5-1936

An Analytical Study of Utah Verse to Determine What Utah Poetry Might Be Recommended for Study in Elementary and Secondary Utah Schools

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AN ANALYTICAL STUDY OF UTAH VERSE TO

DETERMINE WHAT UTAH POETRY MIGHT BE

RECOMMENDED FOR STUDY IN ELEMENTARY

AND SECONDARY UTAH SCHOOLS

A Thesis

Presented to

The Committee on Graduate Work

Utah State Agricultural College

In Partial Fulfillment

of the requirements for the Degree

Master of Science in the School of

Education

Department of Education

By

Lawrence James Sorenson

May 1936

This Thesis written by Lawrence James Sorenson has been

approved and accepted by:

_____ Date _____

Professor in charge of Major Subject

_____ Date _____

Dean over Major Department

_____ Date _____

Chairman, Committee on Graduate Work

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PRELIMINARY STATEMENT

THE PURPOSE OF THE STUDY

This study has a primary and a secondary purpose. The primary purpose is to call attention to the question of whether or not Utah verse should be introduced for study into the elementary and secondary schools of Utah. The author does not want to imply that he will give a satisfactory answer to this question. He hopes, however, that this effort will emphasize the question and stimulate thought concerning the same. It seems reasonable to suppose that most of the Utah school officials who are concerned in any way with literary material for school curricula will agree that, if there is any Utah verse that has literary merit, it should be utilized in the Utah schools.

The secondary purpose of this study is to search out the poetry of literary quality and recommend it for use in the elementary and secondary schools of Utah. Again the author does not want to imply that he will determine, once and for all, what is literary and what is not. He will merely attempt, through his best judgment, to measure the poetry by literary standards and bring into light what he considers best for further judgment and analysis by the literary critics. The critics and the test of time must complete the work.

"A classic is a poem whose position is above dispute. It has stood the test of time, is of the class. It has endured because it has had the power to appeal to the hearts and judgment, not of one crowd or corterie of men, nor of one country or period, but of all who have known it in all climes, through successive changes of literary fashion. And it has had this power of appeal because of its intrinsic truth, worth and beauty."[1]

Utah may have few poems that can measure up to the universal acceptance of a classic as set forth in the above quotation. If there are any only usage through time and space can ultimately decide.

TYPE OF STUDY AND METHODS

This study is historical-analytical in type and employs the method of gathering data through library research and questionnaires.

DELIMITATION

The survey of Utah poetry and opinions concerning its introduction into Utah schools is limited with respect to period of time, extent of the amount of verse to be analytically read, personnel to be reached by questionnaires and

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[1] Gayley and Young, English Poetry Its Principles and Progress. Introduction, page civ.

scope of purpose or objectives. The period of time to be covered extends from 1840 to 1934 and is divided into three rather distinct periods which will be later discussed, with reasons for choosing 1840 as a starting point. With respect to amount of verse to be analytically read or studied no attempt will be made to cover every poem that has been written. This would seem quite unnecessary and probably be impossible. It is the object to make as general and as generous a sampling of the verse as time, access to sources of reading material and capacity for reading will permit. The magazines and principal newspapers of Utah will constitute the chief sources from which the poetry will be read and they will be mentioned later in detail. Furthermore, the object is to sample as many writers of verse as possible, whose identity as Utah poets or writers can be established. The people to be reached through the questionnaires are the school superintendents of Utah and about five hundred college students of the three major institutions of Utah. Out of this group of five hundred students, it is the aim to contact, through the questionnaire, about two hundred prospective English teachers. The objectives of the study are limited to three, which will be briefly discussed under the next heading.

SCOPE OF STUDY

This study has three major phases. The first is an

attempt to evaluate the literary quality of Utah verse and
to make a tentative classification of it. This is intended
to aid in determining what poetry of Utah might be rec-
ommended for use in the Utah schools. The second is to learn
the attitude of school officials of Utah relative to the
question of introducing Utah verse into Utah elementary and
secondary schools for either supplementary or basic study,
and the third is to test prospective English teachers'
(at present college students) elementary knowledge of Utah
verse and their attitude toward it. The ideal thing (a
thing quite impossible) would be to test the active
English teachers of the state.

OTHER STUDIES

As far as the author is able to learn there have been
no studies made that are similar or related to the subject
suggested by the title of this thesis. All superintendents,
who have responded to the questionnaire in appendix A,
indicate that they know of none and, in most cases, have
given the subject little or no thought. However, there
seems to be an awakening interest in Utah poetry.

INTEREST IN STATE LITERATURE AWAKENED

An interest in Utah verse is being aroused in both its
production and appreciation. Attention is here called to

two of the agencies responsible for this. The Eliza R. Snow
Memorial Contest conducted annually by the Relief Society
Magazine, Salt Lake City, is designed to stimulate the best
poetic efforts of the women of Utah and surrounding states.
The Utah Academy of Sciences, Arts and Letters is largely
responsible for the present anthology of Utah verse, "Utah
Sings", published in 1934, the Deseret News Press, Salt Lake
City, Utah. The Utah Academy of Sciences, Arts and Letters
promises other anthologies in the future.

An interest in state literature seems to be growing in
other states. Idaho has published an anthology of Idaho
verse entitled "Sunlit Peaks". There is also a project in
Idaho headed by Vardis Fisher, a prominent writer of Idaho.
[2]"To collect and collate the literary material of the state,
a similar work to that which has been innaugrated in Utah."
The same thing is being done in the state of Oregon. Further-
more, the school children of the state of New Jersey are
being directed in an investigation and study of the fiction
and fiction writers of their own state. This project is dis-
cussed in an artical entitled "A Study of Fiction Writers of
Our State" by Mary Shafto on page 160 of the May issue of
the National Educational Association Journal for 1936.

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[2] Salt Lake Tribune, Magazine Section, page 4, Oct. 27, 1934.

CHAPTER 1

SPECIFIC MRTHODS OF INVESTIGATION

It is the purpose of this chapter to present in detail the methods or techniques employed in this investigation. As has been previously stated, the study is of such a type as to require, first, library research and, second, survey by means of questionnaires for opinions and knowledge. This chapter has three major topics. First it deals with the methods of investigating the literary quality of Utah verse.

METHODS OF INVESTIGATING THE LITERARY QUALITY OF UTAH VERSE.

IDENTIFICATION OF POETS WITH RESPECT TO UTAH RESIDENCE.

One of the first problems was that of identifying writers with respect to Utah residence. If one is to be classed as a Utah author he must at least claim Utah as his home state. This may be done by virtue of birth in Utah, residence within the state, or ties of kinship and associations that ever draw his heart to Utah in the event that he has moved away. He must have had at least five poems published while a resident of the state. These standards are not established by authority but merely set up by the author as a guide for this particular study. It is evident to be a citizen of a country or state one must live there and proclaim it his home land. The classification of the authors as Utah writers has been based on this fundamental idea. Only those that could be, with

certainty, classified have been included in this study.

In search for Utah poets it seems necessary to go back as early as 1840, more than half a century before Utah came into statehood. It was at this date at Nauvoo, Illinois, that the periodical, "The Times and Seasons", a Latter Day Saint publication, first appeared. It is safe to assume that 90% of all the poetry printed in this early publication was written by Latter Day Saint converts and at least 75% of them eventually reached Utah where they made their home. Among those early prominent writers who later became citizens of Utah were such people as Eliza R. Snow, Parley P. Pratt, W. W. Phelps, John Lyon and Charles W. Penrose. Furthermore, most of those who wrote poetry as early as 1840 were prominently connected with the Mormon Church and consequently moved with the exodus to Salt Lake Valley. Eliza R. Snow's poetry was published in the "Times and Seasons" as early as 1841 and the same year her poem "The Transformation" appeared in the "Millennial Star" first edited by the L. D. S. Church in England in 1840. A few years later poems from Charles W. Penrose, author of the song "O Ye Mountains High" appeared in the Millennial Star. He was then a resident of England, later moving to Salt Lake City.

The practice of frequently publishing the author's address along with his poem has been the surest and best means of discovering a writer's residence. It is fortunate that

this practice began in the L. D. S. magazines and periodicals even as early as 1840 and continued quite regularly down to about 1930. For example the poem "The Funeral of Brig. General Smith" by Eliza R. Snow, published in the Millennial Star, volume 2, 1841, pages 111 and 112, bears the address Nauvoo, Illinois. The address "Great Salt Lake City, Sept. 1851 appears with the poem "To Elder Samuel W. Richards, on His Departure for Europe" by Miss Eliza R. Snow, published in the Millennial Star, volume14, 1852-3, page 48.

About the year 1900, authors from neighboring states began to contribute verse to Utah publications. A very high percentage was published with the author's address. The outside contributions gradually increased until by 1930 verse was coming in from all parts of the United States, Canada, Mexico and even England. Some of it was evidently sent in by Utah missionaries and some by converts in the various missions. Then , in 1934, came the anthology, "Utah Sings" with a brief biographical sketch of each of the 120 contemporary Utah poets represented. This greatly aided in further solution and verification of the identity of poets as to residence. Therefore, the authors who have been read for this study have had their identity as Utah writers established with a high degree of certainty.

THE PLAN OF SAMPLING UTAH VERSE

It would seem unnecessary and quite impossible to attempt

a reading of all the verse accredited to Utah writers. There-
fore a plan of sampling was devised whereby a representative
portion of the verse might be read. The whole general body
of Utah verse might then be judged on the basis of a rep-
resentative sampling which would be as extensive in number of
poems, authors and periods of time as would seem adequate.

Only approximations in numbers with respect to proportion
of poems, authors etc. are possible. It would be impossible
to determine the exact number of Utah versifiers and poems
that have appeared in print. Some authors appear but once or
twice and have no address. Some poems are signed with a non-
de-plume, some with two initials, some with one initial and
some with no identifying symbol at all. Therefore, no definite
proportion of the whole group of Utah poems could be specified
for this study. However, it was aimed to include in this study
about half of the Utah poems published in the Utah magazines,
including "The Times and Seasons" and "The Millennial Star".
This meant that half the combined number of volumes of the
various magazines would have to be read. Not only that but
every other one should be read so that the sampling might
be evenly distributed throughout the entire period of the
magazine. This latter was necessary for the number of poems
in any one of the late volumes far exceeded the number of
poems in any one of the early volumes, and the style of poetic
treatment, length of poems, themes etc. changed materially as
the magazine progressed through time.

In three of the principal magazines the author exceeded his goal. Of "The Contributor" seventeen out of seventeen volumes were read. Of "The Improvement Era" thirty-five out of thirty-eight volumes were read. And of "The Relief Society Magazine" eithteen out of twenty-one were read. It would seem safe to assume that these three magazines have published approximately 75% of Utah's verse. If this were true about 60% of Utah's verse has been covered by this study. Turn to table 1 for the number of poems and authors read.

It was further planned to sample the verse in the Deseret News and the Salt Lake Tribune. All poems in the recent anthology of contemporary Utah verse entitled "Utah Sings" have been read. It represents 120 Utah poets with an average of about four poems per author.

The plan also included the books of verse that are listed in the bibliography of Utah verse sources. There are several bound volumes of verse by Utah authors which were not read because a portion of their contents was reached indirectly through the magazines persued. For example out of the volume "The Toilers" by Ezra J. Poulsen, which contains twenty poems, seven were discovered in the magazines. It is evident that a reading of many of the bound volumes of Utah verse would result in needless repetition of work.

TABLE 1

Extent of Reading of Utah Poetry.

	No.
No. of Authors from whom poems were read.	924
No of poems read.	3,528
No. of lines read.	112,272
*No. of pages read.	3742.4
*No. of volumes read.	18.7

* Based on 30 lines to the page which is the average number found on the average page of books of verse.

* Based on 200 pages to the volume.

SPECIFIC INFORMATION DESIRED CONCERNING THE VERSE

COVERED BY THIS STUDY

The author was desirous of investigating the seventeen following items concerning the Utah verse covered by this study.

1. The degree of its poetic quality.

2. The quality of its rhythm.

3. The triteness of the diction.

4. The proportionate number of trite poems.

5. The proportionate number of moralistic poems.

6. The proportionate number of prosaic poems.

7. The proportionate number of sentimental poems.

8. The proportionate number of 'preachy' poems.

9. The various kinds of themes and the proportionate number of each.

10. The proportionate number of didactic poems.

11. The proportionate number of lyrical poems, narrative poems and dramatic poems.

12. The proportionate number of sonnets, odes and poems written in the Spenserian stanza form.

13. The proportionate number of light verse poems, and the number of free verse poems.

14. The proportionate number of poems in blank verse.

15. The proportionate number of poems with local color.

16. The length of each poem in terms of lines.

61713

17. The poems suitable for reading in the schools of Utah.

The author here defines terms as applied in this study;
explains the basis of classification of poetry of this study
and presents the methods of obtaining desired information.

The time from 1840 to 1934 was divided into three rather
arbitrary periods for the purpose of comparison and discovery
of certain trends in the poetry of Utah. These periods are as
follows; 1840 to 1900, 1900 to 1920 and 1920 to 1934. The
choice of 1900 was based on the assumption that the turn of
the century marked a rather sudden increase in the variety of
themes in Utah poetry and the decline of the religious theme.
The year 1920 was chosen on the assumption that it marked a
change in the philosophy of immortality in Utah poetry from
a certainty of life hereafter to a faint shadow of doubt. It
was also assumed that the length of the poem decreased, the
quantity of poetry increased and the quality improved.

Each poem read was listed in the period in which it was
published. The data taken on the poem were also listed in
the period of its publication. The poem was analytically
studied in the light of the author's most sincere and best
judgment. His judgment was prompted by the personal emotion
and interest awakened by the poem and his knowledge and un-
derstanding of the criteria of literature set up by famous
poets and literary critics. The criteria are presented in
chapter two of this study.

Notes were taken on every poem read. They were written on a sheet of paper six by four inches. A typical example is here presented with explanations.

Vol. 23 1920-1	ERA (name of) (magazine)	THEODORE E. CURTIS (author's name)	C.
P. 437			
		THE HONEY BEE (title of poem)	
T. ph.	(didactic)	L. 24 L.	
Tr. or.	(mor)	(N. R.)	

C. is the initial of author's surname.
T. indicates theme.
L. indicates poem is lyrical.
24 L. indicates length of poem, 24 lines.
Tr. indicates poetic treatment.
Or. is ordinary.
(Mer.) is moralistic.
(N.R.) indicates poem is not readable for schools.

Degree of Poetic Quality. Next for consideration is the exact method of analyzing and noting the degree of quality of Utah verse read. This pertains to item one. The criteria set up in chapter two were applied in the analysis.

The quality was divided into six degrees of excellence, specified as very ordinary, ordinary, rather ordinary, above ordinary, rather poetic and poetic. The term 'ordinary' as used in this connection symbolizes many characteristics of the criticism applied to the poetry which would have required undue amount of time to note. 'Ordinary' is to be considered generic in this study. Any one of the characteristics this term embodies may index the poem as commonplace and unpoetic. A poem then, which is termed in this study as 'ordinary', is, first of all, of the common class of poems. It has the characteristic of sameness; it is on the level with the great majority; it is mediocre. It lacks a sincerity and deep emotional quality; it fails to convince and stir the soul of the reader; it fails to give joy.[3] Its diction is commonplace; its figures, if it has any, are faulty or trite. Its rhythm may be crude. In fact, as measured by poetic standards, it cannot be termed poetic. It is a member of the largest of the six classified groups, as mentioned above, and for that reason it is classed by this study as 'ordinary'.

The very ordinary poem is a shade lower in quality. It is elementary in treatment, crude in style, likely faulty in rhetoric and may be extremely sentimental, simple or prosaic.

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[3] "... poetry is enjoyed and loved; and learned because it is a joy to learn it." Gayley and Young, op. cit., page vii.

A normally intelligent child of fourteen might easily write its equal.

The 'rather ordinary' poem is a degree higher in quality than the ordinary poem. It must possess at least one striking characteristic such as vivid imagery or uniqueness. The poem classed as 'above ordinary' must possess at least two distinguishing characteristics. For example it may have vivid imagery and express a unique idea. The 'rather poetic' poem must possess at least three distinctive features such as artistic language free from traditional diction, vivid imagery and sincerity. The poetic poem must possess four of the major qualities as set down in the literary criteria in chapter two of this study. Of the four two must be emotion[4] and sincerity.[5] These are indispensable qualities of real poetry.

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[4] "In a notable article on poetry in the Encyclopedia Britannica, Theodore Watts-Dunton gives one of the most comprehensive of all definitions. 'Absolute poetry is the concrete and artistic expression of the human mind in emotional and rhythmical language'." Hubbell and Beaty, Introduction to Poetry, page 11.

