

## CONTENTS

### *Part One. Poetry around the Turn of the Century*

- 1 BRITISH POETRY IN THE 1890s: INTRODUCTION 3  
The Romantic Legacy. British Modes and Poets of the Decade. The Literary Milieu.
  
- 2 THE VICTORIAN TRADITION AND THE CELTIC TWILIGHT 15  
Sir William Watson. Stephen Phillips and "Michael Field." Alice Meynell. Francis Thompson. The Celtic Twilight. Yeats. William Sharp.
  
- 3 *ARS VICTRIX*: THE LONDON AVANT-GARDE 30  
Character of the Avant-Garde. *L'Art pour l'art*. Ernest Dowson. Lionel Johnson. The Decadence. Wratishlaw. Barlas. Wilde's *Salome*. Symbolism. Yeats. Symons' *The Symbolist Movement in Literature*. Impressionism and Arthur Symons. Pater.

- 4 THE NARRATIVE PROTEST 60  
 Reactions Against the Poetry of *Ars Victrix*. Narrative Poets. Rudyard Kipling. John Davidson. Chesterton. Noyes. Masefield.
- 5 THE AMERICAN MILIEU, 1890-1912 84  
 The Isolation of American Poets. Poetic Innocence. Pre-occupation with England. The Recoil from Contemporary America. The Poetry Market.
- 6 THE BEGINNINGS OF THE MODERN MOVEMENT IN AMERICA 100  
 The Genteel Tradition. Santayana. Stickney. Lodge. Moody. Reese. Tabb. Reactions Against the Genteel Mode. The Vagabond Theme. Hovey and Carman. Edwin Markham: Poetry of Social Protest. Popular Entertainers and Newspaper Poets. Riley. Field. Crawford. Stephen Crane. Edwin Arlington Robinson.
- Part Two. Poetry in Rapport with a Public*
- 7 TRANSITIONS AND PREMISES 135  
 The Dominant Mode. Poets and Schools.
- 8 THOMAS HARDY 143  
 His Life. General Character of His Poetry. Style and Form. Tentative and Opposed Responses. The Philosophical Pessimist. The Sense of Vista. A Poet of Nature. *The Dynasts*. His Influence on Later Poets.
- 9 CRAFTSMEN OF THE BEAUTIFUL AND THE AGREEABLE 165  
 General Characteristics of the Mode. Robert Bridges. Laurence Binyon. Sturge Moore. Walter de la Mare. Trevelyan, Hewlett, Belloc, and Flecker. Abercrombie and Bottomley. A. E. Housman.

- 10 THE GEORGIAN POETS 203  
 The Georgian Anthologies. Rupert Brooke. Georgian Realism. Gibson. The Georgian Countryside. Edward Thomas. W. H. Davies. Edmund Blunden. Ralph Hodgson. W. J. Turner. The Georgian Compromise.
- 11 ROBERT FROST 227  
 His Life. Frost and the Age. The Spoken Language. Dramatic Characterization. Poetry in the Familiar. Narrative Elements. The Personality of the Speaker. Unsayings the Romantics. Frostian Irony.
- 12 THE IRISH SCENE 252  
 The Irish Milieu. Patriotic Verse. George Russell. Reaction Against the Celtic Twilight. James Stephens. Synge. The Folk Movement. Colum, Campbell, and F. R. Higgins.
- 13 POETRY OF WORLD WAR I 267  
 American Poets and the War. English Poets: The First Phase. Graves. Blunden. The Later Phase. Sassoon. Owen. Rosenberg.

*Part Three. Popular Modernism*

- 14 THE NEW POETRY OF AMERICA 293  
 Phases of the Modern Movement. The Reaction against the Genteel Mode. The Widening of Subject Matter. The Proliferation of Formal Experiment. The Spoken Language. Discontinuous Composition. Free Verse. The New Audience and Publishers. Little Magazines. The Contemporary Perception of Groups and Movements.
- 15 IMAGISM 329  
 The Imagist Movement. The Imagist Doctrine. The Imagist Poem. Aldington. H.D. Fletcher. Amy Lowell. Sir Herbert Read.

- 16 POETRY FOR A DEMOCRACY 348  
 Vachel Lindsay. Edgar Lee Masters. Carl Sandburg. John V. A. Weaver. Lola Ridge.
- 17 CONSERVATIVE AND REGIONAL POETS OF AMERICA 363  
 Sara Teasdale. Ridgeley Torrence. Donald Evans. Adelaide Crapsey. Edna St. Vincent Millay. Elinor Wylie. Robert Hillyer. Conrad Aiken. The Benéts. Regional Poetry.
- 18 BLACK POETS OF AMERICA: THE FIRST PHASE 390  
 Types and History of Black Poetry. Poets of the Turn of the Century. Paul Lawrence Dunbar. W. S. Braithwaite. Fenton Johnson. Claude McKay. Jean Toomer. Countie Cullen. Langston Hughes. James Weldon Johnson. Sterling Brown.
- 19 BRITISH POETRY AFTER THE WAR, 1918-1928 416  
 Modernist and Traditional Modes. Beginnings of the New Criticism. Richard Church. A. E. Coppard. Andrew Young. Robert Graves. *Wheels*. Edith Sitwell. Aldous Huxley. Harold Monro. Edgell Rickword. D. H. Lawrence.
- Part Four. The Beginnings of the High  
 Modernist Mode*
- 20 EZRA POUND: THE EARLY CAREER 449  
 The High Modernist Mode. Pound before Imagism. Pound's Modernization: The First Phase. Ford Maddox Hueffer. T. E. Hulme. Efficient Style. Fenollosa's "Essay on the Chinese Written Character." Vorticism. *Cathay*. *Lustra*. *Homage to Sextus Propertius*. Pound's Modernization: The Second Phase. The Ur Cantos. Eliot and Joyce. The Fourth Canto. Douglas and the Economic System. "Hugh Selwyn Mauberley." *The Cantos*. Later Life.

21	T. S. ELIOT: THE EARLY CAREER	490
	Early Life. The Encounter with Laforgue. England and Marriage. A Growing Reputation. <i>The Waste Land</i> . The Urban Setting. Leitmotifs. The "Mythical Method." Allusion. The Condition of Man. Eliot's Criticism. Later Life.	
22	THE NEW YORK AVANT-GARDE: STEVENS AND WILLIAMS TO THE EARLY 1920s AND MARIANNE MOORE	527
	<i>Others</i> . Alfred Kreymborg. Stieglitz. The Armory Show. A Compressed Idiom. Mina Loy. Maxwell Bodenheim. Wallace Stevens. William Carlos Williams. Marianne Moore.	
23	WILLIAM BUTLER YEARS	565
	Early Life. His Father. Occult Lore. Symbolism and Reverie. Irish Nationalism. Maud Gonne. The Rhymer's Club. Remaking a Self, 1899-1914. The Abbey Theatre. A New Level of Achievement, 1914-1928. Ezra Pound and Noh Drama. <i>A Vision</i> . A System of Symbols. Yeatsian Talk. Thinking in Antitheses. Yeats's Last Decade. Yeats and the Modern Movements in Poetry.	
	ACKNOWLEDGMENTS	603
	INDEX	611