

Eugene Field

Poet of Childhood

By Laurie W. McGill

"I greatly love Hans Andersen's 'Tales,' and I am deeply interested in folk-lore... I believe in ghosts, in witches, and in fairies... and I adore dolls."

-Eugene Field-

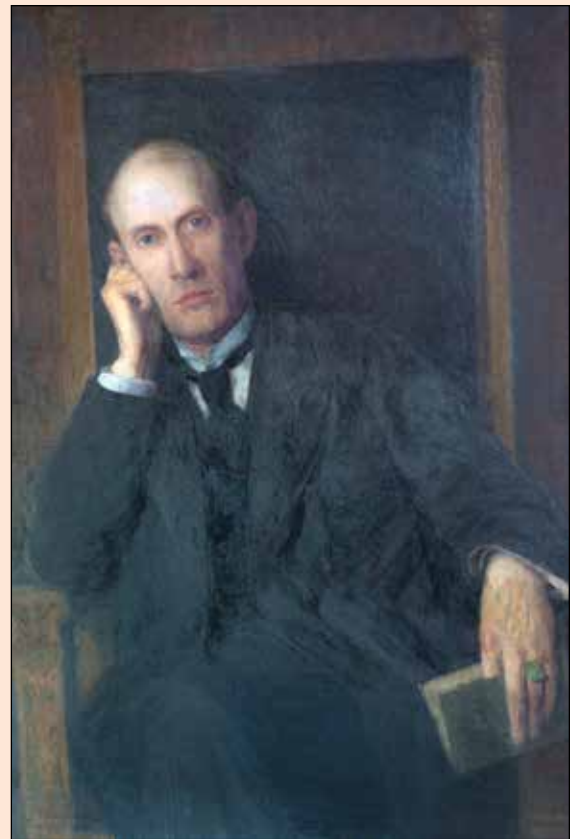
EUGENE FIELD – A TIMELESS TREASURE

Eugene Field was born in St. Louis, Missouri on September 2, 1850. Later, he would claim two birthdates: September 2nd and September 3rd. Just in case his friends forgot his real birthday on the 2nd, they had a second chance to remember him on the 3rd.

Field's father was Roswell Martin Field, a St. Louis attorney, who in 1853 strategized ways to push the Dred Scott case successfully before the Supreme Court. The high-profile, controversial case of Scott, an African American slave who sued the courts for his freedom, served to widen the political gap between the North and the South, drawing the United States closer to what ultimately became the Civil War.

When Field was six years old, his mother died, and he and his brother were sent to live with an aunt in Amherst, Massachusetts as their busy father felt they would flourish better there.

Never a stellar student, Field attended three colleges yet did not attain a degree. A practical joker and a dreamer, Field ultimately found his niche as a writer. In the beginning of his career, he became known as a satirist, a columnist. Field could also have been a successful caricaturist had he focused on that natural talent. In the late 1860s, he returned to Missouri when his father became gravely ill.



Eugene Field (1850-1895), the Poet of Childhood, was born in St. Louis, Missouri.

MARRIAGE, FAMILY, CAREER

Eugene Field fell in love with the sister of a college friend, and in 1873, he married Julia Sutherland Comstock in St. Joseph, Missouri. They had eight children (three daughters and five sons); but only five lived to maturity. Field adored his children, bestowing upon them affectionate nicknames such as Posey (Roswell), Googhy (Ruth), Trotty (Mary), Daisy (Fredrick), and Pinny (Eugene Jr.) – pet names that carried over into their adulthoods for a few of them.

He began his career as a journalist for several Missouri newspapers – the *St. Louis Evening Journal*, *St. Joseph Gazette*, *St. Louis Times-Journal*, and the *Kansas City Times*.





Roswell Field, Eugene's father, was a prominent attorney in St. Louis.



Julia Comstock and Eugene Field were married in St. Joseph, Missouri in 1873.

In 1881 Field relocated the family to Denver, Colorado where he wrote for the *Denver Tribune* and rose to the position of Managing Editor. Then, in 1883 Field received an offer to work for the *Chicago Morning News*.

The first poem Field considered worthy of publication was entitled "Christmas Treasures," written when he was nearing his 30th birthday. The poem was a sentimental commemoration of the death of a child, but it opened an unending outpouring of poetry honoring childhood, eventually earning him a reputation as "The Poet of Childhood."

