POETRY MAGAZINES IN AMERICA FROM 1912 TO 1931

by

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Approved by:

[Signatures]

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Preface

I have limited this investigation to American poetry magazines devoted to verse and its related discussions during the years 1912 to 1931.\footnote{The Rhymster, 1901, falls without the period but is considered in order to make the record as complete as possible. See Appendix A.} Blues and Casements contain prose as well as verse, but the amount of the former is so small as to make these journals, for all practical purposes, verse magazines. The Forge and Interludes have included prose at various times but have devoted continuous numbers to poetry only, and so come within this field.

The thoroughness of this study has been prevented by the fact that no complete, or even reasonably inclusive, collections of poetry magazines are known to exist, although several of the larger libraries are making an effort to increase their collections. Furthermore there is no place I know where one may secure a reliable list of all the verse journals of this period. From the Braithwaite anthologies of

\footnote{The Rhymster, 1901, falls without the period but is considered in order to make the record as complete as possible. See Appendix A.}
magazine verse, however, came clues which have led to inquiries made of people living all over the United States, clues which could be successfully followed only when the men and women originally responsible for these magazines, often many years after their connection with the journals had ceased, could be located by letter and could be induced to give the necessary information. For most of the facts recorded here I am indebted to these editors, who have been unusually prompt and generous in their response to the request for information. Library lists, casual references in books or articles to the names of magazines that sounded as if they might be those of verse journals, advertisements in other periodicals, all furnished items for investigation.

Because, however, of the incompleteness of the material, and because, through this lack, generalizations have been made on slight evidence, the descriptive and critical portions of the articles should perhaps be discounted somewhat. If complete files of these periodicals had been available, unquestionably the estimates of some of them would be changed. Another consequence of the incompleteness of material is that space given to the discussion of the individual magazines is not always
justly proportioned. Frequently some of the most important journals have also been the most inaccessible.

In the introduction there is some repetition of facts found in the individual histories, but I have allowed them to stand for the sake of convenience.

To the many editors, librarians, and other individuals who have so generously aided me in securing lists, information about individual magazines, and copies of periodicals, I am most grateful. Without their aid this study would have been altogether impossible. Special thanks are due to the librarians of Brown University, the Boston Public Library, the New York Public Library, and the Library of Congress for careful and detailed information about a number of the poetry magazines. To Miss Marjory Rumble and Miss Hope Murray of the Watson Library of the University of Kansas, I am grateful for aid which made it possible for me to examine at some leisure rare files of magazines now out of print. To Prof. W. S. Johnson of the University of Kansas, I am deeply indebted for the suggestion of this study in the beginning, for a tentative list of verse journals, and for valuable assistance in formulating my method of
investigation. To Prof. J. H. Nelson of the University of Kansas, I wish to extend my grateful appreciation for his direction of the major part of the undertaking, for his valuable critical suggestions in the writing of this thesis, and for his unfailing encouragement.

August 17, 1931.                                      Lucile Hildinger
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Introduction: Some Aspects of the Poetry Magazine Movement in the United States from 1912 to 1931

I

The record of poetry magazines in America during the second and third decades of the twentieth century forms an interesting chapter in the history of the whole new poetry movement. By means of these periodicals "one can trace the ebb and flow of ideas and literary manners"¹ and find significant indications of public taste and of the aims and attitudes of the poets themselves. One can see that they have played a significant part in encouraging not only the writing but the appreciative reading of modern poetry.

The idea of publishing a magazine devoted to verse goes much further back than 1912, the year that marked the founding in Chicago of Poetry: A Magazine of Verse. In 1901, Dr. Clyde A. Henry of Hedrick, Ia., issued a little magazine called The Rhymster. It contained original verse as well as verse reprinted from books and other periodicals. Like many of its descendants,

¹ Poetry, XXXIV, 6, p.332.
it had a brief life, existing only during the six months from January to June, 1901. Even earlier than this, sometime during the 1880’s, there was printed in New York City, a little verse magazine called *The Gems of Poetry*. No copies of this magazine were available. There may have been others, but apparently they filled a comparatively unimportant place in the literary life of the past, for they have left no trace of their existence, and writers repeatedly refer to *Poetry* as the first example of a verse magazine in America. While *Poetry* was not the first of its kind, it was surely, by some circumstance of location, direction, or literary timeliness, the forerunner of nearly a hundred known poetry magazines founded during the next two decades.

Almost from the first there were two divergent tendencies represented in these verse journals; one finds here the old story of the liberal and the conservative. *Poetry*, while not wishing to break wholly with the past, was frankly interested in the modern trend toward experimentation and in the attempts to write poetry in the idiom of present day speech shorn of its old "poetic" vocabulary. *The Poetry Journal* of Boston, following two months later, in December, 1912, never quite gave itself up to the new
poetry as did the Chicago magazine, nor was it as adventurous in introducing new writers with radical tendencies. In 1915, however, there was founded a periodical given over wholly to experiment, Others, established by Alfred Kreymborg and Walter Arensberg in Grantwood, N. J. No ridicule, no condemnation was too strong to make its young editors swerve in their determination to have nothing to do with the past. Hitherto, Poetry had been considered an extremely radical young journal. It had introduced the Imagists; it had removed the last inhibitions of the free verse writers, or what seemed the last inhibitions until Others arrived to remove a few more the public had not previously been aware of. In Poetry the ex-patriot, Ezra Pound, had kept American readers informed of all the mad experimentalists of Europe; the Vorticists, the Futurists, the Dadaists, and many others. Yet the young editors of Others looked upon Poetry as too conservative; it admitted "too many compromises to its pages," and they set about producing what has remained to this day the maddest of all American poetic publications. The strain thus intensified in Others has continued through later journals, but for the most part, in milder form. The last number of Others appeared in 1919, and only Poetry
was left to carry on the liberal tradition until the foundation of *The Fugitive* in Nashville, Tenn., in 1922. For the next three years this periodical maintained a policy of independent encouragement of new metres. *Rhythmus*, founded the year following, 1923, made a brave beginning in the experimental strain but did not live long enough to leave much impression. *Blues: A Magazine of the New Rhythms*, founded in 1929, promised for a few months to revive some of the extreme interests of *Others*, but I believe it is now discontinued, thus leaving *Poetry* and *Palms* the representatives of the liberal type of poetry journal, though neither is committed exclusively to the new.

During all these years, however, the more conservative poetry magazines had fared somewhat better. In 1915, the same year that marked the birth of *Others*, appeared *Contemporary Verse*, which carried on honorably for fifteen years, making its way without much ado, and printing good, though not distinguished, verse. *The Minaret*, founded the same year, last appeared in 1926. During the last eighteen years there have been a good many of the conservative periodicals publishing much that was good, yet never quite achieving strength to
take a place among the handful of magazines that exerted
definite influence on the course of American poetry.
The Sonnet, The Lyric (New York), and Madrigal, all
founded in 1917, marked the beginning of the magazines
specializing in a single type of verse. The Sonneteer
and The Lyric (Virginia) continue this tendency.

With the establishment of the Country Bard in
1918, we had the first of the verse journals founded "for
the people," intolerant, not as previous groups had been
of the ignorance of the public, but intolerant of what
was regarded as the posing of the intellectuals. The
editor of the Country Bard insisted upon verse that
followed with absolute conformity a metrical pattern,
sought the incidents of daily living for subject matter,
displayed an optimistic point of view, and expressed or
implied a moral. There is not a little irony in the fact
that this "Eddie Guest" type among the periodicals should
be among the three American poetry journals living the
longest. The policies of the Country Bard have been
followed by numerous other periodicals, among them The
Poets' Scroll of Oklahoma, The Lariat of the west coast,
Pegasus in Ohio, with its rabid attacks on free verse,
and the Bookmaker's Folio in Florida.
It is apparent, then, that there have developed in America since 1912 three general types of verse journals: a type devoted almost wholly to experiment, a second one essentially conservative yet maintaining high standards, and a third, conservative yet popular in appeal, and maintaining only the lowest of standards. Of the three types, only the first shows signs of dying out today. More than forty of the conservative magazines were published during 1930.

II

A study of the credos, the manifestoes, and the editorial announcements of the verse journals reveals a curious combination of literary, geographic, and social motives for their existence. Usually the editors seem to be sincere in attempting to provide an audience for the young or the unknown poet and to create a widespread appreciation for poetry. That the journals have their own widely divergent manner of attempting this only adds to the variety and interest of the movement. There are, for instance, organs restricted to the work of the members of a group of individuals, as well as journals issued by literary societies and by college classes and coteries.
As just pointed out, there are radical magazines, so many of which "died to make verse free," and there are the conservative ones espousing the cause of the old forms. Still another type of publication devotes itself to printing a single poetic genre. Numerous periodicals serve a section of the country, or at least make the work of the poets of that vicinity their first concern. There are a few magazines founded by poetry lovers whose primary interest has been to seek friends with similar literary tastes, a motive more important from the point of view of the poets themselves than at first appears. Finally there are a few journals used so obviously to seek publicity and self-glory for the editor that they offer one continuous display of an egocentric temperament.

Among the magazines used as the vehicle of a group was Four of Los Angeles, established by four men, three of them editors of other publications. Incidentally, this journal represented a protest against the habit of Eastern magazines of accepting only short poems. The long poems of the editors filled the pages of Four, and not even occasional guest numbers were permitted.

Parabalou of Yale, in a like manner, excluded all except the work of six young men, some of whom have since earned literary recognition: Phelps Putnam, Archibald
MacLeish, John Farrar, Danford Barney, William Douglas, and Alfred Bellinger. *Arizona Lyrics* was possibly the most restricted of all the verse journals in the matter of contributions, being devoted to the writings of a single individual who, through a period of two and a half years, produced a constant stream of versifyings on contemporary events. *The Fugitive* of Nashville, Tenn., contained the work of seven men, instructors and undergraduates at Vanderbilt University, and business men of Nashville, who, except for taking the poetry of others for infrequent guest numbers, published only their own work for nearly three years. John Crowe Ransom and Allen Tate are the two best known members of this group.

A common practice among the magazines published as organs for literary societies is to require the contributor to join the society before his verse will be printed. Before accepting verse for its pages the *American Poetry Magazine*, Wauwatosa, Wis., has long required those submitting to it to be members of the American Literary League, Inc.; and *Poetic Thrills* (later changed to *The Bookmakers' Folio*) required membership in the Bookmakers, apparently some kind of literary group. *The International Poetry Magazine* is the crudely commercial organ of the International Writers' League. *Interludes* of Baltimore
is the organ of the Verse Writers' Guild of Maryland, but does not confine its contributors to the members of this organization.¹

There has been a marked increase in the number of poetry journals established in schools and colleges during recent years. Some of these student publications have fostered the youthful career of important present day writers. The earliest of these was Youth: Poetry of Today, which ran for a year, 1918-1919, at Harvard University. Parabalou, at Yale in 1920, printed some early work of Archibald MacLeish and John Farrar. Case-ments existed for three years, 1924-1927, at Brown University,² and The Forge founded at the University of Chicago in 1924 remains one of the most important of these, for it has played a significant part in furnishing a

¹ There are several well-known state poetry societies which publish yearbooks, many of them containing excellent verse, but these have not been included in this study as they do not properly come under the head of magazines. The Poetry Society of South Carolina with its yearbook is one of the oldest of these organizations and is a case in point.

² Smoke, a verse magazine established by undergraduates at the University of Rhode Island, was first issued in the spring of 1931.
public for the undergraduate writers of that institution. During their student days, Glenway Wescott and Elizabeth Madox Roberts, who have since turned to the novel, published poetry in The Forge. George Dillon and Jessica Nelson North, early associate editors on the staff of this college journal, later served *Poetry: A Magazine of Verse* in the same capacity. *The Taper* was founded at Valparaiso University in 1927 to publish the poetry written in the versification classes of that school. Recently established college magazines are *The Torch Bearer*, founded at Baylor College, Belton, Texas, in 1928, and *The Echo*, founded at Colgate in the same year.

Probably the most colorful of all verse journals are those dedicated to the interests of special theories hatched in the brains of their editors or directed against verse movements which seem objectionable. To the present time *Others*, 1916-1919, stands as the supreme example of a verse journal uncompromisingly committed to experiment, any "hair-breadth experiment,"¹ according to Ezra Pound, himself a notable leader in poetic innovation. *Free Verse*  

¹ *Poetry* VIII, 1, p. 42.
1927-1929, and *Blues: A Magazine of New Rhythms, 1929-30* (?) represent later attempts to carry on this same spirit of literary experimentation. *Pegasus: A Magazine of Verse-But Not Free Verse* is a curiously printed little journal launched in Springfield, Ohio, in defence of true poetry, and to assist in ridding the literary realm of free verse impostors, \(^1\) "to perpetuate metrical verse forms and to ridicule the free verse drivel that will sooner or later be crowded from the literary circle." \(^2\) The editor of *The Country Bard, 1918-1930*, defines a special type of rhymed verse dealing with the pleasures of simple living as "Country Bard" verse, and he will accept no other for his journal. *The Lariat, 1923-1929*, fought the modern trend in verse and had bitter remarks to pass about the "modern freak hot-dog sandwich school of poetry." \(^3\)

*The Sonnet, 1917-1922* (?), and *Sonnet Sequences, 1928-1930*, suggest in their titles the special type of poetry to which they are devoted. *Sonnet Sequences* occasionally uses other forms, although chiefly concentrat-

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\(^1\) From a communication to the present writer.

\(^2\) Ibid.

\(^3\) *The Lariat*, X, 1, p. 305.
ing on the sonnet. There have been two *Lyrics*, one in
New York, 1917-1919, and one in Norfolk, Va., 1921-1930. *Medrigal*, 1917-1918, was devoted to love lyrics. Many
other small journals were forced by reason of the physical
limitations of their space to confine their verse largely
to short lyrics: among these being *Caprice*, *The Echo*, *The
Harp*, *The Mesa*, *Muse and Mirror*, *Pasque Petals*, and the
*Will-O-The-Wisp*.

As for the sectional magazines, it would seem
as if few districts have been without them at some time
or another during the period from 1912 to 1931. *Tom-Tom*,
Alto, Ariz., naturally sought an audience for the poets
of the southwest; *Northern Light*, *Muse and Mirror*, Seattle,
Wash., *The Lariat*, Salem, Ore., were interested in the
writers of the northwest. *Westward*, San Francisco, favors
writers from California and the west coast. *Indiana Poetry
Magazine* indicates in its name the limitation of its
field. *Interludes* does not limit its contributors to
the writers of Maryland, but gives more space to them
than to others. *Troubadour*, San Diego, has worked out
an ingenious scheme whereby it is edited in turn by verse
writers in each state, large city, or college, and is
given over, for one number, to the poetry of that par-
ticular locality or group.

In contrast with these magazines having distinct geographical limitations, or restricted editorial policies, stands Miss Harriet Monroe's *Poetry: A Magazine of Verse*. For more than eighteen years, this excellent journal has provided space for all kinds of poems, long or short, in new measures or old, by Americans or by men of other nationalities, the one requirement being that the work show intrinsic merit of some sort. The editor has fought for the advancement of the poetic art wherever found and in whatever form; and so catholic has been her taste, so generous her editorial policies, that *Poetry* has throughout the period remained in a class by itself.

