Edmund Clarence Stedman
(8 October 1833-18 January 1908)

Robert J. Scholnick
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SELECTED BOOKS: Poems, Lyrical and Idyllic (New York: Scribners, 1860);
Alice of Monmouth; An Idyl of the Great War, with Other Poems (New York: Carleton/London: Low, 1863);
The Blameless Prince and Other Poems (Boston: Fields, Osgood, 1869);
The Poetical Works of Edmund Clarence Stedman (Boston: Osgood, 1875; enlarged edition, Boston: Houghton, Mifflin, 1884);
Victorian Poets (Boston: Houghton, Osgood, 1875; revised and enlarged edition, Boston & New York: Houghton; Mifflin/London: Chatto & Windus, 1885);
Favorite Poems (Boston: Osgood, 1877);
Hauteur and Other Poems (Boston: Osgood, 1877);
Lyrics and Idyllic, with Other Poems (London: Kegan Paul, 1879);
Edgar Allan Poe (Boston: Houghton, Mifflin/London: Low, Marston, Searle & Rivington, 1881);
Poets of America (Boston & New York: Houghton, Mifflin/London: Chatto & Windus, 1885);
The Nature and Elements of Poetry (Boston: New York: Houghton, Mifflin/London: Cassell, 1892);
Poems. New First Collected (Boston & New York: Houghton, Mifflin, 1897);
The Poems of Edmund Clarence Stedman (Boston & New York: Houghton Mifflin, 1898);
Genius and Other Essays (New York: Moffat, Yard, 1911).

OTHER: A Library of American Literature from the Earliest Settlement to the Present Time, 11 volumes, edited by Stedman and Ellen M. Hutchinson (New York: Webster, 1888-1890);
The Works of Edgar Allan Poe, 10 volumes, edited by Stedman and George E. Woodbury (Chicago: Stone & Kimball, 1894-1895);
A Victorian Anthology, 1857-1895, edited by Stedman (Boston & New York: Houghton, Mifflin, 1895);
An American Anthology, 1787-1890, edited by Stedman (Boston: Houghton, Mifflin, 1901; London: Macmillan, 1902);

On 26 April 1888 Walt Whitman told his young friend Horace Traubel that "I advise everybody to read Stedman. Stedman is an educator. I do not deny him power." Whitman's recommendation of the New York-based poet, critic, anthologist, and literary scholar was not, however, unqualified. Speaking particularly of Stedman's criticism, Whitman commented, "But I do not think him conclusive—beyond him is another Stedman whom he never seems able to reach." The problem, Whitman observed, is that "Stedman always feels that he must be judicial—dominance of that principle has held him down from many a noble flight. Stedman seems often just about to get off for a long voyage and stop himself on the shore." Nevertheless, Whitman considered Stedman "our most generous man of letters" and "our best man in his speciality—criticism." At the time of Whitman's conversation with Traubel, Stedman had published two critical studies that had become standards, Victorian Poets (1875) and Poets of America (1885). He was then completing work on the eleven-volume Library of American Literature (1888-1890), an anthology of works in a variety of forms drawn, as the subtitle indicates, "from the earliest settlement to the present day." A champion of the widely scorned Poe and Whitman, an outspoken opponent of didacticism and moralism, Stedman, through his wide-ranging criticism and scholarship, did more than anyone else in the late nineteenth century to define the American tradition in literature and lay the groundwork for American literary scholarship as it is known today.

Still, what Whitman termed the "dominance" of the "judicial principle" severely limited Stedman's ability to respond to the new. He perceived realistic prose fiction as a threat to the traditional supremacy of poetry, and so slighted the most vital literary expression of the time—clearly a serious limitation of his criticism. Stedman's formal aesthetic statement, The Nature and Elements of Poetry (1892), stresses only those elements which differentiate poetry from prose and thus propounds an unsupportably grand view of the poet and his function.

Stedman was born in Hartford, Connecticut, on 8 October 1833. Tragically, his father, Edmund Burke Stedman, died of consumption in December 1855, leaving his young wife Elizabeth Clementine Dodge Stedman to care for Stedman and a second son, Charles Frederick, born only five months before his father's death. Her husband, a lumber merchant, did not leave Elizabeth enough money to support her family, and so she was forced to take up residence in the Plainfield, New Jersey, home of her parents. Her father, David Low Dodge, a staunch Calvinist and prosperous New York merchant, refused to be the sole support of the boys. The boys' paternal grandfather agreed to contribute to his grandchildren's education but only if they were sent to Norwich, Connecticut, to live with his brother James, a law
yer and classicist who "raised" boys as a means of supplementing his income. Their mother, who as Elizabeth Kinney would achieve a modest reputation as a poet in the 1860s, attempted to earn enough money to support her family by publishing prose and poetry in Godey's, Knickerbocker, and other magazines. But the monetary returns were insufficient, and the young widow was forced to send each son to Norwich when he reached the age of six.