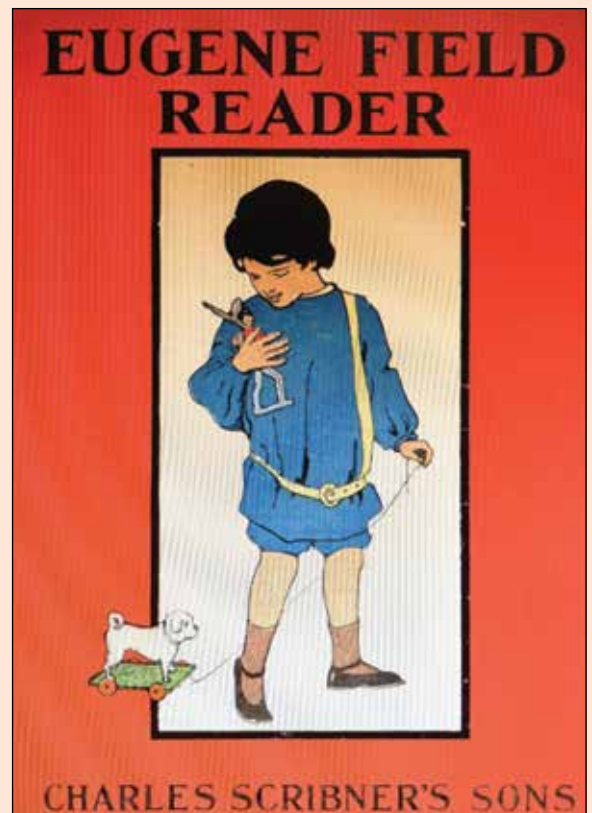
So revered was Eugene Field, his poems were taught in schools and appeared in school readers, such as the *Eugene Field Reader* (Charles Scribner & Sons, 1905).

There are two poems specifically about dolls in Field's repertoire: "The Naughty Doll,"

*My dolly is a dreadful care. —
Her name is Miss Amandy;
I dress her up and curl her hair,
And feed her taffy candy...*

and "The Doll's Wooing."

*The Little French doll was a dear little doll
Tricked out in the sweetest of dresses;
Her eyes were of hue
A most delicate blue...*



Field's poems were taught in schools. (*Eugene Field Reader*, Charles Scribner's Sons, NY, 1905)

Other poems mention dolls within a more general topic, as in "Good-Children Street,"

*And yonder Odette wheels her doll about -
Poor dolly! I'm sure she is ill,
For one of her blue china eyes has dropped out
And her voice is asthmatic'ly shrill.*

...or in "The Delectable Ballad of the Waller Lot,"

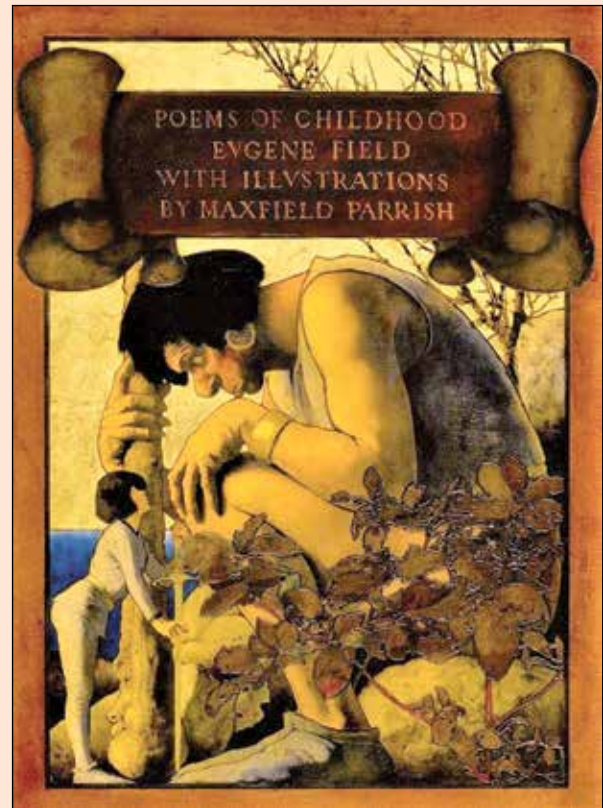
*Once on a time that beauteous maid,
Sweet little Sissy Knott,
Took out her pretty doll to walk
Within the Waller Lot...*

...or in "Little Miss Brag,"

*The rich little lady from over the way
Has beautiful dolls in vast array;
Yet she envies the raggedy home-made doll
She hears our little Miss Brag extol.*

These poems appear in the book, *Poems of Childhood*, by Eugene Field (Charles Scribner's Sons, 1904, NY). Some of Field's poems have been set to music.

Never good with money management, though, Field remarked that he developed the habit of having his



A collection of Eugene Field's poems appeared in *Poems of Childhood* (Charles Scribner's Sons, 1904, NY), illustrated by Maxfield Parrish.