III

The total number of American poetry magazines from 1912 to 1931 is impressive. The year 1912 marked the establishment of two: *Poetry: A Magazine of Verse* and *The Poetry Journal*. During the next two years, 1913 and 1914, so far as I have been able to learn, the impulse started by *Poetry* and *The Poetry Journal* seems to have been a self-sustaining but not a generative one, and no new verse periodicals appeared. During 1915, three new
ones were established; Others, Minaret, and Contemporary Verse, making a total of five in existence that year. The stream of new verse magazines is increased by one's, two's and three's annually until 1921, when seven in widely scattered sections of the United States began their careers: Arizona Lyrics, Alto, Ariz.; The Lyric in Virginia; The Lyric West in California; The Measure in New York; the Poets' Scroll in Oklahoma; and Tempo and Voices in Massachusetts. What had seemed an isolated venture now assumed the proportions of a literary movement, for the year 1921 saw thirteen verse journals thriving. From 1921 to 1931 there is a steadily increasing number of poetry magazines. The years, 1923, 1925, and 1927, have each produced nine; 1924 and 1929 saw the beginning of ten new ones each; and the greatest number is that recorded for 1928, when eleven were established. The year, 1930, with only eight, sees a slight falling off in the size of the new crop, though the total number in circulation is the same as that for 1929, forty-six. When one considers that these figures take account only of the ninety-nine magazines devoted wholly to verse, and do not include the more than sixty others given over
largely to it, he is aware that what has seemed in the beginning an almost negligible literary phenomenon is, in reality, one of some extent.¹ Nor does it seem to be on the wane, as one might be led to suppose. The table below illustrates numerically the increase of the poetry journals:

### American Poetry Magazines from 1912 to 1931

<table>
<thead>
<tr>
<th>Year</th>
<th>New Ones</th>
<th>Continuing</th>
<th>Died During</th>
<th>In Existence Some-time During Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1912</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>1913</td>
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<td>1914</td>
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<td>0</td>
<td>2</td>
</tr>
<tr>
<td>1915</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>1916</td>
<td>1</td>
<td>5</td>
<td>0</td>
<td>6</td>
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<td>7</td>
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<td>6</td>
<td>0</td>
<td>13</td>
</tr>
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<td>1922</td>
<td>5</td>
<td>12</td>
<td>1</td>
<td>18</td>
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<td>37</td>
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<tr>
<td>1927</td>
<td>9</td>
<td>28</td>
<td>1</td>
<td>38</td>
</tr>
<tr>
<td>1928</td>
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<td>4</td>
<td>45</td>
</tr>
<tr>
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<td>1930</td>
<td>8</td>
<td>35</td>
<td>3</td>
<td>46</td>
</tr>
</tbody>
</table>

¹ These figures leave out of account three magazines devoted to verse only in one or two numbers, and the eight magazines which cannot definitely be identified as verse journals, though there is every indication that they were of that type. Four other journals were announced as established, but failed to make an appearance.
Much has been said of the extremely high death rate of poetry magazines. For the most part, it is true, their lifetime has been brief; the average existence of the magazines considered in this study is a little more than three years.\(^1\) Many of them lasted through only a few numbers: Parabalou lived through but two issues, The Mesa through three, The Poet's Delight and Visions through three or four, Sea Foam, The Throstle, and The Bohemian through but four, and The Rhymster through but six. Many were founded only to die after one year of existence, among them Madrigal, 1917-1918, Pegasus (San Diego) 1923 (?) - 1924 (?), The Poetry Review of America, 1916-1917, Rhythmus, 1923-1924, Youth: Poetry of Today, 1918-1919, The Golden Quill, 1925-1926, The Poet's Parchment, 1927-1928. The Bard, Caprice, The Lyric (New York), and Parnassus all lived about two years. The Buccaneer lived four, and Driftwind, The Lantern, and Pasque Petals have all completed four years and are started on a fifth. In considering these short-lived publications, the reader forgets there have been several others that endured through a period of years. It is well known that Poetry: A Magazine of Verse

\(^1\) This average is based, of necessity, upon incomplete figures, the only ones now available.
has thrived for eighteen years, but it is not generally
known that Contemporary Verse, only three years younger
than Poetry, had had an independent existence of fifteen
years up to the time of its being merged with Bozart in
January, 1930. The still existing Country Bard is twelve
years old. At the time of its discontinuance in 1926,
The Minaret had been appearing, except for one short
interval, through a period of eleven years. The American
Poetry Magazine still seems to be strongly entrenched behind
firm financial and editorial barriers eleven years after
its founding in 1919. The Lyric, The Poets' Scroll, and
Voices representing Virginia, Oklahoma, and New York
respectively, were all founded in 1921, and after nine years
show no signs of dying. The Lyric West survived several
changes of ownership during its career of seven years.
Pegasus (Ohio) is entering its eighth year. The Poetry
Journal (Boston), founded only two months later than
Poetry, lived six years. L'Alouette, Interludes, The
Circle, The Forge, the latter now containing some prose,
are all continuing into their seventh year. The Sonnet
and The Measure survived but five year periods, but
The Gypsy, The Will-O-The-Wisp and The Harp have completed
their first five years and seem to be bravely looking for-
ward to a second five. Perhaps, had it been possible to secure more accurate information, there would be an even stronger case to present for the hardihood of poetry magazines. The year, 1930, in fact, shows a slight decrease in the mortality rate among them, although fewer new ones were established, and the total number remains the same as in 1929. Possibly those now surviving are profiting by the experiences of their predecessors and may be expected to enjoy greater permanency. On the other hand, there is much to be said for the poetry journal which lives "fast and furiously" and passes quickly from the scene. This aspect of the matter is briefly presented in the following passage from *Poetry*:

For every long-established scientific organ or Edinburgh Review we have scores of brief, ephemeral publications, never destined to outlive the small circle or hasty decade which fostered them. Yet it is usually in these impermanent organs that the vital literary productions of any century find refuge. To the new uncluttered house many refugees hasten, and if one takes down the first five or six volumes of any magazine he is likely to be much more startled by brilliant contributions than in later numbers. Writers and magazines grow settled in their ways: they keep up a steadier and more reliably interesting output, but their days of adventurous innovation and discovery are soon over.\(^1\)

\(^1\) *Poetry*, XXXIV, 6, p. 332.
A glance at the geographical distribution of the poetry journals suggests how general the poetry revival of the last twenty years has been. These journals have not been solely the products of exclusive literary groups or of the centers of culture, but have sprung up in all kinds of unexpected places. Thirty of the forty-eight states and the District of Columbia now have, or have had, one or more verse journals. The state of New York has given birth to seventeen, fourteen of them established in New York City. California and Ohio have each had nine, and Massachusetts is third with seven. Illinois and New Jersey have each produced five. Other states, however, have not been so plentifully supplied. Arizona is represented solely by *Palo Verde*, published at Petrified Forest; Kansas claims only *The Harp*, published at Larned; in North Montpelier, Vt., is printed a small journal called *Driftwind*; from Wauwatosa, Wis., comes *The American Poetry Magazine*; *Blues* is published in Columbus, Miss.; Aberdeen, S. Dak., is the editorial address for *Pasque Petals*; from Stanberry, Mo., comes the *Poet's Friend*; and from Hedrick, Iowa, in 1901 came *The Rhymster*, the second oldest verse journal published in the United States.
VI

With a few notable exceptions the business methods of the poetry magazines have been as unorthodox as the verse in some of them, and out of this situation have grown several widely discussed questions. These questions concern the financing of the journal, the policy of demanding that contributors shall also be subscribers, the regular payment for accepted verse, and the offering of prizes.

Poetry solved the problem of financial support by seeking guarantors willing to contribute a sum that, with a small additional income from subscriptions and advertising, would pay the running expenses of the magazine. Although Miss Monroe always felt that poetry has the same right to public support as that given to music, painting, or sculpture, arts which no one expects to be self-sustaining, nevertheless she hoped that after the first five years Poetry would have gathered to itself ten thousand subscribers and from them sufficient money to carry on the work of the journal. After more than eighteen years, she has had to confess that the ten thousand subscribers have not appeared, nor even half that number;
hence the original plan continues, with some changes. Pasque Petals, with its group of "patrons" who give five dollars a year, and Palms, with its "contributing-subscribers," willing to give twenty dollars yearly, are using a modification of this plan. Pasque Petals has turned to a source of income that is, as far as I know, unique among poetry magazines. The editors have syndicated a daily poem for a group of newspapers. By this means they are able to accomplish two purposes: they can help to improve the quality of the newspaper verse, and they receive an income sufficient to help them finance their magazine and some of the activities which it sponsors. The Gypsy is one of the few poetry magazines which has been printed on the sum brought in by subscriptions. The subscription list is kept at five hundred, and there is a waiting list of would-be subscribers. Many of the poetry journals are financed out of the pockets of their editors, who make what they can from subscriptions, but expect regularly to pay a price for having a literary hobby.

The fact that few poetry magazines finance themselves in the conventional way through advertising and subscriptions gives rise to a policy of requiring a con-
tributor to subscribe for the magazine or join a literary society sponsoring it before his verse is accepted. This custom seems usually to affect the honesty or the judgment of the editor. In the hands of an unscrupulous editor the practice results frequently in the printing of mere trash. He accepts anything for which the writer is willing to pay space rates. Occasionally the editor makes a little extra money by revision at so much a line, a practice not necessarily reprehensible. There are several magazines of this type appearing at the present time which represent a greedy and unabashed following of this policy. On the other hand, such a policy, if followed by honest and intelligent men, need not necessarily be bad. A kindred scheme of specifying that entrants in prize contests be subscribers seems, on the whole, sound enough and is commonly followed. Both Palms and Poetry World, for example, offer prizes only to subscribers yet maintain a standard above the ordinary in their literary contents. At its best, however, the plan of requiring membership in a club or group before the work of a contributor is acceptable leads to the issuance of much puerile verse. Everywhere there are too many verse writers who have not
"learned to distinguish between the pleasure of self-expression and the pleasure of getting an artistic effect."

Two questions frequently disturbing to editors of poetry magazines are those involving regular payment for contributions and the giving of prizes. During the eighteen years since the founding of Poetry, only eight verse magazines have paid regularly for verse, and most of these have paid meagerly. Poetry has paid from the beginning, The Harp at Larned, Kansas, pays at a small rate, and The Poetry Journal, established a year ago in Chicago, made some generous offers to pay for all verse accepted for publication. To my knowledge these are the only verse magazines in existence at the present time that are following this plan.

Prizes are quite the common form of remuneration elsewhere, and a glance at figures recently compiled in the North American Review shows how this tendency to give prizes has developed since 1913 and how extensive it has become. There was but one well-known prize for poetry

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1 Poetry World, I, 1. (no pagination).
in 1913; by 1924 there were thirty-four; and today it would not be difficult to find fifty of respectable size. During the last seven years since 1921, one hundred and eight prizes ranging from two thousand dollars to twenty-five dollars have been awarded. Foremost among the journals offering these prizes in lieu of regular payments for contributions is *Palms*, which boasts of the largest single prizes for verse yet announced by a poetry journal. *Kaleidoscope* has worked out an elaborate list of them. *Bozart* has several contests under way, and *Pasque Petals* holds both monthly and annual contests. *Poetry World* has announced several within the last year. If judges were infallible in their tastes and if worthy contributions entered in the contest could be purchased at fair rates, as is the custom in the contests conducted by some of the general magazines, there would be little objection to the plan. But the well-known capriciousness of judges and the wasted effort represented in the hundreds of manuscripts submitted make one question the wisdom of holding contests if this is done at the expense of the policy of regular payment. For the many little magazines,

however, that cannot afford either prizes or payment beyond a free copy of the magazine to the contributor, this consideration is not particularly important. The verse in such periodicals seems often to come from people whose greatest reward is in seeing their verse in print.

Probably the most important aspect of the question of conducting contests is a literary one. Many artists feel that contests held for the best poems on such themes as "Mother," "The Flight of Lindbergh," or for the best sonnet or the best rondelet lead to no good use of the writer's talent. They encourage him to write potboilers. The better editors are coming to feel, I believe, that such prizes as are given should be hedged about as little as possible by restrictions.

VII

The significance of the poetry magazine is variously interpreted. Some critics, frankly sceptical, think that, on the whole, it represents a waste of good paper and ink, to say nothing of valuable time. They feel it to be without permanent literary importance. Perhaps we are not yet far enough away to make any final statement on the subject, yet one or two facts are evident.
The founding of verse magazines is continuing almost unabated, although, it is true, some of the noisier manifestations of versifiers have died down. Another equally significant fact is that *Poetry*, *Others*, *The Fugitive* and two or three others of the kind have aroused an enthusiasm among readers and poets which in itself counts for much. "Life's delicate children,"¹ to use Mr. James Rorty's phrase, these poetry journals have created quite a memorable stir in this busy twentieth century in America, and from present indications one would guess that several of these "delicate children" have yet a long and prosperous life ahead.

Taken as a whole, they seem important more because of the interest they have aroused in the reading and discussion of verse than for their direct contributions to the art of poetry. If they have made even a small beginning toward the formation of that intelligent and responsive audience said by Whitman to be necessary for the production of a great poet, they have justified their existence.

¹ *The Nation*, CXXVIII, p. 471.
When Miss Harriet Monroe of Chicago decided in 1911 that poetry, "the Cinderella of the arts," needed, like any other special interest, art, or industry, a periodical of its own, she little thought, as she says, that her own contemplated journal would be thriving after a period of eighteen years. Now did she dream that this proposed experiment of hers would be the fore-runner of a large class of little magazines devoted wholly to verse and established in nearly every part of the United States. Even those in touch with the publication of contemporary verse have had, if one is to judge from their published figures, little conception of the actual numbers of these poetry journals or of the character of the influence they have exerted in the development of American poetry during the years from 1912 to 1931.

The first number of Poetry: A Magazine of Verse appeared in Chicago in October, 1912. During its career of more than eighteen years, it has stood for certain

*The dates within the brackets indicate the life of the magazine. A plus sign following the second date indicates that the magazine was known to be in existence on that date. A question mark, of course, signifies uncertainty.
basic rights of the poets: that they should have an organ unbiased as to editorial opinion and devoted wholly to their interests, that they should have a right to experiment, and that they should be rewarded on the same scale as other artists. Miss Monroe has never ceased to emphasize the fact, also, that only by the bringing together of great audiences and great poets may we hope to have great poetry. Excerpts from Miss Monroe's own account of the beginnings of Poetry tell better than an outsider could of the inception of her idea and the work necessary before it could be materialized.

In 1911 after the author's vacation trip around the world, the author's chief occupation was serving as art critic on the Chicago Tribune. The constant recording of highly endowed exhibitions, prizes, and scholarships in the arts of painting, sculpture and architecture, which were backed by powerful trustees and committees in all our larger cities, made her realize that poetry alone was left to shift for itself, and that its desperate situation at the time was largely due to this neglect. The art needed a friendly hand, and the author casting about for some efficient protest, was hit in the head one sunny morning with the idea of starting a magazine which would serve as its organ.  

To Mr. H. C. Chatfield-Taylor, "novelist, historian, and enlightened lover of the arts," Miss Monroe owes

1 Harriet Monroe's Poets and Their Art, p. X.
the idea for the endowment plan which formed part of the financial basis on which *Poetry* was established and on which it has since operated. At least a hundred guarantors were to be secured to pledge fifty dollars a year for five years towards the magazine's upkeep. Mr. Chatfield-Taylor himself headed the list. By the summer of 1912, Miss Monroe had secured pledges for nearly six thousand a year for the next five years. The task of approaching the poets began. Miss Monroe went over magazines of the previous five years to secure her list of the more interesting poets who were then publishing, and prepared a circular announcing her plans.¹ As this preliminary statement embodies so completely the principles by which the editors of *Poetry* have subsequently conducted this magazine, I quote it in full.

*Poetry: A Magazine of Verse* is to be published for the encouragement of the art. More than one hundred persons have generously pledged subscriptions amounting to five thousand dollars annually for five years to make this experiment possible. Besides this, two hundred and fifty dollars will be awarded in one or two cash prizes for the best poem or poems published during the first year, and at least one other prize has been promised.

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¹ I am indebted for the facts in this paragraph to Harriet Monroe's *Poets and Their Art*, p. X.
The success of this first American effort to encourage the production and appreciation of poetry, as the other arts are encouraged, by endowment, now depends on the poets. We offer them:

First, a chance to be heard in their own place, without the limitations placed by the popular magazines. In other words, while the ordinary magazines must minister to a large public little interested in poetry, this magazine will appeal to, and it may be hoped, will develop, a public primarily interested in poetry as an art, as the highest, most complete human expression of truth and beauty.

Second, within the space limitations imposed at present by the small size of our monthly sheaf—from sixteen to twenty-four pages the size of this—\( \frac{5}{2} \times 7\frac{1}{2} \) we hope to print poems of greater length and of more intimate and serious character than the other magazines can afford to use. All kinds of verse will be considered—narrative, dramatic, lyric—quality alone being the test of acceptance. Certain numbers may be devoted entirely to a single poem, or a group of poems by one person; except for a few editorial pages of comment and review.

Third, besides the prize or prizes above mentioned, we shall pay contributors. The rate will depend on the subscription list, and will increase as the receipts increase, for the magazine is not intended as a money-maker but as a public spirited effort to gather together and enlarge the poet's public and to increase his earnings. If we can raise the rate paid for verse until it equals that paid for paintings, etchings, statuary, representing as much ability, time and reputation, we shall feel that we have done something to make it possible for poets to practice their art and be heard. In addition, we should like to secure as many prizes, and as large, as are offered to painters and sculptors at the annual exhibitions in our large cities.

In order that this effort may be recognized as just and necessary, and may develop for this art a responsive public, we ask the poets to send us
their best verse. We promise to refuse nothing because it is too good, whatever be the nature of its excellence. We shall read with special interest poems of modern significance, but the most classic subject will not be denied if it reaches a high standard of quality.

We wish to show an ever-increasing public the best that can be done today in English verse. We hope to begin monthly publication in November or December, 1912, at the low subscription rate of $1.50 a year. We ask that writers of verse will be interested enough to contribute their best work and that all who love the art will subscribe.

Miss Monroe sent the circular to:

Ezra Pound, whom Elkin Mathews had lauded to her two years ago in London; to Vachel Lindsay, whose articles about trading rhymes for bread she had read in a summer magazine; to Amy Lowell, from whom a sonnet or two had appeared in the Atlantic; to Arthur Ficke and Witter Bynner, to John G. Neihardt and George Sterling and Allen Upward, to Agnes Lee and Alice Meynell—to more than may here be mentioned. All these answered generously: Lindsay sent 'General Booth,' Ficke sent the double sonnet on 'Poetry' that led off the magazine's first number; and Ezra Pound with a generous alacrity which the author will never forget, sent not only himself, but Tagore and the Imagists, offering moreover to keep the magazine 'in touch with whatever is most dynamic in artistic thought' in London and even Paris.

In late September, the editor established her office in Cass Street, and with Alice Corbin Henderson as associate editor and Henry B. Fuller, Edith Wyatt, and H. C.

1 Poetry, XI, 1, pp. 36-7.
2 Harriet Monroe's Poets and Their Art, pp. X-XI.
Chatfield-Taylor as an advisory committee, she set about editing her first number of *Poetry*. It was issued in October, 1912, somewhat earlier than had been announced, so that it might keep its title of being first in the field.¹ *The Poetry Journal* of Boston which threatened this title did not appear until two months later.

