

**"- AND
OTHER POETS,"**

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"- and Other Poets," by Louis Untermeyer

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LOUIS UNTERMAYER

**"- AND
OTHER POETS,"**



Life's Aspiration

See page 107

“— and Other Poets”

BY
LOUIS UNTERMAYER

With frontispiece by
GEORGE WOLFE PLANK



NEW YORK
HENRY HOLT AND COMPANY
1916

To

FRANKLIN P. ADAMS

WITH ALL SORTS OF FRIENDSHIP, ADMIRATION AND
APOLOGIES . . . "INCLUDING THE SCANDINAVIAN"

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PREFATORY NOTE

"PARODY," said someone, and it must have been G. K. Chesterton, "is the critic's half-holiday." . . . "Far from converting virtue into a paradox and degrading truth by ridicule," (I am quoting Isaac D'Israeli) "parody will only strike at what is chimerical and false; it is not a piece of buffoonery so much as a critical exposition." Casting about for something between an apology and an air of dignity the parodist usually fishes up phrases like the foregoing ones. Or, if he has an educative turn of mind, (and he generally has) he prefaces his collection with a disquisition on the various forms and classes of parody; pointing out the difference between the mere burlesque of sound and the subtler (and more critical) parody of sense. After which the reader is rather sharply told that the latter form is the only one worth serious consideration. The reader is also given to understand, in a coy

and surprisingly modest last sentence, that the present parodist employs only this more elevated and illuminating method.

Having thus established and betrayed my own position I immediately disclaim it. Having spiked my own guns I cannot very well announce that I have attempted to parody the thoughts, moods and manners of the poets victimized rather than any specific work, and that in only one case did I have a particular poem in mind. Neither can I now lay claim to any educative and serious pretensions. Nor can I go on to say anything about the forms and functions of parody; pointing out the difference between the mere burlesque of sound and the subtler (and more critical) parody of sense. I will add however, that throughout "this slender sheaf of verse," (I quote from Felicia Hemans, *The Bookman* and the Publishers' Fall Catalogue) the latter form has been given serious consideration, and that the present parodist has employed only this more elevated and illuminating method.

NEW YORK, 1915.

L. U.

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