An avid collector, Eugene Field is shown arranging his curios. (H. Reuterdaahl, *Leslie's Weekly*, November 28, 1895)



A small portion of Field's doll collection is pictured in his study. Cloth dolls dominate the forefront. (H. Reuterdaahl, *Leslie's Weekly*, November 28, 1895)



The inspiration for the calico cat in Field's poem, "The Duel," was the Arnold Print Works Tabby cut-and-sew toy.



An early advertisement for the Arnold Print Works Tabby cat boasts that the toy is "Better Than a Live Kitty." (Courtesy The History Center, Tompkins County)

employers and publishers send his paychecks directly to his wife; otherwise, he would spend his earnings before he reached home.

THE COLLECTOR

Eugene Field was a collector of many things. His interests ran from books to bottles to envelopes to bells, and beyond; and he was very fond of toys of all kinds.

In the *Story of Eugene Field* by Nellie McCabe (F. A. Owen Publishing Company, Dansville NY, 1907), his penchant for collecting dolls was detailed:

"Among his collections was a collection of dolls of all kinds and sizes; black dolls, white dolls, rag dolls, bisque dolls. One day he ordered a dozen bisque dolls to be sent to his house. His friends wondered why he needed so many, and he said to give away to his little friends when they came to see him. He also was delighted to receive dolls as gifts and many of his little friends sent him a doll. These he always kept..."

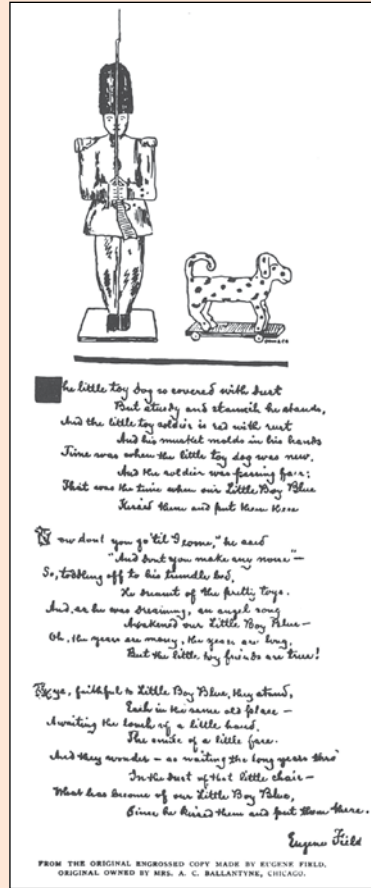
During his lifetime, he amassed around 2,000 playthings. Dolls were a primary interest, but he was also fascinated with mechanical, wind-up toys. It was these playthings that sometimes inspired his poems of childhood.



Field shared his collection of rare and antique dolls in 1894 at a Doll Bazaar held in Chicago, Illinois. (*Chicago Tribune*, December 7, 1894)



In 2005 R. John Wright, Bennington, Vermont, created Wynken, Blynken and Nod, inspired by Eugene Field's poem, "The Dutch Lullaby." (Copyright R. John Wright Dolls, Inc.)



Field's poem, "Little Boy Blue," catapulted him to fame, and he grew in demand as a speaker. Pictured is a copy of the original poem in Eugene Field's hand. (As pictured in *St. Nicholas* magazine, November 29, 1895.)

*The gingham dog and the calico cat
 Side by side on the table sat;
 'Twas half-past twelve, and (what do you think!)
 Not one nor t'other had slept a wink!*

Field claimed the inspiration for the calico cat in his poem, "The Duel: the story of a cat and dog fight between two stuffed animals in the middle of the night" (original full title), was the cut-and-sew cloth tabby cat (also known as the Ithaca Kitty) created by Celia and Charity Smith in 1890. Arnold Print Works of North Adams, Massachusetts had accepted their design and promoted the toy cat at the 1893 Chicago World's Fair, where Field was a contributor in The International Folk-Lore Congress, held during the Fair.

Field also displayed several dolls from his personal collection during the Chicago World's Fair. He must have been thrilled because dolls and toys abounded at the fair. The Parisian Doll Show was exhibited at the Liberal Arts Building in the French Section; the German Pavilion boasted the toy manufacturers of Sonnenberg Germany;