As an example of the poet's enthusiastic response to the idea of having an organ of their own, I cite some of the contributors of the early issues. The first number contained work by Arthur Davison Ficke, Ezra Pound, Emilia Stuart Lorimer, Helen Dudley, and Grace Hazard Conkling. With the second issue the Imagists arrived in the person of Richard Aldington, whose "Choricos" in that issue was, according to Miss Monroe, the first Imagist poem ever printed.² William Butler Yeats who received the first prize awarded by *Poetry*, appeared in the third issue. Nicholas Vachel Lindsay's "General William Booth Enters Heaven" led the fourth issue, which also contained further Imagist poems by H. D. from "The Anthology." Miss Monroe carried out her promise to print longer

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¹ There were at least two earlier ones: *The Gems of Poetry* sometime during the 1880's and *The Rhymster*, 1901. See "Introduction," p. 5 and the note, p. 45.

² Harriet Monroe's *Poets and Their Art*, p. 295.
poems or to give greater space to verse than could be
given in commercial magazines, in the fifth number, for
the pages assigned to verse were given over entirely to
the work of two poets, Arthur Davison Ficke and Witter
Bynner. The closing number of this volume contained an
explanation of the Imagist creed by F. S. Flint and Ezra
Pound. Volume Two saw the introduction of Ezra Pound's
"Contemporania," the poetry of Rabindranath Tagore, never
before published in this country, and the work of William
Carlos Williams, who later became one of the editors of
Others. "Apology" and "Blockhead," the first two contribu-
tions of Amy Lowell, appeared in this second volume,
as well as Allen Upward's "Scented Leaves from a Chinese
Jar." An entire issue was given over to a long dramatic
poem by John G. Neihardt entitled "The Death of Agrippina."

To write a complete history of Poetry from this
point would be to write very nearly a complete history
of the more important American poets and their poetry
during these years. Merely for the number of poets
who have been represented in its pages the magazine is
impressive. I have seen no recent figures, but at the
end of the magazine's first nine years five hundred and
ninety-six poets had contributed their work. Forty-one
out of the forty-eight states, besides the District of
Columbia and Hawaii and nearly a score of nationalities, have been represented.⁠1 Poetry is notable for its devotion to certain principles which it has not violated during its long life, the longest of any American poetry magazine thus far. A catholicity of taste has resulted in the appearance in its pages of a variety of verse that has had a representation of the experimental "isms" that formed so striking a feature in the early part of this period, of the conservative forms, of verse peculiar to certain sections of the United States; and scarcely is there a volume that does not throw light on the poetry of some other country either through the presentation of some of it in the original or in translations, reviews, and critical analyses.

Miss Monroe has ever championed the cause of the experimentalist. She was the first American editor to print not only Imagist poetry but to give generous space to discussions of its principles, from F. S. Flint's "Imagisme" and Ezra Pound's famous "A Few Don'ts by an Imagiste" in the sixth issue of Poetry to her own "Imagism Today and Yesterday" published more than fourteen years later. The whole free verse movement brought

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¹ Poetry, XVIII, 4, p. 212.
in its wake in the pages of *Poetry* detailed studies of its far-reaching relationships and influences in the writings of Whitman, in the work of certain French poets, in its sources in the Anglo-Saxon tradition, together with frequent analyses of the subject of rhythm itself. Miss Monroe welcomed enthusiastically the scientific research of Dr. William Morrison Patterson of Columbia University in the rhythms of prose. The editor herself felt that the whole subject of rhythm was cluttered up with obsolete and inaccurate terms and false ideas. In a series of articles she restated the idea of Sidney Lanier that our old rhythmic notations of iambics, trochees, and anapests should be discarded for a more accurate rhythmic analysis by means of a musical notation of three-time and four-time measures. Miss Amy Lowell found the pages of the magazine open to polyphonic prose. And the readers of *Poetry* knew at least that such beings as Vorticists, Post-Impressionists, Symbolists, and Italian Futurists existed. Jessica Nelson North, one of the associate editors of *Poetry*, could not quite accept the "visual poetry" of the last few years published by *transition* in which capitalization and lack of it occur, "both without warning,"¹ but

¹ *Poetry*, XXXI, 6, pp. 334-36.
that did not prevent the editors from giving generous space to Philip Conrad and others to defend this innovation.¹

All this preoccupation with the effort to encourage present-day poets to speak in the idioms and rhythms of the present, has not caused Poetry to become an organ for experimentation only as Others was. The purpose of Poetry has always been to present the best of modern verse, and that meant the inclusion of those writers who still used the old verse patterns: Robert Bridges, Thomas Hardy, Walter De La Mare, John Drinkwater, Harold Monro, William Davies, Sara Teasdale, and many others. Poetry has published frequent comments on the writers of the past and their influences on modern verse; among others discussed have been Anglo-Saxon poets, Shakespeare, Blake, Francis Thompson, Poe, and Whitman. Because the editor of this magazine has believed always in poets "telling the tale of the tribe," she has devoted whole issues at various times to the presentation of folk poetry as found in the more remote sections of the country. Poetry of the American Indian interpreted by Constance Skinner Lindsay, Mary Austin, and Frank S. Gordon received the entire

¹ Poetry, XXXII, 2, pp. 112-4.
space given to verse in the issue for February, 1917. Cowboy songs and ballads have received attention in the verse section and in the reviews. Negro poetry has received much attention, and a Southern number was issued in April, 1922, under the editorship of Du Bois Heyward and Hervey Allen.

Since English and American verse can scarcely be considered adequately apart from their French and Oriental influences, the poets and poetry of France and of the Orient are frequently discussed in the pages of Poetry. Occasionally French poems are published in the original, but the Oriental verse, naturally, appears only in translations and in critical discussions. Translations of the poetry of several countries have been given their first American audience in Poetry; Armenian verse, aboriginal Tasmanian poetry, Brazilian dance songs collected by Evelyn Scott during a residence in Brazil, and a Spanish-American collection filling an entire issue, are only a few of the types presented in an effort to give the reader a knowledge of world poetry.

Incidentally, Miss Monroe has not limited her activities as champion of poetry to the editing of a verse journal. Among other good causes she has supported the Little Theater movement in Chicago, and its attempts to
develop the poetic drama. For example, she devoted
an entire issue to Cloyd Head's "Grotesques." She was
deeply interested in Alfred Kreymborg's "Plays for
Poet-Mimes." She has fostered series of lectures by
poets, she has favored the founding of sectional poetry
societies, and she has found time to comment frequently
on the creative work in poetry being done in certain
elementary and secondary schools in the United States and
in England.

That *Poetry*, belonging to one of the most
ephemeral types of publications, has been able to flourish
for more than eighteen years, pay its contributors, and
offer generous prizes lends a certain importance to its
announced financial policies. The editor feels that
in the face of huge deficits willingly paid by citizens
in support of opera, and public money spent in the upkeep
of art museums, there is little need to feel apologetic
for the endowment fund which still supplies part of the
finances for *Poetry*. Neither does Miss Monroe ever lose
the opportunity to compare the meager prizes offered for
verse with the lavish ones contested for annually by
painters, musicians, and architects. Gradually the prizes
offered by *Poetry* have grown in number and amount, but
they have not been increased to the detriment of the funds
used for paying for monthly contributors. The story of prize awards in connection with poetry magazines would make a long chapter in itself and cannot be entered on here. So far as Poetry is concerned, the established policy seems to center around two principles: lavish prizes should not be offered at the expense of the plan of regular payment for contributions, and prizes should be given in every case possible where the poet has chosen his own poetic form and subject.

And, finally, Whitman's idea that "to have great poets there must be great audiences, too,"¹ seems to be, in the last analysis, a goal toward which this magazine has ever been directed. The cultivation of an intelligent and appreciative public, so that poets may be inspired to their best work by the impact of their creative impulse with the response, "whether of sympathy or antagonism,"² of a great audience is never lost sight of.

For, [says Miss Monroe,] the great ages in any department of human effort come when the profound creative impulses of the few meet the

¹ Poetry, III, title page.
² Poetry, XXXVII, 1, p. 37.
obscure but wide-spread sympathies of the many. These are the rich periods of triumphant achievement, such periods as that of Pericles, of the medieval cathedrals, the Renaissance in Italy, the Elizabethan drama, and our own wonderful age of scientific discovery and invention.¹

¹ Poetry, XXXVII, 1, p. 37.
The Poetry Journal (December, 1912--March, 1913)

The Poetry Journal, founded as a monthly in Boston, Mass., in December, 1912, had the distinction of appearing only two months later than Poetry: A Magazine of Verse, which is usually considered to have ushered in the flood of poetry magazines that has characterized American literary development since 1912. To Chicago belongs the honor of the first enduring experimentation in this direction and to Boston goes the distinction of establishing the second verse journal, though it proved ephemeral, as the Chicago magazine did not. The Poetry Journal was published and, apparently, financed by the Four Seas Company of Boston. Its career of a little more than five years was marked by a frequent change of editors: William Stanley Braithwaite, assisted by Edward J. O'Brien and Edmund Brown, directed its first year, 1912-1913; Richard Hunt, its second editor.

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1 Poetry: A Magazine of Verse was not the first American poetry magazine. There was The Gems of Poetry published by the Whitney company in New York sometime during the 1880's and later, The Rhymster was founded in Iowa in 1901. It ran only for six months. The Gems of Poetry contained verse reprinted from other books; while The Rhymster was devoted partly to reprint, it published a little original verse.
was in charge of it from 1914 to 1915; and Edmund R. Brown and Blanche Shoemaker Wagstaff, its last editors, conducted it from 1915 to 1918. The last issue appeared in March, 1918.

The Poetry Journal presented a variety of material; original poetry, some verse reprinted from other sources, articles on various phases of the criticism of poetry, classified lists of new books divided into collections, anthologies, critical studies and interpretations, biographies, and translations. A list of current magazine articles on poets and poetry, afterward a feature of Mr. Braithwaite's yearly anthologies of magazine poetry, was first introduced in The Poetry Journal. The interest of its editors in criticism was apparent not only in the greater number of pages devoted to critical articles and book reviews as compared to the number given over to original verse, but in the special department, "Counsellor's Tavern," in which appeared excerpts reprinted from the works of authors well known for their critical writing.

In general, The Poetry Journal, while it attempted to keep its readers informed by printing frequent discussions of the "new poetry," opened its pages rather
infrequently to the actual writings of these iconoclasts. Occasionally one sees their contributions here, but more usually among the contributors appear such writers as Wilfrid Wilson Gibson, Clinton Scollard, Amelia J. Burr, Sara Teasdale, Henry Van Dyke, Walter Malone, Grace Fallow Norton and Nancy Byrd Turner.
Contemporary Verse
(1915-January, 1930; merged with Bozart 1930+)

Contemporary Verse had had, up to January, 1930, the date of its merger with Bozart, the longest continuous existence of all American poetry magazines except Poetry: A Magazine of Verse. In 1915, the year of its founding, there were but four other verse journals of which I have been able to find any record, and a glance at their careers is interesting. Poetry of Chicago had been established three years by 1915, and it still continues; The Poetry Journal of Boston, beginning just two months later than Poetry in Chicago, lasted only until 1918; Others, founded in July, 1915, led, after its first year, an irregular and uncertain life until its final issue in 1919; and The Minaret, founded in Washington, D. C., in 1915, lacked only four years, except for a brief period of suspension, of duplicating the record of Contemporary Verse. It would seem that while our present day poetry magazines spring up in great quantities almost overnight, their death rate is high, and few of them give any promise of having the continuity of existence found in these earlier journals.
Contemporary Verse was established as a monthly in 1915 in Princeton, N. J., by Charles Wharton Stork, who remained its faithful editor through every kind of discouragement for ten years. At the end of that time Mr. Stork contemplated discontinuing the magazine, for Miss Monroe announces in Poetry in May, 1925:

To our great regret, Contemporary Verse, oldest of our sister magazines, has announced that it will discontinue at the end of 1925, as it feels that this has been a banner year and will make a happy stopping place. Its editor, Charles Wharton Stork, thinks he can serve the art better in other ways, and that the work of Contemporary Verse will be carried on through other verse magazines, now numerous.

In December, 1925, Poetry carried a second announcement saying that the plans for the discontinuance of Contemporary Verse had been reconsidered and that the editorship would be turned over to Henry Morton Robinson of the English Department of Columbia University. The magazine was then issued from Woodstock, N. Y., for the next year, at the end of which time (1926) Miss Lucia Trent and Ralph Cheyney became the editors for a year, at Atlantic City,

1 It was later changed to a bi-monthly and later still, 1929, was returned to its original status as a monthly.

2 Poetry, XXVI, 2, p. 114.

3 Ibid., XXVII, 3, p. 173.
N. J. In December, 1927, Benjamin Musser, editor of *Japm* and one of the editors of *Contemporary Verse*, purchased the journal from Miss Trent and Mr. Cheyney and edited it himself until at Christmas time, 1929, when he gave both *Japm* and *Contemporary Verse* to Ernest Hartsock of *Bozart*. The name survives, for the January, 1930, issue of *Bozart* bears on the cover the combination title, *Bozart and Contemporary Verse*. The subtitle, *Combining Japm and The Oracle*, somewhat awkwardly commemorates the separate existence of two more small literary journals.

Having been able to see but one copy of *Contemporary Verse*¹ and at that, one issued during the late years of its separate publication, I find it impossible to give any characterization of its earlier period. Mr. Braithwaite speaks in general terms of its "influential career under the editorship of Charles Wharton Stork,"² and there are one or two other casual references to it that give little definite idea of its type. It numbered among its contributors many of the names now well known in American poetry: E. A. Robinson, Orrick

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¹ *Contemporary Verse*, XXII, 4.

² Braithwaite, *Anthology of Magazine Poetry*, 1925, p. XII.
Johns, Witter Bynner, Maxwell Bodenheim, S. Merrill Root, Margaret Widdemer, Clement Wood, and scores of others.

The June-July, 1927, issue, under the editorship of Miss Trent and Mr. Cheyney, published chiefly the poems of a group of writers known as The New York Craftman's Group. Mabel Lowry Babcock, Ralph Cheyney, Imogene Clark, Philip Gray, and Gordon Lawrence were some of the members represented. It also carried several departments of reprints: "And Other Poems" was presented each time by the editor of another poetry magazine; Gremin Zorn of Free Verse made the selections and comment for this issue; "From Foreign Soils" was given over to translations of poetry both old and modern; "The Lightfooted Brigade" presented original humorous verse. Several pages were devoted to book reviews and comment on books and authors.

Lucia Trent sums up the conception followed in establishing the pattern of Contemporary Verse during its later years:

It welcomes experiments in form, the expression of advanced thought, and, above all, the spirit of the rebel and the humanist, without which there can be no progress and no faith.1

1 Contemporary Verse, XXII, 4, Second cover.
The Minaret: A Journal for the Unprofessional Intellectual

(November, 1915--May-June, 1926)

The Minaret: A Journal for the Unprofessional Intellectual had a long life as far as poetry magazines go, nearly eleven years. No other magazines founded in the same year, 1915, survived it except Contemporary Verse, and of the five in existence at the time, Poetry is the only one to be leading an independent existence today. The Minaret was suspended once during the eleven years; but for this brief interval, its publication was continuous. This is one of three or four magazines containing prose as well as verse that I am including in this study. The prose, however, is so slight and of such minor importance that not only the magazine itself, but other periodicals as well, regarded it as belonging to the verse magazine class.

The Minaret was founded as a monthly in Washington, D. C., in November, 1915. Later copies (1925) disclosed it as a bi-monthly. The volume notation was somewhat puzzling; at the close of its eleven years' existence the magazine was only beginning on its fifth volume. The
editorial address was subsequently changed to New York, but the magazine was published during its entire existence at Washington, D.C. Herbert Gerhardt Bruncken, its editor, after conducting it for more than ten years as a "one-man" magazine was assisted by Richard C. DeWolf as associate editor and by the following contributing editors: who made up an editorial board: Gustav Davidson, founder of The Madrigal and Rhythmus, Shaemas O'Sheel, Margaret Widdemer, Grace Hoffman White, and Muna Lee. It paid for verse, a practice followed in its early years by no magazine other than Poetry. It also offered prizes; one of fifty dollars, for example, being offered for the best poem in volume four. The subscribers were to be the judges. With the issue of October, 1926, came the announcement of its discontinuance. The editor felt that the circumstance that called it into being in 1915, i.e., the genuine need for magazines interested chiefly in poetry, no longer existed. Where there were only five such journals in 1915, there were at least thirty-eight such periodicals in 1926, to say nothing of the greatly increased space given to poetry in the general magazines.

The prose in The Minaret was varied in type and was comparatively unimportant, especially was this

true of the fiction. Sometimes it consisted of a group of folk tales, sometimes a story, an essay, or prose fantasy. The critical prose was more important; frequently there was the evaluation of the work of some poet. In each issue appeared "Comment" and "Musing of the Muezzin" both of which concerned themselves generally with the discussion of some question of poetics or of some volume of verse.