[5] "There are a number of things which distinguish genuine poetry from mere versifying, but the one quality which needs most to be emphasized is sincerity. No poem can be great unless its author is sincere in telling us what he sees and feels and thinks. Above all the poet must not try to make us feel what he himself does not completely feel. The untrained reader often fails to see that the language of an inferior poem is conventional and consequently insincere. Such poems, with these outworn phrases, to quote Pope,
  'Ring round the same unvaried chimes,

A lack of them results in artificiality.

Quality of Rhythm. Data concerning the quality of the rhythm in Utah verse was secured by keeping record of the quality of rhythm of a representative number of the total poems read, approximately one third. In criticising a poem for rhythm one cannot say it has no rhythm for, [6]"Rhythm is a principle guiding not only the motion of substance and action, feeling and thought but the measure of form as well." All speech has rhythm. [7]"There is a rhythm of emotional diction in all speech; but since experience has taught men that certain rhythmical sequences are more suitable than others to the representation of particular moods, these sequences have been favored by the poets; have been, so to speak, singled out and conventionalized. Verse depends upon the rhythm of sounds, their quality and pitch, and their harmony or consonance." Thus a poem may lack uniformity in rhythm; it may suddenly depart from a chosen form or pattern of rhythm without any apparent reason and consequently a hitch or discord in harmony results. [8]"Rhythm is a fundamental mode of art."

With sure return of still expected rhymes;
Where'er you find"the cooling western breeze,"
In the next line,it "whispers through the trees."
If crystal, streams "with pleasing murmurs creep,"
The reader's threatened (not in vain) with "sleep." ' "
Hubbell and Beaty, op. cit., page 11.
[6]Gayley and Young, op. cit., page xxix.
[7]Gayley and Young, op. cit., page 1.
[8]Gayley and Young, op. cit., page xxx.

A careless joining of two different kinds of poetic
feet diametrically opposed in nature such as iamb and trochee
is considered by some critics to be bad taste. [9]This fault
sometimes occures in the verse that was read for this study.
A poem then, which seemed to show a striking lack of adherence
to the chosen scheme or pattern of rhythm and a harmonious
smoothness and grace of movement, was labelled 'faulty in
rhythm'. About one third of the poems were scanned for rhythm
and the number of poems in iambic rhythm and the number of
poems in all other kinds of rhythm respectively recorded.

The following stanzas are considered by this study as
'very ordinary' and 'faulty in rhythm'. They come from the
Contributor, volume ten, 1889, pages 112-3.

Cripple Jim

"His mother would sometimes find on the street
    Some picture the wind blew away,
And bring it to him. Ah! that was a treat
    That would last poor Jim a whole day.

"On the same flat lived a maiden named Nell,
    Just under eleven years of age.
Both of her parents were known very well,
    As two good actors on the stage.

"Nell's father would always quarrel and fight,
    And spend all the money he had;
He drank in the day what he earned in the night,
    And that made little Nellie so sad."

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[9] "I do not think that the metrical ear tolerates the
yoking of rhythms diametrically opposed in nature."
Gayley and Young, op. cit., page ixi.

The following lines from the poem, " Repose" found in
the Improvement Era, volume 29, page 942, show 'faulty rhythm'.

"The willows droop at high noon,
The horseflies hum a sleepy croon."

Triteness of Diction. The third phase of analysis is
that concerning a general survey of trite diction. No attempt
was made to catalogue every archaic or traditional word and
phrase found in the verse read. However, those most commonly
occurring were listed on a sheet. As will be presently stated
in the discussion of item four, every poem considered trite
either in subject or treatment, or both, was counted, and
this number, in as much as traditional language is considered
a major characteristic of triteness in poetry, should be a
fair index to the extent of trite diction. A list of the trite
words and expressions that most commonly occurred in Utah
verse read for this study is here given. Vale of tears, gold-
en thread of time, battle of life, Life's stony pathway,
wend, shroud, balmy summer breeze, sylvan, me thought, dell,
rills, verdant turf, babbling brook, vigil keep, and the
archaic forms of the pronoun you. Many of these can be found
listed in various text books on composition and rhetoric
such as Tanner's Composition and Rhetoric, Century Hand Book
of Writing by Jones and Greever , and Hand Book of Composition
by Wooley.

Proportionate Number of Trite Poems. Furthermore, it

was the purpose to learn the proportionate number of poems
considered trite by this study. The word trite is to be here
considered specific in meaning. It is one characteristic
that will label a poem 'ordinary'. Every 'ordinary' poem,
however, may not necessarily be trite. The literal meaning
of triteness as given in a standard dictionary, where it is
defined as "worn out, used until so common as to have lost
its novelty and interest", is to be here taken.

A trite poem (see not 5, page 17) is one employing trite
rimes, trite figures and worn out ideas dressed up in ex-
cessive traditional language. The idea that triteness mars
poetic quality, is supported by the following quotation.

[10]"Walt Whitman used to go through his poems ruthlessly
cutting out all these trite phrases, which today are usually
called clichés. Learning to detect the trite, the insincere,
depends upon practice. Taste in poetry, as in everything else,
grows by feeding upon the right things. But, one may ask,
what are the right things and how do you know that they are
the right things? This is a question difficult to answer. It
is not enough to appeal to the great names of the past; for,
contrary to popular notion, the great poets do not enjoy an
unchanging fame. We cannot accept even Homer as a great poet
merely because Matthew Arnold assures us that he is one: Homer
must prove himself a great poet to us. With more recent poets,
like Tennyson and Longfellow, the problem is still more
difficult. The poets of the mid-nineteenth century are being
severely tested to-day. There are many who deny that either
Tennyson or Longfellow was a poet at all. Our fathers thought
Longfellow's "Village Blacksmith" and Tennyson's "May Queen"
great poems, but to us the former seems too didactic and the
latter too sentimental to be great. In the last analysis, no
one can tell exactly what makes a poem a classic; it is best
for us to frankly admit that fact."

PROPORTIONATE NUMBER OF MORALISTIC POEMS. It was also

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[10] Hubbell and Beaty, op. cit., pages 13-14.

the purpose to learn the proportionate number of moralistic poems covered by this study. The term 'moralistic' is here considered specific. With respect to a moralistic poem it must be said that a poem may be moralistic and yet have a high degree of poetic quality. The degree of quality will largely depend upon the artistic manner of treatment. William Cullen Bryant's poem "To a Waterfowl" is high in poetic quality though it is moralistic.

A poem considered moralistic by this study is one that teaches plainly and directly a moral. The moral[11] is not suggested to the reader's imagination but prosaically explained. In the following quotation the poet Lowell expresses his attitude towards the practice of using verse as a medium for teaching morals.

[12]"The poet should follow the advice of Lowell who wrote in "The Origin of Didactic Poetry," 'Put all your beauty in your rhymes, your morals in your living.'"

And the critic Spingarn expresses his attitude in the following quotation.

[13]" 'The poet's only moral duty, as a poet' says Spingarn, is to be true to his art, and express his vision of reality as well as he can.'"

Each poem considered moralistic by this study was so

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[11] "While it is probably true that the greatest poet, as Arnold said of all literature, gives us ' a criticism of life' it does not follow that a poem should ever directly teach a moral." Hubbell and Beaty, op. cit. , page 6.

[12] Hubbell and Beaty, op. cit., page 8.

[13] Hubbell and Beaty, op. cit., page 8.

indicated in the notes.

Proportionate Number of Prosaic Poems. Moreover, the purpose was to learn the proportionate number of prosaic poems. The term 'prosaic' has a specific meaning. A poem having this characteristic is classed by this study as 'ordinary'. A prosaic poem, according to this study, is one that is void of imagery or imaginative suggestion. It lacks figures of speech, or at least striking figures, and its language is very commonplace. Such poems covered by this study were indicated in the notes.

Proportionate Number of Sentimental Poems. The proportionate number of sentimental poems was noted by this study. A poem labelled by this study as sentimental is one which expresses false or exaggerated emotion, sensational appeal[14] or insincere feeling. For instance the lavish praise characterizing some of the 'Mother Day' poems published at large from year to year seems exaggerated and insincere with the purpose of effect and show. The term sentimental as here used is specific. A poem with this characteristic was considered 'ordinary'. Each sentimental poem was recorded as such in the notes.

Proportionate Number of 'Preachy Poems. Another purpose

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[14]"One of the characteristics of poetry as of all art is to awaken unselfish, that is to say, ideal emotion. The art which appeals to the senses alone, to taste and touch and the various carnal affections, can hardly be called art. It should awaken desires and ideals which men may enjoy in common." Gayley and Young, op. cit., page cix.

was to learn the proportionate number of poems considered 'preachy'. The term 'preachy' is specific in connection with this study. A 'preachy' poem is 'ordinary'. It is a low grade of didactic verse with respect to poetic quality. It literally preaches in a very commonplace, prosaic manner and its major themes are religion, the philosophy of work and unselfish service, and moral rectitude. A record of such poems was kept in the notes.

Following is a poem that is labelled by this study as 'ordinary', trite, prosaic, moralistic and 'preachy'. It comes from volume twenty-four of the "Improvement Era", 1921, pages 821-2.

What Have You Sown?

"What have you sown, my dear brother?
    Just stop a moment to think;
Kindness you've done for another?
    Just stop a moment to think.

"What have you sown in your pathway,
    In this world of toil and strife?
What have you done day after day
    To lighten a darker life?

"What have you done for troubled souls?
    Have you given a kindly smile
To urge them on nearer the goal,
    Pressing forward all the while?

"Have you done for others a kindly deed,
    Lightening their loads tomorrow?
Have you helped someone sadly in need
    Comforting them in their sorrow?

"And given laughter for sadness,
    So smoothing the roughest road?
Noticed the weary one's gladness,

When helping him with his load.

"Have you sown in earthly career,
    All the things which God above
Has ordered to comfort and cheer
    Unfortunate ones we love?

"If not let us begin anew,
    Avoiding vice, temptation,
Heeding the glorious teachings true
    That bring lasting salvation."

Kinds of Themes and Proportionate Number of Each. A
still further purpose was to learn the various kinds of themes
and the proportionate number of each. Twenty different themes
were included in this study and in the notes on each poem the
theme of the poem was recorded. Some poems had a primary and
a secondary theme. As considered by this study, there are
three kinds of primary and secondary theme combinations. They
are: philosophy colored with religion, termed 'philosohpy
with religious tone', philosophy supported or illustrated by
nature, termed 'philosophy and nature', and Latter-Day Saint
religious philosophy or doctrine termed 'L.D.S. philosophy'.

The theme of immortality was classified as 'immortality
certain' and 'immortality doubtful' for the purpose of noting
the trend in philosophy on life hereafter. A poem which ex-
presses 'immortality certain' expresses a sure faith in a
future life. It is characterized by the notion of a literal
resurrection. 'Immortality doubtful' expresses anything
from a faint doubt in a literal resurrection to a complete
doubt or a different conception of life eternal. The idea
of doubt is always implied, not literally expressed. An

example of 'immortality certain' is here given followed by an
example of 'immortality doubtful'.

> "We'll look upon death as a sleep,
>   And recline in his arms as a babe.
> Our angel sweet vigils will keep,
>   Till trimphant we rise from the grave."

The above is the last stanza of "Song of the Weary"
printed in the "Woman's Exponent" vol. 7, 1878.

The following poem from "Utah Sings" page 57, expresses
'immortality doubtful'.

To My Father

> "You who so loved the spring, are gone, and I
> Await this first May with no uttered cry.
> I shall be brave, for you loved courage, too.
> I shall not weep at green shoots pushing through
> The earth that holds you, or at melting snow,
> New bursting buds, or robins. I shall go
> Mutely enough among these living things,
> Stilling within me tears and wonderings.

> "But I shall have to close my eyes to these --
> Moonbeams upon white blossoming apple trees,
> Where once we lived in beauty one brief hour.
> How can I bear to see these trees in flower?
> What lies between us, what dark sort of wall,
> The Spring should come and you not hear it call?"

The other themes are philosophy, religion, nature, love,
death, pioneers, patriotism, humor, mother, father, Christmas,
New Year, Easter, Thanksgiving, war and Utah. These data were
acquired for two purposes. First, the author wished to learn
the trend of the themes and their relative importance which
might be determined by the relative frequency and, secondly,
to prove or disprove certain popular notions with respect to

the kind of theme thought to be most common in Utah poetry.

Proportionate Number of Didactic Poems. Each poem in this

study considered didactic was catalogued in the notes. A poem

which is considered, by this study, to be didactic[15] is one

that instructs, advises and explains.

Didactic poetry might have a wide range of varying de-

grees of quality. The following quotation infers the attitude

of many critics and poets toward didacticism in poetry.

[16]"For generations the best foreign and native critics have
told us that we Anglo-Saxons are most likely to overestimate
the intrinsic poetic worth of didactic poetry. While it is
probably true that the greatest poetry, as Arnold said of all
literature, gives us 'a criticism of life' it does not follow
that a poem should ever directly teach a moral. Poe never
tired of condemning the didacticism of the New England poets,
and contemporary American poets, and critics agree that he
was right. The older New England poets inherited too much of
the Puritan attitude toward life to be able always to distin-
guish between the ethical and the beautiful. Occasionally as
in Kipling's "If" and Wardsworth's "Character of the Happy
Warrior", didactic verse is so excellent of its kind that only
a very rash critic will deny that it is genuinely poetic.
Longfellow's "Psalm of Life" is the classic example of the
didactic poem which is popular with the average reader but
has no standing with critics and scholars. As a sermon, it
is magnificent; as poetry it is poor."

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[15]Didactic poetry includes verse compositions that are re-
flective and expository in nature. Criticism, satires, and
other poems that are addressed primarily to the intellect
and have for their purpose the imparting of instruction
belong to this class. Such poems as Pope's "Essay on Crit-
icism", Cowper's "Task" and Wordsworth's "Excursion" are
examples of didactic poetry." Tanner, W. M. Composition
and Rhetoric. Appendix C. page xxiv.

[16]Hubbell and Beaty, op. cit., page 7.

Proportionate Number of Lyrical, Narrative, and Dramatic
Poems. It was, furthermore, the purpose to learn the propor-
tionate number respectively of lyrical poems, narrative and
dramatic poems in the Utah poetry read. All poetry may be
classified into these three kinds. [17]The respective numbers
were recorded in the notes.

Proportionate Number of Sonnets, Odes and Spenserian
Stanza Form Poems. This study also made a notation respec-
tively of the number of sonnets, odes, and poems written in
the Spenserian stanza form. The French forms such as the
rondeau and the rondel were not noted.

Only odes with the title "Ode" were counted as such. The
author observed the three sonnet forms, the Spenserian, the
Shakespearean and the Italian. However, they were not class-
ified in the notes as such.

Proportionate Number of Light Verse and Free Verse Poems.
The thirteenth item that claimed attention was the number
respectively of poems of vers-de-sociéte,or light verse, and

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[17]"But since we can express ourselves only by one or more of
three ways, - singing, saying and acting, - it follows
that no matter how many kinds of subjects there may be,
the main divisions of literary expression are, and must
always be, Song (the early or the modern lyric, especially
of feeling), Recital (the poem of events in time, narrative,
or of objects in space, descriptive; or of thoughts, re-
flective), and dramatic. The ballad, the pastoral, and
the idyll combine qualities of two or more of these kinds.
As for satorial, didactic, and philosophical verse, they
are on the border line between poetry and practical lit-
erature." Gayley and Young, op. cit., page xci.

poems of free verse. The number of each was recorded respectively. The term light verse has been used in this study with a rather specific meaning. Here, though style is one of its chief criteria, it has more to do with subject matter than with style or treatment of form. [18]In this study subject matter, social in nature, (treated in lighter moods) characterizes what has been termed light verse, so regarded herein. Subjects such as children, homelife, friends, animals, socials and books are the themes.

Proportionate Number of Poems in Blank Verse. Another purpose was simply to tabulate the number of blank verse poems of Utah poetry covered by this study.

Proportionate Number of Poems with Local Color. It was also the purpose to indicate in the notes the number of local color poems read in the Utah poetry for this study. The poems herein considered local in color were those about pioneers, Utah scenery, philosophy peculiar to the majority of the people of Utah, Utah history and Utah social customs.

Length of Poem in Terms of Lines. Furthermore, it was

[18] "There is little agreement among authorities as to the limitations in form and subject matter of vers-de-sociéte. The poem may be cast in the form of a letter, a song, a toast, an epitaph, a ballade, an autograph. The subject matter is generally social in nature. The poet writes most often perhaps of love in its lighter moods; but the theatre, books, friends, children, animals and many other subjects are also open to him." Hubbell and Beaty, op. cit., page 322.

the purpose to indicate in the notes the length, in terms of lines, of each Utah poem read for this study in order that a scientific record might be kept of the exact amount of poetry covered. (See table 1 page 12). This would also, should it be desired, make it possible to compare the length of poems of the three different periods.