For the precociously sensitive and precocious Ned Stedman, as the boy was called, the separation from his mother was particularly painful. Mother and first-born son shared a love for poetry. As his mother recalled, "as soon as he could speak, he lipped in rhyme, and as soon as he could write, he gave shape and measure to his dreams. Often on being put to bed, when he was between five and six, he would get on his knees, bury his head in the pillow, and if told to lie down and go to sleep, would answer, "Let me alone, please; the poetry is coming.'" It is understandable, then, why the separation from his mother was a traumatic experience. As Stedman wrote in 1875 to the Boston writer Thomas Wentworth Higginson, a distant relative, he was raised in the "Calvinistic back-country, where I was trained for life, and almost perspired of repression and atrophy."

Young Stedman's loss was compounded by a deep sense of rejection when his mother married William B. Kinney in 1841 and she acceded to her husband's decision not to allow the two Stedman boys to see their mother. The birth of two daughters to her mother and her new husband exacerbated Stedman's sense of abandonment and deprivation. A Newark editor, Kinney became American charge d'affaires in Turin in 1830, and Stedman, then a Yale freshman, had to watch from the dock as his mother sailed away with her husband and their two daughters to Italy. When he returned to New Haven for his sophomore year, he suffered from a sense of abandonment, and so, he later recalled, "I was utterly cut off from the social experience. I fell into the dissipation that drew me from my proper studies." For his rather harmless mischief making about the streets of New Haven, Stedman was sent to Northampton, Massachusetts, where he got into yet more trouble and was permanently separated from Yale.

The next, representative Stedman returned to Norwich, Connecticut, to stay for a time. He had a transgression and "to accomplish something that would gain me an honorable name." After reading the law for a short period, in 1852 he purchased a weekly paper with an associate. The next year, on 25 November 1853, he eloped with Laura Hyde Woodworth, a seamstress. Then, after dissolving his newspaper partnership in Norwich, Stedman moved to Winsted, Connecticut, where he became a partner, with Stephen A. Hulskard, in the Mountain County Herald. Despite his growing success as an editor, Stedman still dreamed of a literary career. His Tennessean "Amori" appeared in Putnam's Monthly in October 1854, but he found that his responsibilities as editor left little time for composition. In 1855 he moved to New York, working first for a clock company and then as a real estate and general commission broker. His plan was to earn his living as a businessman during the day and devote his evenings and vacations to art.

His early friends in New York were the poets Richard Henry Stoddard, his wife Elizabeth Barlow Stoddard, Bayard Taylor, and Thomas Bailey Aldrich, all devoted to poetry as an expression of beauty—in contrast to the didacticism associated with the New England tradition. As he recalled in a 1906 essay, "Stoddard's Last Poem," the poems of Stoddard, Taylor, Aldrich, as well as those of his own, were "fresh with the ardor of a new clan, devoted to poetry for its own sake, to art and beauty and feeling; and this in no spirit of preciosity, but as a departure from—though not a revolt against—the moralizing and reformatory propaganda, however great in purpose and achievement, of the venerated 'elder bards'" of New England. Yet, as a poet, Stedman could never free himself from the inhibiting influence of his New England predecessors. He did not see the necessity of "revolt." His liberation would come only through criticism.

For most of the next fifty-five years—until he sold his seat on the New York Stock Exchange in 1900—Stedman attempted to reconcile the demands of two very different lives: financial speculation and art. Unfortunately, he suffered from the vicissitudes of an erratic, barely regulated stock market; periods of prosperity would be followed by serious reverses, and at the end of his life he was barely solvent. The extraordinary demands of his divided life left him little concentrated time for composition, and the separation of his literary life from his daily business endeavors undermined his attempts to create a unified, lasting body of work. However, he continued to write poetry throughout his life, producing his first volume, Poems, Ercyral and Idyllic, in 1860.