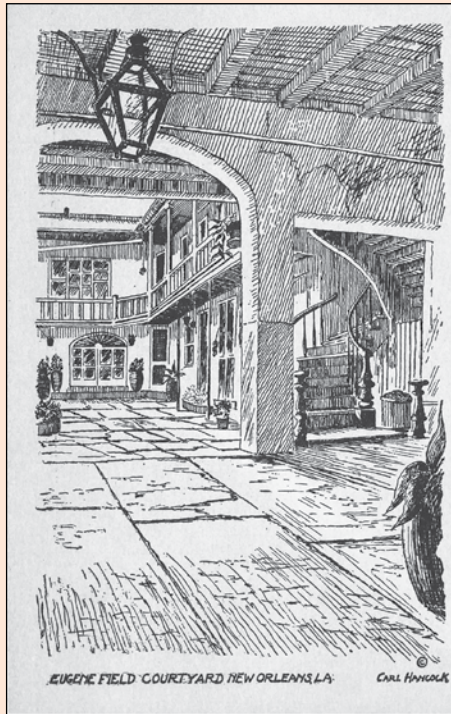


Stix Baer and Fuller, a St. Louis department store, used the gingham dog and calico cat in its store displays during the Christmas season, 1973. (Courtesy of the Field House Museum)



Stix Baer and Fuller's gift boxes honored the gingham dog and the calico cat. (Laurie McGill Collection)

Field spent time in New Orleans. Pictured is a postcard captioned "Eugene Field Courtyard New Orleans, LA." He lived at 628 Royal Street, not far from the antique shops he loved to visit.



Sometimes Eugene Field wrote about his passion for collecting. This postcard depicts a stanza in his poem, "Lover's Lane, Saint Jo.," lamenting he will spend his money in an antique store while in London.

and Emma and Marietta Adams of Oswego, New York exhibited what came to be known as the Columbian Doll during the fair, receiving a Diploma of Merit.

THE DOLL BAZAAR, 1894, CHICAGO

Eugene Field's doll and toy collection was well known and well respected. A full two-column article appeared in the *Chicago Tribune* on December 7, 1894, covering a doll event presented by the Chicago Society women where Eugene loaned his doll collection to a special exhibit:

"Dolls by the thousand attracted visitors by the thousand to the Auditorium yesterday afternoon and evening. The 'Doll Bazaar' was opened at 2 o'clock... The scene was novel and beautiful."

The *Inter Ocean* (Chicago) newspaper reported: "One of the features of the bazaar was a loan exhibit of old and rare dolls... dolls loaned by Mrs. LeGrand Smith, J. B. Taylor-Hatfield of New York; Mrs. W. S. Hibbard; Mrs. W. R. Stirling and Eugene Field."

FIELD-INSPIRED MERCHANDISE

Field's poems inspired designs of toys and other wares by a variety of companies.

*Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe.--
Sailed on a river of crystal light
Into a sea of dew...*



These three toys were part of Field's personal collection. (As exhibited in the Field House Museum, St. Louis, Missouri)

Wynken, Blynken and Nod (from Field's poem, "The Dutch Lullaby") can be found as dolls, as figurines and as lamp bases. R. John Wright created his artistic version of the trio in 2005 in a limited edition of 100. The sleeper-clad dolls, snugly tucked in (and on) a wooden shoe, were introduced at the annual Expo collector show in Washington DC.

*The little toy dog is covered with dust,
But sturdy and staunch he stands;
And the little toy soldier is red with rust,
And his musket molds in his hands.*

“Little Boy Blue” was a popular framed print for nurseries in the first half of the 20th century. Stuffed animals and toy soldiers have long been favorites of childhood.

*The gingham dog went “Bow-wow-wow!”
And the calico cat replied “Mee-ow!”
The air was littered, an hour or so,
With bits of gingham and calico...*

Field’s gingham dog and calico cat from his poem, “The Duel,” can be found on such things as greeting cards, fabrics, salt and pepper shakers, children’s toy dishes, and cut-and-sew toys. A famous department store in St. Louis, Stix Baer and Fuller, was well-known for its Christmas displays before it closed in 1984. The store used the gingham dog and calico cat in its displays and on its gift boxes.

LECTURE TOURS

When Field’s poem, “Little Boy Blue,” was published in 1888 in *America*, a weekly journal, he gained immediate fame. He grew in demand as a speaker and often went on lecture tours.

While visiting New Orleans, Field took up temporary residence on Royal Street. He enjoyed browsing the antique shops and bookstores that lined the street. So enamored was he by the city, he wrote a poem he called “In New Orleans.”

*’Twas in the Crescent City not long ago befell
The tear-compelling incident I now propose to tell;
So come my sweet collector friends, and listen while I sing
Unto your delectation this brief, pathetic thing—
No lyric pitched in vaunting key, but just a requiem
Of blowing twenty dollars in by nine o’clock a.m.*

Ever the collector, Field’s passion for dolls made the New Orleans *Times-Picayune* newspaper, dated March 24, 1894. The paragraph was entitled “Eugene Field’s Rag Doll.”

