

method of twentieth century poetry." We may think them too grewsome, too wholly given over to indictment of modern conditions, but we must feel the heart-throbs of humanity in their verse. In them labor, which ought under God to be man's greatest opportunity and blessing, takes on the aspect of the primal curse, since so many tragedies spring from the root of poverty. All true men and ministers who are followers of Him who gave it as a sign of His Messiahship that the poor had the gospel preached unto them and the common people heard Him gladly, may well study the poems of these men.

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Flame and Shadow. By Sara Teasdale. The Macmillan Company, 1920. \$1.75 net.

In 1917 "Love Songs," by Sara Teasdale, won the poetry prize over many competitors. That volume moved one critic to say what doubtless many thought, that her lyrics "will become part of that legacy of pure song which one age leaves to another." The fact that "Love Songs" contains "other kinds of ditties proves that Miss Teasdale is a woman—and a poet," according to Mr. S. W. Firkins. But he says of her work, "The fineness is womanly, but the steadiness is masculine. In phrases where the bare word records the bare fact—in a technique drawing close to the technique of entry . . . the passion and poetry of this writer culminate. The method as method is not new—it scarcely differs from Heine's; but for the time it has become Miss Teasdale's property." All this applies to the poems of this volume. They express a wide range of human emotion in verse that is short and simple, yet rich in music, at times tender, at times full of light, at times of livid darkness. Some one has ventured to say that perhaps no other living poet has had so many poems set to music.

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