Although over the course of his career he would regularly publish volumes of poetry and his work was welcomed at such magazines as the Atlantic Monthly and Mother's Magazine, he never fulfilled his ambitions as a creative artist. As he wrote in a 1870 essay on Bayard Taylor, "Men do not escape from tasks they once assume, and he had undertaken to earn a large income, and survey the world, on the one hand, and to hold the Muse by her pinions on the other. His poetry had to be composed between spells, and on the wing." Stedman undertook to succeed in the stock market, earn a large income, and be a leading figure in the New York literary and artistic circle that centered around the Century Club. His poetry, itself "composed . . . on the wing," was not his central purpose, and so his own creative work would continue to disappoint him.

Yet Stedman spent the early years of the Civil War as a reporter for the New York World. Based in Washington, he also traveled in the field with the troops. But when his paper wavered in support of Lincoln after he left journalism, accepting a clerkship in the office of the Attorney General, Edward Bates. He joined a commercial banking firm in 1865 and in 1864 opened his own brokerage firm. But Stedman allowed his commission business to expand beyond his ability to handle it, risking all money in his own trading account through invested.

To escape the intense pressures of this life, he temporarily withdrew from business in 1865, devoting himself to the study of the Greek poets Theocritus, Ion, and Musaeus into English hexameters. When he visited his old haunts in Wall Street in the afternoons, he felt himself to be the "Parnassian" of his characteristic poem of this time. Pan sounded "a strange, wild strain" which was heard "high above the modern clatter/Abre the cries of greed and gain/The cubist war, the auction's hammer." For the first time Stedman devoted himself seriously to criticism, publishing a theoretical essay, "Elements of the Art of Poetry," in the New York magazine Galaxy in July 1866 and English Poem of the Period" in Boston's North American Review issue of the same month. These early essays would set the direction of Stedman's career as critic.

"English Poet of the Period" is an essay review of Richard Henry Stoddard's anthology The English Poet of the Period, a comparison with the Alexandrian period, Stedman characterizes the contemporary age as intellectual, introspective, and critical. But the poets, Stedman charges, are unable to distance themselves from their times and produce lasting work. With the exception of Alfred Tennyson, Robert Browning, and Matthew Arnold contemporary English poetry is "lacking in freshness of subject matter, and sustained imaginative power." In "Elements of the Art of Poetry," Stedman defining poetry as "rhythmic, imaginative language interpreting nature," calls upon the poet to display the high imaginative power so notably absent in contemporary poetry and somehow transcend the restrictions of an historical era.

Yet, Stedman was unable to produce the elevated, spontaneous poetry which his theory demanded. His failure is in thinking that poetry could supply the high imaginative essence of the Renaissance and Romantic eras, even in the prosaic 1860s and 1870s. As a poet, then, he cut himself off from a vital relationship with his own time. He refused to exploit his genuine talent for light, comic verse of the sort that was in great demand, and which paid well, and he would be completely disinterested in serious poems, which he could turn out easily, but which seemed to mean little. Nevertheless recognized, as he
Dear Eliza,

March 21, 1861

My dear Eliza,

I hope this letter finds you in good health. I have been thinking a lot about you lately. I miss you terribly. I cannot help but think of you whenever I see the snow falling on the ground. It reminds me of the snowfall in December, when I last saw you.

I wish I could be with you now. I would give anything to hold you in my arms again. But I know that is impossible. The war has separated us, and there is nothing I can do to change that.

Please take care of yourself. I know how much you love me, and I wish I could do the same for you. But I know that is not possible. I wish I could express my feelings in words, but they are too deep to be written down.

Love,

Edmund

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Note: This is a letter from Edmund Clarence Stedman to his wife Eliza, written during the American Civil War. It表达了对妻子的思念和对战争的无奈。
Edmund Clarence Stedman

wrote to a friend, a "kind of dogged, critical faculty within me" and so returned to criticism. In November 1871 the Atlantic Monthly published "Tennyson and 'Theocritus," an essay extending the comparison between the Alexandrian and Victorian periods of "English Poetry of the Period" by brilliantly demonstrating the extraordinary parallels in the work of Theocritus and Tennyson, both born down in Greece whose respective ages. The critical success of this essay prompted Stedman to write an extended study of contemporary British poetry.