Number of Readable Poems. It was also the purpose to indicate in the notes (see page 15) the number of poems within this study considered suitable for reading in the schools of Utah.

METHODS OF DISCOVERING CERTAIN TRENDS IN UTAH VERSE

In this study an attempt was made to gain some notion of certain trends in Utah verse. The entire period covered was divided into three periods as explained on page fourteen of this thesis. (Turn to that page for details). By thus dividing the period comparison might be made and trends indicated. It was believed that an interpretation of the data acquired by the analysis of the verse hereby considered might give a fair idea of certain tendencies. The trends observed are as follows:

1. The trend in themes.
2. The trend of the philosophy on theme of immortality.
3. The trend in literary quality of verse.
4. The trend in quantity of verse.
5. The trend in kinds of poetry.

6. Some apparent factors influencing these.

METHODS OF DETERMINING WHAT UTAH POETRY
MIGHT BE RECOMMENDED FOR UTAH SCHOOLS

Two means were employed by this study in determining what Utah poetry might be recommended for Utah schools. The first was the evaluation of the literary quality of Utah poetry covered herein, and the second was the application of the objectives of literature courses as set up in chapter five of this work.

METHOD OF GRADE PLACEMENT OF READABLE POETRY.

This study attempted to grade the poems found suitable for use in the schools into two catagories, one for the elementary schools and one for the secondary schools. The grading was based on the objectives for literature courses as set up in chapter five and on the author's judgment as to theme or subject material and treatment that would be suitable and interesting to the grades respectively. This grade placement is more or less tentative and is to be considered rather as an incidental phase of this study. It might need much modifying by qualified curriculum makers.

METHODS OF LEARNING THE ATTITUDE OF SCHOOL OFFICIALS ON THE
QUESTION OF TEACHING UTAH POETRY IN UTAH SCHOOLS

A questionnaire (See appendix A for copy of questionnaire

to superintendents). was sent to each of the forty superintendents of Utah schools. It was hoped through the questionnaire to learn the following:

1. The general attitude of Utah school officials towards the question of teaching Utah verse in the Utah schools.

2. The place in the school curriculum that they would assign Utah verse.

3. The objections they might have or the objections they think generally exist against the introduction of Utah verse into Utah schools.

4. The ranking importance they would accord Utah verse with other local subject material.

5. The extent of consideration they have given the question of introducing Utah poetry into the Utah schools.

6. Their opinion on the question of whether or not a college course in Utah poetry should be taught for teachers.

7. What they have done to stimulate students' interest in Utah poetry.

8. The movements or agencies promoting the idea of teaching Utah poetry in the schools.

The author realizes that the reliability of the data obtained through this questionnaire to the superintendents may be severely criticised and discounted but it can be relied upon as a fairly accurate index to the attitude of school officials toward the above mentioned items. Such was

the chief purpose. It is probable that certain factors such as personal prejudice, patriotism, or degree of personal interest in poetry might enter in to color the opinions. On the other hand the response was voluntary, free from obligation, with no advantage in answering any particular way or even answering at all. The various comments freely offered by over 50% of those responding and the nature of the comments would indicate a sincerity of opinion and a marked interest in the question worthy of serious consideration in this study.

Courses of study for the schools of Utah are made by a committee appointed by the State Superintendent and State Board of Education. Five of the members of this committee are chosen from among the school superintendents of the state. This is one reason for sending the above mentioned questionnaire to school superintendents of Utah.

METHODS OF LEARNING PROSPECTIVE TEACHERS' ATTITUDE AND ELEMENTARY KNOWLEDGE RELATIVE TO UTAH POETRY

Five hundred and forty copies of a questionnaire and objective test (See appendix B for questionnaire and test) were given out to students of the Utah State Agricultural College, the University of Utah and Brigham Young University. Two hundred and ninety were sent to the first school and 125 to each of the other schools. They were answered in the classroom during ten or fifteen minutes of the class period and then collected and returned to the author by the professor

or instructor of the class. The object in including the three major institutions of Utah was to make the sampling of the students' attitude and knowledge relative to Utah poetry as extensive as possible to enhance the significance of the data. The students were not classified though it was intended to include as many prospective teachers and English majors as possible.

It was hoped through the questionnaire, to learn the following:

1. The students' general attitude towards Utah poetry.

2. The students' reaction to the question of teaching Utah poetry in Utah schools.

3. The students' opinion relative to the importance and literary quality of Utah verse.

4. The students' desire for a college course in Utah verse.

5. The extent of the students' elementary knowledge of Utah verse and Utah poets.

Again the author realizes, as in the case of the questionnaire to the superintendents, that the reliability of the data acquired by this questionnaire is subject to severe criticism. The factors of personal interests, prejudice, or patriotism might enter to color the response but in spite of this the data have sufficient reliability to demand serious consideration as an index to the students' attitude and elementary knowledge relative to Utah poetry.

CHAPTER II

THE CRITERIA FOR EVALUATING THE LITERARY

QUALITY OF UTAH VERSE

A BRIEF REVIEW OF SOME METHODS OF APPRAISING POETRY

In the first place the measurement of the literary values of poetry is subjective. This is due to the fact that, in the application of the literary criteria, opinion will unavoidably enter to color the evaluation. The judgment of two critics on a given poem or poet will seldom, if ever, concur in every detail. (See note 20). The appeal of poetry is subjective; the appeal of science objective: poetry and science are direct opposites. The following quotation supports this statement.

> [19]"The true antithesis of poetry as Coleridge pointed out is not prose but science. Poetry is emotional; science is the opposite. Science deals with facts, poetry with suggestions. The scientist calls water H_2O; the poet calls it murmuring, rippling, still, or blue."

This suggests that there can be no single, definite term in the language of poetry that symbolizes water, nor can one say that, of all the terms, a certain one is best.

Whether or not there can be a science of literary criticism is debatable.[20] Though the fundamental principles of

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[19]Hubbell and Beaty, op. cit., page 10.

[20]"Literary Criticism has been defined in the preceding paragraphs as a science (though an imperfect one), because it seeks to discover certain qualities, common to all good

literary criticism are definitely established and accepted,
-- and especially is that true with the laws of rhetoric -
critics differ in their application of these standards to a
given poem or poet.[21]

The term criticism has attached to it various meanings.[22]
It is commonly thought of as 'fault-finding'. Though this is
fundamentally right, such a notion has been, of late years,
modified.[23] One idea is that criticism "is a process, or the
process, of passing judgment upon anything."[24] Another idea

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literature, which may serve as tests and standards - in a
word, a body of principles. But it is often objected that
just this is impossible, and consequently that there is,
and can be, no such thing as a science of criticism."
Winchester, C. T., Some Principles of Literary Criticism.
page 17.

[21] "The difference in the verdicts which competent critics
pronounce on a given work of art is largely accounted for
by the different relative weight which they give to par-
ticular excellences." Winchester, C.T., op. cit. page 23.

[22] "Criticism may be broadly and provisionally defined as the
intelligent appreciation of any work of art, and by con-
sequence the just estimate of its value and rank."
Winchester, C. T. op. cit., page 1.

[23] "Of late years writers like Matthew Arnold have attempted
to give criticism a more general function than it had
formerly. Such writers maintain that the business of
criticism is less to centure than to praise. Some go so
far as to say that the critic ought never to centure.
(See Moulton and Taine)." Gayley and Scott, Methods and
Materials of Literary Criticism, page 2.

[24] Gayley and Scott, op. cit., page 2.

is that criticism is a process of comparison.[25]

Closely related to the definition of criticism is its function. In his "Essays Literary and Critical" Matthew Arnold said, "Of the literature of France and Germany, as of the intellect of Europe in general, the main effort, for now many years, has been a critical effort; the endeavour, in all branches of knowledge, theology, philosophy, history, art, science, to see the object as in itself it really is."[26]

In the same book he gives a definition in the light of its function as follows: "In general, its course is determined for it by the idea which is the law of its being; the idea of a disinterested endeavour to learn and propagate the best that is known and thought in the world, and thus to establish a current of fresh and true ideas."[27]

There are many recognized purposes of literary criticism. For instance it disciplines literary taste, aids in appreciation, indicates what is good and poor in quality, emphasizes and preserves the best in literature, and saves the reader time in his search for what is worth reading.

The judicial method and the inductive method of literary criticism are the two widely constrasted methods with various intermediate types. [28]"1. The Judicial Method passes judg-

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[25]"'Criticism', says Mr. Robertson (Essays, p. 1) 'is a process that goes on over all the field of human knowledge, being simply comparison or clash of opinion', and Mr. Godkin, in Forum, 17: 45, says: 'All genuine criticism consists in comparison between two ways of doing something.'" Gayley and Scott, op. cit., page 2.

[26] Arnold, Matthew, Essays Literary and Critical, page 1.

[27] Arnold, Matthew, op. cit., page 23.

[28] Gayley and Scott, op. cit., page 5.

ment on the work of literature, that is, evaluates it or appraises it. 2. The Inductive Criticism, when employed in its simplicity, busies itself solely with the collection and arrangement of facts. It refuses to evaluate or appraise."

It must be said, incidentally, that taste and appreciation are terms very common in critical discussions. Taste means the power to appreciate literature both intellectually and emotionally. Appreciation means "the exercise of all powers which combine to receive the full effect of a work of art."[29]

If the critic uses the judicial method he must establish some tests and standards of judgment. (See note 20 page 35). Among all the tests of literature there are four fundamental ones. They may be here expressed in the words of C. T. Winchester. [30]".... we find that in all critical examination of literature we must notice the following elements.
1. Emotion, which, if our analysis be correct, is the characteristic and distinguishing element of literature.
2. Imagination, without which it is impossible in most instances to awaken emotion.
3. Thought, which must be the basis of all forms of art, except music.
4. Form, which is not an end in itself but the means by which all thought and feeling find expression,····."

The following set of criteria for the judgment of poetry is found in "English Poetry its Principles and Progress" by Gayley and Young, pages civ to cxi in the introduction.

"The Degree of Acceptance: Classic. -- The Manner: Classical, Romantic, -- The View of Life: Idealistic, Realistic, etc. -- The Test Passage. -- The Effect on the Senses -- The Effect on the Emotions: Real and Aesthetic. -- Gradation of Aesthetic Emotions. -- "

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[29] Winchester, C. T., op. cit., page 1.

[30] Winchester, C. T., op. cit., page 61.

Naturally the critic, in judging the poetry may have in mind, either vaguely or definitely, classic poems for a basis of comparison. Matthew Arnold used the test passage in appraising poetry. He called it the 'touch stone'. His "test passages" were based on the principle of balance in component sounds and of thoughts opposed, yet reconciled. The following line from Keats is a fine example of one of his 'touch stones'.

"Thou wast not born for death, immortal Bird;"

The "test passage" has worth but it would seem to test the poem only fractionally. The nature of the poem as a whole[31] is, after all, the significant thing.

The practice, then, of appraising poetry is based on definite methods and standards. Fundamentally, literature is tested by its appeal to the emotions, its power of imagination to awaken emotion, its quality of thought, and its form.

SOME DIFFICULTIES IN APPRAISING CONTEMPORARY POETRY.

There are certain difficulties in attempting to evaluate the literary qualities of contemporary verse. It is hard to judge because it is so immediate in time. It cannot be la-

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[31]"As a test, the quality of poetic moments, the 'touch stone' is of decided worth. It mustnot, however, be applied to the exclusion of other tests which have in view the possession of the larger emotional effects, and the cumulative nature of the poem as a whole." Gayley and Young, op. cit., page cix.

belled as a classic with certainty or finality. (See note 10 page 21). Many examples may be quoted in which great poets and critics have mis-judged contemporary poetry.[32] This, however, does not imply that all contemporary criticism is wrong and therefore useless. (See note 27, page 37). It simply is not final,[33] but a guide pointing to finality. Time alone will place the poem in its proper relation with the classic. For "... one must remember two things; first that many of our living poets still have their best years ahead of them and, second, that the great output of contemporary verse is as yet unwinnowed by the hand of time. For Frost, Robinson, and Masefield , the sifting is yet to be done."[34]

The feeling extant with rexpect to contemporary poetry is significant. It is common to either over-estimate or under-estimate the value and importance of things near at hand in time and space. Max Eastman tersely expresses the rather common feeling towards contemporary poets in the fol-

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[32] "Lord Byron attempted to forestall posterity's estimate of his fellow poets. At the head of his list he placed Crabbe and Rogers, both almost forgotten; in the middle, Moore and Cambell; at the end Wordsworth and Coleridge. Byron could hardly have made a poorer guess, for though posterity has accepted his list, it reads it backwards." Hubbell and Beaty, op. cit., page 481.

[33] "Critics disagree even concerning poets who have long been dead. Matthew Arnold thought Gray a better poet than either Chaucer or Burns. Wordsworth and Tennyson both considered Burns a great poet; but Wordsworth thought Burns' songs unworthy of him, whereas Tennyson greatly preferred them to his other poems. Still another poet, Aubrey de Vere, did not care at all for Burns. Literary history is full of once hallowed names which are now forgotten. What verdict posterity will ultimately pass upon living poets, no man knows." Hubbell and Beaty, op. cit., page 14.

[34] Hubbell and Beaty, op. cit., page 480.

lowing: "'It appears', says Max Eastman, 'that a poet in history is divine; a poet in the next room a joke'."[35] But

who can say what one of these jokes will become divine?

And further, "One should beware of assuming either of two pernicious attitudes; first that only contemporary poetry is of any importance and, second, that only the older poetry is worthy of serious attention."[36] And still further, "Professor Bliss Perry has said, 'I have little confidence in the taste of professed admirers of poetry who can find no pleasure in contemporary verse, and still less confidence in the taste of contemporaries whose delight in the 'new era' has made them deaf to the great voices of the past'."[37]

Critics and poets are showing a favorable attitude toward

contemporary verse and are prophesying an era of great poetry

near at hand. "John Masefield said: 'America is making ready for the coming of a great poet. In England, in the days before Chaucer, many people were reading and writing verse. Then he came. The same intense interest in poetry was shown again just before the coming of Shakespeare and now, in this country, you are all writing poems or enjoying them. You are making ready for a master, a great poetic revival is in progress'."[38]

Ludwig Lewisohn says, "The change which has come over the attitude of intelligent people to literature is of great, of ultimate importance. Yet much criticism and all of literary history is written as though we still lived in the tight and thoroughly explored little cosmos of our ancestors and as though the psychology of the writer were still that of the minstrel, the purveyor of information or the adorner of pious ledgend."[39]

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[35] Hubbell and Beaty, op. cit., page 15.

[36] Hubbell and Beaty, op. cit., page 16.

[37] Hubbell and Beaty, op. cit., page 16.

[38] Hubbell and Beaty, op. cit., page 481.

[39] Lewisohn, Ludwig, Expression in America, page xi.

Further says Mr. Lewisohn, "...in any creative rebirth of the future, whether near or far, America will have her appropriate and splendid share."[40]

In Matthew Arnold's "Introduction to Ward's English

Poets" He says, "'The future of poetry is immense, because in poetry, where it is worthy of its high destinies, our race, as time goes on, will find an even surer and surer stay.'"[41]

POETRY IS DIFFICULT TO DEFINE

"To define poetry is not easy. Part of the difficulty, doubtless, arises from the fact that the word, like many familiar terms, is used with vague and varying significance. It means one thing to one man, and quite a different thing to the next man."[42]

"Definitions are for the most part alike unsatisfactory and treacherous; but definitions of poetry are proverbially so. Yet some definition must be attempted; and, using the phrase "absolute poetry" as the musical critics use the phrase "absolute music", we may, perhaps, without too great presumption submit the following. Absolute poetry is the concrete and artistic expression of the human mind in emotional and rhythmical language."[43]

THE CRITERIA SET UP IN THIS STUDY FOR

EVALUATING UTAH POETRY

In view of the above discussion, the evaluation of Utah

poetry by this study can be at best, but tentative. It is

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[40] Lewisohn, Ludwig, op. cit., page 589.

[41] Hubbell and Beaty, op. cit., page 1.

[42] Winchester, C. T., op. cit., page 226.

[43] The Encyclopedia Britannica, 14th edition, vol. 18, page 106.

hoped that this work will be a guide calling attention to Utah poetry which seems to be the best. The author feels almost certain that the poetry he has labelled by this study as 'ordinary' or 'very ordinary' has little or no significance. The poetry labelled 'above ordinary' 'rather poetic' and 'poetic' seems promising. Anything more that this is not attempted in the evaluation.

The following literary criteria are here set up.