“Mr. Eugene Field will take away with him from New Orleans a quaint souvenir in the shape of a rag doll, which is now being made to his order. The doll will be dressed in souvenir gifts from various lady friends of Mr. Field, each of these special friends undertaking to furnish some necessary articles of apparel. When finished, Eugene Field’s rag doll will be as interesting a souvenir as any distinguished writer ever took from this old Crescent city.”

In his poem, “The Discreet Collector,” Field playfully guards his sources in which he finds his treasures:

*Down south there is a curio-shop
Unknown to many men;
There at do I intend to stop
When I am south again;
The narrow street through which to go—
Aha! I know it well!
And maybe you would like to know—
But no—I will not tell!*

Remember, Field by his own admission, was not careful with his money (faithfully turning his paychecks over to his wife). He wrote again of his tendency to overspend on his weakness for artifacts in “Lover’s Lane, Saint Jo” in 1889. Field and his wife, Julia, were in London and while there, he wrote this poem as a reminiscence of the days when the couple courted on Lover’s Lane in St. Joseph Missouri. It became a series of postcards. The poem was initially published in the *London Times*.

*In the Union Bank of London
Are forty pounds or more
Which I’m like to spend, ere the month shall end
In an antiquarian store.*

In another poem, “Dear Old London,” he writes again of the temptations of antique stores, while mourning his lack of funds,

*And, oh, the sideboards, candlesticks, the cracked old china
plates,
The clocks and spoons from Amsterdam that antedate all
dates!
Of such superb monstrosities I found an endless mine
When I was broke in London in the fall of ’89.*

THE FIRE

In 1925 most of Eugene Field’s toy collection was stored in a warehouse in Chicago where a fire broke out and destroyed his treasures. Seven surviving toys are in the Field House Museum in St. Louis, Missouri—four dolls and three wind-up toys. Among these are a bird in a cage (1889), that, when wound, the bird chirps and flaps its wings; a toy drum (with the dates 1776 – 1876 encircling its sides), which, when wound, a small figure dressed as a soldier standing on top of the drum will swing its legs and bounce; a wind-up black doll clad in





A mechanical wind-up bird in a cage was in Eugene Field's private toy collection, given to the Eugene Field Museum by his children in 1936. (Courtesy of the Field House Museum)



A drum with a mechanical soldier, dated 1876, belonged to Eugene Field. (Courtesy of the Field House Museum)



An "animated black doll" from Eugene Field's personal collection was listed among the "Articles in the Collection" (*St. Louis Post-Dispatch*, December 8, 1936) when the house was opened as the Eugene Field Museum in 1936. (Courtesy of the Field House Museum)



Field purchased these three Native American dolls when he lived in Denver, Colorado. Pictured are the mother, father, and child buckskin dolls, given by Field's daughter, Mary, to family friend, Julia Rounds Colborn, as a wedding gift. (Courtesy of the Field House Museum)



A pair of acrobats from the Eugene Field Collection were purchased by Field while he was in England in 1890. (Courtesy of the Field House Museum)

red from 1881; three buckskin Native American dolls from the 1800s that Eugene found in Colorado when he lived there; and a pair of acrobats from 1889 that, when wound, perform their gymnastics.

In *The Dolls of Yesterday* (Bonanza Books, 1948), Eleanor St. George, wrote of Field's doll collection

in the chapter entitled "Association Dolls II." "Some years ago," wrote St. George, "his daughter Mrs. W. C. Engler (Mary French Field), of Altadena, California, gave part of her father's doll collection and the original manuscript of "The Duel" as a wedding gift to Mrs. Kenneth Colborn, the former Julia Rounds — of

Pasadena, California. Mrs. Colborn's mother, Mrs. Frederick Childs Rounds is a lifelong friend of the Fields. Through Mrs. Colborn's courtesy, we have these photographs, the first ever published of the Field collection."

Later Julia Rounds Colborn donated seven of these dolls to the Bowers Museum in Santa Ana California. Three of the dolls (the buckskin Native American family) belong to the Field House Museum, St. Louis, Missouri.



This photograph of ten dolls from Eugene Field's collection appeared in Eleanor St. George's book, *The Dolls of Yesterday* (Bonanza Books, 1948). The dolls belonged to Field family friend, Julia Rounds Colborn, at the time the photograph was taken.

634 SOUTH BROADWAY, ST. LOUIS, MISSOURI

A brick row house stands at 634 South Broadway in St. Louis, Missouri. Known today as the Field House Museum, it is the lone survivor of what was once known as Walsh's Row. The structure, circa 1845, is significant as the boyhood home of Eugene Field as well as the home of his father, Roswell Field, a St. Louis attorney of note.