Born at the beginning of the six-year vers libre storm, The Minaret seems to have taken the middle path between the old and the new. Against one phase of the new movement, however, the editor voiced a protest in no uncertain terms; he disapproved vigorously of the introduction into modern verse of the ideas of Freudian psychoanalysis with its attendant emphasis upon the abnormal:

The poet who makes use of his information of psychology and psychoanalysis in his work, brings before us not that which is universally true to all human beings, but something abortive, neurotic and painfully subjective.¹

The editor’s statement that The Minaret had been a means of encouraging promising poets to greater efforts toward the perfection of their art is borne out by

¹ The Minaret, IV, 3, p. 13.
the later success of poets who appeared as early contributors: Joyce Kilmer, Shaemas O'Sheel, Gamalial Bradford, Katherine Lee Bates, Margaret Widdemer, Robert Haven Schauffler, and Richard C. De Wolf.
Others

(July, 1915—1919)

Others, "with its pages open to any hair-breadth experiment,"¹ surpassed all the known American poetry magazines in its devotion to every type of modern experiment in verse. During the three years or more of its life no poetic venture was too untrammeled by the fetters of established verse forms, too contemptuous of orthodox usage of language, sentence structure, or punctuation, or too frankly salacious to find space in its pages. The young editors who gravely agreed that Poetry of Chicago "admitted too many compromises"² succeeded to the full in establishing "a paper dedicating its energies to experiment throughout."³

Others was founded by Alfred Kreymborg and Walter Arensberg during July, 1915, in Grantwood, N. J. It began as a monthly. The account of its genesis as told in scattered sections of Kreymborg's autobiography, Troubadour, bears retelling, for the story has many of the earmarks characteristic of the founding of such

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¹ Poetry, VIII, i, p. 42.
² Alfred Kreymborg's Troubadour, p. 221.
³ Ibid.
poetry magazines: the sudden enthusiasm for a new idea, the unlooked for success of early numbers, and the gradually cooling interest of the editors in too expensive or too involved an experiment.

The plans for Others grew out of a meeting of Alfred Kreymborg and Walter Arensberg in New York City early in 1915. Almost immediately they discovered a common interest in the idea of establishing a poetry magazine devoted entirely to experiment, and some of the details of the venture were settled at once. There was to be a sixteen-page magazine of five hundred copies per issue. To Kreymborg fell the responsibilities of consulting with Ezra Pound and other poets, of seeing a printer, and of composing the manifesto. Of the original manifesto only one sentence was left after Kreymborg had rigorously subjected it to numerous revisions: "The old expressions are with us always, and there are always others." Ultimately, after further minute scrutiny of this sentence and all it implied in connection with the proposed magazine, the two men retained it as a motto and seized upon the last word as the name of the

1 Kreymborg's Troubadour, p. 221.
new journal. Other plans rapidly took shape:

Others was merely to print the work of men and women who were trying themselves in new forms. A principle of rigid privacy was determined upon. There was to be in no sense of the word a group. Poets as yet unknown were to be asked to submit material alongside poets of repute. There would be no financial inducement for contributing; and the editors had no idea or concern as to whether the paper would sell or not. They vaguely hoped to distribute the five hundred copies but had no definite scheme of distribution.¹

After some months in planning the physical appearance of the magazine and in selecting manuscripts upon only part of which the two friends could agree, a decision was finally reached in which Walter Arensberg was to underwrite the printers bill for one year (at the astonishing figure of twenty-three dollars a month) and to withdraw from active editorship of the magazine.

The first issue appeared in July, 1915, and in the words of Mr. Kreymborg, "a small-sized riot ensued."²

News-columns, doubtless short of copy in July, seized upon the contributors with hilarity. Before the second issue came off the press, "the little yellow dog," as someone hailed the paper, had earned a reputation bordering on

¹ Kreymborg's Troubadour, p. 222.
² Alfred Kreymborg's Troubadour, p. 235.
infamy. Travesties, ballyragging, every conceivable form of ridicule, appeared far and wide. The two favorite victims of these attacks were Mina Loy and Orrick Johns, the former because of her sardonic love song beginning--

'Spawn of fantasies
Sitting the appraisable
Pig Cupid his rosy snout
Rooting erotic garbage . . .'

and the latter because of his self-confessed parodies of Krimmie's (Kreyymborg's) mushrooms: things which Orrick styled Olives.

Detractors shuddered at Mina Loy's subject-matter and derided her elimination of punctuation marks and the audacious spacing of her lines. The technical factors not only creep up in a later poet, C. C. Cummings, to whose originality later critics attributed them, but were learned by Mina during a lengthy sojourn in Paris and Florence, where she came under the influence of Guillaume Apollinaire and F. T. Marinetti. Mina had simply transferred futuristic theories to America, and in her subject-matter had gone about expressing herself freely--another continental influence. In Orrick's case, critics resented the St. Louisan's departure from his country rhymes--beautiful beyond peradventure . . . But he (Kreyymborg) could see no reason why his neighbor (Orrick Johns) should not experiment with new forms, even in the preliminary mood of parody. He therefore published fourteen of the Olives in a row.

Toward the editor in person, the opposition indulged its rancor by lampooning the lower case letters at the beginning of most, if not all of the lines of his Variations. He had merely followed the natural inclination not original with him, of adhering to the law of
prose which calls for a capital only at the beginning of a sentence. He said nothing, did nothing in defence of himself or his associates. He had developed a type of humorous stoicism through which he was able to weigh them at their own valuation.1

Whatever the reception of Others by the general public, it was welcomed by some of the more free-thinking, literary individuals. Naturally, Ezra Pound approved:

We can scarcely be too ready to inspect new ventures, and it is a pleasing contrast to the stuffiness of some of our ancestral publications.2

Miss Harriet Monroe referred to it as

Alfred Kreymborg's gay monthly Others, running through 1916-17 and perpetuating entries in anthologies, enlivened us with all discoverable audacities, some of them as successful examples of the grotesque as were ever achieved by the cleverest cartoonist or carver of netsukes.3

On the other hand, Louis Untermeyer, though he later made some important exceptions, regarded the group as a whole as "the transplanted lilies and Liliths" of pre-Whitman days:

1 Kreymborg's Troubadour, pp. 235-236.
2 Poetry, VIII, 1, p. 42.
3 Harriet Monroe's Poets and Their Art, p. 300.
The lilies, tenderly transplanted, grew into bewildering multi-colored mushrooms; the Liliths, having studied Freud, began to exhibit their inhibitions and learned to misquote Havelock Ellis at a moment's notice. Their impulses were not merely nostalgic but neurasthenic; the odor their work exhaled was that of synthetic roses decaying in a heavily curtained room. It was, preeminently, the art of evasion, of eroticism gone to see, of a perfumed and purposeless revolt.

Some of the "radicals" whose work appeared during the first two years of Others were John Gould Fletcher, Orrick Johns, William Carlos Williams, Maxwell Bodenheim, Skipwith Cannell, Wallace Stevens, Francis Gregg, Helen Hoyt, Richard Aldington, Ezra Pound, Mina Loy, Adolph Wolff, Robert Alden Sanborn, Horace Holley, T. S. Eliot, Walter Conrad Arensberg, Alfred Kreymborg, Alanson Hartpence, Mary Caroline Davies, Marianne Moore, and Robert Coulton Brown. The third issue was devoted to the poetry of Hester Saintsbury, Kathleen Dillon, and John Rodker, who as the "Choric School" wrote poems to be used as an accompaniment for dancing. The issue for August, 1916, was given over to translations from the writings of South American poets, and that for December, 1916, contained the work of three poets only, William Carlos Williams,

1 Untermeyer's American Poetry Since 1900, p. 192.
Alfred Kreymborg, and Maxwell Bodenheim. The January number for 1917 introduced the famous literary hoax, the "Spectric School."

"Emanuel Morgan," described as an American painter who had studied in Paris and had not succeeded,¹ "Anne Knish," romantically identified as a "Hungarian woman who had written for European journals and had published a volume of poems in Russian under a Latin title,"² and "Elijah Hay" were the three poets who presented their "spectra" together with an elaborate explanation of the theory according to which their poetry was written.

Emanuel Morgan's "Opus 88" is a characteristic example:

The drunken heart is as full of hops as a red squirrel.
There is a stone wall leading to a motherly tree,
Which clicks with the flickering caress
And parts for the leap--
And you, beloved,
Are a nut.³

The public, long since accustomed to poetic innovations in this journal, accepted this as another mad venture until, finally, shrewd guesses here and there brought a full revelation from the "spectrists" themselves.

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¹ Untermeyer's *American Poetry Since 1900*, p. 187.
² Ibid.
³ Others, January, 1917, as quoted in Untermeyer's *American Poetry Since 1900*, p. 189.
"Emanuel Morgan" proved to be Witter Bynner, "Anne Knish" was Arthur Davison Ficke, and "Elijah Hay" Marjorie Allen Seiffert. Witter Bynner confessed that the name of the new school introduced by his elaborate theorizing was suggested by a program of the Russian Ballet that lay open at Le Spectre de la Rose.¹ Many agreed that these burlesques revealed the true Bynner and the true Ficke as their serious work had not. Alice Corbin Henderson maintained in Poetry that there was no reason why one should not have supposed Emanuel Morgan and Anne Knish to be real persons, for the poems in Spectra are no worse and no better, and hardly less intelligible, than much of the free verse which has been thrust upon us. If the joke proves anything at all, it is simply that critics are an unselective lot, particularly in the presence of the "new poetry," or "new art," about which there is a fair amount of uncertainty, and which it is better to praise slightly than to damn utterly—for one may find oneself running after the band-wagon!²

This outburst later brought a letter from the former Emanuel Morgan saying that the soul purpose of the joke was to satirize "fussy pretense,"³

¹ Untermeyer's American Poetry Since 1900, p. 190.
² Poetry, XII, 4, p. 169.
³ Ibid, 6, p. 287.
After changing from a monthly to a quarterly, Others began at last to appear at irregular intervals. So uncertain was its date of publication that its discontinuance was announced once in Poetry and, even a time or two, in its own pages before its actual demise in 1919. Temporary editorship was assumed by various members of the radical group in turn. William Carlos Williams, who from the first very nearly had been an interested advisor to the editor, Maxwell Bodenheim, William Saphier, Helen Hoyt, Orrick Johns, and Lola Hidge, who edited the final number, were some of those who gathered together issues after Alfred Kreymborg had ceased to feel the need for its continuance. The magazine did obtain an audience for several poets who have since received widespread recognition, and it was because they no longer needed this medium that during 1919 Others was finally allowed to expire. Some of the most famous experimentalists who appeared frequently in Others and who have since received serious literary consideration are T. S. Eliot, Wallace Stevens, William Carlos Williams, Maxwell Bodenheim, Marianne Moore, and Kreymborg himself.
The Madrigal: A Magazine of Love Lyrics
(July, 1917--January, 1918)

The Madrigal: A Magazine of Love Lyrics was one of the first poetry magazines definitely limited to a single type of poetry; the subtitle indicates the character of its verse. It was established by Gustav Davidson in July, 1917, in New York, and was issued monthly until January, 1918, when the editor gave it up to go to Washington, D. C., to the war department.

It was a tastefully designed little journal, the cover design was printed in red, blue, and black, an almost unheard of extravagance in these magazines. It sold for a dollar a year. It possessed a distinguished list of contributors; among them were Sara Teasdale, Amelia Josephine Barr, Blanche Shoemaker Wagstaff, Scudder Middleton, Edith M. Thomas, William Rose Benet, Rossiter Johnson, Marguerite Wilkinson, Theodosia Garrison, Edwin Markham, Clinton Schoolard, Katharine Lee Bates, Leslie Nelson Jennings, and Henry Seidel Canby.

In its third issue, the only one I have been able to see, Marguerite Wilkinson's "Fiat Lux" is
probably the most distinguished contribution:

Through the low window of my life
I looked;
I saw you passing by
As lovely as the light!
To me you were the very dawn,
Or the dawn's echo of singing hues,
The flowers,
Or the dawn's answer from the earth,
Her green-leaved ecstasy.

In the dark chamber of my life
I stood upright and looked;
My lips were muted by my need
And I kept silence,
Yet I heard
That which was more than silence calling,
"Let there be light, for me
In the dark chamber of my life!"

Through the low window of my life
I looked;
I saw you pause and turn
Through the low window of my life
You poured the shining sun!

The fourth cover which completed the twelve pages of this issue contained an article on the esthetic elements of poetry by John W. Draper of New York University.

One wonders how long this journal would have continued under normal circumstances. Apparently the editor did not care to revive it, for when he turned to another poetry journal experiment after the war, he founded one less restricted as to content.

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The Sonnet

(1917--1922 (?))

The Sonnet, described as a bi-monthly brochure by its editor, Mahlon Leonard Fisher, was established at Williamsport, Pa., during 1917. It ran for more than four years, through twenty-five issues. It was the first magazine in America, if not the world, to be restricted to the sonnet type. Notwithstanding the fact that it published only sonnets by English and American writers, it was reviewed by Norwegian journals and brought responses to its editor from every civilized country in the world.

The complete files of The Sonnet contained a hundred sonnets never before published. Some of the authors represented were Lizette Woodworth Reese, Karle Wilson Baker, Katherine Lee Bates, Helen Gray Cone, Edna St. Vincent Millay, Babbette Deutsch, Sarah N. Cleghorn, Mrs. Schuyler Van Rensselaer, Bernice Lesbia Kenyon, Leonora Speyer, Louise Driscoll, Mary J. O'Neill of Dublin, Ireland, Morton Luce, of Weston-super-Mare, England, Downham Bridges, of Trincomalee, Ceylon, George Edward

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1 Since no month was given by Mr. Fisher for the founding of The Sonnet, it is impossible to determine the exact date of its suspension.
Woodberry, George Sterling, Clinton Scollard, Robert Hillyer, Joseph Auslander, Harold Vinal, and Mahlon Leonard Fisher. This was one of the few magazines to pay its contributors, and it paid for contributions upon acceptance.

The publication was finally suspended, the editor being unable to meet the increased cost of production. Mr. Fisher has not given up the hope of reviving it with "noteworthy poets" of our day as contributors.
The Country Bard
(August, 1918--1930)

The Country Bard, founded in 1918, remains the second oldest extant poetry journal now that Contemporary Verse, founded in 1915, has given up its independent existence (January, 1930) and merged with Bozart.

The Country Bard was established in Madison, N. J., by Clarence Alexander Sharp "to promulgate," according to the editor, "Country Bard poetry old and new and define Country Bards old and new." Since the term, Country Bard, is not in general use as a generic classification of poetry, one needs to know the special significance these terms had for Mr. Sharp. This he explained in the following lines:

When Thomas Gray writes "The lowing herd winds slowly o'er the lea"--beautiful line of elegy but any poetic souled city dweller charmed by the country landscape and evening hour might have written it. When Whittier writes

The oxen lashed their tails and hooked And wild reproach of hunger looked.

he tells of a most interesting and amusing sight every farm boy sees down the line of the cattle in their stanchion when he comes to feed.

Country Bard would like to bring people to see the poetry, not the fiction, but of life and things and of God's world as it is. And we believe
to see the poetry of farm, fields, cattle, horses, fruit-trees, garden things, kitchen, cellar, and everything where the mind is exercised upon what God made so good and beautiful—not upon dreams and imaginings and wild introspections of philosophy, or better say, much of the time misanthropy or downright despair, as is so much the fashion—to see this—to find it, to sing it, is to be made wholesome, sane and happy in mind.¹

Two years later Mr. Sharp was still defining his terms:

Country Bard is indigenous to the soil. Sings about his work, home, field, stones, trees, and hills, and about people and things next to him. He is an original finder of beauty and truth. He is not a literary artist, in that he goes across the seas or back into the early ages of history to find his themes. He is one who makes his own state or town, his own landscape or farm, his own home folks, their habits, dialect and even their provincialisms, beautiful, loved, interesting, amusing to himself and the world. He is necessarily the poet of the heart, the home, and of happy humor. And because he is the poet of these, he is usually far removed from literary shams and artificialities, for he is far removed from such things in life. He is, then, often a mighty singer of truth—and sometimes terrific in his exposure of the false. But because he is close to the soil and folks and work and the world as God made it, he is never the poet of cynicism, despair, misanthropy, or strange, wild conceits or views of life. Ultimately, prevailingly, and always in his great purposes, he is the poet of hope and faith, of real tried and true love.²

² Country Bard, III, 3, p. 113.
The verse in this journal at the present time is permeated by this desire to be both helpful and cheerful, and dominated by this ideal, the editor builds up a quarterly collection of verse that has an amazing difference in quality: well written verse with the requisite note of joy as well as banal lines that are too often merely cheerful. Occasionally the ache of continuous cheerfulness is relieved by such a poem as "Gray Stone Fences," the homely quality of whose subject has apparently obscured the deeper pessimism of its thought from the editor.

Gray stone fences  
Dozing in the sun  
Woodbine and wild grape  
Over them run.

Man's long labor  
Wrought with calloused hand—  
Building stone fences,  
Taming wild land.

Man's hand falters—  
The wild creeps back  
Covering over  
The first man's tracks.

In a circle  
Man follows man,  
Building stone fences  
Where stone fences ran.

Gray stone fences  
Dozing in the sun,  
Woodbine and wild grape  
Over them run.¹

¹ Country Bard, IV, 2, p. 34.
And in the same issue with this poem one finds the following by way of contrast:

**Apple Glimpses**

Over the fence and over the shed  
Turning from green to yellow and gold  
Beautiful apples are hanging.

High in the tree a delight to see,  
A feast to the taste and the eye of me,  
Handsome apples are hanging.

September's sun has a wonder done  
So mellow and tint each one,  
Where luscious apples are hanging.¹

And the editor observes, "Surely the farmer who can find something of that in his orchard won't find it all drudgery taking care of his crop."²

Both the poems and the comment give some idea of the quality of the content of this magazine.

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The American Poetry Magazine is the third oldest extant poetry magazine in the United States. Poetry is older by seven years; The Country Bard antedates it a year, having been established in 1918.