1. Emotional appeal.

2. Sincerity.

3. Universality.

4. Verisimilitude.

5. Imagination.

    A. Imagery.

    B. Figures of speech.

6. Spontaneity.

7. Ideality.

8. Excellence of thought.

9. Form.

    A. Rhythm.

    B. Excellence of rhetorical treatment.

    C. Quality of style of treatment.

        a. Energy.

        b. Delicacy.

        c. Vividness.

        d. Uniqueness.

    D. Quality and style of language treatment.

        a. Trite diction.

        b. Prosaic language.

        c. Flowery language.

        d. Wordy language.

        e. Artistic treatment of language.

Emotion. It would be difficult to find an authorative definition of poetry that does not specify emotion as the chief characteristic. (See note 5, page 17; note 19, page 35; note 30, page 38; note 31, page 39; note 43, page 42). "This, at least, will be granted, that no literary expression can, properly speaking, be called poetry that is not in a certain deep sense emotional,..."[44]

Sincerity. Many poets and critics consider sincerity next in importance to emotional appeal. (See note 5, page 17).

Universality. A poem must have universal appeal. (See note 1, page 3). It must strike the chord of universal sympathy. For example, " Literature cannot appeal to the self-regarding emotions."[45] It must appeal to emotions that are universal to all people. "... all phases of experience, however painful or mournful, that are universal and form a part of the common human lot, evoke in thought a not unpleasing sympathy."[46]

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[44] The Encyclopaedia Britannica, 14th edition, vol. 18, page 106.

[45] Winchester, C. T., op. cit., page 63.

[46] Winchester, C. T., op. cit., page 67.

Verisimilitude. Poetry must have verisimilitude. This refers to the possible likeness of the situations, feelings and experiences expressed in the poem to the actual in real life. "... all emotional literature must have a basis in fact and truth."[47]

Verisimilitude is expressed in "Literature is vicarious experience," so commonly used by modern critics. It is implied in the following:"From the whole body of experience the writer absorbs, forms and transmits as art to the reader what he has seen and felt and known."[48]

"All our reading is vicarious experience - something we live through in another personality."[49]

Imagination. Imagination has the function of enabling the poet to enhance the emotional appeal of his poem. The tools of imagination are imagery and figures of speech.

"Thus wonderfully can the poet heighten the emotional expression of an object by calling into association with it other images that tend to produce the same or allied emotions. This, then, is another and very important function of the imagination."[50]

"Imagination, on the other hand, treats of ideal values, penetrates the surface of things, appeals to the highest, activity of the energy of the reader, sets him to creating for himself."[51]

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[47] Winchester, C. T., op. cit., page 54.

[48] Lewisohn, Ludwig, op. cit., page xiv.

[49] Steeves, H. R., Literary Aims and Art, page 2.

[50] Winchester, C. T., op. cit., page 125.

[51] Gayley and Young, op. cit., page xivii.

Spontaneity. Poetry must be spontaneous.[52] If not it lacks sincere emotion.

Ideality. Poetry must express ideals. It must lift us up to something finer; it must give us the highest kind of enjoyment. "Art must, therefore, make its appeal not to the senses alone, lower or higher, nor alone to the personal emotions, but to emotions which have no practical bearing on our everyday lives, no connection with selfish interests, but a significance that is universal, an aim that is ideal."[53]

"To put it in other words , a book of lasting importance will be found to view life with a convincing reality or a pleasurable or strengthening ideality."[54]

Thought. "Poetry, the most purely emotional form of literature, is to be measured always very largely by the amount and quality of thought which underlies its emotion."[55]

The thought must be sound and consistent with life's experiences and knowledge as they are known and interpreted by the best minds of the ages.

Form. The excellence of the form[56] will enhance the effectiveness of poetic expression. The various principles listed under the general term form in the set of criteria are all related to form of expression.

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[52] "Wordsworth also emphasizes the emotional side of poetry when he defines it as 'the spontaneous overflow of powerful feelings recollected in tranquility.'" Hubbell and Beaty, op. cit., page 11.

[53] Gayley and Young, op. cit., page cix.

[54] Steeves, H. R., op. cit., page 4.

[55] Winchester, C. T., op. cit, page 149.

[56] "Form we have defined as the sum of all the means by which thought and emotion are conveyed from one mind to another." Winchester, C. T., op. cit., page 190.

Rhythm, of course, is so essential to poetry that without it poetry actually could not exist. (See notes 6, 7 and 8 page 18, and note 4, page 17). The quality of a poem is enhanced by the melody and harmony resulting from the artistic mastery of rhythm. Crude rhythm indicates inartistic workmanship, poor taste, all of which result in poor quality of verse.

A poem that violates rhetorical principles (except by poetic license) such as unity, coherence, emphasis, syntax and proper choice of diction may have its quality seriously impaired.

Under the heading "Quality of style or treatment" certain special phases of treatment of form, manner and spirit were considered by this study such as energy, delicacy, vividness and uniqueness.

Energy in a poem is that spirit of force, power or boldness which impressively engages the reader's attention. It might be termed vividness. Delicacy has to do with precision, fine distinctions in shades of meaning, emotion and interpretation. A poem, to be worthwhile, must measure up well in energy and precision.

A poem which has uniqueness, that is a new twist in thought or treatment, will at least command interest through its novelty though this will not necessarily stamp it poetic. However, it is a step above the ordinary.

The quality and style of language treatment are important phases of form. Trite diction mars the quality of a poem. it is very easy to detect and, being a rather concrete measuring stick, can be quite accurately applied.

Prosaic language is everyday, matter-of-fact language. It has no power of suggestion or imagination. The words are arranged in a matter-of-fact way and there are no figures of speech or at least no striking ones. A poem with such language treatment cannot rise above the 'ordinary'.

Flowery language or 'fine writing' indicates affectation.

Wordy language may give the impression of deception, poverty of thought or an over-dressed composition.

Artistic language shows mastery of language, especially in the choice and arrangement of words , and in the creation of effective, consistent figures of speech . Such language is essential in good poetry.

The Utah verse covered by this study was appraised by the application of the above criteria according to the specific methods presented in chapter one. Attention is here called to the following poems by Utah authors, examples of the various degrees of verse quality.

"The Stolen Sunbeams", a poem by Sarah E. Carmichael, a Mormon pioneer, is stamped poetic by this study. It appeared in reprint in the Magazine Section of the Salt Lake Tribune, March 8, 1936, page 6. It has striking imagery, emotional

appeal, sincerity, spontaneity and imaginative quality.

The Stolen Sunbeam

"He stood on the height when the
    sun went down--
He tore one plume from the day's
    bright crown.
The proud orb stooped till he touched
    the brow,
And the marks of that touch are on
    it now;
And the flash of its anger forever
    more
Burns red when it passes the western
    door!
The broken feather above him
    whirled,
In flames of torture around him
    curled
In broken masses of quivering light.
Oh! More terrible was the shock
When the burning splinters struck
    wave and rock.
The green earth shuddered, and
    shrank, and paled;
The waves sprang up and the mountains
    quailed!
Look on the hills - let the scars they
    bear
Measure the pain of that hour's despair.
That severed light in the earth grew cold,
And the diction of mortals hath called it Gold."

The poem "To My Father" on page 26 of this thesis is considered poetic because of its sincere, emotional appeal. It has the quality of verisimilitude, and a theme of universal interest. It seems to consistently express an intense, emotional experience, awakening within the reader either a similar experience or a sympathetic reaction. One should gain through this poem a deeper sympathy with life.

Another poem from "Utah Sings" , page 308, entitled "Earth Bound" has a sincerity that would rank it 'rather poetic'. A few trite expressions mar the effectiveness of the language. The poem follows:

"Earth Bound"

"Beloved earth, the day will come when Life and
     I must part,
And I shall find a resting place against your
     throbbing heart;
Will my lone spirit walk again along a dear,
     loved lane
When maple trees are dripping in a mist of
     summer rain?

"Oh, winds of earth, I've loved you when you've
     lashed me in the face,
Shall I feel again your stinging kiss, or
     thrill to your embrace?
When a pale moon shines on garden walls, can
     I come once more
To tend the roses I have loved, beside my
     cottage door?

"When heavy south winds blow, bringing scent
     of sage that's wet,
Pregnant with sweet memories that I cannot
     forget,
When wild geese fly forlornly across a sky
     of gray,
Oh, earth, I must return to you, though death
     should bar the way."

The following poem, "Conversation", from "Utah Sings", page 34, is considered by this study 'above ordinary'. It is imaginative, and unique with an impressive , philosophical thought. It is what might be termed 'light verse' with a

theme of a social or friendly experience as the basis for
reflective thought on the misunderstandings and misin-
terpretations that might arise in life.

"Conversation"

"His mind with its ideas was a cupboard
Full of pewter dishes set in deep-cut grooves,
And one by one he took the empty plates
From off the shelves
And passing them to his friends,
Replacing them with satisfying nods,
Believing that his guests had banqueted.

"Her mind was a delightful cabinet
Of colored boxes filled with spicy cakes,
And in the evening when they both were there,
She put her tiny cakes bewitchingly
Upon the hard dull metal
Of her husband's pewter plates;
And by the miracle of friendship's firelight
Their guests were feasted, and reluctantly
Smiled their way home
With wonder in their hearts
At this congenial and well-mated pair."

The poem "What Have You Sown" on page 24 of this
study is an example of the 'ordinary poem'. A criticism
accompanies the poem.

The poem "Cripple Jim" on page 19 is an example of a
'very ordinary' poem.

CHAPTER III

RESULTS OF EVALUATION AND ANALYSIS OF UTAH POETRY

The results of evaluating and analyzing the Utah poetry covered by this study are recorded in this chapter. There were 3,528 poems read, which included a sampling from a total of 924 authors. (See table 1, page 12). In many cases but one poem from an author was read while from others the number reached more than forty. This can be accounted for by the frequency with which the various authors' poems appeared throughout the magazines read.

Table 2 shows the proportionate number of poems relative to the degree of poetic quality. It will be noted that 2.3 per cent of the total poems evaluated was considered high in poetic quality and that 35.3 per cent were considered ordinary. The percentage of high quality poetry of most any age is low and observation shows that the great bulk of literature written and published is read to-day and for-gotten to-morrow.

It will be further noted from table 2 that about 70 per cent of the poetry is poor in quality and in the author's judgment, is not worthwhile reading, at least for the schools. It fails to measure up to the standards of good poetry.

Some incidental facts concerning the general analysis of the poetry are recorded in the various tables to be found in this chapter.

TABLE 2

The Proportionate Number of Poems Relative to the Degree of
Poetic Quality of Utah Verse.

Degree of Quality	1840 - 1900		1900 - 1920		1920 - 1934		Total	%
	No.	%	No.	%	No.	%	No.	
Very Or+ dinary	35	5.6	24	2.3	37	1.9	96	2.7
Ordinary	278	44.4	475	47.4	492	25.8	1245	35.3
Rather Ordinary	178	28.6	296	29.5	703	36.9	1177	33.3
Above Ordinary	65	10.4	144	14.3	412	21.6	621	17.6
Rather Poetic	50	8.	47	4.6	209	10.9	306	8.6
Poetic	16	2.5	15	1.4	52	2.7	83	2.3
Totals	622		1001		1905		3528	

The rhythm of 1561 poems was given special attention. Six and six-tenths per cent of the poems showed marked crudeness in rhythm.

Table 4 shows the extent of blank verse and free verse. Only .9 per cent of the verse read is blank verse. The author observed no free verse before 1900 and, in fact, very little until after 1920.

Table 5 shows triteness to be a fault of 12 per cent of the poetry. This repersents excessive use of trite expressions, treatment and worn out ideas in each poem so noted.

Poems, that were strikingly moralistic, that is, that had for the sole purpose the teaching of morals or ethical principles, amounted to 7.5 per cent.

Table 6 represents facts concerning the themes of the poetry studied. It might be incidentally observed by the reader that each column of percentages will not total 100 per cent or nearly so, nor will the sum of the numbers in the column necessarily check with the number of poems read. This can be accounted for by the fact that there is a lapping over of themes in many of the poems. A Christmas poem, for instance may also be religious and, if so, it was counted with the religious as well as with the Christmas poems. By studing table 6 the reader can discover the relative frequency of each of the twenty themes observed by this study.

It will be seen from table 7 that the percentage of lyrical poems is very high and the percentage of narrative

TABLE 3

The Analysis of Rhythm of Utah Verse.   1840-1934.

	No.	%		
Total Poems Analyzed for Rhythm	1561			
Faulty Rhythm	103	6.6		
Iambic Rhythm	1121	71.8		
Other Kinds of Rhythm	440	28.1		
Totals	1561			

TABLE 4

Proportionate Number of Blank Verse and Free Verse Poems
Read of Utah Poetry. 1840-1934.

Type of Poem	No.	%		
Blank Verse	31	.9		
Free Verse	71	2.1		
Rhymed Poems	3,426	97.		
Totals	3,528			

TABLE 5

Proportionate Number of Trite, Moralistic, Proasic, Sentimental, and 'Preachy' Poems of Utah Verse based on total number of Poems Read.

Type of Poem	1840 - 1900		1900 - 1920		1920 - 1934		Total	%
	No.	%	No.	%	No.	%	No.	
Poems Read	622		1001		1905		3528	
Trite	68	10.9	82	8.2	276	14.4	426	12.
Senti- mental	24	3.9	28	2.8	48	2.5	100	3.5
Prosaic	22	3.5	66	6.6	76	4.	164	4.6
'Preachy'	31	4.9	87	8.7	60	3.1	178	5.
Moral- istic	44	7.	66	6.6	154	8.	264	7.5

TABLE 6

The Frequency of 20 Themes in the Utah Poetry Covered by
This Study.

Theme of Poem	1840 – 1900		1900 – 1920		1920 – 1934		Total	%
	No.	%	No.	%	No.	%	No.	
Poems Read	622		1001		1905		3528	
* Ph.with Rel. T.	103	16.5	68	6.7	162	8.5	333	9.4
* Ph.and Nature	24	3.8	52	5.1	167	8.7	243	6.8
* L.D.S. Rel.Ph.	99	15.9	33	3.2	32	1.6	164	4.6
* Imm.C.	31	4.9	35	3.4	29	1.5	95	2.6
* Imm.D.	0	0	17	1.6	67	3.5	84	2.3
* Ph. of Life	222	35.7	544	54.3	729	38.2	1495	42.3
Religious	96	15.4	146	14.5	168	8.8	410	11.6
Nature	33	5.3	75	7.4	380	19.9	488	13.8
Love	15	2.4	43	4.2	101	5.3	159	4.5

Key:
* Philosophy with a general religious tone.
* Philosophy with nature for illustrative purpose.
* Latter-Day Saint religious philosophy or doctrine.
* Immortality expressed as a certainty.
* Immortality infered as doubtful.
* Philosophy of Life.

Table 6. Continued.

Theme of Poem	1840 - 1900		1900 - 1920		1920 - 1934		Total No.	%
	No.	%	No.	%	No.	%		
Poems Read	622		1001		1905		3528	
Death	33	5.3	22	2.1	48	2.5	103	2.9
Pio-neers	75	12.	30	2.9	28	1.4	133	3.7
Patri-otism	4	.6	8	.7	12	.6	24	.6
Humor	2	.3	3	.2	9	.5	14	.3
Mother	3	.4	25	2.4	90	4.7	118	3.3
Father	0	0	0	0	4	.2	4	.1
Christ-mas	14	2.2	18	1.7	48	2.5	80	2.2
New Year	3	.4	8	.7	7	.3	18	.5
Easter	0	0	4	.3	12	.6	16	.4
Thanks-giving	0	0	2	.1	5	.2	7	.1
War	3	.4	19	1.8	4	.2	26	.7
Utah	5	.8	9	.8	9	.5	23	.6

TABLE 7

Frequency of Different Kinds of Utah Poems Covered
by this Study.

Kind of Poem	1840 – 1900		1900 – 1920		1920 – 1934		Total	%
	No.	%	No.	%	No.	%	No.	
Poems Read	622		1001		1905		3528	
Narrative	27	4.3	10	.9	29	1.5	66	1.8
Lyrical	578	92.6	934	93.3	1804	94.6	3314	93.9
Dramatic	1	.1	2	.1	2	.1	5	.1
Ode	6	.9	0	0	4	.2	10	.2
Elegy Tribute	3	.4	8	.7	24	1.2	35	.9
Sonnet	9	1.4	47	4.6	32	1.6	88	2.4
Spenserian	0	0	0	0	10	.5	10	.2
Totals	622		1001		1905		3528	

and dramatic poems very low.

The fact that magazines cater to the short poem; which is usually lyrical, might partly account for this wide difference.

From table 8 it will be noted that didactic poetry is rather prominent.

Local color poetry has a rather lower percentage than might be expected.

Table 9 indicates 5.2 per cent of the poetry readable for the Utah schools. This percentage corresponds to that in table 8 relative to the poetry of high degree of poetic quality. This 5.2 per cent make up the reading list given in chapter VI. Another list comprising 11.8 per cent of the poetry seemed promising for reading material. It is indicated in the table as 'questionable'.