In June of 1902, another Missouri writer, Mark Twain (pseudonym for Samuel Clemens), attended an unveiling of a memorial marker in honor of Eugene Field, installed on the outside of the structure on South Broadway.

"My Friends," said Twain, "We are here with reverence and respect to commemorate and enshrine in memory the house where was born a man who, by his life, made bright the lives of all who knew him, and by



A peg wooden doll from Field's collection was exhibited at the Chicago World's Fair in 1893 and at the Bowers Museum in 1946. Field family history stated the doll was given to Eugene when he visited an orphanage. Gift of Julia Rounds and Chase Childs Colborn (Courtesy of the Bowers Museum, Santa Ana, California) (86.17.3)

"Six-for-a-Penny," a Whitechapel doll (London) was in Field's personal collection and exhibited at the Bowers Museum in 1946. Gift of Julia Rounds and Chase Childs Colborn (Courtesy of the Bowers Museum, Santa Ana, California) (86.17.4)



A Native American doll from the Eugene Field Collection was exhibited at the Chicago World's Fair in 1893 and at the Bowers Museum in 1946. Gift of Julia Rounds and Chase Childs Colborn (Courtesy of the Bowers Museum, Santa Ana, California) (86.17.13)



A Native American doll (effigy figure), gift of Julia Rounds Colborn and Chase Childs Colborn to the Bowers Museum (ex. Collection Eugene Field) was exhibited at the Chicago World's Fair in 1893 and at the Bowers Museum in 1946. (Courtesy of the Bowers Museum, Santa Ana, California) (86.17.14)



A doll (effigy figure) from the Mojave, formerly in the collection of Eugene Field, was exhibited at the 1893 Chicago World's Fair and at the Bowers Museum in 1946. Gift of Julia Rounds and Chase Childs Colborn (Courtesy of the Bowers Museum, Santa Ana, California) (86.17.15)



A Native American (Sioux) doll given by Julia Rounds Colborn and Chase Childs Colborn to the Bowers Museum was originally in the collection of Eugene Field. One of ten dolls belonging to Field that were featured in Eleanor St. George's book, *The Dolls of Yesterday*. (Courtesy of the Bowers Museum, Santa Ana, California) (86.17.16)



A Native American (Sioux) doll originally from the Eugene Field Collection; gifted to the Bowers Museum by Julia Rounds and Chase Childs Colborn. (Courtesy of the Bowers Museum, Santa Ana, California) (86.17.17)

his literary efforts cheered the thoughts of thousands who never knew him. I take pleasure in unveiling this tablet to Eugene Field."

Later it was reported to Twain that the site of Field's birth was in dispute and that perhaps the marker had been placed in the wrong location. "Never mind," replied Twain with his usual wit, "It is of no real consequence whether it is his birthplace or not. A rose in any other garden will bloom as sweet." When Eugene Field's brother, Roswell, noted that Eugene was born elsewhere, Twain purportedly retorted: "Officially, and for the purposes of the future, your brother was born here." The plaque unveiled by Mark Twain in 1902 remains on the house today.

The building was threatened with demolition in 1934, but a vigorous editorial appeared in the *St. Louis Post-Dispatch* condemning its destruction. A committee was formed to save the house, and the Board of Education took ownership. School children in the St. Louis public schools collected almost \$2,000 to help preserve the

building. Ultimately, it was restored and opened as a museum in December 1936.

Field's own children donated mementoes to the museum. An article from the *St. Louis Post-Dispatch* dated April 12, 1936 confirmed under the heading: "Toys Among the Relics," that "a toy bird in a cage, formerly able to flap its wings and sing, and a pair of toy acrobats, acquired in England in 1890, reflecting Field's love of children and the things that interested them" were among the gifts.

On December 8, 1936, the *St. Louis Post-Dispatch* published an article announcing that the Eugene Field Museum was to be opened December 18th. A short list of "Articles in the Collection" included "Three bookcases hold not only printed volumes but some of the mechanical toys Field collected, a large, animated Negro doll, an assortment of his old pipes, a pewter coffee pot of interesting design and various other articles."

Known for a time as the Eugene Field House & St. Louis Toy Museum, the house is now called Field House Museum to encompass not only Eugene's history, but his



The Field House Museum on Broadway in St. Louis, Missouri was originally part of Walsh's Row. The house, circa 1845, was the boyhood home of Eugene Field.



Missouri author, Mark Twain dedicated the Field home in June of 1902.

father, Roswell's legacy, as well. In honor of Eugene's devotion to toys, the museum continues to add to its collection of playthings past.

Today the Field House Museum is professionally operated under the supervision of the Board of Trustees of the Eugene Field House Foundation. It was designated a National Historic Landmark in 2007, and in 2016, it opened a 4,000 sq. ft. addition to the historic house.

