

**THE BELLMAN
BOOK OF VERSE,
1906-1919**

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The Bellman Book of Verse, 1906-1919 by William C. Edgar

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WILLIAM C. EDGAR

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The Bellman

The Bellman Book of Verse

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Chosen and Edited by
WILLIAM C. EDGAR
late Editor of The Bellman

Minneapolis, Minn., U. S. A.
The Bellman Company
1919

TO
A. R. E.
THE BELLMAN'S BEST FRIEND
AND A
DISCRIMINATING READER
OF GOOD VERSE,
WHO SUGGESTED THE
PUBLICATION OF
THIS BOOK.

M40515

to the vessel, and the vessel is to be treated as a ship.

Under the proposed amendments, the definition of "ship" will read:

"Ship" means a vessel which is used or capable of being used in navigation.

The proposed amendments will also amend the definition of "vessel" to read:

"Vessel" means any boat or other craft used or capable of being used in navigation.

"It"

means the vessel.

"Master" means

the person having command or charge of the vessel.

"Deck officer" means

any person who

is employed on the

vessel in a capacity

of deck officer.

"Deck crew" means

any person who is employed on the vessel in a capacity of deck crew.

"Deck crew member" means

any person who is employed on the vessel in a capacity of deck crew member.

"It"

means the vessel.

PREFACE

THE first manuscript submitted to and the first bought by *The Bellman* was verse. Several short poems by Arthur Upson, purchased through a mutual friend, the late Mr. Edmund D. Brooks, were acquired and put aside for subsequent use almost a year before the first number of *The Bellman* was printed.

It was a part of his original plan to give room to poetry, on the theory that there was an ample supply of good material being produced in America which, at that time, did not find much opportunity of acceptance, the periodicals publishing verse being limited and apparently disposed to use it chiefly as a sort of stop-gap, to fill in otherwise vacant spaces at the bottom of the pages.

This plan was discouraged by the earlier sub-editors of *The Bellman*, who contended that he could not afford to pay sufficient to secure really high-class poetry and certainly did not desire to print any other. For this reason, except for occasional contributions by Arthur Upson and Richard Burton, few verses appeared in his pages during the first years of *The Bellman's* existence.

Later, it was found possible to secure poetic contributions of the right quality at the modest price *The Bellman* was able to pay; and it was also found that the poets, God bless them, were not mercenary and liked the way in which their productions were presented in *The Bellman*, appreciating the deference shown them in the position and typographical setting given their verses.

In time *The Bellman* grew famous for his poetry and the good poets became increasingly kind to him, so that, toward the end, there was never a lack of this material with which to embellish his pages and seldom a number that did not contain some notable verse.

The Bellman counted himself most fortunate in the friendship and good will of the poets, and while, being

PREFACE

human, he had his favorites among them, yet never was a poem accepted or rejected because of its writer's name. For this reason, perhaps, *The Bellman* had the very great satisfaction of printing the contributions of comparatively unknown poets who subsequently became celebrated and now find their offerings eagerly accepted by periodicals that once knew them not. Possibly on this account, as well as because, by honouring verse with a position of distinction in his columns, he taught many to read and love contemporary poetry who hitherto had ignored it, *The Bellman* may justly claim to have been of some small service to American poetry during his thirteen years of life.

Had it been possible within the limits of this small volume to have printed all the poems which appeared in *The Bellman*, it would gladly have been done, for none of them was unworthy of republication, but only a selection was permissible and, while many are omitted with regret, those here printed have been carefully chosen as the favorites of *The Bellman*.

These are here presented, as nearly as possible, in the order of their original appearance with the belief that their chronological sequence will be interesting to the reader as, in some degree, indicating the development of the authors in their art as well as that of *The Bellman* in respect of his appreciation thereof.

—W. C. E.



DRY OF
COLUMBIA

RICHARD BURTON

1. *Christmas Tide*

CHRISTMAS tide is a time of cold,
Of weathers bleak and of winds ablow;
Never a flower—fold on fold
Of grace and beauty—tops the snow
Or breaks the black and bitter mold.

And yet 'tis warm—for the chill and gloom
Glow with love and with childhood's glee;
And yet 'tis sweet—with the rich perfume
Of sacrifice and of charity.
Where are flowers more fair to see?

Christmas tide, it is warm and sweet:
A whole world's heart at a Baby's feet!

EDITH IVES WOODWORTH

2. *An Italian Garden*

BELOW a little shadowed hill
My garden-ways wind cool;
A hundred pale-lipped lilies lie
Above a purple pool.

Gray dusk upon the olive trees
And oh—the heart o' me!
For all the winds of Italy
Are blowing in from sea!