TABLE 8

Frequency of Light Verse Poems, Historical, Local Color and Didactic Poems of Utah covered by this Study.

Type of Poem	1840 – 1900		1900 – 1920		1920 – 1934		Total	%
	No.	%	No.	%	No.	%	No.	
Poems Read	622		1001		1905		3528	
Light Verse	8	1.2	31	3.	108	5.6	147	4.1
Historical	29	4.6	21	2.	27	1.4	67	1.9
Local Color	11	1.7	34	3.3	108	5.6	153	4.2
Didactic	90	14.4	165	16.4	349	18.3	604	17.1

TABLE 9

Proportionate Number of Readable, Questionable and non Readable Poems of Utah Covered by this Study.

Type of Poem	1840 – 1900		1900 – 1920		1920 – 1934		Total	%
	No.	%	No.	%	No.	%	No.	
Poems Read	622		1001		1905		3528	
Readable	19	3.	34	3.3	131	6.8	184	5.2
Questionable	33	5.3	149	14.8	237	12.4	419	11.8
Non-readable	570	91.6	818	81.7	1527	80.6	2925	82.9
Totals	622		1001		1905		3528	

CHAPTER IV

SOME TRENDS IN THE UTAH VERSE COVERED BY THIS STUDY

Some further results of this study relative to certain trends of Utah poetry are noted in this chapter. Special observance was made of the tendencies of the theme of general philosophy of life, the theme of general religious character, the theme of Latter-Day Saint religious philosophy, the theme of nature, and the philosophy on immortality. The trends in literary quality of the verse, the quality of the verse, and the kinds of poetry were also noted.

The trends are represented graphically on the basis of comparative percentages of each item considered and are, traced through the three periods, namely, 1840-1900, 1900--1920, and 1920-1934. The periods are indicated horizontally across the page (see graph 1), and percentage vertically with labelled lines crossing horizontally through the periods to show upward or downward trend.

In table 6, in the 1840-1900 period, the theme of philosophy of life is shown to have a relative percentage of 35.7 and in the periods 1900-1920 and 1920-1934 a relative percentage of 54.3 and 38.2 respectively. It will be noted by table 6 that this theme has the greatest frequency of all themes. In graph 1 its relation to three other themes is shown both in frequency and tendency throughout the three periods.

100%

50%

Philosophy of Life   35%
Philosophy with Religious Tone   32%
& Religious Themes Combined

54%

38%

L. D. S. Religious Philosophy   16%
Religious Theme   15%

21%   20%
                                                                18%

14%

9%

Nature Theme   5%

7%

3%   1.6%

0%

1840 to 1900

1900
to
1920

1920
to
1934
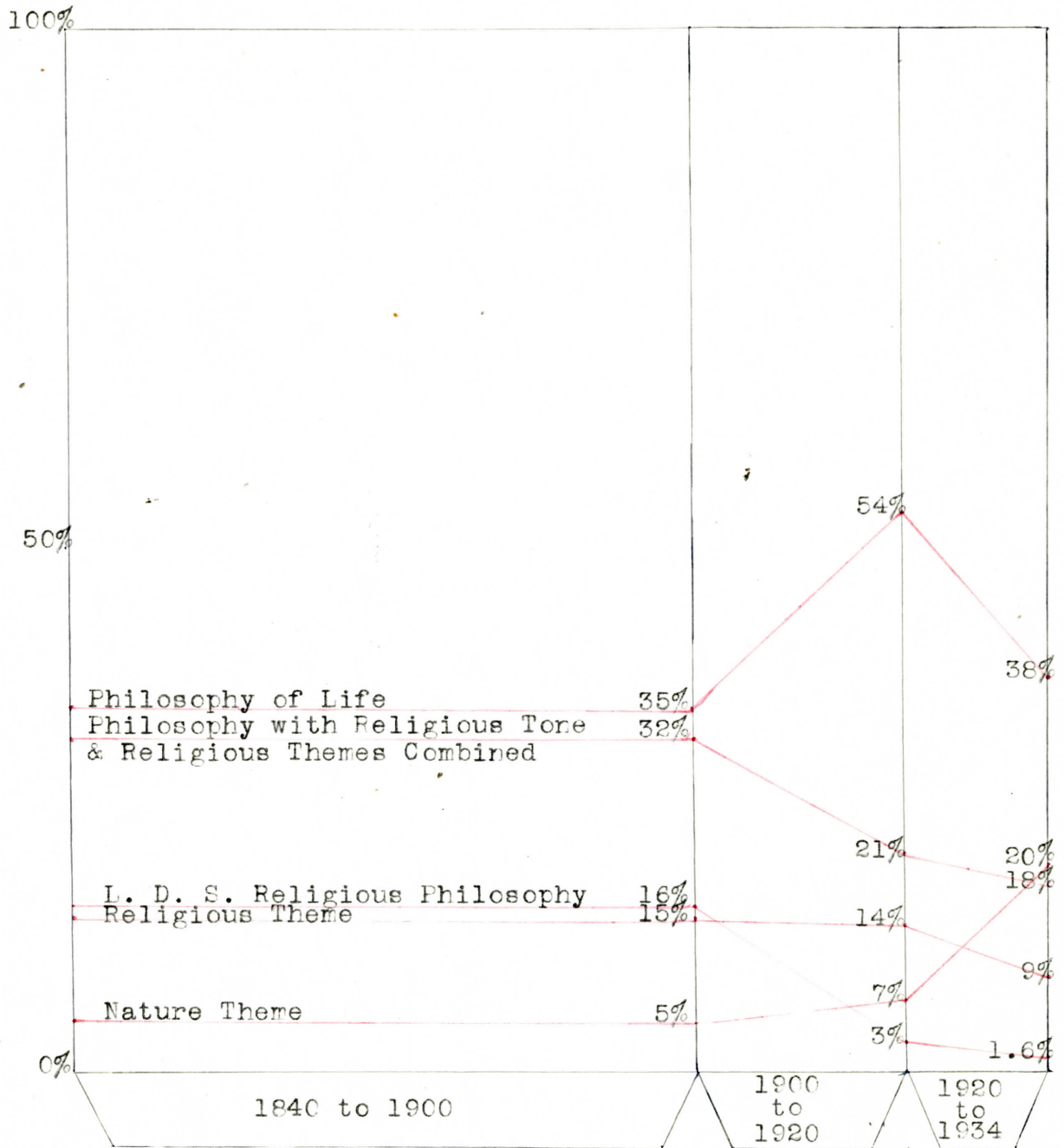
GRAPH 1

TREND IN CERTAIN THEMES OF UTAH VERSE EXPRESSED IN

PERCENTAGE.

The theme of general philosophy of life has the highest frequency of all themes and shows throughout the three periods a slight ascendancy. The sum of the frequencies of the theme 'philosophy with religious tone' and the theme 'religious' is next highest with a rather sharp decline in tendency. The religious theme ranks next in frequency with a rather sharp decline that drops below the nature theme in the 1920-1934 period. The nature theme gradually rises through the second period with a sharp climb in the third. On the whole the religious nature or tone of the poetry, which was comparatively high to begin with, is declining rather rapidly and the theme of nature rising in frequency.

The tendencies of the various other themes can be seen by noting the percentage of relative frequencies in table 6.

Graph 2 shows the tendence of the philosophy on immortality. 'Immortality certain' (see page 25) shows a sudden decline through the second and third periods while 'immortality doubtful' shows an equally sudden rise. The author did not discover any poems inferring 'immortality doubtful' in the 1840-1900 period.

From graph 3 it can be noted that there is a general upward tendency in quality of verse. The 'ordinary' shows a slight increase in the second period over the first and a sudden decline in the third period. The 'poetic' remains quite constant through the three periods. The frequency of the very ordinary, which is not plotted here is almost iden-
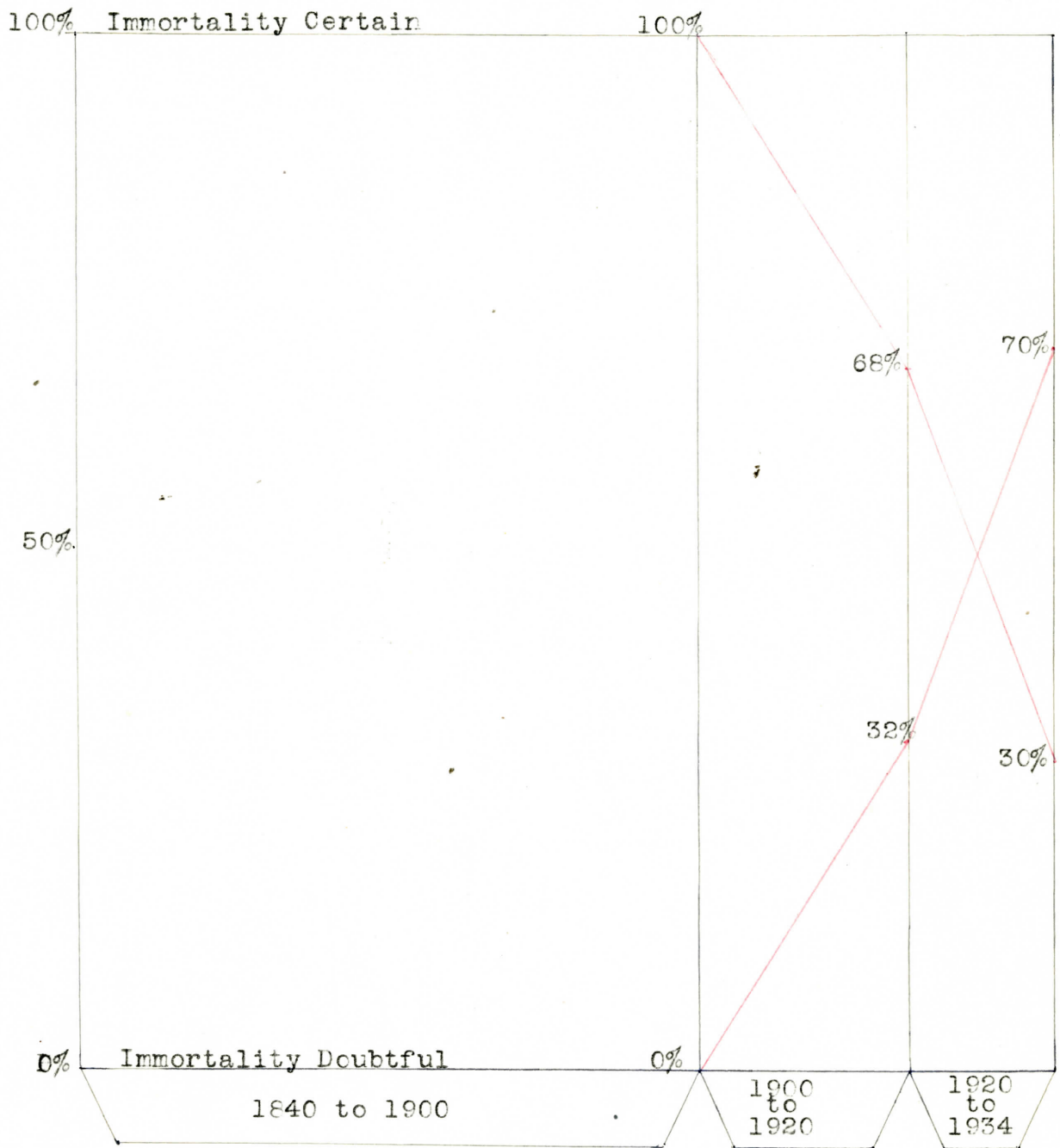
GRAPH 2

COMPARATIVE TRENDS EXPRESSED IN PERCENTAGE OF THE TWO
PHILOSOPHIES ON THE THEME OF IMMORTALITY IN UTAH VERSE,
NAMELY, IMMORTALITY CERTAIN AND IMMORTALITY DOUBTFUL.

100%

50%.

Ordinary   44%   47%

37%

Rather Ordinary   28%   29%

26%.

21%.

14%

Above Ordinary   10%   11%
Rather Poetic   8%

4.6%

Poetic   2.5%   2.7%

1.4%

0%

1840 to 1900   1900 to 1920   1920 to 1934
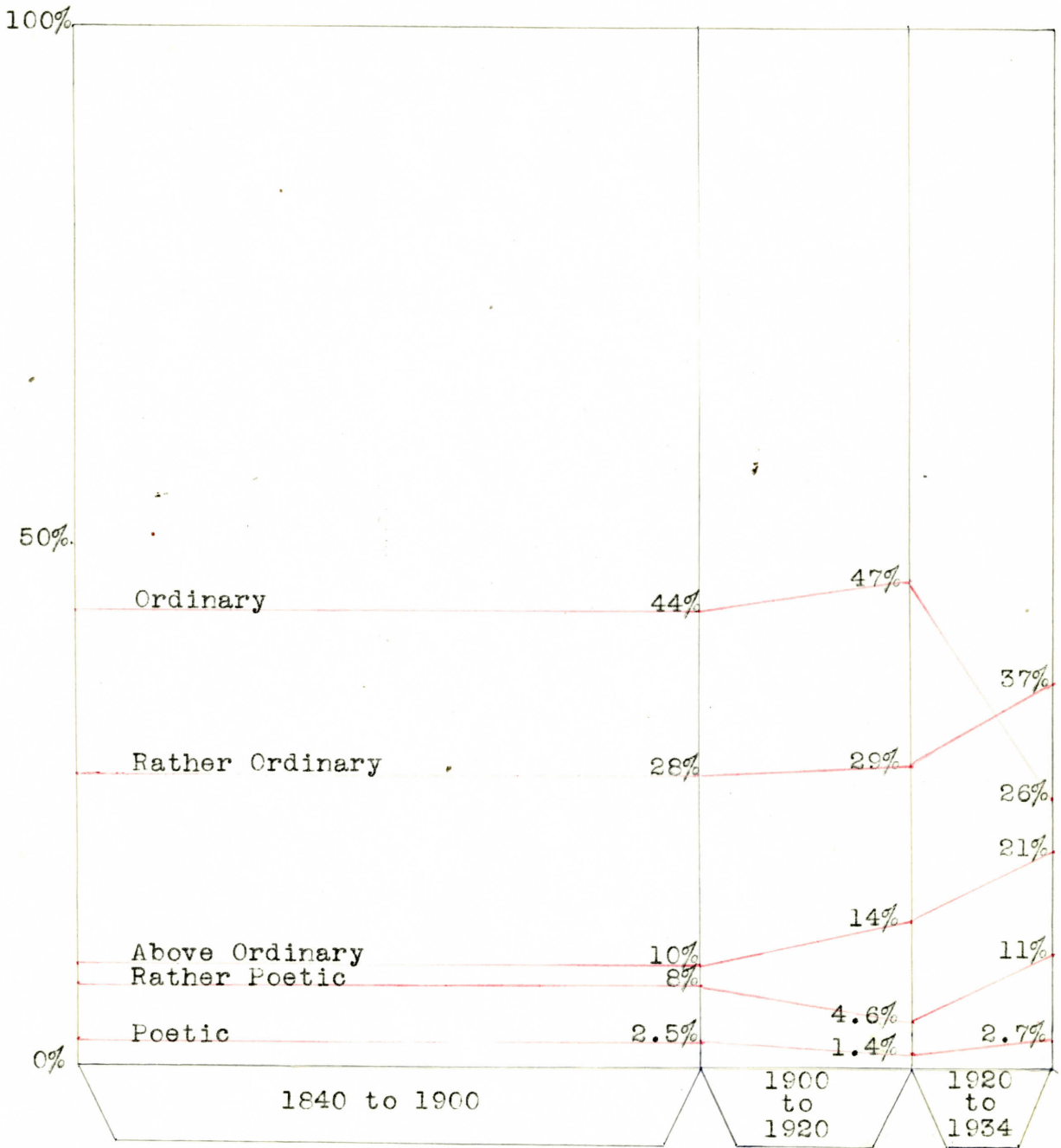
GRAPH 3

TRENDS IN FIVE DEGREES OF POETIC QUALITY OF UTAH VERSE
EXPRESSED IN PERCENTAGE.

tical with that of the 'poetic'. (See table 2).

Graph 4 indicates the tendency in quanity of verse.
(See table 2). There is a marked increase. The author ob-
served, incidentally, that the poems have tended to grow
shorter in length, and more numerous in each successive issue
of most any given magazine read for this study. For example,
but two poems appear in the December issue for 1903. It is
not uncommon to find 20 or more poems in a single issue of the
Improvement Era of recent date.

Graph 5 shows a very high frequency of lyrical poems, a
comparatively low one of narrative poems and an almost neg-
ligable one of dramatic poems. The lyrical poems are in-
creasing and the narrative decreasing.