This twenty-four page monthly magazine was founded by Clara Catherine Prince in May, 1919, at Wauwatosa, Wis., as the official organ of the American Literary League, Incorporated, which is characterized by its founder as an "international organization of poets and lovers of poetry." Active membership at three dollars a year in this society is necessary before poems may be submitted for publication and the payment of this fee also entitles one to the magazine. There are also patron fees of ten dollars a year and life memberships at a hundred dollars which furnish further financial backing for the undertaking. The names of life members are published in each issue and constitute, according to the editor, a "kind of memorial." Clara Catherine Prince in now listed as the director of the organization and
Harry Noyes Pratt as president. William Ellery Leonard is one of the twelve vice-presidents listed, Edwin Markham, Ina Donna Coolbrith, Rose Hartwick Thorpe, Hamlin Garland, and Dr. Victor Kutchin are honorary members, while the Viscountess Astor and Princess Troubetzkoy are two of the fifteen patrons.

The magazine does not pay for manuscripts, but with the August, 1927, number, the editors offer a twenty-five dollar prize for the best poem in each issue. With this announcement were printed notices of various other poetry contests sponsored by reliable publications and organizations in this country. Because of its connection with the American Literary League this periodical seems, in part, to be a commercial enterprise to aid verse writers.

More space than is ordinarily given to book comment by poetry journals is often given to reviews of books of poetry by the American Poetry Journal. These comments frequently lack discrimination and a number have a tendency toward "lushness." The following is an excerpt from a discussion of Robert Bridge's "New Verse."

To outline Bridges is to outline the general mind touched into jewels by his fine fingerings, into fires by his
cadencescence: so wide his sweep, so inti-
mate his heart-touch, so compelling
his alchemy.1

and again

Thus in "Tramps" all the sweetness he
could borrow from a soft night of rain
lisping to a wide-eyed boy as he drank
it in, runs to silver song and jasmine
scent to the beat of tramping feet,
as wayfarers from a holiday go sociably
by on their way home.2

and a little farther on,

Just another one of those little nothings
that cuddle their way into the heart to
claim lodgings ever after.3

The verse is almost entirely of a conservative
type, most of it by American authors. The lyrics are
written about more or less ordinary themes; smoke wreaths,
April, shooting stars, disillusionment, memory. The
traditional verse forms are competently handled, and
while there are few distinguished performances, still
there are many pieces that give pleasure for ideas
felicitously expressed. Glenn Ward Dresbach's "Deserted

1 The American Poetry Magazine, IX, 2, p. 15.
2 Ibid.
3 Ibid.
Farms" is superior to many of the contributions:

About deserted farms there is a sense
Of waiting for the ones who went away.
Old orchards cling to fruit, and by each fence
The morning-glory faces smile all day.
Through trees at twilight, by each lane or wall,
Expectant whispers quicken when once more
Old doors may creak--in wind--and mow and stall
Awake to gusty feet along the floor.

The moon, from empty pastures on the hill,
At first seems like a lantern coming home,
And crickets, chirping far away and shrill,
Make sounds like laden axles over loam . . . .
The land stores richness waiting, and who knows
That waiting is in vain while longing grows?¹

On the whole the contents are of mediocre
quality. From the beginning the magazine has been devoted
chiefly to the work of the amateur; only occasionally
do skilled versifiers like Gamalial Bradford, Robert
Havens Schauffler, and Mary Carolyn Davies furnish contri-
butions for it.

¹ The American Poetry Magazine, IX, 4, p. 4.
Parabalou

(1920, two issues)

Parabalou, issued by the publisher, Danford Barney, from Will Warren's Den at Farmington, Conn., remains somewhat a mystery in regard to its beginnings, since it bore only a copyright date and practically no editorial information. The one copy available was purchased from the Brick Row Book Shop in New Haven, Conn. The volume notation, No. 2, appeared on the cover, but the usual accompanying date was not given. Two facts helped to establish an approximate date: the copyright was marked 1920, and since this issue was marked No. 2, the first issue could not have been very long before. The second fact that helped with placing this journal was a list given in the back of the magazine of the books published by the contributors. Nearly all of these men have published comparatively recent books but none given in this list was dated later than 1920. These facts, together with the further information given by Eugene Ferris Clark of the Brick Row Book Shop, that it ran but two issues, very likely placed both its beginning and its suspension in the year, 1920. That the editors had more ambitious plans for it originally was apparent in the
following notice appearing in the second issue:

Parabalou will appear with the original group of contributors, more or less, during six issues, as nearly as possible every three months.

On the same page appeared the information that five hundred copies had been printed.

This second issue of Parabalou contained the work of five men: Phelps Putnam, Archibald MacLeish, two Yale poets who have since won considerable attention, John Chipman Farrar, editor of The Bookman from 1921 until 1927, Danford Barney, William Douglas, and Alfred Bellinger. Stephen Vincent Benét, who was referred to simply as Mr. Benét but whose complete identity was discoverable in the contributors publication lists at the end of the magazine, was to prepare work for later issues.

It is an interesting fact that this journal was established by six men whose contributions filled the pages of this magazine. Five of these men had already published one or more books of poetry, some of which were published before their authors were out of their teens. Four of them have established their reputations since, three as poets, and one as an editor.

The sonnet sequence in which was developed the
"defensive weapon"\(^1\) of cynicism discussed by Alfred Kreymborg in relation to the work of Phelps Putnam's later work appeared in the opening section of this second issue:

O cynic mind, unsheath your blade and tear
To shreds and drifting tatters all the world,
Serene are you and I while round us there
The pompous words are twisted up and whirled.

Ah, cynicism, cold, and pure, and true,
Whose balanced sword is clean, whose eyes are deep,
Destroy the many grandeur\(s\) and that crew
Who know the solid way their feet shall keep.

Austere and lonely saint, 0 vagrant soul
From birth and nothing on your way to death
And nothingness, the broad and empty goal,
Come teach my breathing heart to save its breath

Make it a seasoned stoic in its age,
An armoured child, a swift and careless sage.\(^2\)

A love song, and three poems on women about whom he afterward sang with "analytical passion and wisdom"\(^3\) completed his contributions.

Possibly no greater contrast could exist in the same magazine than the "Songs for Parents" by John Chipman Farrar which followed the sonnet sequence and the "Love Song" of Phelps Putnam. One little poem will sufficiently illustrate:

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\(^1\) Kreymborg's, *Our Singing Strength*, p. 597.
\(^2\) *Parabalou*, No. 2, p. 3.
\(^3\) Kreymborg's, *Our Singing Strength*, p. 598.
Serious Omission

I know that there are dragons,
St. George's, Jason's, too;
And many modern dragons
With scales of green and blue;

But though I've been there many times,
And carefully looked through,
I can't find a dragon
In the cages of the Zoo:1

The work of Archibald MacLeish in "Creation"
showed some of the mood of uncertainty tinged with
melancholy which has been a pronounced element in his
later work:

The poplars paled where no breeze stirred;
The bracken crackled where no step trod,
The echoes shook to a voice unheard,
The wood gasped,—and there was God.

He sat upon a boulder stone,
There was a strangeness in his hair.
I thought he had been much alone
The way his eyes would dim and stare

I thought, within those darkened eyes
Is all that I would understand,
How stars were hung along the skies,
What dug the sea and raised the land.

* * * * * * * * * * * *

Before you made the star and sun
You did imagine sun and star.
Tell me, O Lord,—ere they were done
How did you think the things that are?

1 Parabalou, No. 2, p. 9.
The silence in the poplars harkened
The flame blew windily and low.
The flame beat dreadfully and darkened.
How did I think? I do not know.1

It is the work of these three men, Phelps
Putnam, Archibald MacLeish, and John Farrar, particularly
that of the first two, that established the flavor of
the journal; that of Danford Barney, William Douglas, and
Alfred Bellinger was less distinctive and original, though
it was never crude or trivial. When one considers the
quality of the verse and the fact that these young men
were in their very early twenties—Mr. Benét was twenty-
two and Mr. Farrar was twenty-four—one appreciates the
little note of encouragement by John Masefield which
prefaced this second issue:

I am delighted with it. I was immensely
pleased and touched to find so much work by
my Yale friends, so full of beauty, charm,
and promise. I don't think that any other
university in the world has such a body of
young poets. I shall send 'Parabalou' to
Gilbert Murray, and to the best of our poets
and poetry lovers... 'Parabalou' has
pleased all the people to whom I have given
it, over here, and we all look forward to
a second issue.2

1 Parabalou, No. 2, pp. 27-28.
Arizona Lyrics
(January, 1921--May, 1924)

Arizona Lyrics was a one-man magazine, founded by one man and used by him as a vehicle for his own expression. Four, published at Los Angeles, The Fugitive, published at Nashville, Tenn., Parabalou, published at Farmington, Conn., were all undertaken by restricted groups to publish their own poetry; but when Josiah Bond published Arizona Lyrics, filled with his indefatigable versifyings, he began a journal unique among American poetry magazines.

For two years and a half, from January, 1921, to May, 1924, this eight-page folder made its bi-monthly appearance, filled with a seemingly inexhaustible supply of rimed sestinas, odes, villanelies, triolets, ballads, rondels, rondeaux, chants royal, and sonnets on historical, scientific, political, and industrial events. Few well-known pioneers, statesmen, scientists, or inventors were overlooked. Even a manufacturer of rubber tires came in for a sonnet. In one number appeared sonnets on each month of the year, with a special one for leap-year; and on the last page two long stanzas on "Our Fickle Weather"
were arranged typographically to represent nothing so much as hour glasses.1

The following characterization of Thomas Lincoln was more or less the type of verse throughout the series:

A single-minded man, and one elate!
Who would not hurt or worry any bug,
Nor smallest insect in the family rug,
And yet in face of danger obstinate!
A man of good stout heart, and advocate
Of truth and virtue, from the forest dug,
Who meant convictions, once possessed, to hug!
Was father of the man we venerate!2

And this concerning Harold Bell Wright's literary methods possibly served to show some of Mr. Bond's own literary convictions:

He gets his actors from the country near;
He gives them natural powers and honest traits:
Endows them with a patience sure that waits;
And brings out sweet content and native cheer!
He puts them in some lonely section drear,
Where they have lots of room and but few mates,
And gives them constant loves and honest hates;
And leaves to them, their share of smile and tear!!

And every heroine is just a maid,
And all the heroes blessed with brain and brawn;
The women are the kind you'd like to aid,
The men as gallant gentlemen are drawn!
The story is the sort not like to fade,
And ends in virtue's gain, without a yawn!!3

---

1 Arizona Lyrics, No. 19, p. 152.
2 Ibid., No. 5, p. 33.
3 Ibid., No. 11, p. 84.
In one instance in the series, "The Three Mountains," he took advantage of the typographical freedom of "modern" verse, but the "modern" element was confined to typographical eccentricity.

I am Old Baldy!
In the sky; About my top Great eagles fly.
Upon my sides rich mines Give yield, which at my feet Great forests shield, And from my head The march of souls, afar reviewed, my heart cajoles:¹

This magazine sold for fifty cents a number.

¹ Arizona Lyrics, No. 15, p. 118.
The Lyric
(April, 1921--1930+)

The Lyric has the distinction of being the oldest poetry magazine in Virginia and the South; its editor contends, moreover, that it is the second oldest extant poetry journal in America. This claim, however, can hardly be supported for, even if one discounts Contemporary Verse, founded in 1915 and recently merged with Bozart, there yet remain The Country Bard, founded three years earlier, in 1918, and in continuous circulation ever since, as well as the American Poetry Journal founded in 1919. The Lyric antedates Will-O'-The-Wisp (1925), Virginia's other poetry journal, by slightly more than four years.

The Lyric was founded in April, 1921, at Norfolk, Virginia, by the Norfolk Poetry Society. John Richard Moreland, its first editor, and one particularly interested in establishing the magazine, was assisted by Virginia Taylor McCormick as associate editor and Lizette Woodworth Reese as contributing editor. Virginia McCormick, with Mary Sinton Leitch as assistant, edited it from about 1924 until September, 1929, when Leigh Hanes took it over,
with Carleton Drewey as his associate editor. Lizette
Woodworth Reese, John Hall Wheelock, and Gamalial Brad-
ford are still (May, 1930) listed as advisory editors.
During all this time it has appeared as an eight-page
bi-monthly and has sold for $1.50 a year.

The list of contributors has contained some
distinguished English as well as American names: Walter
de la Mare, Robert Graves, Aline Kilmer, Lizette Woodworth
Reese, Edwin Markham, Theodosia Garrison, John Hall
Wheelock, Margaret Widdemer, and Clinton Scollard. The
July issue for 1924 was given over to English poets, Walter
de la Mare, John Drinkwater, and others. During its ten
years of existence, according to its present editor, the
magazine has contained work of most of the leading poets
in America and England.

At the present time, The Lyric offers poetry
prizes, those for 1931 ranging from fifty dollars to a
hundred and fifty. It occasionally prints notices of
poetry contests conducted by other organizations and
magazines in the United States.

There is a certain similarity in the brevity
of the lyrics contained in this magazine and in their
almost invariable fidelity to the old verse forms, yet
they secure freshness through new subject matter and
new figures. Not many prize sonnets have been addressed
to the humble beast chosen by Julia Johnson Davis:

To An Ass

Surefooted, tireless, born to servitude,
Before the horse was tamed you toiled for man;
Your patient strength has borne him down the rude
And devious ways since earth began.
And yet how scornfully he speaks your name,
Measuring his ignoble mind by you;
"An ass!"—the words are but a cry of shame
Flung out to give some stupid dolt his due.

Be patient, humble beast, and take men's scorning:
It is their way, and you are not the first
To give them aid and succor in the morning,
And find yourself at night a thing accursed.
Remember still that when the way was barred
You, only, saw the angel of the Lord.¹

A daring figure runs throughout Ted Olson's

"Passion Play"

Now again the year achieves
The ancient Calvary of the leaves.

Every hedge and bush and tree
Is a brief Gethsemane.

Every twig has sacrificed
A momentary Christ.

Let the wind come now, the kind
Joseph—W ind to take them—bind

Tight the grave-cloth round them—heap
Snow like stone upon their sleep
Obstinate and deep.

¹ The Lyric, X, 5, p. 4.
These will keep
Vigil true as Mary's
Was: Aldebaran Antares.¹

And even in the whimsical "What's A Poem?"

Mary Bell Glennan has managed to put in an overtone
that sounds after the brief melody is played.

What's a poem?
Just a frame
To hold something—
Like a name.

What's a poem?
A silver web
Dewdrop studded
At night's ebb.

What's a poem?
Just a star
To travel to
From where you are.²

¹ The Lyric, X, 5, p. 2.
² The Lyric, X, 2, p. 8.
The Lyric West: A Magazine of American Verse

(The Lyric West: A Magazine of American Verse was launched as a monthly in April, 1921, at Los Angeles, California, by Grace Atherton Dennen, founder and, for six years, president of the Verse Writers Club of Southern California. While the magazine was begun chiefly in fulfillment of a personal desire, no doubt the club led her to feel the desirability of a magazine "designed to foster the poetic development of the expanding West"\(^1\) as well as one that would be "an open market for all verse writers of all places."\(^2\) Miss Dennen had as her associate Esther Yarnell. After a brief period, from April to October, 1924, during which the magazine suspended publication, Roy Towner Thompson of the University of Southern California took over the editorship which he held until October, 1925. At that time The Lyric West again changed hands, and Dr. and Mrs. Allison Gaw became the editors, with Lois Burton Moon as an associate editor. An advisory

\(^{1}\) Poetry: A Magazine of Verse, XXX, 5, p. 295.
\(^{2}\) Ibid.
board served the magazine. Miss Dennen was a member up to the time of her death on June 9, 1917. The other members were Richard Burton, Ben Field, Jessie B. Rittenhouse, Lew Saret, Roy Thompson Towner, and Louis Wann.

A study of the writers who appeared in *The Lyric West* shows that Dr. and Mrs. Gaw did not limit their contributors to western poets by any means. In fact, in some issues more writers from the East and Middle West than from the West appeared in its pages. Contributions from the Belgian Congo, China, France, Italy, Mexico, Canada, Hawaii were also published here. Some of the American contributors who wrote for *The Lyric West* were Clinton Scollard, Vachel Lindsay, Mary Carolyn Davies, Dana Burnett, James Rorty, Lew Saret, Allison Gaw, Agnes Kendrick Gray, Edith Mirick, John Richard Moreland, Mary Brebt Whiteside, Etielean Tyson Gaw, and Joseph Upper.

The magazine published ten issues a year, and sold its annual subscription for two dollars. It offered two yearly prizes of fifty dollars each; one for the best lyric, and the other for the best dramatic monologue, a form often found in this magazine. Short
reviews of two or three books appeared each month. The magazine printed for two years (1925-1927) a series of articles on "The Artistry of the Stanza" by Dr. Allison Gaw, a much more detailed and technical study than is ordinarily found in poetry journals. The Lyric West made a conscious appeal chiefly to students of poetry, and the fact that it was used by a number of schools and clubs for classes in poetics made such technical discussion as this of Dr. Gaw's desirable. A page was given over occasionally to short poems by high school students.

While the poetry in this magazine was largely lyric in form, one finds here more of the longer narrative poems than is usual in verse journals. Ethel Brooks Stilwell's "The Price," a story of ancient Scandinavian times, took up nearly seven pages; Mary Ruggles Cobb's "Liberated," an incident of a woman's lifelong isolation in the mountains ran four pages to mention only one or two. There were as well more condensed narratives in dramatic monologues.

