y. Herald-Tribune (Oct. 4, 1926) (Nov. 27, 1926); (Apr. 10, 1927); Raleigh Times (Oct. 23, 1926); Boston Transcript (Oct. 30, 1926); (Dec. 1, 1926); (Jan. 12, 1927), 4;



## SELECTED PLAYS AND POEMS, Continued.

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12. "At Amalfi" - Dial 41 (Aug.1,1906) 68
13. "To Maya" - Living Age 250 (Aug.25,1906) 450
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17. "Somnambulism" - Current Literature 46  
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18. "Meredith" - Century 78 (Sept.,1909) 777
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23. "Highland Joy" - Century 82 (May,1911) 76
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29. "Sighting Arabia" - Bookman 37 (Aug.1,1913)  
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38. "Runaway" - Century 89 (Apr.,1915) 943
39. "In the Deep Midnight" - Century 91 (Nov.,1915)  
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40. "Last Lines of the Poet of Suma" - Century 91  
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41. "Version of Simon the Sadducee" - Louisville  
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64. "After Their Parting" - Bellman (June 15,1918)  
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67. "To President Wilson" - Louisville Post  
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68. "How Many Ways," - Louisville Post (Oct.19,1918)
69. "When the Wind is Low" - Literary Digest 59  
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70. "Herding" - Bellman 25 (Nov.23,1918) 581;  
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82. "Swallows" - Louisville Post (Aug.26,1928)
83. "New Moon" - Louisville Post (Aug.29,1919)
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99. "A Colloquy" - Forum (Nov.,1921); Louisville Civic Journal (Nov.26,1921)
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