Some of these tendencies are so sudden and extreme that
there must be unusual factors of influence at work. It can
be assumed that among them the most significant are religion,
science, leisure time and outside poetry.

Religion and ethical teaching have used poetry as a
medium for their messages. [57]Ludwig Lewisohn, in his "Ex-
pression in America" constantly reminds the reader of the
Puritan influence on American poetry, which influence, he

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[57]"If we have produced no masterpieces of a very high order,
if both wholeness and high severity are lacking even to our
best works, that is a fate which we share with all but one
of the contemporary peoples. And the cause lies, I must be
permitted to repeat, in that universal situation of mankind
which is in the last analysis a religious and metaphysical
one." Lewisohn, Ludwig, op. cit., page 589.

100%

50%

0%

Quantity of Verse   17.6%

28.3%

54.1%

1840 to 1900

1900
to
1920

1920
to
1934
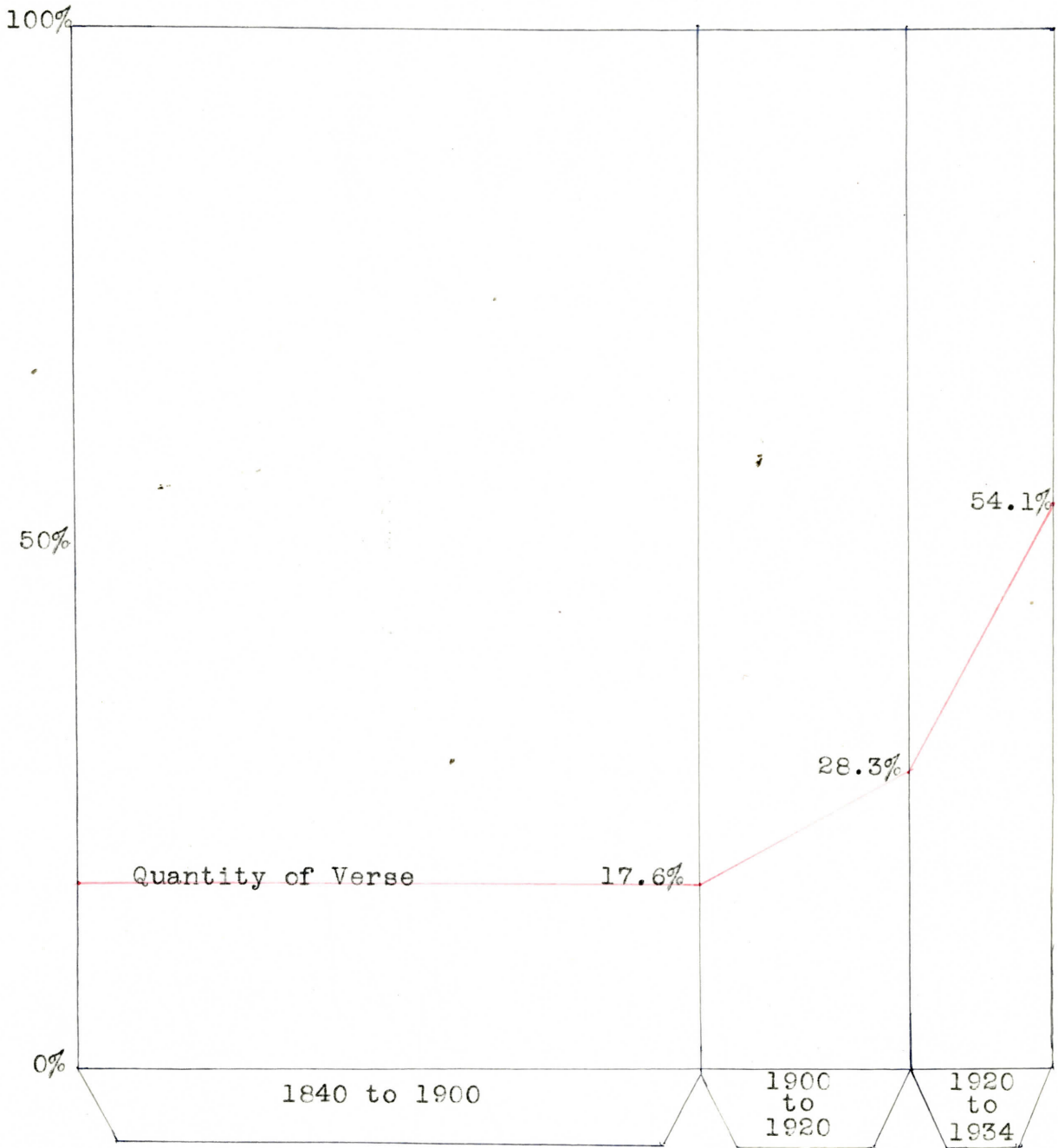
GRAPH 4

TREND OF QUANTITY OF UTAH VERSE OF EACH PERIOD AS
COMPARED TO TOTAL QUANTITY OF THE THREE PERIODS EXPRESSED
IN PERCENTAGE.
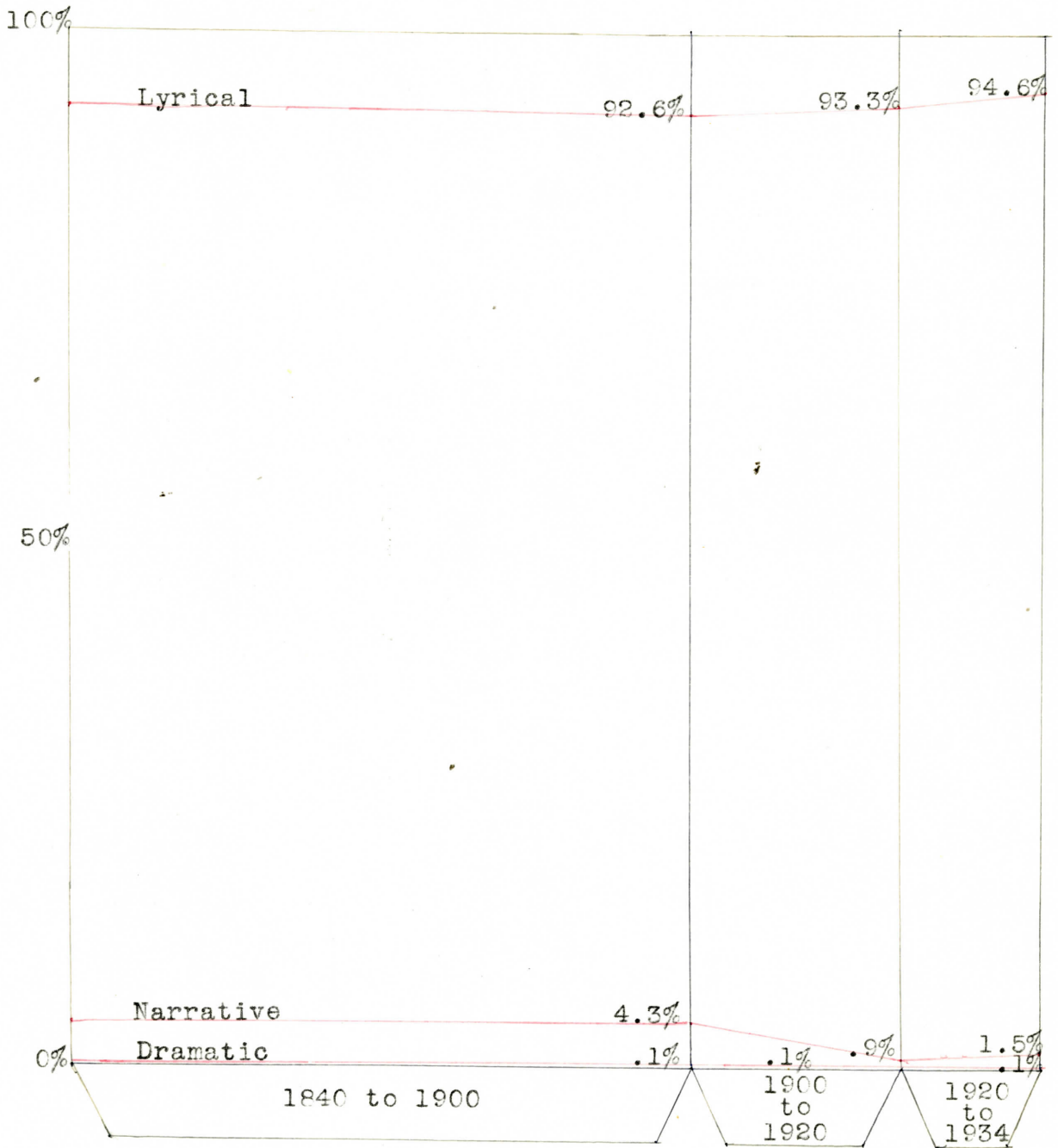
GRAPH 5

TRENDS IN KINDS OF UTAH POETRY EXPRESSED IN PERCENTAGE.

claims, is responsible for the didactic tone and mediocre quality of American verse. The comparatively high frequency of the religious theme in the 1840-1900 period might be thus partly accounted for. And secondly, the theme nearest the hearts of the pioneers of Utah was religion. That the relig-ious theme tone could have impaired the quality of the main bulk of the poetry is probably true but did it impair or en-hance the quality of the small margin of the best poetry? Graph 3 shows a high constancy in the latter but the main bulk of poetry seems to improve as the religious theme and influence decline. (See also graph 1).

Another influence that seems apparent is that of science. It has seriously questioned either directly, or indirectly, many religious doctrines. It has stimulated man's mind to think in terms of the concrete things perceptible to the purely physical senses. Things by faith alone are not certain, definite or concrete in the light of science. Then again all depends on man's interpretation of the relationship of science to religion. In 1910 Orson F. Whitney began to write his poem "Love and the Light". "This poem" he says, "has a de-finite purpose. To combat the influence of the so-called 'Higher Criticism', which is indoctrinating with hurtful effect the minds and hearts of many of the youth -- that is its par-amount aim."[58] "Love and the Light" is a poem with a religious

[58] Whitney, Orson F., Love and the Light, foreword.

purpose and message. Mr. Whitney no doubt means by the expression "Higher Criticism" the criticism of religion by science by those who are apt to misinterpret the true purpose of science or misapply it to religion.

It seems possible that science has influenced the philosophy of immortality. At least it must be one of the factors that is responsible for the abrupt change indicated by graph 2.

Among many other things , education and more leisure time are responsible for the increase in amount of poetry. There must be time to read as well as write poetry. There is little time for such activity and art in a pioneering stage.

According to graph 5 the frequency of lyrical poetry is very high.[59] It seems to be the natural tendency of the age to read and write lyrical verse.

Quite often poems from the New England poets , American poets in general or even the British poets of the nineteenth century appeared in the magazines read for this study. In comparing many of these with those of local writers, there seems to be little difference in quality, purpose or treatment. A portion of a poem by Ella Wheeler Wilcox is here presented as rather typical of the general run of poetry of the latter half of the nineteenth century. It is ordinary,

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[59]"Literature , in other words , has become more and more lyrical and subjective in both origin and appeal." Lewisohn, Ludwig, op. cit., page xiv.

didactic and moralistic. The reader might compare it to the
poem by a local author which is to be found on page 22 of
this thesis. The following comes from the Contributor, vol.
16, page 746, 1895.

WHAT HAVE YOU DONE

I saw a farmer when the day was done ,
    The setting sun had sought its crimson bed,
And mild stars came forward one by one.
    I saw the sturdy farmer and I said:
        "What have you done today,
            Oh, farmer say?"

"Oh, I've sown the wheat in yonder field,
    And pruned my orchard to increase the yield,
And turned the furrow for a patch of corn --
    This have I done since early morn."

        . . .   .

I saw another when the night drew nigh
    And turned each daily toiler from his task,
When gold and crimson cloudlets decked the sky.
    "What have you done today,
        Drink seller, say?"

But the drink seller turned with drooping head.
    And not a single word in answer said.
What had he done? His work he knew full well
    Was plunging souls in deepest hell!

"When death shall call, your race is run,
    How can you answer? What can you say,
When God shall question you, 'What have you done'?
    How can you meet the eye
        Of the most High?

"When night approaches and the day grows late
    Think you to find your way to heaven's gate?
Think you to dwell with souls of honest men?
    Think you to enter in? If not , what then?"

_____

CHAPTER V

THE APPLICATION OF OBJECTIVES OF LITERATURE
COURSES TO UTAH POETRY

This chapter attempts to answer two questions. First, what are some of the significant objectives of literature courses and, second, do any of the poems evaluated by this study seem to meet these objectives.

In this study the objectives of literature courses were kept in mind when the poems were read and analyzed, with the object of noting all the readable ones. Two lists resulted. One contained the poems that seemed recommendable without question, and the other contained those that were questionable. On further consideration by curriculum makers and literary critics, some poems of the secondary list might be found recommendable for reading in the schools of Utah. In chapter six the primary list appears, graded for elementary and secondary schools.

Among others there are two chief influences[60]that underly modern curriculum making relative to poetry. One of these is the knowledge revealed by the modern study of child psychology, and the other is the theory that the class room is the

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[60]"We have noted two influences in particular that underly the modern curriculum. These are the science of child psychology and the new interpretation of the classroom as a place in which to live and learn to live."
Hooper, John, _Poetry in the New Curriculum_, page 31.

place in which to 'live and learn to live'.

If the school room is the place to 'live and learn to live'[61] poetry of high quality will be one of the factors in the realization of this objective. (See note 49, page 45, and note 54, page 46).

John Hooper, in his book, "Poetry in the New Curriculum", quotes the following from "On the Teaching of Poetry", by Alexander Haddow, Blackie & Son, Ltd., Glasgow.

> "One of the practical methods of improving human life is to develop the child's appreciation of the beautiful. Poetry is one of the groups of subjects that aim at this ideal, this development of the aesthetic sense, this joy in beauty. All teaching of poetry, to be practical, must foster this love of the beautiful."[62]

In the past there were three main objectives in teaching poetry. "These were: first, to teach a moral lesson; second, to afford training in elocution; third, to develop an appreciation of poetry."[63]

The first and second objectives are, in the light of modern theory, much modified. The main purpose of a poem is not to teach a moral,(see notes 11, 12 and 13, page 22) and any poem written solely for that purpose is not of the highest quality. Genuine poetry cannot be propaganda; it is an art to be enjoyed for its own sake. (See note 3, page 16).

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[61] "... make our students desire the vicarious experiences provided by good books, and the delights of beautiful expression." The author further says that students should be, "...stirred to significant activity by what they read." Cox, Sidney, The Teaching of English, page 101.

[62] Hooper, John, op. cit., page 32.

[63] Hooper, John, op. cit., page 34.

Neither should poetry be used solely as a tool for train-
ing in elocution. "In order to read poetry well, it is indeed
necessary that the voice be sensitive to rhythm of that poetry.
The traditional objectives, however, used poetry as a means
rather than an end. Its end was to bring out the voice."[64]

The old objective to develop an appreciation of poetry

is in accord with the idea that poetry should be taught for

its own sake but, "'Appreciation of poetry' was a term not

clearly defined in the minds of those who used it. ···There-
fore, in most cases, appreciating became synonymous with ana-
lyzing."[65]

The fundamental elements underlying poetry parallel those

characteristics in the psychological make up of the child.

If this were not the case, poetry, of course, could not inter-

est human beings. Rhythm and emotion are the primary elements

in primitive man that laid the basis of poetry and therefore

these appeal to the child; in fact appeal universally to both

child and adult.

The elements, then, in the child's psychological make-up

parallel the basic elements in all poetry. "This parallel

may be followed so closely through the grades as to provide
us with a real basis for preparation of an elementary course
in poetry.
1. The primary appeal of poetry is to the emotions, ····.
   Since emotional language is essentially rhythmical, it is
   to this element of poetry that he reacts most strongly.

2. His world is an objective one. The concrete objects that
   make up this world are a source of constant curiosity. If
   poetry is to please him, therefore, it must cater to this
   curiosity.····

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[64] Hooper, John, op. cit., page 37.

[65] Hooper, John, op. cit., page 37.

3. The primary child's adjustment to his world is an active one. He is continually doing something and is interested in what other people are doing. These interests, aided by his innate ability to participate in further activity of a make-believe world, give the poem of action a special appeal to him.

4. Moreover, the primary child, like the primitive man, speaks more naturally in poetry than he does in prose.····

5. His vocabulary is a limited one; so he has to make it go farther.····

6. The child plays with words as he plays with other things. Their sound, the pictures they draw, the surprise of new names, and the identification of his experiences in the action of words, are a kind of pleasure he shares with his primitive ancestors.