The Lyric West is no longer published. Troubadour (San Diego) and Westward (San Francisco) seem to be the only poetry magazines of the west coast in circulation at the present time (August, 1930,) although Troubadour's
policy of having each number a different state issue, edited by a local group within that particular state, removes it still further than The Lyric West from the classification of a western local poetry magazine.
Nine eager poets, all of them with jobs of their own or with other writing to do, found time to establish a poetry magazine, "particularly hospitable to the modern lyric,"¹ in New York City. The Measure: A Journal of Poetry, whose first issue bore the date, March, 1921. The nine busy and enthusiastic young poets were Maxwell Anderson, Frank Ernest Hill, Louise Townsend Nicholl, Carolyn Hall, Padraic Colum, George O'Neil, Genevieve Taffard, David Morton, and Agnes Kendrick Gray. Since the venture was undertaken in addition to their regular duties for the sheer enjoyment of the thing, a plan for a shifting editorial board was devised, so that the burden of editing might not fall too heavily on any one person. From this original group an acting editor and an assistant editor were elected quarterly. Miss Harriet Monroe of Poetry made the following interesting comment on this idea in announcing the advent of

¹ Untermeyer: Modern American Poetry, 1925, p. 548.
The Measure:

We are much interested in this idea of a shifting editorial board. As fellow-editors, we wonder how it will be arranged—will each pair of acting editors accept only the exact number of poems to be used in their own numbers and return all the others? or will there be hold-overs accepted by the first pair and perhaps despised by the second and third and fourth? At any rate, so populous an editorial board, with a three months tenure of office, makes for variety, relieving the editors of the danger of satiety and the magazine of a too monotonous consistency.¹

Apparently the system was a success notwithstanding the possibilities for irritation and disaster pointed out by Miss Monroe, for the plan was retained throughout the five years of the magazine’s existence despite the great changes in the personnel of the board. Later editors included Winifred Welles, Kenneth Slade Alling, Joseph Auslander, Louise Bogen, Raymond Holden, Rolfe Humphries, Lindley Williams Hubbell, Pitts Sanborn, Léonie Adams, E. Merrill Root, Elinor Wylie (for a short time and in name only), Hervey Allen, and others.

The high enthusiasm and sense of adventure which seem to be an almost inseparable part of the founding

¹ Poetry, XVIII, 2, p. 115.
of so many of these little verse periodicals was mirrored perfectly in a statement made to the present writer by Louise Townsend Nicholl:

I wish I could give you the flavor of those old days when we first started, full of excitement and joy. We had frequent meetings, usually at headquarters, which was the apartment of two of the group at 449 West 22nd St., New York, reading our own poems aloud to each other, discussing the magazine's problems in general.

Poetry thus characterized the first issue of The Measure:

The first number, while not exciting, is competent and interesting. There is nothing revolutionary, but there are characteristic poems by Padraic Colum, Robert Frost, Conrad Aiken, Alfred Kreymborg, Hazel Hall and others we know, besides two or three less familiar entries. The longest poem, "Ice Age?" by Genevieve Taggard, asserts once more of her unusual promise; and Wallace Stevens "Cortege for Rosenbloom" is a beautiful airy fling of his magician's wand.¹

Financially the magazine was supported not only by its two dollar and a half yearly subscriptions but also by a small body of contributing subscribers who gave various sums to keep it going. According to Miss Nicholl, it was always somewhat of a struggle to make it go. Whenever finances permitted, contributions

¹ Poetry, XVIII, 2, p. 116.
were paid for.

The Measure did not long survive the resignation of Louise Townsend Nicholl, "its chief sustaining spirit,"¹ from its editorial staff in the fourth year of its existence; June, 1926, marked the date of its last issue.

I have not been able to examine copies of this magazine, but during its brief career it numbered some distinguished English and American poets among its contributors and there were frequent references to it in the more serious verse periodicals. During its fourth year Miss Monroe referred to it as "an excellent medium for contemporary poetry." Mr. William Stanley Braithwaite commented upon it and quoted from it in his yearly anthologies. Many of the poets on its editorial board have made and continue to make contributions of merit to contemporary American poetry.

¹Poetry, XXVII, 1, p. 55.
The Poets' Scroll
(January, 1921--1930+)

The Poets' Scroll is the oldest of three magazines undertaken by Estil Alexander Townsend of Howe, Okla.: The Poets' Scroll, established in January, 1921; The Poets' Parchment in July, 1927; and The Poets' Forum, January 1, 1930. Complete plans were outlined for a fourth one, The Poets' Technique, during the summer of 1927, but this magazine never appeared.

The Poets' Scroll was founded as a monthly at Sherwood, Okla., but is now (1930) published with Mr. Townsend's other magazines at Howe, Oklahoma. It is a monthly, and despite its price of three dollars a year, it has, according to the editor, since its founding, doubled its circulation each year over that of the preceding one. Notwithstanding the fact that Mr. Townsend does not pay for verse and offers prizes only to subscriber-contributors, he draws contributions from Canada, England, Ireland, Scotland, Italy, India, and Japan. Mr. Townsend offers free editorial assistance to those who offer poems of merit which are faulty in technique.

Mr. Townsend gives as his reason for establishing The Poets' Scroll his desire to create a publication source
for the verse of the "great mass of poets," among whom he was one, whose poetry the "standard magazines" would not consider.¹ He is, however, such an avowed enemy of free verse that one suspects him of some of the crusading vigor of Mr. Noah Whitaker of Pegasus, who writes scornfully and at length against every tendency of present day verse to move outside the lock-step of time-honored rhythms.

Perhaps it is because the editor is so preoccupied with matters of rhythm that he accepts for publication verses that often abound in clichés. One cannot find a vigorous Mid-Western wind in one entire number, but there are plenty of breezes that "waft sweet strains"² and "balmy air . . . wantons o'er yon sunny sea"³ and over "verdant lea."⁴ There are still in these pages ladies' with throats "like the graceful swan"⁵ who come under "fair Luna's spell."⁶ And "undaunted souls"⁷ speak of their "wreck

¹ In a communication to the present writer.
² The Poets' Scroll, IX, 6, p. 277.
³ Ibid., p. 279.
⁴ Ibid., p. 278.
⁵ Ibid., p. 279.
⁶ Ibid., p. 280.
⁷ Ibid., p. 283.
of blasted hopes"\(^1\) on "Life's foaming sea."\(^2\)

Lest contributors forget the editorial demand there is always the slogan printed in caps on the fourth cover:

NO POETRY WITHOUT RHYTHM;

NO RHYTHM WITHOUT REGULAR ACCENT.

\(^1\) Poets' Scroll, IX, 6, p. 285.
\(^2\) Ibid., p. 295.
Tempo: A Magazine of Poetry

(June, 1921--1923)

Tempo: A Magazine of Poetry claimed the distinction not only of being the first verse magazine issued in New England but of having one of the youngest editors of a verse magazine on record. Oliver Jenkins was just nineteen years old when he started this journal in June, 1921, at Danvers, Mass. According to his own account he attended to every detail of editing and publishing, "solicited subscriptions, material, and passed upon material, read the proofs and damned the printers." 1

Tempo began as a sixteen-page monthly, changed to a bimonthly, and finally became a twenty-four page quarterly. It was eventually discontinued in 1923, since Mr. Jenkins had been too inexperienced in the beginning to realize the amount of time and money that would be required for such an undertaking.

Mr. Jenkins continues to edit verse for another magazine called Larus, and the name, Tempo, is still carried on the title page of the later journal. It is

1 From a communication to the present writer.
ten years since the founding of Tempo, yet scarcely
a week goes by that Mr. Jenkins is not urged to revive
it in its original form.

Contributors to it included Amy Lowell, George
Edward Woodberry, William Ellery Leonard, Gamalial Brad-
ford, Waldo Frank, Henry Bellamann, John Richard Moreland,
D. H. Lawrence, James Oppenheim, Daniel Long, Louise
Driscoll, Paul Eldridge, Gorham Munson, Ellsworth Larson,
A. A. Rosenthal, Virginia McCormick, and Harold Vinal, who,
encouraged by Jenkin's success with Tempo, founded in
the fall of the same year a verse magazine of his own
called Voices. A. A. Rosenthal, Virginia McCormick, and
Louise Driscoll later edited verse journals. This is
rather an amazing list of writers for a lad of nineteen
to have interested in his enterprise.

Something of the gusto of youthful enthusiasm
with which this whole magazine was edited is evident in
the editorials of the first number:

Regarding Tempo

We believe that poetry is needed more than
ever at the present time. It cannot be denied
that people of the age are money-mad and caught
in the whirlpool of materialism. One hesitates
at the thought of future generations.
Because we do not wish merely to stare at the handwriting on the wall with child-like helplessness, we are starting this magazine. Even a brief match-flame in the darkness has helped at times.

Of course, we shall probably make many mistakes. Our judgment is not infallible. We sincerely hope to discover a first class writer, if not a Poe or an Emerson. We confess that it is an ambitious hope and a slender one.

Imagists, vorticists, romanticists, realists, futurists, symbolists and impressionists mean nothing to us. Only the seekers of truth and beauty will find our door open.\(^1\)

In the light of the editor's youth the following comment on Mr. Mencken is interesting:

When the editor of so distinguished a periodical as the *Smart Set* comes forward bellowing the absurd and nonsensical statement that poetry is far inferior to prose, I cannot resist suggesting that the editor should go back to high school. Surely, it is deplorable that so many of our learned articles are written before the editor's minds have cleared from the effect of making mud-pies and playing ring-around-the-rosie. It is to be more sincerely regretted that he cannot be prevented from displaying his pitiful misfortune publicly.\(^2\)

The young editor made good his early promise for variety in his pages. Amy Lowell's "Paradox" beginning

\(^1\) *Tempo*, I, 1, p. 15.
You are an amethyst to me,
Beating dark slabs of purple
Against quiet smoothness of heliotrope, ¹

appears in the same issue with George Edward Woodberry's sonnet on "America," the first four lines of which give one the flavor of an earlier tradition in writing:

Kindle, great hearth, that givest freemen birth,
And speed thy flying torch from hand to hand,
Till, like a conflagration, burns the land,
And on rapt lips ancestral hymns break forth. ²

Gamaliel Bradford, whom we have known in late years as a biographer, appeared in the second number with the lyric, "Cherry-Buds":

When cherry-buds appear
And the dainty May is young,
The joys of love, my dear,
Should not be said or sung.

And when the autumn leaf
Is dying, dying, dead,
Love in its lonely grief
Should not be sung or said. ³

It is difficult to give the entire flavor of a magazine by a few brief quotations: the pages are filled with other verse too long to be included in full and from which it is almost impossible to take significant passages apart from their context in the body of the poem. On the whole the magazine was an achievement of which an older editor than a nineteen-year-old one might be proud.

¹ Tempo, I, 2, p. 3.
² Ibid., p. 1.
³ Ibid., p. 11.
Voices: An Open Forum For the Poets
(Fall, 1921--1930)

The following sentences taken from a recent circular sent out by Voices give some idea of Harold Vinal's reason for adding, in the fall of 1921, another poetry magazine to the list of seven new ones established that year and the five others already in existence:

When in 1921 Harold Vinal founded Voices, there was no scarcity of competitors; poetry was being preached from a number of editorial rostrums; it was being offered as caviar for the few and bread and butter for the multitude; it was being liberated by Amy Lowell and her followers and shackled again, even more securely, by the formalists. Undisturbed by these cross-currents, Mr. Vinal asked only two questions: Is it Beautiful? Is it Sincere? This was his platform, built neither on a fanatical observance of form, nor on an equally fanatical contempt for it.  

The first issue appeared in Boston in the fall of 1921. Though it was issued quarterly at first, Harold Vinal, its sole editor, now issues it nine times a year from New York City. The list of contributing edi-

1 Advertising circular published by Voices, 1930.
tors\textsuperscript{1} is long and distinguished, containing the names of many writers of importance who are not frequently associated with verse journals: Hervey Allen, William Rose Benét, Louise Bogan, Abbie Farwell Brown, Robert Hillyer, George O'Neill, John Crowe Ransom, Allen Tate, Louis Untermeyer, Elinor Wylie, and Marguerite Wilkinson. And there are many others.

Voices follows the policy established by Poetry of publishing groups of poems by the same author; sometimes a number of pages are given over to the work of a single writer. As a result one obtains more than the fragmentary impression of the work of a writer that one frequently receives in reading the short isolated lyrics usually published. Nor is Mr. Vinal prejudiced against long poems, for the issue for November, 1926, carried as its leading poem Joseph Auslander's "Historia Amoris Mea,"

\textsuperscript{1} The present writer has never been able to discover just what the responsibilities of a contributing editor are in relation to his magazine. There seems to be an increasing tendency among verse journals to publish lists of such officers. Possibly the duties vary with the magazine. In general, it would seem apparent that writers sanction the use of their names in this connection as a guarantee of their interest in and approval of the project. It is also evident that they frequently contribute occasional verse. Since most of the authors are well established, this insures for a new verse journal at least occasional bits of distinguished verse that might go elsewhere.
which ran more than two hundred lines. One issue, at least, was given over to poems written in a single set form, the sonnet, but editorial comment in other journals was not encouraging to this innovation. Miss Monroe said that the issue only confirmed the evidence already before her "that too many dull, correct, neither-good-nor-bad sonnets are being written"\(^1\) and again that "If the sonnet seemed to be a natural form for sincere expression in this age, we should hesitate to protest, but evidence is to the contrary."\(^2\) In regular numbers the verse is pleasantly diversified both as to content and to form. In 1925, *Voices* displaced *Poetry* as the largest contributor of poems to the *Braithwaite* anthology.\(^3\)

Very nearly half of the fifty pages in each issue are devoted to comment and criticism. Clement Wood, E. Ralph Cheyney, George Sterling, Benjamin Musser, Howard McKinley Corning, and Emanuel Eisenberg are among the reviewers. Occasional space has been given to the discussion of problems relating to the contemporary poet.

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\(^1\) *Poetry*, XXVII, 4, p. 234.


\(^3\) *Braithwaite, An Anthology of Magazine Verse*, 1925, pp. XI-XII.
Benjamin Musser took up two such questions when he entered a vehement protest against prize contests, which he contended "encouraged potboiling" and were "almost an insult to a real artist."¹

Voices has been in existence nearly ten years, a long life for a poetry magazine.

¹ Voices, VI, 4, p. 140.
The Bard: A Comrade of the Young Poet

(January, 1922--February, 1924)

The Bard: A Comrade of the Young Poet was founded by Ottie Gill at Dallas, Texas, in January, 1922. The editor was an exceedingly young man, and the magazine made an immediate appeal to young writers. Since youth is the time for experimentation, one is not surprised to find that three of the youthful contributors to this journal worked out an experiment in writing verse to the result of which they gave the name "psycho-composite poetry." These three contributors, David Russell, Ottys Sanders, and Aubrey Burns, shared, as they said, "the same conditions for twenty-four hours, eating, sleeping, and moving in the same circumstances, sharing the same amusements. At the end of this time, without any agreement as to the subject, each feeling that he had something to express, they set their allotment of words upon paper, the one not knowing the trend of the others' lines, until the poem was complete. They alternated, each writing two or three lines according to his individual trend of mind,
regardless of and not knowing what the others had written.1 The following is an excerpt from the "psycho-composite" poem thus written:

**Mood**

The frost is a white sword
In the blue mouth of the East wind,
Silver as the voice of one
Singing in the distant darkness.

I have hung a calendar of lights
High in the sky.

A long love fell,
A shadow across the night;
Why, why, should your voice
Vibrate through my shrunken soul?
White cape jasmines are like your cheeks
When I tear my hair at midnight.2

Though the authors felt that the poem was "more than a freak trial, and the result more than an ordinary accident,"3 I doubt if the experiment was often repeated or that it made any serious impression upon the verse writing about them. One feels, however, that this little journal during its brief two years made an honest struggle for freshness of expression, and attempted

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1 The Bard, II, 6, p. 4.
2 The Bard, II, 6, p. 1.
3 The Bard, II, 6, p. 4.
to get away from the merely pretty and the conventional. Its sincerity cannot be questioned.

Associated with Ottie Gill as companion editors were Ronald W. Barr, David Russell, North Bigbee, Martin B. Keffer, Charles T. Bruce of Nova Scotia, and Alice M. Fay of New York City. During 1922 it came out monthly, but in 1923 changed to a bi-monthly, and with Volume III, 1, February, 1924, came to an end. It had a circulation of two hundred copies, more than half of which were distributed throughout seventeen states outside of Texas. There was no attempt to print book reviews or to indulge in any extended criticism of poetry, to conduct poetry contests, or in other ways to pay for verse manuscripts. There was considerable dignity to its format. Eight or ten poems, sometimes less, and a double page of editorial comment and brief identification of authors made up the slender offering. Isaac W. Wade, Charles Bruce, Ottys Sanders, Stanley E. Babb, Ronald W. Barr, William Russell Clark, Aubrey Burns, George D. Bond, N. H. Crowell, Jan Isbelle Fortune, and Jeanne Galfee were some of the contributors.
Caprice: A National Poetry-Art Magazine
(October, 1922--1924 (?) )

Caprice: A National Poetry-Art Magazine, founded as a monthly in October, 1922, at Los Angeles, by David N. Grokowsky, has been one of the most difficult of all the poetry journals to learn about. No files of it were available, and the information obtained is from two notices published in The Writer for October, 1922, and September, 1923, a list in the Braithwaite Anthology for 1923, and an advertisement in Rhythmus for February, 1923.

David N. Grokowsky was a little later one of the quartet of founders of Four, another Los Angeles poetry magazine. He was assisted in the earlier undertaking, Caprice, by Nahum Yawor as associate editor. Caprice was known as a liberal medium for the publication of all forms of verse, and announced at the beginning that its special interest was to be the introduction of young writers.