Stedman arranged to publish in Scribner's Monthly a series of essays (collected as Victorian Poets) on "the lives and productions of such British poets as have gained reputation within the last forty years." Affirming Hippolyte Taine's critical principle that the literary scholar must examine "the insensible molding of an author's life, genius, manner of expression, by the conditions of race, circumstances, and period in which he is seen to be involved," Stedman placed the work of both major and minor poets in the context of the period. Still, he allowed for the ability of the literary genius "to overcome all restrictions, create their own styles, and even...determine the lyric character of a period." Hence, after a general essay exploring the intellectual characteristics of the period, he devoted essays to the major poets Walter Savage Landor, Elizabeth Barrett Browning, Alfred Tennyson, Robert Browning, Matthew Arnold (with Thomas Hood and Bryan Waller Proctor) and Algernon Charles Swinburne. He concluded with an essay on Dante Gabriel Rossetti, William Morris, and Robert Buchanan and another on the minor poets. Reflecting the influence of Taine and aware that the temper of the age was scientific, Stedman attempted to proceed systematically, producing a more disciplined and systematic criticism than was being practiced in America.

Writing in The Victorian Poets: A Guide to Research (1968) Jerome H. Buckley has provided a summary of Stedman's achievement in Victorian Poets, praising him for being "the earliest to predate on such a subject in its entirety, the entire period without special bias" and for being "less reluctantly than some later critics to reach general conclusions." Assuming that the "Victorian era is virtually at hand," Stedman, as Buckley writes, "argued that poetry must now move in new directions. The Victorian poets, as Stedman sees them, have been highly conscious and distrustful of emotion, modern men living in an age of prose..." They have flourished in an equatorial region of common-sense and demonstrable knowledge, and some of them have been beguiled by 'Science, the modern Cherub, from their voyage to Hesperides' and transformed 'into voiceless devo- tees.' But the best, finding in art relief from an unesthetic time, have achieved a formal excellence much to be admired... But by 1875 the virtuosity of Swinburne seems to have carried expression to its ultimate extremes... The hope for poetry lies only in a return to dramatic themes."

Buckley concludes by observing that Stedman's "criticism, Arnoldian as it is in tone, relates Victorian poetry to the context of an analytic age and emphasizes a problem still too often neglected by the scholar: the problem of style." Victorian Poets, Stedman's first book of criticism, became a popular as well as a critical success. Stedman revised the book and added a "Supplementary Review" of later poets for the thirteenth edition, published in 1897. Such was the demand that Houghton, Mifflin, successor to Osgood, published new editions regularly, last the in 1917.

The strain of writing Victorian Poets while simultaneously running his brokerage business and trying to function as a poet was so great that as 1874 came to an end, the battered Stedman felt himself on the verge of a nervous breakdown. He escaped from the pressures of his dual career by taking a long Caribbean vacation, explaining to the New York Tribune, "I don't know whether it's the stock-side of my head that's given way, or the book-side—but they don't tuck together any longer. I make a living in Wall Street, but it is an incessant strain, and if I go back there next Fall, I shall run down again.

When Stedman returned to New York following his Caribbean vacation, he faced a difficult stock market and was forced to devote long hours to his business simply to remain solvent. He had little time for criticism, but did occasionally accept an invitation to write a poem for some special event. Most notably, he delivered the popular "Hawthorne" as the Phi Beta Kappa poet at Harvard in 1877. The sudden death of his close friend and literary ally Bayard Taylor in December 1878 provided the necessary impetus for him to begin his long-delayed history of American poetry. His essay on "Taylor, which appeared in Scribner's Monthly in November 1879, unapologetically revealed the limitations of Taylor's art, treating him as an example of the talented writer whose life was "connected to poetry but not dedicated to it." A penetrating analysis of Taylor's failed career, the essay is also a tacit admission on Stedman's part of his own limitations as a creative artist. The writing of this essay was the necessary first step in his major revaluation of his American contemporaries and immediate predecessors in Poets of America.

Stedman clearly signaled his intention to challenge the accepted shape of the tradition by publishing Poets of America: Appreciative Essays on two poets who were widely thought to be disreputable, Poe (May 1880) and Whitman (November 1880). In "Our Garnered Names," published in the October issue of Scribner's Monthly, the journal's moralistic and powerful editor, Josiah Gilbert Holland, had attacked Whitman for his immorality as well as his "abominable dispositions" and dismissed Poe, whose works he termed "the crazy products of a crazy mind." Holland heaped praise on the established luminaries of American literature, and included Stedman on the list of significant poets. But now Stedman used the pages of Holland's influential middle-class monthly to deflake the reputations of the "garnered names" of American poetry: Bryant, Whittier, Longfellow, Holmes, and Lowell. He had the ability to write the biographical figures, identifying their genuine achievements while reducing their inflated statures. He continued Poe's attack on the didacticism and moralizing of the New York Tribune.