7. Once out of this world, when he has acquired a background of experiences and the maturity to discriminate among them, his attitude becomes more reflective. He is beginning to be interested in ideas. Then poetry holds more for him than the purely emotional appeal.···· This period has its beginning somewhere in the middle grades, but it is only a beginning."[66]

From the above quotation it is indicated that poetry for the child must appeal to the fundamental elements of his psychological make-up; namely, the emotions, curiosity, imagination,[67] poetic language instinct, play,[68] and, as he progresses physically and mentally, interest in ideas. The author of this study finds few poems that seem to serve these objec-

[66]Hooper, John, op. cit., pages 39-41.

[67]"The imagination of the child is very vivid. Creative imagination is the source of invention, discovery and all progress. It is basic in all the fine and lasting in art, music, literature, and religion." Gast and Skinner, Fundamentals of Educational Psychology, page 252.

[68]"Reading is a form of play. It is play for the imagination with materials conveniently supplied by the author and it serves to gratify desires and longings." Woodworth, Robert S., Psychology-Revised Edition, page 401.

tives. More poems were found that would serve the objectives

for students advanced to a stage of an interest in ideas.

This suggests two other important things to consider in

choosing reading material in the schools. First, the child's

familiarity[69] with the theme and content of the poem and, sec-

ond, the fact that poetry, which might be of interest to one

age or group,[70] will not necessarily be to another.

Relative to the first it must be said that the child pro-

ceeds from the known to the unknown. The simpler poetic forms

and ideas naturally come first. These pave the way for the

more advanced. The child's literature should parallel his

---

[69] "The imagination of youth partially supplies the place of
experience; but much of what is greatest in poetry is com-
paratively meaningless to those who have never known love,
sorrow, married life, children. It is unfortunate that
most of us read the masterpieces of English poetry only in
our immature years in school and college, for the great
poets write mainly for the mature and the experienced."
Hubbell and Beaty, op. cit., page 20.

[70] "What is literature for mature people may or may not be lit-
erature for youths of high school age; and what is litera-
ture for a boy of fourteen may or may not be literature
for him at eighteen. To be literature for a given age or
group a production must deal with life situations common
to that age and group; and it must deal with them so as to
give an interpretation which is in harmony with the moral
and artistic taste of that age and group. All the master-
pieces of English Literature of the past remain literature
today in America in so far as they realize and present in
appreciable artistic form typical life situations which
are common now in our country, i. e., have the element of
universality. One trouble in our high schools is that we
have assumed that what was once literature is necessarily
always literature and that literature for educated adults
is literature for boys and girls." Crow, Charles Summer,
Evolution of English in the High School. Doctor's Thesis,
1924. Teacher's College, Columbia University - N. Y. City.
Contribution to Education, No. 141.

life's experiences and season them with something just a
little beyond his ordinary life in ideality. Contemporary[71]
poetry related closely to the time and place of the child
will awaken his interest and, (granting that it should be
what is considered the best contemporary poetry), pave the
way to the classic.

In the second place the poetry must fit the child's age
and experience. He cannot be expected to understand and en-
joy a poem that deals with experiences common to only the
adult or to some remote place and time.

It is indicated by many educational writers that, in gen-
eral, literature courses should do the following:

1. Stimulate students' interest in good books. (See note
   61 page 74.

2. Present high ideals of character.

3. Establish desirable reading habits for high type of
   literature.

4. Promote appreciation of masterpieces or accepted
   classics.

5. Enlarge experience.

6. Give unselfish enjoyment of leisure.

---

[71]"There is a strong feeling that adequate standards of lit-
erary taste and appreciation can be developed best in the
child through a wide acquaintance of contemporary litera-
ture interpreting the life of his own time, and then with
other more traditional material." Stroth, Mary Margaret,
Literature for Grades VII, VIII and IX, page 92. Master's
Thesis. Teachers College, Columbia University, 1926.

7. Provide wholesome pleasure.

Nearly all of these objectives are suggested in the two

following quotations.

"The objective for the study of literature in secondary
education is conceived to be the development of right atti-
tudes through an abundance of reading which reveals wholesome,
ethical and aesthetic values and also an ultimate preference
for reading which uses adequate literary forms."[72]

"Modern literature is regarded as a means of enjoyment
of experience, the formation of ideals, and the unselfish
enjoyment of leisure."[73]

In the main, then, the choice of poetry for reading ma-

terial in the schools, from what has thus far been reviewed

in this chapter, can be based on knowledge of child psy-

chology, the theory that the school room is a place in which

to live and learn to live, the fact that the poetry which is

interesting to one age or group will not necessarily be to

another, the child's familiarity with the theme and content

and the seven general objectives as listed above.

To meet the above objectives literature will need to be

of high quality. It will need to awaken the emotions, stim-

ulate the imagination, present high ideals of character, en-

large and enrich experiences and provide wholesome pleasure.

Any Utah poem that seems to meet one or more of these

objectives was listed for reading material in the schools of

[72] Morrison, Henry C., The Practice of Teaching in the Second-
ary Schools, page 335.

[73] Hosic, James F., Reorganization of English in the Secondary
Schools. Bureau of Education, Bulletin No. 2,1917.
Washington Bureau of Education.

Utah. It is evident that it would have to be 'above ordinary', 'rather poetic' or 'poetic' in quality. But all poetry of these three degrees of quality was not recommended. The nature of the theme may prohibit the availability of a poem for reading, though it have many worthy qualities. Some poems were recommended on the basis of local color or historical significance, (see note 71 page 78) though they might have been labelled 'above ordinary'. Several poems of this nature were placed in the secondary list.

If the poetry of Utah is to be read in the schools it should not be for state patriotism's sake but to fulfil the purpose of poetry in the school curriculum as herein pointed out. It may have some historical value and worthwhile local color, but it must at least have poetic quality of a high degree and meet one or more objectives of literature courses.

The Utah poems, which, in the author's judgment, guided by literary criteria, measure up well in literary quality and meet one or more of the above objectives of literature courses, are to be found in the two lists in chapter six.

CHAPTER VI

GRADE PLACEMENT OF READABLE POEMS

The poems found recommendable by this study for reading
in the elementary and secondary schools of Utah are listed in
this chapter. They have been chosen on the basis of their
worthy literary quality as revealed by their evaluation
through the application of the literary criteria set up in
chapter two, and the objectives of literature courses as
presented in chapter five. Two lists have been made, one
for the elementary grades and one for the secondary grades.
This classification is tentative, as was explained on page
thirty-one, and is based on the objectives for literature
courses, and the theme, content and treatment that, in the
author's judgment would be suitable and interesting to the
grades respectively. The poems have been listed in the
following tables which give the author, title, and source
of the poem. The reader is referred to tables 10 and 11.

The author prepared a secondary list, many poems of
which list, might, on further deliberation be found
recommendable for the schools of Utah. That list is not given
in this thesis but is accessible through the notes on the
poems covered by this study.

TABLE 10

Utah Poems Recommended for Elementary Schools of Utah.

AUTHOR'S NAME	TITLE OF POEM	SOURCE	VOL.	PAGE
Allen, Alice E.	So Many Things	C.F.	32	414
Bennion, Muriel	Marjorie and Florinda	C.F.	22	494
Boyer, Claire S.	Night	Y.W.J.	40	508
	Dawn and Twilight	Y.W.J.	40	508
Burke, Emily C.	Among My Native Hills	Y.W.J.	40	452
Christensen, Alberta	Alive			
	Wish			
	Pillows			
	Who?			
	Brave			
	Kisses			
	No Room			
	Wise			
	Tattle-Tale			
	Bad	Era	35	340
Curtis, Theodore	Utah	C.F.	22	475
Kleinman, Bertha A.	Playtime	C.F.	22	192
	My Sister Lu	C.F.	22	352
	Finger Play	C.F.	22	535
May, Carrie	At Church	C.F.	22	17

Key.
C.F. = Children's Friend.
Y.W.J. = Young Woman's Journal
Era = Improvement Era.
Ut. S. = "Utah Sings" An Anthology of Utah Verse.

TABLE 10

Table 10 Continued.

AUTHOR'S NAME	TITLE OF POEM	SOURCE	VOL.	PAGE
Merrill, H. R.	The Angry Moon	C.F.	22	136
Porter, W. D.	A Stair Way to the Moon	Ut.S.		218
Renstrom, Moiselle	The Snowman	Ut.S.		237
Stephens, Evan	Utah, We Love Thee	Era	20	770
White, Nelson C.	The Dreamland Playmates	C.F.	22	364
Woolsey, Mary Hale	When It's Spring Time in the Rockies	(Song)		

TABLE 11

Utah Poems Recommended for Secondary Schools of Utah.

AUTHOR'S NAME	TITLE OF POEM	SOURCE	VOL.	PAGE
Anderson, Bertha E.	Renewal	Era	7	134
	Peace Fetters	Era	6	216
	The Passing of the Year	Era	5	171
Anderson, Bryce W.	A Christmas Lullaby	R.S.M.	19	719
Anderson, Nephi	The Home Call	Era	9	965
Anderson, Andrew M.	Night on Timpanogas	Ut.S.		13
Anderson, Bryce W.	Lost Gods	Ut. S.		16
Ashworth, Livingston	Among the Boulders	Era	6	255
Boyer, Claire S.	Debutants	Era	35	341
	Child	R.S.M.	11	5
	Her Things	R.S.M.	11	385
	Buds	R.S.M.	15	513
	Boys' Days	R.S.M.	15	514
	Spring	Ut. S.		33
	Dawn	Ut. S.		34
	Conversation	Ut. S.		34
Brandley, Elsie T.	Mothers	Ut. S.		35
	The Alchemist	Ut. S.		37
	Quest	Ut. S.		38
	For Six at Christmas-Tide	R.S.M.	20	714

KEY:

    Era   = Improvement Era.
    R.S.M. = Relief Society Magazine.
    Ut. S. = "Utah Sings" an Anthology of Utah Verse.
    Cont. = Contributor Magazine.
    Mil.S. = Millennial Star.

TABLE 11

Table 11 Continued.

AUTHOR'S NAME	TITLE OF POEM	SOURCE	VOL.	PAGE
Burke, Emily Clowes	The Bleeding Heart The Tell-Tale Blush	Ut. S. Ut. S.		43 43
Buchanan, Dorthey J.	Lilacs In The Rain	Ut. S.		41
Bennion, Kenneth S.	The Desert	Ut. S.		26
Burt, Olive F. W.	The Bear Dance	Ut. S.		45
Brimhall, George H.	Light, Life, Love	Era	20	731
Borlase, Jack	The Message of the Grand Canon	 Era	 18	 679
Barrett, Elsie E.	Hollyhocks	R.S.M.	14	473
Bunker, Owen W.	As a Day Comes and Goes	 Era	 30	 133
Cannon, Rosannah	Pioneer Woman Compensation At Twilight To My Father	R.S.M. Era Era Ut. S.	19 33 36	4 601 39 57
Christensen, Alberta	Full Measure Fragments Inimitable Requirement	R.S.M. Era Ut. S. Ut. S.	20 33	76 730 77 78
Crawford, Vesta P.	Pioneer Woman Golden Hair Sea Gulls Dry Farms	Ut. S. Era Era Era	 32 34 34	94 648 267 676
Culmsee, Carlton	A Skeptic's Christmas Eve	 Ut.S		 90
Crotalies ?	Nohutl Love Song	Cont.	17	710

TABLE 11

Table 11 Continued.

AUTHOR'S NAME	TITLE OF POEM	SOURCE	VOL.	PAGE
Curtis, Theo. E.	The Courtship of Autumn	Era	11	48
	Necessity	Era	13	515
	What the Clock Says	Era	10	288
	Dawn and Sunset	Era	29	1107
Clyde, Marling D.	Bondage	Ut.S.		93
Cannon, Annie Wells	March	R.S.M.	19	141
Carlisle, Lucile T.	Departure	Ut. S.		62
Cherrington, Edith	Nostalgia	Ut. S.		72
	The Ocean	Ut. S.		72
Coles, Christie L.	In Memoriam to Sara Teasdale	Ut. S.		85
	Prayer for a Bride's House	Ut. S.		86
Driggs, Howard R.	The Lonely Grave	Era	33	20
	Sea Gulls?	Era	20	513
Dobson, Will	Salvage	Era	36	162
Davis, E. R.	Saved by the Gulls	Era	4	671
Ekman, Beatrice K.	Autumn	R.S.M.	19	97
Eakins, Georgina	The Rain	Era	33	663
Eddy, Alice Lee	At Spring Ploughing Time	Era	35	324
Fox, Ruth May	A Winter's Frolic	Era	9	225

TABLE 11

Table 11 Continued.

AUTHOR'S NAME	TITLE OF POEM	SOURCE	VOL.	PAGE
Fletcher, Linda S.	The Great Salt Lake	R.S.M.	15	83
	The Building of the Organ	R.S.M.	20	572
Frandsen, Lee	The Jest	Ut. S.		116
Foster, Dixie	As Children	Ut. S.		108
Frost, Grace Ingles	The Desert Answers	Era	35	282
	Words	Era	35	658
	Old Roads	Ut. S.		118
	When the Wind Sang Its Babes to Sleep	Era	33	271
	Aspen	Era	33	663
	The Wonder of the Sea	Era	36	653
	Smoke	Era	31	673
	Lament of the Spinning Wheel	R.S.M.	14	328
	Compensation	R.S.M.	15	5
	Apple Blossoms	R.S.M.	15	457
	Living	R.S.M.	15	457
Gardner, Rob	Utah's Dixie Land	Era	29	543
Greenwood, Annie P.	The Mocking Bird	R.S.M.	10	212
	The Farmer's Wife Writes a Poem	R.S.M.	12	451
Harwood, Ruth	The Shoe Factory	R.S.M.	15	570
Hardy, Minnie J.	Doves of the Sea	R.S.M.	18	455
Hewer, A.C.A. Dean	For my Grandson, Douglas	Era	23	329
Hodapp, Minnie I.	Night's Goddess	Era	21	34

TABLE 11

Table 11 Continued.

AUTHOR'S NAME	TITLE OF POEM	SOURCE	VOL.	PAGE
Jaques, John	O,Say What is True	Era	7	114
Kramer, Edgar Daniel	Last Night	Era	36	162
Kennelly, Ardyth	Reincarnated	Era	35	559
	Wish	Era	33	730
Kleinmam, Bertha A.	Sonnet of the Highway	Era	36	157
	In Things of Art	R.S.M.	15	449
	A Thought	Era	12	981
	My Trees	R.S.M.	15	450
	The Pioneers	Era	29	1036
Lambourne, Alfred	Two Sonnets	Era	26	336
	A Poet's Spring Lament	Era	26	614
	Not Even Fate	R.S.M.	3	241
Lund, Christie	Gone	Era	33	601
Morrill, Alice	Endurato	Era	26	117
Middleton, George W.	The Essence of a Tear	R.S.M.	11	219
Merrill, Harrison R.	Timpanogos	Era	25	893
Nelson, Lowry	Pagans	Era	35	165
	Bryce Canyon	Era	24	863
	The Desert Wind	Era	20	625
Nordgren, Weston N.	Landscapes	Era	33	730
Nuffer, Camille C.	Mary	R.S.M.	20	730
Nibley, Hugh	Of Birth Days	Era	29	743

TABLE 11

Table 11 Continued.

AUTHOR'S NAME	TITLE OF POEM	SOURCE	VOL.	PAGE
Osmond, Alfred	Faith Versus Doubt	Era	29	743
Parry, Helen T.	Sonnet	UT.S.		209
Penrose, Charles W.	School Thy Feelings	Era	14	406
Pearson, Sarah E.	A Dream	Era	5	194
	The Gift Divine	Era	8	128
Rich, Stella P.	Feathered Spinners	Ut.S.		245
	Holder of Flames	Era	33	64
Robinson, Jessie M.	Wild Plum	Ut.S.		246
Russell, Sarah E.	Patch Work	R.S.M.	15	493
Redford, Grant H.	Spring Hills	Ut.S.		239
Poulsen, Ezra J.	Finis	Ut.S.		224
Pratt, Bertha W.	Acrostic-February	R.S.M.	19	106
Porter, Mary M.	It is Raining	Era	33	309
Spencer, Josephine	Lay of Chivalry	R.S.M.	15	68
	Utah	Era	10	304
	The River	Era	9	802
	Left by the Road Side	Cont.	12	433
	The Gladiolus	Cont.	12	459
	Moonlight at Saltair	Cont.	14	516
	The Approach of the Army	Cont.	13	481

Table 11 Continued.