The advertisement in the second issue of Rhythmus gave a few further facts and comments, but they did little more than verify the statements already given, i. e.,
that Caprice was a liberal much interested in youth:

The coming of Caprice has been heralded over the country as the revolt of the "Younger Generation" against the meaningless rejections of their work by the large eastern magazines.

If you want to know what the "Younger Generation" is doing, you have to read Caprice.

The first of a series of critical articles on "Our Youngest Poets" has begun in the Nov.-Dec. issue of Caprice. It is contributed by Sam Putnam, the Chicago critic, who is coming rapidly to the front as the recognized critic for the younger poetry movement in America. In subsequent issues he will deal with the work of John Drury, Virgil Geddes, Power Dalton, Harold Vinal, Lillian Middleton, and others.1


The magazine suspended publication sometime between September, 1923, the date of the last notice in The Writer, and 1925, for the Braithwaite Anthology of that year no longer listed it.

1 Rhythmus, I, 2, p. VIII.
The Fugitive
(1922–1925)¹

The Fugitive is the "illustration of cooperation"² within a poetic group and of what may happen when the creative instinct of poets meets with an equally vigorous interest in poetry on the part of their associates, a situation forming one of the important requisites, according to Miss Harriet Monroe, for the production of great poetry. During 1921, seven young men, mostly connected as instructors or as students with Vanderbilt University at Nashville, Tenn., began to meet fortnightly to hold informal discussions on various subjects and to criticize each other's poems. John Crowe Ransom, Donald Davidson, Allen Tate, Stanley Johnson, W. C. Curry, Sidney Hirsch, and James Frank, a businessman of Nashville, were early members of the group. Later, two Rhodes scholars, William Friedson and William Elliott, were added, as well as three undergraduates of Vanderbilt University, Merrill Moore, Ridley Wills, and R. P. Warren, and two Nashville businessmen, A. B. Stevenson and Jesse Ely Wills. Eventually

¹ Alfred Kreymborg's Our Singing Strength, p. 564.
² Edwin Mims's The Advancing South, p. 199.
Laura Riding became associated with these young writers and became known as "the eccentric" of The Fugitive group.

Carbon copies of all poems to be criticized were brought to these frequent meetings, and the discussions lasted far into the night. Real criticism was given, for without exception these young Southerners were men possessing high standards of literary taste. Upon the discovery that much material was accumulating, the group decided to publish a small magazine to give an outlet for their own writings. The first number was issued in April, 1922. The half-humorous, casual attitude they assumed toward the magazine, whatever had been the fine frenzy and great seriousness of their critical discussions, was apparent in their foreword to their first issue:

> Official exception having been taken by the sovereign people to the mint julep, a literary phase known rather euphemistically as Southern Literature has expired, like any other stream whose source is stopped up. The demise was not untimely: among other advantages, The Fugitive flees from nothing faster than from the high-caste Brahmins of the Old South. Without raising the question of whether the blood in the veins of its editors runs red,

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1 Alfred Kreymborg's Our Singing Strength, p. 564.
they at any rate are not advertising it as blue; indeed, as to pedigree, they carefully invite the most unfavorable inference from the circumstances of their anonymity.

The *Fugitive* is one of very limited circulation, and is supported by subscriptions at the rate of one dollar per subscriber. It will appear at intervals of one month or more, till three to five numbers have been issued. Beyond that point the editors, aware of the common mortality, do not venture to publish any hopes they may entertain for the infant as to a further tenure of this precarious existence.¹

No formal organization existed; there was no editor, and the details of publishing, after the poems had been voted on, were handled by the various members as they had time, and in the beginning they paid the deficit.² Pen names were used in the early issues, the explanation for which practice appeared in their second issue:

The writers sign their work with assumed names for the present with special reference to the local public, on the theory that the literary issue must not be beclouded with personalities.³

¹ *The Fugitive*, I, 1, p. 1.
² I am indebted for the account of the early activities of the *Fugitive* group to Edwin Muir's *The Advancing South*, pp. 199-201, and Alfred Kreymborg's *Our Singing Strength*, pp. 560-564.
³ *The Fugitive*, I, 2, p. 34.
The first two issues were received everywhere with such an unexpected amount of favorable comment and discussion and with such a difference of opinion as to authorship and motives behind the publication that the group deemed it wise in their third issue to state again their purpose and their editorial method:

The Fugitive exists for obvious purposes and has the simplest working system that we know among periodicals. It puts in a single record the latest verses of a number of men who have for several years been in the habit of assembling to swap poetical wares and to elaborate the Ars Poetica. These poets acknowledge no trammels upon the independence of their thought, they are not overpoweringly academic, they are in tune with the times in the fact that to a large degree in their poems they are self-convicted experimentalists. They differ so widely and so cardinally from each other on matters poetical that all were about equally startled and chagrined when two notable critics, on the evidence of two previous numbers, construed them as a single person camouflaging under many pseudonyms. The procedure of publication is simply to gather up the poems that rank the highest, by general consent of the group, and take them down to the publisher.\(^1\)

And to prevent further confusion a key revealing their identities was published in this same issue:

Marpha--Walter Clyde Curry
Robin Gallivant--Donald Davidson
Philora--James M. Frank
L. Oafer--Sidney Mitron Hirsch
Jonathan David--Stanley Johnson
Dendric--Merrill Moore

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\(^1\) The Fugitive, I, 3, p. 66.
Later in its career The Fugitive was issued bi-monthly instead of quarterly, and occasional guest issues were arranged for, to take care of the contributions sent by distinguished British and American poets but ruled out of ordinary numbers by the terms of the original purpose of the group. It is probably the only American poetry magazine to attain high standing in the literary world, and to become, at the same time, so much a matter of popular pride that part of the expenses of publication were taken care of through commercial agencies, in this case by the Nashville Retailers' Association. Like most of the poetry magazines devoted to the work of a small group, The Fugitive seemed to have served its purpose after a comparatively short life, and it was discontinued during 1925.

Through the several years of its existence The Fugitive held rather generally to its original policies. Except for infrequent guest numbers, the space was reserved for the contributions of this Nash-

1 The Fugitive, I, 3, p. 66.
ville group. No manifestos were published, for in no sense did the members regard themselves as the founders of a school. Notwithstanding the fact that "the group mind was evidently neither radical nor reactionary, but quite catholic,"¹ the experimental nature of the writing was frequently alluded to and the policy restated that each individual was free to follow any line of experiment in form or subject-matter that seemed suggestive and promising to him; he was even free to follow old paths, a form of liberty seldom vouchsafed to experimentalists. Always the little journal refused to champion either side in the disputed verse questions of the day; it demanded only its right to withhold its opinion and to present its verse without comment, letting the public make of it what it cared to. It would seem as if these Southern writers found their great inspiration in those frequent discussions lasting into the early hours of the morning, and that the publication of an issue of The Fugitive was a mere gesture after the fun was over. Needless to say, The Fugitive was received among serious

¹ The Fugitive, I, 2, p. 34.
literary artists as far more than a gesture. It remains one of the six or less really important poetry magazines. Several of its founders, John Crowe Ransom, Allen Tate, and Donald Davidson have emerged with established literary reputations.
The Gleam:
A Magazine of Verse for Young People
(October, 1922--1927)

The Gleam: A Magazine of Verse for Young People, founded in Boston, Mass., in October, 1922, is the only poetry journal that has chosen for its special audience the teachers and students of poetry in American secondary schools. It is the official organ of the School and Poetry Association and was founded at the suggestion of Paul Sumner Nickerson by a group of six people, including Mr. Nickerson, Percy Waldron Long, Katharine Shute, George Browne, Samuel Thurber, and Sally Freeman Dawes. It is published quarterly, appearing in the months of November, January, March, and May, and sells for a dollar a year; the editors offer the magazine at ten cents a copy when it is to be used in the classroom. Paul Sumner Richardson was its first editor from 1922 to 1925, Herbert Weir Smith was editor for the year 1925 to 1926, and Alice Sleeper of Simmons College, Boston, and the Secretary of School and Poetry Association, became its editor in 1927. Critical articles on poetry are printed, and while older writers contribute some of the verse, most of it is written by secondary school students.
The Nomad

(1922--Summer, 1924 (?))

The Nomad, founded as a quarterly at Birmingham, Ala., in 1922, is Alabama's sole contribution to the poetry magazine movement. It was the result of the combined efforts of a small group of people, Albert A. Rosenthal, Andrew L. Glaze, Mrs. C. P. Beddow, and Ida D. Schwartz. Albert A. Rosenthal acted as editor throughout its existence. In the summer issue of 1924 E. Russel Beddow and Ida D. Schwartz were listed as associate editors, and Mabel Ford Leake as business manager.

Most poetry magazines cannot get along without a creed, even if it is no more than the simple statement that they have none, and The Nomad was no exception.

It stated its policy on the title page:

A poetry magazine belonging to no school and championing no creed. It has no set policy and encourages no particular group, but welcomes all forms of verse to its pages, especially the work of the younger poets.1

From comments printed on its third cover, apparently one issue was given over entirely to the work of Alabama

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1 The Nomad, III, 1, second cover.
poets. Other numbers, however, while containing the verse of southern poets, included, as well the work of writers scattered throughout the United States, writers whose names appear frequently in the other verse magazines of these years: Ralph Cheyney, Haniel Long, Clement Wood, Paul Tanaquil, Mark Turbyfill, Idella Purnell, Paul Eldridge, Yossef Gaer, Oliver Jenkins, Harold Vinal, Stanley A. Burnshaw, Mary Sinton Leitch, David P. Berenberg, and Joseph Kling.

Short lyrics filled the one number I was able to examine. A. A. Rosenthal's "Old Jew" is indicative of the quality of the verse published:

Alone, among the shadow-haunted benches  
Of the deserted synagogue  
His prayer cap crowning his age-frosted hair  
His freyed grey tallis wrapped tightly  
About his toil-bent body  
He sways—a shadow among shadows—  
Between the two tall candles that bronze the altar.

The words of his beloved Torah, blurr  
His eyes fill with distant things  
And his soul is a taut violin string  
Quivering with muted melodies  
That Life forgot to play.¹

¹ The Nomad, III, 1, p. 16.
Though the editor admitted the magazine was "appreciated everywhere but at home,"\(^1\) he did not accept as inevitable the fate of "progressive death"\(^2\) prophesied for it by Yossef Gaer. He marked optimistically in the questionnaire the date of its last appearance, "suspended temporarily."

\(^1\) The Nadaj third cover.

\(^2\) Ibid.
The Book of the Rhymers' Club
(June, 1923--1925+)

Whether knowledge of the famous Rhymers' Club of London influenced a Cleveland group of poets to choose the same name for their poetry club, I do not know, but at any rate, the Midwest does have such a club and its founders lost little time in establishing a magazine for their writing.

The Rhymers' Club was formed in Cleveland, Ohio, in April, 1923, and in June of that year appeared the first Book of the Rhymers' Club. Under the editing of Carr Liggett, John F. Wilson, and Edwin Meade Robinson, the magazine appeared once a year, occasionally twice a year, and until the issue for December, 1925, published only the verse of club members. With the change of policy at that time, the editors announced that they were glad to get good verse from any source, although they were still particularly interested in Cleveland writers.

The issues seemed to run from one hundred to five hundred copies and were sold for fifty cents a copy.
Among the most frequent and important contributors were G. A. Stevens, Harmon C. Wade, Herman Fetzer, Helen Ives Gilchrist, Margaret Summer Stephens, Dorothy E. Reid, Carr Liggett, John French Wilson, Norman Kirchbaum, and Edwin Meade Robinson.

In the first issue John French Wilson summed up his ideas about writing in these first two stanzas of "Give Us Splendid Thrift":

Give us splendid thrift
When easy words would throng;
Give us the Godlike gift
Of silence lasting long
Before we dare to lift
The veil from virgin song.

Give us the strength to say
Less than our own hearts hear,
Lest we make vain display
Of that which cost us dear;
Since fools can tell in a day
What life can teach in a year.1

A further illustration of what they were trying to do is shown by this poem of Helen Ives Gilchrist, "Fire," which is typical of the quality of verse published in this magazine:

Watching the flame fling the edges of its gown
Over the blackness to find out a thin crack
And weave an orange thread through, with fine, gray smoke.

1 Book of the Rhymers' Club, Book I, p. 3.
Fire calls the mind home after long wandering, 
Fire holds a laugh in its quick, crackling jest, 
Fire, though it end on the cold gray of ashes, 
Leaves, as the sun leaves beauty in the west; 
Color in the mind, warmth in the still heart, 
Peace for the night, for the day new jest.¹

While they were not opposed to free verse and other modern poetic experiments, their literary credo as summed up by John French Wilson left little room for it:
"We think good verse among other requirements should have (a) something of the 'startling' or 'fresh',
(b) a great deal of 'inevitability'. We think most free verse, imagist verse, and allied wild and free forms achieve the 'startling' at a complete loss of 'inevitability'."²

¹ The Book of the Rhymers' Club, Book V, p. 92.
² In a letter to the present writer.
Four: A Quarterly
(October, 1923--1926)

Four: A Quarterly was established by four men seeking a special audience for their particular type of verse, three of whom, significantly enough, either were or had been editors of other magazines and thus seemingly with avenues already open for any publication they might desire. H. Thompson Rich, the oldest of the four in years, was, previous to his participation in the World War, a former editor of The Forum; W. H. Lench was the owner and editor of the San Diego Pegasus, a poetry journal; and David Grokowsky, the youngest of them all, was sponsoring at the time another verse magazine called Caprice. Yossef Gaer was the only one of the group who had no editorial connections, but his verse had been widely published in the magazine field.

The first number of Four was issued in October, 1923, at Los Angeles, California. It contained the statement

1 The 1926 Braithwaite Anthology is the last one to mention Four in its list of current poetry magazines.
that the journal would be confined to the work of the four editors who regarded the magazine as their workshop wherein they would "discuss the elements of life, particularly their interpretations through the medium of poetry."¹ Although The Fugitive at Nashville, Tennessee, had set a precedent for this type of publication policy the year before, 1922, it is uncertain whether the editors of Four were aware of, and so, influenced by the work of the Southern group which was gaining by 1923 its first national recognition. The editors of Four wished to determine, moreover "if the policy maintained by Eastern magazines in general of giving their readers no poems of length were not a mistaken one." An anonymous writer in the Overland Monthly for December, 1924, greatly interested in Four as a significant experiment in contemporary literature, surmised a further purpose for the establishment of this magazine. Three of the group were of a distinctly radical type, and they "disliked the restrictions placed upon their verse by editorial policy and preference,"² hence their own magazine! The

¹ Overland Monthly, Vol. 82, p. 549.
² Overland Monthly, Vol. 82, p. 549.
same writer had much to say in summarizing the place
Four made for itself at the end of its first year:

This author feels the group has failed to lastingly interest any large portion of its public. Those who seem to give their approval are of those who may be classed as protestants. They are those who in literature correspond to the Ultra-Modernists in painting and sculpture, those who would cast aside all accepted standards as denying freedom, yet who set up new standards which are infinitely more binding and narrow.¹

He felt, however, that the magazine was not a failure, that the editors had "ability to grasp what they had attained and build upon it. Success was certain if they would but remember there was an audience.

In the light of the above criticism it is interesting to turn to the editorial comment made by Four at the beginning of its second year.

During the past year it reached a small and discriminating audience; an audience that was able to meet the work critically.

The progress of Four has been an intimate affair, as all missionary work is. Its scope defines, comprehensively, the contemporary spirit; its appeal has been based upon the authenticity of its expression.

People are reluctantly accepting Four, and while certain of our American Bookish authorities are not yet aware of its significance, Four

¹ Overland Monthly, Vol. 82, p. 549.
is becoming a part of the American soil and will fulfill itself by expressing in no uncertain terms, the great drama of the American spirit.

It is not impossible to create an audience.¹

I have not been able to find anywhere a definite record of the end of this magazine. The Braithwaite Anthology for 1926 listed it for the last time among current magazines publishing poetry.

¹ Four, II, 1, p. 2.
Of all the poetry magazines established to gratify the personal ambition of the editor to serve the cause of poetry, The Lariat: Western Poetry Magazine, easily ranks first. It was financed by a single individual, Col. E. Hofer, who gave his time for the first five years of the journal's existence and furnished the funds needed to meet all expenses not covered by the meager income from subscriptions. Col. Hofer founded The Lariat as a monthly at Salem, Ore., in January, 1924. Had his

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1 This magazine carried this further characterization by its editor on the cover for the issue of September, 1927: "The Lariat is a voice crying out in the wilderness, warning the reading world that Our Country has standards and ideals in national literary affairs that are well established in poetry, fiction and drama, and should not be crowded off the map by the slum products of Europe or even Our Own Country."
literary taste equaled in any way his financial generosity, there might have been a different story to tell about The Lariat. As it was, the magazine was a curious blend of blatant advertising methods whether the editor was promoting a contest, a literary federation, or boasting the superiority of his own journal; extravagant praise of the most undiscriminating type for mediocre, even banal writing; and sneering criticism couched in the rawest terms directed at certain of the established eastern American and English writers. The following paragraphs taken from various issues will give some conception of the uninformed editorial viewpoint from which this periodical was edited:

The establishment of The Lariat as a monthly magazine of Poetry and Literature came at a time when the so-called era of decadent or degenerate literature was at its highest flower. This erratic era manifested itself in both prose and poetry, or rather not perfectly in either form, but in a kind of bastard manifestation of both.