EUGENE FIELD'S LEGACY

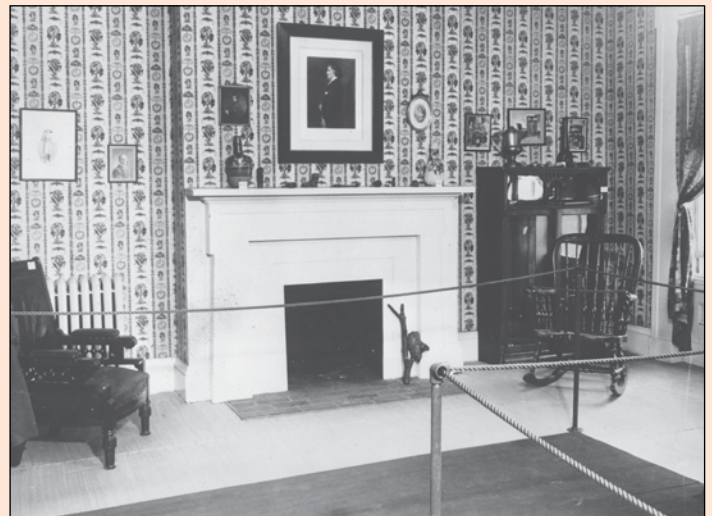
Eugene Field died in his sleep on November 4, 1895 of a heart attack. He was only 45 years old and was in the throes of writing a book called "The Love Affairs of a Bibliomaniac," a topic ever dear to his heart, a topic he had once used for a poem, "The Bibliomaniac's Prayer:"

*Keep me, I pray, in wisdom's way
That I may truths eternal seek;
I need protecting care to-day, --
My purse is light, my flesh is weak.
So banish from my erring heart
All baleful appetites and hints
Of Satan's fascinating art,
Of first editions, and of prints...*

Loving accolades flooded the newspapers. *Leslie's Weekly*, a popular publication at the time, carried a full-page tribute to the poet in its November 28, 1895 issue. A copy of the newspaper was given to the Eugene Field House by Field's family in 1936. The picture of Field in the upper left quadrant of the page,



The marker unveiled by Twain remains on the outside of the house today.



Pictured is a photograph distributed to newspapers when the house was opened as a museum on December 18, 1936. (Acme 12-19-36)

In 2016, the Field House Museum unveiled a 4,000 sq. ft. addition to the main row house.



standing before his curio cabinet, is framed and hangs in the Field House Museum today – a fitting reminder to the poet’s penchant for collecting.

The children’s magazine, *St. Nicholas*, published an 8-1/2-page tribute to the man known as the “Poet of Childhood” in its November 29, 1895 issue. A detailed description of the family’s home outside of Chicago, Sabine Farm, and Field’s vast collections is included with a quote by his wife, Julia. “To fully understand Eugene Field, one must have an inborn love for old books, old furniture, old china, and old things to which some story is attached; for, as Mrs. Field once remarked, ‘There was something of the quaintness of past ages in everything he said and did.’”

In this same issue of *St. Nicholas* magazine, Martha Nelson Yeowine shared a touching recollection. This is her personal view of the incident referenced in the “Story of Eugene Field” by Nellie McCabe mentioned earlier in this article under the section, *The Collector*:

“As we all know, Mr. Field was ever gentle and tender to the little ones. His nature was as simple as a child’s, and he loved the children’s toys as much as they did. One day I went with him,” wrote Martha Yeowine, “into a toy-store to get some little things for the babies, as he rarely went home empty-handed. After he had purchased several things, he ordered a dozen medium-sized bisque dolls. I wondered what he was going to do with so many, and put the question to him. He answered, ‘Oh, I like to have them, and when little girls come to see me, I can give them a dolly to take home.’” Yeowine continued, “Sometime after his death, the family found the box that had contained the dolls. There was only one left, and that one in some way had been broken. It was only a few weeks before his life ended that he bought these dolls – so he must have had many visits from his little friends...”



Most of Eugene Field’s toy collection was destroyed in a warehouse fire in 1925. Today the Field House Museum continues to add to its collection of playthings past in honor of Field.

There are memorials to Eugene Field that stand today in the cities in which he lived and wrote. The city of Denver has preserved Field’s small home and on the lawn is a statue of Wynken, Blynken, and Nod. Another statue, Dream Lady (from Field’s poem, “Rock-a-by-Lady”), stands in the Lincoln Park Zoo in Chicago.