In Poets of America, the first critical history of the subject, Stedman successfully balances Poe's emphasis on beauty of expression with Emerson's orphic vision. Emerson treats him as the "forerunner and inspirer, and when the true poet shall come to America, it will be because such one as Emerson has gone before him and prepared the way for his vision, and his recognition." Stedman's most important book, Poets of America remains a penetrating analysis of American poetry.

In the concluding chapter Stedman conceded the artistic insignificance of his own generation. "There is, if not a decadence, at least a poetic interregnum," he wrote. Prose fiction had become the important form; significant poetry was not being published. But Stedman, of course, could not admit defeat. As a way out, he sensibly urged poets to learn from novelists, who "depict Life as it is, through rarely as yet in its inner phases." If the poets learn to write more dramatically, depicting "individuals, men and women, various and real," then, Stedman predicted, there would be a new "era of poetical greatness.

Here he did help point the way; in the 1890s the work of such young poets as Edwin Arlington Robinson and Stephen Crane was notable for its strength and dramatic quality. While working on Poets of America Stedman agreed to produce a full-scale anthology of American literature that would reflect research into the earliest periods of American literary history left its mark on the introductory chapters of Poets of America. Speaking of Moses Coit Tyler's History of American Literature (1879), he observed "for our amiable historian to make poetic finds that can lighten the pages of his record!" The colonial American poets, Stedman asserted, "were simply third-rate British poets who composed the pedantry of the tannest period known. The only marks of distinction between their prose and verse were that, while the former might be dull, the latter must be, and must pay a silted regard to measure and rhyme."
Edmund Clarence Stedman

POETS OF AMERICA

by

EDMUND CLARENCE STEDMAN

AUTHOR OF "THE CRAFT OF POETRY"

COTTON AND NEW YORK

EDWARD B. BECKER AND COMPANY

48 Broome Street, New York

Title page for Stedman's landmark critical history of American poetry

Clearly Stedman underestimates the work of Anne Bradstreet. True, her meter has suffered, but the critic who dismisses it is not himself free from the blindness of the colonists to what was in their literate verse. And Stedman knew where to look. "Noble English and a simple, heroic wonder give zest to the writings of the early chronicles, the annals of discovery and adventure. Such traits distinguish the narratives of the gallant and poetic Captain John Smith, and of Strachey, whose picture of a storm and wreck in the Bermudas so roused the spirit that conceived 'The Tempest.' They pervade the memorials of Bradford and Winthrop, of John and Godden, of Francis Higginson and Winslow and William Wood. There is power and imagination in the discovery of the great preachers—Hooker, Cotton, Roger Williams, Oakes... Law, religious fervor, superstition, were then the strength of her; and the time that produced Increase and Cotton Mather fostered a

progeny quite as striking and characteristic as the melodists of our late Arcadian morn.'"

This statement expresses the critical rationale for his A Library of American Literature, which would be published in eleven volumes in the years 1888-1890 by Samuel Clemens’ publishing firm, Charles L. Webster and Co. If American literature is to be found, Stedman is saying, the writing produced on this continent must be approached on its terms. It makes little sense to measure the American literary genius entirely by its achievement in the established forms of British literature. Instead, it is necessary to widen the conception of the nature of literature itself, and accept as literature such forms as sermons, travel accounts, speeches, and folk songs. At a time of pervasive Anglophilia, when, as Howard Mumford Jones has written, "the inference that American topics, American genius, and American culture were inevitably barren was extensively discussed," Stedman demonstrated the existence of an American literary tradition by presenting lively examples in a variety of forms that spoke for themselves.

In this endeavor Stedman was moved by the broad literary nationalism of Walt Whitman, whose poetry was well represented in A Library of American Literature. As Stedman wrote Whitman in sending him the first seven volumes as a gift, "you will justly estimate its significance, and this quite irrespective of its literary or artistic qualities. There are masterpieces in it. But it is not a collection of masterpieces: it is something of more moment to you and me. It is America. It is the symbol of the essential, America from the dawn to the second Century of her grand Republic. It is the diary, the year-book, the Century-book, of her progress from Colonialism to Nationality. All her health and disease are here: her teething, mumps, sciatic, jejum, delirium, mutinies, conflicts, dreams, delusions, her meanness and her nobility. We purposely make the work inclusive—trying to show every fact of this our huge, yet half-cut rose-diamond."