AUTHOR'S NAME	TITLE OF POEM	SOURCE	VOL.	PAGE
Swenson, May	Creation	Ut.S.		275
Snow, Eliza R.	*Ode (For the Fourth Day of July)	Mil.S.	2	16
	I'll Serve the Lord While I Am Young	Era	14	525
	Ode to the Flag	Era	25	4
	My Father in Heaven (which is "O My Father")	Mil.S.	7	64
Smith, Bess Foster	Unfinished Business	Era	36	39
Stephens, Evan	Marching Song of Utah National Guard	Era	21	61
	Teamster's Chorus	Era	21	338
	*Utah,We Love Thee	Era	20	770
Taylor, Rachel Grant	Afterglow	Ut.S.		279
Turner, Floy L.	Gray Days	Era	30	140
Townsend, Joseph L.	An Episode of Eutlanasia	Era	31	671
	The Assurance of Faith	Era	30	803
	The Quarrel	Era	9	191
Woolsey, Mary Hale	When It's Spring Time in the Rockies	(Song)		
Woolley, Ivy Houtz	Waste Land	R.S.M.	15	3

* Ode, has historical significance.
* Written 1893. Adopted as state song by the state
   legislature of Utah , Feb. 10, 1917.

Table 11 Continued.

AUTHOR'S NAME	TITLE OF POEM	SOURCE	VOL.	PAGE
Warner, M.M.	Norita	R.S.M.	7	589
Walker, John S.	Western Echoes	Era	35	544
	Conquest	Era	35	544
Walker, C. L.	The Prophet Joseph			
	Healing the Sick	Era	6	380
Whitney, O.F.	Columbus	Cont.	13	521
Whidding, John G.	New York Church			
	Yard	Era	35	559
Wagstaff, Gladys A.	Lake Mary	Era	35	565
	Lilac Time	R.S.M.	15	564
	Those Yonder Hills	R.S.M.	14	287
Woodmansee, Emily H.	When Dark and Drear	R.S.M.	8	610
Ward, H. J.	Sometime,Somewhere	Era	7	488
Woods, M. Charles	To Him That			
	Believeth	Era	31	279
Walton, Miranda	Words	Era	36	226
	Earth Bound	Ut.S.		308
Williamson, Sarah E. Carmicheal	Dead	R.S.M.	15	479
	Moon Rise on the Wasatch	R.S.M.	15	479
	Allie's Prayer	R.S.M.	15	488
	Lucretia Borgia's Feast	R.S.M.	15	481
	The Stolen Sunbeams	*S.L.T.		6

* Salt Lake Tribune, Magazine Section, March 8, 1936.

CHAPTER VII

ATTITUDES AND KNOWLEDGE RELATIVE TO UTAH POETRY

AS REVEALED BY QUESTIONNAIRES

RESULTS OF THE QUESTIONNAIRE TO SUPERINTENDENTS

First the results of the questionnaire to superintend-
ents (see appendix A and table 12 page 93) will be reviewed.

The objectives of the questionnaire may be found on page
31.

A questionnaire was sent to each of the forty school sup-
erintendents of Utah. Twenty-seven were answered and return-
ed, a 67.5% response. As may be noted from the results in
table 12 the general attitude towards the introduction of
Utah poetry into the schools is, on the whole, very favorable.

The officials almost unanimously suggest that the poetry
be introduced as incidental or supplementary reading.

There were three main objections to the introduction of
Utah poetry into Utah schools upon which the response was
about equally divided. One was based on poor literary quality,
one on sectarianism and one on the insignificance of its ed-
ucational value. Eight out of the twenty-seven did not answer
question three. However, some of those wrote comments rela-
tive to objections.

Eighty-five and two tenths per cent ranked Utah poetry
as less important than other local subject matter. Fourteen

TABLE 12

Results of Questionnaire to School Superintendents of Utah.

	No.	%
Questionnaires sent out	40	
Questionnaires Answered and Returned.	27	67.5

Questions	No.Ans.	%
1. What place should Utah poetry occupy in elementary schools of Utah? None.		
Incidental or supplementary reading.	26	96.3
Basis of a definite course.	1	3.7
2. What place should it occupy in secondary schools of Utah? None.		
Incidental or supplementary reading.	21	77.7
Basis of a definite course.	6	22.3
3. What are the objections to its introduction into Utah schools? Sectarian.	5	18.3
Popular prejudice.	1	3.7
Poor literary quality.	6	22.3
No significant educational value.	6	22.3
4. How would you rank Utah poetry with local geography or local nature study as subjects in the school curriculum?		
No importance.		
Less importance.	23	85.2
Equal importance.	4	14.8
5. What consideration have you ever given question No. 1 or 2? None.	10	37.
Casual or incidental thought.	15	55.5
Serious thought.	1	3.7
Idea suggested to me by some one else.	1	3.7
6. Should college courses in Utah poetry be taught for teachers? Yes.	12	44.4
No.	7	25.9
7. What have you done to stimulate, on the part of students or teachers, an interest in Utah Poetry? Nothing	11	40.7
Taught it incidentally.	5	18.5
Encouraged teachers to teach it.	6	22.3
Promoted literary clubs or societies.	2	7.4
Encouraged students to write poetry.	11	40.7

and eight tneths per cent ranked it equal in importance.

Forty-four and four tenths per cent favored a college course in Utah poetry, for teachers.

The questionnaire indicates that school officials have given some thought to the question under discussion and have done a little to awaken an interest in the same, especially by way of encouraging creative writing. Fifteen superintendents sent in comments most of which indicate active interest. These comments may be found in appendix C.

RESULTS OF QUESTIONNAIRES TO COLLEGE STUDENTS

The purpose of the questionnaire to college students may be found on page 33 and a copy of it is in appendix B.

Five hundred and twenty-five questionnaires were given out to college students and 480 were answered and returned. Two hundred and eighty-two were answered by the students of t the Utah State Agricultural College, 118 by the students of the University of Utah and 80 by the students of the Brigham Young University.

Out of the 480 responding 133 were prospective teachers, with English majors. The results of the 480 as a whole and also the results of the prospective teachers were respectively tabulated in table 13, page 96. Some students failed to answer certain questions. The percentages found in the table are based on the actual number answering the respective questions.

The results show in general, a favorable attitude towards Utah poetry. The prospective teacher group seems slightly more favorable in some respects and less favorable in others. Sixty-nine and five tenths per cent of the total group thought Utah poetry should be taught in the schools as compared to 67.7 per cent of the prospective teacher group. Sixty-four and nine tenths per cent of the total group expressed interest in a college course in Utah poetry, and 73.9 per cent of the prospective teacher group indicated interest in the same.

A high percentage (see table 13, page 96) of the students thought the poetry of sufficient literary quality to merit serious consideration. One hundred and twenty-seven or 34.2 per cent of the students who answered question 21 thought the theme of religion the theme most frequently used in Utah poetry. Twenty-four and five tenths per cent thought the theme, pioneers, most frequently used. See table 13 for ranking of themes by students relative to frequency.

Table 14, page 97, shows the results of the part of the questionnaire which tested the students' elementary knowledge of Utah poetry and Utah poets. The test shows this knowledge to be rather meager. The highest possible score is 30 with an average score of 8 or 26.8 per cent for the group as a whole and 8.2 average score or 27.3 per cent for the prospective group. Twenty-three students failed to answer this part of the questionnaire. Many of these stated that they know nothing about the poetry and therefore either guessed or did not answer at all.

TABLE 13

Results of Questionnaire to Utah College Students Relative
to Utah Poetry.

Questions	:All Students: No. 480		:Prospective Teachers No. 133	
	No. Ans.	%	No. Ans.	%
4. Do you think Utah poetry should be taught in the elementary and secondary schools of Utah? Yes.	319	69.5	84	67.7
No.	140	30.5	40	32.3
5. Would you be interested in a college course in Utah poetry? Yes.	294	64.9	96	73.9
No.	159	35.1	34	26.1
6. Would you be interested in teaching Utah poetry? Yes.	164	35.5	70	56.
No.	298	64.5	55	44.
7. Do you think pioneers of Utah wrote any distinctive poetry? Yes.	321	71.6	87	71.9
No.	127	28.4	34	28.1
8. Do you think Utah poetry too religious in character and purpose to be worthwhile? Yes.	72	16.	24	19.2
No.	378	84.	101	80.8.
9. Do you think Utah poetry too ordinary in literary quality to receive serious consideration? Yes.	111	25.	36	29.5
No.	333	75.	86	70.5
21. The theme thought most used in Utah poetry.				
Religion	127	34.2		
Pioneers	91	24.5		
Philosophy of Life	86	23.2		
Nature	35	9.4		
Love	16	4.3		
Immortality	11	2.9		
Patriotism	5	1.3		

TABLE 14

Results of Objective test in the Questionnaire to Utah College Students Relative to Utah Poetry.

	All Students	Prospective Teachers
Highest possible score	30	30
Total number of scores	457	132
Total amount of scores	3675	1089
Average score	8	8.2
Average per cent	26.8	27.3

Class Intervals	Frequency Score	Frequency Score
30-		
25-29		
20-24	3	1
15-19	39	16
10-14	134	43
5-9	161	34
1-5	120	38

SUMMARY AND CONCLUSION

About five per cent of the Utah verse has high literary quality. About seventy-five per cent is too ordinary and poor in quality to merit consideration for reading material especially in the schools of Utah. About five per cent is too highly colored with theogical doctrine, though its literary quality is above ordinary. About ten per cent shows promise. The relative quantity of the poetry most literary in quality remains fairly constant at about three per cent. The theme of general philosophy of life has the highest frequency in Utah poetry. In the nineteenth century the frequency of themes highly colored with religion was almost as high but from 1900 declined rapidly. The frequency of the theme of nature has increased rapidly since 1920. The frequency of poems colored with sectarianism has gone from 15.9 per cent in 1900 to 1.6 per cent in 1933. From 1900 to the present the philosophy of immortality has under gone a great change from an expression of certainty in life hereafter to an expression of doubt. The results of the questionnaire indicate that the common notion relative to themes in Utah poetry is that themes of religious character occur with higher frequency than any other. This is true of the nineteenth century but throughout the entire period from 1840 to 1934 the theme of religious character, including the strictly religious in purpose, the sectarian and the partially religious, has a frequency of

27.9 per cent while general philosophy of life has a frequency of 42.3 per cent.

The attitude of Utah school superintendents toward the question of whether or not Utah poetry should be taught in Utah schools indicates that the question is worthy of serious consideration.

The attitude of the prospective teachers also indicates this. Furthermore, the questionnaire to college students shows a meager knowledge of Utah poetry. Seventy-three and nine tenths per cent of the prospective teachers and sixty-four and nine tenths per cent of the students as a whole indicate an interest in a course in Utah poetry.

The Conclusions Are:

1. That there is a small percentage of worthwhile Utah poetry sufficient to justify its consideration.

2. That this poetry should be introduced into the elementary and secondary schools of Utah.

3. That Utah school officials and prospective teachers show, on the whole, a favorable interest in the question herein discussed.

4. That, through further critical study of Utah verse, this interest in the question might be stimulated into some definite action.

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APPENDIX

APPENDIX A

A QUESTIONNAIRE

Dear Fellow Worker:

A more appreciative ax-grinder than the one now bidding for a good turn will be hard to find. In the following questionnaire please place a check on the blank preceding the statement or question that indicates your answer or opinion. Then return the questionnaire in the stamped envelope. The success of my master's thesis will depend upon a few thoughtful strokes of your pen. Thanks.

I hold the position of: ___ Supt. ___ Prin. ___ Supervisor.

1. What place should Utah poetry occupy in the elementary schools of Utah?
   _____ None.
   _____ Incidental or supplementary reading.
   _____ Basis of a definite course.

2. What place should it occupy in the secondary schools of Utah?
   _____ None.
   _____ Incidental or supplementary reading.
   _____ Basis of a definite course.

3. What are the objections to its introduction into Utah schools?
   _____ Popular prejudice.
   _____ Poor literary quality.
   _____ Sectarian.
   _____ No significant educational value.

4. How would you rank Utah poetry with local geography or local nature study as subjects in the school curriculum?
   _____ No importance.
   _____ Less importance.
   _____ Equal importance.

5. What consideration have you ever given questions No. 1 or 2?
   _____ None.
   _____ Casual or incidental thought.
   _____ Serious thought.
   _____ Idea suggested to me by some one else.

6. Should college courses in Utah poetry be taught for teachers?
   _____ Yes.
   _____ No.

7. What have you done to stimulate, on the part of students

or teachers, an interest in Utah poetry?
_____ Taught it incidentally.
_____ Encouraged teachers to teach it.
_____ Promoted literary clubs or societies.
_____ Encouraged students to write poetry.
_____ Nothing.

8. Do you know of any movement or agencies, within or without the school system, that are promoting the idea of teaching Utah poetry? If so, please indicate.

_____

_____

_____

Your comments will be appreciated.

A QUESTIONNAIRE

Dear Fellow Student:

The following questionnaire is designed to obtain certain desired information to be used in a thesis concerning an analytical study of the poetry of Utah. Kindly underline the 'yes' or the 'no' in answer to each question. Thanks.

1. Is your home in Utah?   YES NO MALE FEMALE JUNIOR COLLEGE SENIOR COLLEGE
2. Are you a prospective English teacher? YES NO
3. Are you an English major? YES NO
4. Do you think Utah poetry should be taught in the elementary and secondary schools of Utah? YES NO
5. Would you be interested in a college course in Utah poetry? YES NO
6. Would you be interested in teaching Utah poetry? YES NO
7. Do you think pioneers of Utah wrote any distinctive poetry? YES NO
8. Do you think Utah poetry too religious in character and purpose to be worth-while? YES NO
9. Do you think Utah poetry too ordinary in literary quality to receive serious consideration? YES NO
10. Has an anthology of Utah verse ever been published? YES NO
11. Is Sarah E. Carmichael considered one of the best of Utah pioneer poets? YES NO
12. Did Evan Stephens write Utah's state song? YES NO
13. Did Susa Young Gates write "O, My Father"? YES NO
14. Is "Elias" a poem about the exodus of the Utah pioneers? YES NO
15. Are there any Utah poets listed in WHO'S WHO? YES NO
16. Did Eliza R. Snow write "Come, Come, Ye Saints"? YES NO
17. Is "Added Upon" an epic poem? YES NO
18. Is Orson F. Whitney's poetry wholly religious in purpose? YES NO
19. Was "The Exiles" written by Alfred Osmond? YES NO
20. Have the philosophy, treatment and themes or subject matter of recent Utah poetry undergone marked change in comparison to those of earlier Utah poetry? YES NO
21. Underline the theme you think has been most used in the Utah poetry from 1849 to 1934: Religion NATURE LOVE GENERAL PHILOSOPHY OF LIFE ETHICS DEATH IMMORTALITY PIONEERS PATRIOTISM HUMOR
22. Underline those who are Utah poets: RUTH MAY FOX GRACE INGLES FROST JOSEPH L. TOWNSEND ROBERT FROST ALFRED LAMBOURNE CLAIRE S. BOYER EDWIN ARLINGTON ROBINSON THEODORE CURTIS HANNAH T. KING JOHN LYON
23. Please match the following by placing the letter preceding the title of each poem before the author of that poem:
    (a) Love and the Light   ( ) Orson F. Whitney
    (b) O Ye Mountains High   ( ) Evan Stephens
    (c) O, My Father   ( ) Alfred Osmond
    (d) The Happy Humorist   ( ) Charles W. Penrose
    (e) Utah, We Love Thee   ( ) Eliza R. Snow
    (f) Ballads of Life   ( ) An Anthology of Utah Verse
    (g) When It's Spring Time in the Rockies ( ) Ruth May Fox
    (h) Utah Sings   ( ) J. H. Ward
    (i) May Blossoms   ( ) Mary Hale Woolsey
    (j) We Sage Brush Folks   ( ) Annie Pike Greenwood

THANKS

APPENDIX C

SUPERINTENDENTS' COMMENTS

The following are the comments written by the superintendents who answered the questionnaire.

"It should be studied if it has real literary value."

"Can someone verify its quality and worth?"

"Don't think we should study Utah poetry just because it is local. If it has real literary merit, that part of it should be included in our literature courses."

"I am not competent to give an intelligent opinion."

College courses to be given for "those who choose."

"Has Utah any recognized poets? I think that Utah poems may well receive some attention in our schools; but until some are really recognized as a leading poet, his work should not be made the basis of a course."

Basis of a definite course "in larger schools."

On number 6. "Utah poetry could become a part of the material considered."

"Utah has many latent poets who need encouragement and direction. Such talents should not be fallowed."

"I did not answer No. 3. I think poetry should be taught, but we should teach the poetry that fits the age and maturity of our children, whether it is Utah poetry or Iowa poetry should not enter."

On number 3. "Builders of curricula probably havn't thought of it."

"The subject for your Master's thesis sounds interesting."

"For No. 3 I would say teachers not qualified to teach successfully Utah or any other poetry."

On No. 6. "There are too many courses in college now. It could be a part of a course."

"I believe a little stimulation of creative writing by students in all grades would be about as useful language training as can be given."