As recently as 2016 Eugene Field was inducted into the Chicago Literary Hall of Fame. A painting of Eugene Field graces the wall of the Governor’s Reception Room at the Missouri State Capitol in Jefferson, Missouri. It depicts Field looking down at “Little Boy Blue,” playing with his little toy dog and little toy soldier.

Eugene Field left behind the newspaper columns he penned and the short stories he wrote, but his poetry about childhood remains the heart of his legacy. He was, indeed, The Poet of Childhood...a true and timeless treasure. ♀

548 LESLIE'S WEEKLY.

THE PHOT. ARRANGED BY THE "LIFE" PHOTO CO. N.Y.
 THE LATE EUGENE FIELD.—PHOT. PHOTOGRAPHS AND DRAWINGS BY H. BARNHART.—(SEE PAGE 101)
 THE WIFE OF FIELD.

EUGENE FIELD:
PHILIP THE DREAMER

Philip the Dreamer is dead, is dead!
 He is lying now in a narrower bed—
 Than ever should yield such a leader rest—
 For Philip the Dreamer should have the best;
 Purple trappings and cloth-of-gold—
 Only should Philip the Dreamer hold.

Yes, he should be lying in garb of state,
 And pole-faced nudes by his bier should wait.
 A kingdom he gained, but an empire sought;
 Strong was his hand in the things he wrought.
 But open the hand that his bounty shed—
 And Philip the Dreamer is dead, is dead!

Dreamer of doings beyond his time,
 Dreamer of fellowship's utmost prime;
 There should all grace to the dead be done,
 With moaning music and minute-gun
 And wet-fashed eyelids of those who knew
 Of the life that was daring and strong
 and true.

He had his dreams of a better life,
 Of generous deeds and of lack of strife—
 Save that strife only to see who can

THE LATE EUGENE FIELD.
 By courtesy of Houghton Publishing Company, Chicago.

Do what is best for the other man.
 This was his thought, in his vast soul bred—
 But Philip the Dreamer is dead, is dead!

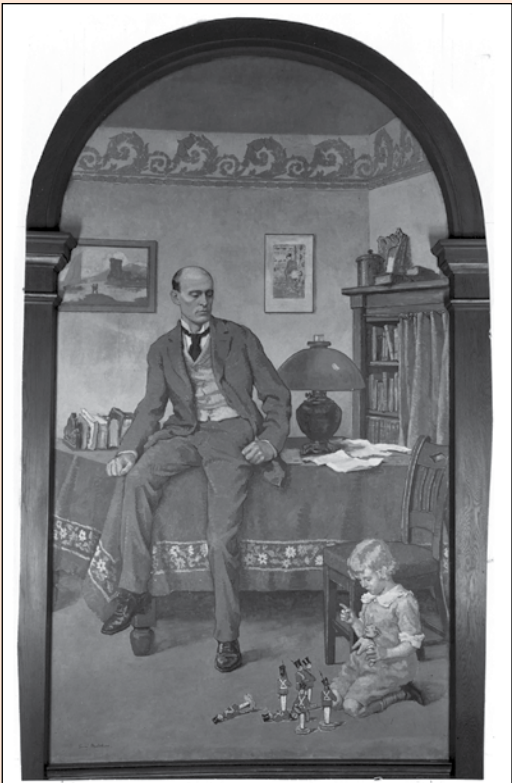
Philip the Dreamer a man was made;
 Philip the Dreamer was daff at trade;
 The clink of money was naught to him,
 The prate of the changers a chatter dim;
 Pence-getters all, by a nose-ring led—
 But Philip the Dreamer is dead, is dead!

Philip the Dreamer had noblest mark,
 But Philip the Dreamer is lying stark!
 A dead one great of a brotherhood
 Generous, fighting for what is good,
 Only the good, in a bad thing's stead—
 But Philip the Dreamer is dead, is dead!

Philip the Dreamer knew what was soul;
 Philip the Dreamer knew what was whole;
 Philip the Dreamer by God was led—
 But Philip the Dreamer is dead, is dead!

God help us when such as our Philip dies!
 God help us in all helpful enterprise!
 STANLEY WATERLOO.

Leslie's Weekly paid tribute to Eugene Field upon his untimely death in its November 28, 1895 issue.



A painting of Eugene Field by Gari Melchers hangs in the Governor's Reception Room at the Missouri State Capitol in Jefferson, Missouri. (Courtesy The State Historical Society of Missouri)



The city of Denver, Colorado is home to a statue by Mabel Landrum Torrey of Field's Wynken, Blynken and Nod (from Field's poem, *The Dutch Lullaby*), 1919.



The Dream Lady stands in Lincoln Park, Chicago, a statue by Edward McCartan, 1922, inspired by Field's poem, "Rock-a-by-Lady."