A Library of American Literature deserves credit for giving strong support to five ideas which have come to undergird the study of American literature today. First and most important, through the extent and quality of its selections, many of which were simply not otherwise available, it presented American literature as a distinct and unified body of work. Second, drawing this literature from the "earliest settlers," it showed the importance of approaching our literature with a historical sense. It also demonstrated the value of interpreting major writers in the context of lesser authors from the same period. And by the force of the vitality of its works in a variety of forms, it expanded the canon, at the same time serving to broaden the definition of literature beyond the belittleric. Clearly, the field of American literature, especially in the earlier periods, would not exist had it been confined to drama, poetry, and fiction. Finally, it presented the national literature organically, that is, as reflecting a natural and evolving relationship between the development of the national life and changing literary forms. Although Stedman was not a professional literary scholar, his work on A Library of American Literature helped prepare the way for academic scholarship and study in American literature as it exists today. For instance, in 1917 the editors of the Cambridge Literary History wrote that it had proven "indispensable" to their work.

The costly project was a critical and popular success, but a commercial disaster. The expensive books were sold by subscription, but because of mismanagement of this aspect of the business by Clemens' firm, Stedman's monumental work proved to be a tremendous drain on the resources of the company and contributed to its bankruptcy in 1894.

A significant impetus for Stedman's next important work, The Nature and Elements of Poetry (1892), was his friend William Dean Howells's review of Poets of America in his "Editor's Study" column in Harper's Magazine in March 1886. There he took issue with Stedman's confident prediction of a revival of poetry. Noting that no one took poetry seriously anymore, Howells wrote that "if...we are now at the end of our great poets for the present, we do not know that we shall altogether despair." The champion of Critical Realism and prose fiction, Howells warned against the excesses of the poet, the bard, the self-involved and self-styled "genius," whose work did not contribute to the social consciousness that was vitally important to him at this time. In fact, the egalitarian Howells doubted the very existence of genius as a factor in achievement in literature or elsewhere.

Stedman responded with his essay "Genius," published in the New Princeton Review in September 1886. Drawing from the statements of philosophers from Plato to Schopenhauer and von Hartmann, as well as the examples of great artists such as Mozart, Stedman defined genius as a quality "inborn, not alone with respect to bodily dexterity and the fabric of the brain, but as appertaining to the power and bent of the soul itself." Stedman framed his conception of the genius as inspired truth-teller in order to insure that the great poet was worthy of an interest comparable to that of the literary genius. It remained for him to develop his thesis and justify the ways of poetry in an age of prose realism.

In the spring of 1890 he accepted an invitation to inaugurate the Turnbull lectureship in poetry at Johns Hopkins University, delivering a series of lectures that culminated in The Nature and Elements of Poetry. Fearing himself to be on the defensive, he adopted the self-defeating strategy of attempting to prove the superiority of poetry by stressing its unique elements—its status and form, its quality which differentiates poetry from prose. For him poetry was, to use the title of his concluding chapter, The Faculty Divine: Passion, Insight, Genius, Faith. He emphasizes the truth-telling powers of poetry, not its aesthetic or formal qualities. According to Stedman, Emerson, "our sires of wits," takes precedence over Poe, "the foe of didacticism and exponent of
THE NATURE AND ELEMENTS OF POETRY

EDMUND CLARENCE STEDMAN

MADISON, WISCONSIN: [1858] 1858 [1860].

subject, led him to edit The New York Stock Ex-
change which was published in two volumes in
1905. He was loyally and skillfully assisted in his
various literary projects in the last years of his
life by his granddaughter Laura Stedman, the
daughter of his eldest son, Frederick.
On 18 January 1908 Stedman succumbed to
a massive heart attack. Characteristically,
the night before he died he outlined to the young
poet and playwright Percy McKay his plans
to write a critical history of American poetry of
the first decade of the new century. But as critic,
scholar, anthologist, and man of letters Stedman
had already made a singularly original and valu-
able contribution to the comprehension and enj
joyment of American literature.

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The major collection of Edmund Clarence
Stedman's correspondence, manuscripts, photo-
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University. Major collections of Stedman's letters
may be found at the Houghton Library at Har-
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libraries of Princeton, Duke, and the University of
Virginia.