For instance, one can say that Ulysses, Hot Afternoons in Montana, or Many Marriages were either prose or poetry. . . .

Without more ado, here came that beautiful offspring of Love and the Printer's Art, The Lariat, in Roycroft style of printing, but not of Elbertian Hubberdeese, and endowed by no chair of poetry. . . .

But The Lariat School of Literature cannot dwell in any realm of the unimaginable. It must
build on a native character of sound English vernacular, "as she is spoke in the States and the Canadian Provinces."...

Why are there no chairs of higher literature and poetry in colleges?  

The Lariat is entering on its fifth year as a monthly magazine and literary criticism, devoted to the younger and more unknown writers, undertaking to give place to compositions on merit alone, neither trying to measure poetic and literary values by the wooden yardstick or the iron dollars, nor selling space for cash.  

It has not prostrated itself before the bashaws of literature and it must say the eastern gods and goddesses of poetry have not impressed The Lariat as fair or generous in their treatment of western writers.  

It has more respect for the reviled tar babies of Greenwich village than for the high-brown and literary popes occupying the chairs of English literature of the universities.  

Aping European degenerates in styles of verse, abandoning the grand founders of the New England school, scoffing at the western Argonauts, the Alaskan and Southern writers they imitate.  

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1 The Lariat, IX, 6, pp. 254-5.  
2 Ibid., IX, 5, p. 204.  
3 Ibid.
It (The Lariat) stands for the sentimental and emotional values in literature, for the sonal values and music as the life and soul of literature and the art of expression, barring mere materialism and prostration to grinding the Edgar Guest money mill.¹

If a mere beginner could be lifted out of obscurity to public notice, it was The Lariat’s duty and pleasure. Such a poetry magazine was probably never printed before and never will be again.²

Criticism published in this magazine was written with little sense of proportion and with strong prejudices in favor of older New England writers. The editor referred to contemporary writers of free verse as the "modern freak hot dog sandwich school of poetry"³ and in introducing a long narrative poem on "Eve" made the following comment:

This poem will probably be accounted, when it becomes fully known, the most beautiful composition in its class in all ages, and in every language under the sun. Its subject has been carefully safe-guarded to prevent its being made the subject of theft and plagiarism.⁴

Part of the comment on Vachel Lindsay’s The Candle in the Cabin will further serve to show the kind of puerile

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¹ The Lariat, IX, 5, p. 204.
² Ibid., X, 1, p. 306.
³ The Lariat, X, 1, p. 305.
⁴ Ibid., IX, 2, p. 50.
statement that one found all too frequently in The Lariat:

In reading this poetry the meter you expect to have met you in the next line and the rhyme that is to ring next is the very last thing you find. In all modern verse is much not understandable, and some volumes are more of that kind than any other, but in Vachel Lindsay there is more that is hard to puzzle and riddle out than since the days of Samson in the Bible.¹

Verse in The Lariat was seldom as pretentious as the prose. While most of it quite obviously belonged to beginners almost wholly without any background of literary training, a very small part of it was creditable verse.

During 1928 The Lariat was turned over to a younger editor² and the magazine appeared on several exchange lists as late as 1929. What its present³ status is I have not been able to learn.

¹ Ibid. IX, 1, p. 32.
² The American Mercury, XVI, 1, p. 67.
³ August, 1931.
Although its life has not been quite half that of *Poetry*, *Palms* approaches that distinguished verse journal in its consistent devotion to high standards of taste, to an open-minded welcome of modern as well as conservative verse, to the search for the fresh, vivid, and genuinely felt experience, and to the policy pursued by very few such magazines of printing enough of one poet in any one issue to give the reader a real feeling for his outlook, his style, and his philosophy, if he has one. It has gone further on the whole, I believe, than *Poetry* in encouraging the very youthful poet, the college student.

In April, 1923, Idella Purnell established *Palms* as a bi-monthly and issued it from her Mexican home at Guadalajara, Jalisco, Mexico. This venture of hers was the direct result of the encouragement given by Witter Bynner to a group of nine people who wished to found a poetry magazine. For two years she supported it from her own resources, but later an endowment plan was instituted not unlike that devised by Miss Harriet Monroe, editor of *Poetry*; and Mr. John Weatherwax
and Mr. Robert Walker of New York City, Sr., José
Guadalupe Zuno and Mr. Emilio J. Puig of Guadalajara, and
Mr. Albert Bender of San Francisco, agreed to give one
hundred dollars each to further its publication. Three
"contributing subscribers" offering twenty dollars a
year were Miss Anna L. Cockus of Santa Fe, Miss Hazel
Beck of Pittsburgh, and Mrs. A. R. Erskine, South Bend,
Indiana. From a recent number (November, 1929) it is
evident that other people are continuing some such plan
for financial support. Mrs. Dwight W. Morrow is one of
the well-known people enlisted in this cause.

Financial backing has been given in another
direction by the gifts by individuals and groups of a
number of generous prizes. In the November issue of
1929 were listed the Anne Bremer prize of one hundred
dollars, the Walt Whitman prize of twenty-five dollars
offered by a group of Pittsburgh poets, the John Keats
prize of twenty-five dollars for the best poem in the
March, 1930, Palms, another Anne Bremer prize to the
young poet in volume VII of Palms who was, in the opinion
of the judges, most worthy of encouragement, and most
generous of all, the Palms prize of one thousand dollars
given for the best poem by a subscriber printed in the
sixth year of Palms. In addition to these were the
George Sterling Memorial prize of fifty dollars awarded
for the best poem by an author who had not published a
book, and the well-known Bynner Undergraduate Poetry
prize of one hundred and fifty dollars that in the 1926
contest drew more than six hundred poems from the students
in forty-nine colleges and universities in twenty-six
states.

Idella Purnell has remained the editor of Palms
through its various migrations, a short one to Aberdeen,
Washington, in 1927, and the last one to New York, where
it is at present (1930) located. She has had as associates
Witter Bynner, Haniel Long, David Greenhood, Eda Lou
Walton. The magazine volume for the year still consists
of six numbers, but they are issued monthly from October
to March, and contributors are now asked to submit their
material from August to December.

One of the striking facts one notices in glanc-
ing over a list of contributors of Palms is the presence
among writers of established reputation like Witter Bynner,
Robinson Jeffers, Countee Cullen, Haniel Long, Vincent
Starrett, Howard McKinley Corning, and Joseph Auslander of the names of young poets like Tom Prideaux, an undergraduate of Yale, John A. Holmes, a student of Tufts College, Marshall Schacht of Harvard, Frances M. Frost, a young poet of Vermont whose poem was sent in from Italy by Ezra Pound, Catherine Adams, a student at the University of Chicago, Maki Kyomen, a young Japanese student who is working his way through a California university. And there are many others. One feels the wisdom of an editorial policy that seeks not only to cultivate the voices of these young singers just beginning to find themselves, but to build through them an intelligent body of readers of contemporary poetry.

The shorter lyrics of Palms have a diversity of subject matter through their frequent use of Indian, Mexican, and oriental themes, a freedom from clichés for the most part, and a boldness and originality in the use of imagery. Fresh interpretation generally saves the poem from the commonplace where the imagery occasionally becomes conventional. In some of the lyrics there is a delicacy of spirit beautifully wrought, in others, a feeling for subtle variations of mood, and by no means to be overlooked, here and there the reader finds a
touch of humor that would have saved, had he possessed it, many a pompous scribbler from poetic indiscretions. John A. Holmes, an undergraduate of Tufts College, seizes upon fresh imagery in his use of a modern interest in old maps to portray the voyage of exploration each man makes in search of his own mind:

What Dragons

Here in the lamplight on the yellow wall
I pin a colored map of the "known world,"
Its lettered continents and oceans all
Guarded by monsters quaint and fierce and curled.
Once men sailed ships by this! and though they knew
That trick to which cartographers resorted,
"Put terrors where no knowledge is," one crew
And captain found a new world, though distorted.

What dragons threaten man's long exploration
Inward! Himself if perilous to find.
He has no chart, yet seeks a narrow nation
Rich and remote, leaving Spain behind.
Then—the true discoverer's exultation,
Leaning from the crow's-nest, shouting, "Mind ho! Mind!"

And this "Finis" of Ellen Glines is strictly modern in
its expression of the capacity of youth to suffer deeply
and then to cover its final depths with a flippant gesture:

The first time you killed me
Of course I felt the pain
But I thought it was an accident
And came to life again.

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1 Palms, VII, 1, p. 11.
The second time you killed me
You took wheel and rack--
I lived all day, until the sun
Went down green and black.

The third time you killed me
I laughed along thin air,
Kicked on the golden slippers
Danced on the golden stair.²

The oriental influence prevalent in Modern American verse shows in several ways; in the translations from the Chinese such as those frequently offered by Witter Bynner in collaboration with Kiang Kang-hu and in the introduction of oriental verse forms such as the Japanese hokku, built like the cinquain on an intricate arrangement of syllables. Maki Kyomen has written a series of seven from which these two are taken:

Poet

Thoughts are wounds in me
Soothed with oil of words—bandaged
With strips of poems.²

Sea Prayer

O moon, be a knife
To sever my wings of tide
That will never rest.³

Then there is the slighter, more elusive eastern influence

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1 Palms, IV, 5, p. 142.
2 Palms, IV, 6, p. 180.
3 Ibid., p. 169.
in the allusions to oriental objects, flowers, and trees. For instance there is the ghinco tree:

Like a lady, slim and fair,
Floating in the moonlit air,
Pointing to eternity
Stands the Chinese ghinco tree.¹

In "The Lotus Blossom" there is an excellent example of the fresh interpretation of a worn symbol, in this case an oriental one, the lotus flower:

Pale blossom, colored like a breath
Of all the flowers that have gone to death,
On silken air you float
Exquisite, remote.
What old dim grief
Lies upon your living leaf?
What ecstasy's held up
Forever in your petaled cup?
Swiftly our spirits leap to them,
Glimpse half—feel all,
Then faint and fall
Down the long curve of your perfect stem.²

Palms, unlike many of the poetry magazines published in remote sections of the country, reflects the colorful manners and customs immediately surrounding it. Indian life and Spanish legend add new color, new experiences. Dorothy Lester's "Tradition" is one of

¹ Palms, IV, 6, p. 169.
² Ibid., 5, p. 149.
the poems showing a universal truth, in this case, the binding power that old custom exerts, through the image of the Navajo artist fighting against and then succumbing to the demands of symbolic representation in his jewelry. It shows a sensitive feeling for beautifully varied cadence that one often finds in the modern verse forms in this magazine:

Worker in stone, bone, and horn,  
Art claims your lean brown fingers  
For her own, The trembling urge  
Of her desire for newness shakes your fingers.  
If only the claw of the squat bird  
Were turned the other way...how beautiful!  
How much of grace were added to that spear!  
Your mind can see it so...so...  
Ah! but you dare not!  
How can you change the dictates of your fathers?  
How can you change the carving of their symbol?  
The guardian bird would surely turn upon you  
And smite you, twist your joints, and make your blood burn.  
It is too much risk.  
And so you falter,  
Steady your hands once more...forget the vision,  
And carve the symbol as your fathers carved it—  
Your fathers.  
They are grave-length patterns now,  
In stone, bone, and horn.¹  

¹ Psalm, IV, 5, p. 152.
Pegasus:
A Magazine of Verse
(January, 1923 (?)--February, 1924 (?)\(^1\))

On account of the similarity of their names, there is some tendency to confuse two magazines, Pegasus: A Magazine of Verse, published in San Diego, and Pegasus: A Magazine of Verse—But Not Free Verse, published in Springfield, Ohio. Both geographically and aesthetically the magazines were widely separated; the San Diego Pegasus was entirely liberal in its attitude toward all forms of poetry, the Ohio Pegasus was and is decidedly antagonistic toward every type of free verse.

The San Diego Pegasus antedated the Ohio journal by about eight months, having been founded by W. H. Lench in January, 1923. It was a journal of liberal tendencies, and was published as a bi-monthly. Fred Gronberg was associate editor, though notices in The

\(^1\) In a letter to the present writer Grace Arlington Owen of the San Diego Public Library says Pegasus lasted through six issues anyway, probably from January, 1923, to February or March, 1924. Even the progenitors themselves are hazy in what they write concerning the dates of the magazine, according to her. At the last an issue was published covering several months, and from this no definite date could be determined. It was impossible to locate the editors; so the above information has come through the San Diego Public Library.
Like so many journals of this kind, it offered frequent prizes in lieu of payment. The editors also announced that they did not print "verse of sentiment." Further tendency toward a somewhat careful discrimination in their choice of material for Pegasus is shown by the fact that at one time only four poems were chosen out of the five hundred submitted. Possibly that is a usual procedure in the day's work of many magazines, but I have seen few statements indicating so highly selective a choice of poems.

In the fourth issue of the first volume, Fred Gronberg, the associate editor, had something to say of vers libre and the attitude of the magazine toward it as well as other types of poetry:

While a merry and friendly little clash is constantly going on within the ranks of verse-writers themselves, it seems that the brunt of opprobrium against vers libre comes mostly from verse-tasters and outsiders, those who know nothing either of the mechanics or the psychology of verse writing.

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1 The Writer, XXXV, 3, p. 40.
2 Ibid., 6, p. 87.
It is sadly true that in the earlier stages of the cult much sickening twaddle was exposed in the name of vers libre. It is unnecessary here, however, to bring the time-worn examples of Milton, Shelley, or Whitman in defense of vers libre or to reiterate that it is as old as language itself.

In an age of steel, bill-boards and chewing-gum, vers libre gave to the younger generation a vehicle of expression unhampered by tradition, form, or idea. Triumph of vers libre was accomplished through the fact that its proponents had courage and foresight enough to pool their interests and to found a school. Herein they have room for spontaneity, fluency, and unfettered emotion such as the rhymed moulds would never permit. The majority of vers libreists today are not ignorant of old verse forms, and it is somewhat due to this advantage that they can write better poetry in free verse.

Vers libre may be, and is, decadent, but only in so far as the "state" is subjugated to the needs and usefulness of the "individual."

"Pegasus," however is not an out and out champion of vers libre alone, but is open to every conceivable form of verse old and new, and in another issue we shall be equally pleased to discuss the merits of other schools.1


Some of the contributors for the July issue of 1923 were Howard McKinley Corning, E. Richard Shipp, William Griffith, editor of Current Opinion, Albert A. Rosenthal, editor of The Nomad, and Charles J. Quick, a young American studying in Belgium.
The two poems quoted below illustrate the high standard of taste shown by the editors of *Pegasus* in choosing both their conservative and their free verse contributions. The first is Albert A. Rosenthal's "Portrait of an Old Jew":

Alone, among the shadow-haunted benches
Of the deserted synagogue,
His prayer cap crowning his age-frosted hair
His frayed grey-tallith wrapped tightly
About his toil-bent body
He sways—a shadow among shadows—
Between the two tall candles that bronze the altar.
The words of his beloved Torah blurr—
His eyes fill with distant things
And his soul is a taut violin string
Quivering with muted melodies
That Life forgot to play.

William Griffith's "Sacrifice" follows conventional stanza form:

With hands that now are idle
She wove the simple shroud
For something never mentioned
Nor dwelt upon aloud:

She wove it without breaking
The silence of a thread,
Lest she be thought presuming
To interrupt the dead

With what a gracious gesture
She motioned life away;
And beckoned to the darkness,
And bade adieu to day!

---

1 *Pegasus*, I, 4, p. 10.
So a defeated mother
To whom much was denied
With small reward in heaven
Put happiness aside.¹

Mr. Lench had hopes of making Pegasus "the
Poetry of the West,"² and had plans after its first
suspension to revive it in enlarged form, but the plans
seem never to have materialized.

¹ Pegasus, I, 4, p. 8.
² Poetry: A Magazine of Verse, XXV, 1, p. 57.
Pegasus:
A Magazine of Verse-But Not Free Verse

(October, 1923--1930+)

Pegasus, edited and published quarterly by Noah H. Whitaker at Springfield, Ohio, had, and still has according to its editor, a definitely aggressive purpose for its existence; it was launched in defence of true poetry, and to assist in ridding the literary realm of free verse impostors. It has steadfastly clung to its first ideals and is now rated as the only magazine in America that does not give space to the experimental efforts under the name of poetry. No cacophonous prose, masquerading as poetry, ever appears in its pages . . . . Its purpose, as I have already stated is to print good poetry and to ridicule the host of lack-talent scribblers who infest the poetic realm.  

And in another letter he said, "The sole purpose of Pegasus is to perpetuate metrical verse forms and to ridicule the free verse drivel that will sooner or later be crowded from the literary circle."

On the title-page of the August number of 1927 the editor warned the reader that this magazine was published for the subscribers only. "Good poetry will be accepted from anyone, but will not be printed until after such contributors subscribe." Its eighty small

¹ Communication to the present writer.
pages were filled by "contributor-subscribers" from the United States and England. It did not have the usual volume notation but called each number a "book."

The editorial and typographical performance in Pegasus was somewhat curious. The poems were printed in alphabetical order according to their authors, although a few were printed out of such order because the editor had promised their authors to have them in a certain issue, or because he wished to comment on them.

The kind of comment on poems is illustrated in the excerpts below. The poem referred to is Margaret Price Stillmans "Night in Chefenokee Swamp" which the editor felt deviated from the strictly metrical line, not altogether without justification in this one instance, however:

Editor's Note--As an apostrophe to a sylvan night, giving voice to those reflective thoughts that stir the intellectual mind under similar circumstances, the above poem is exceptionally well written, being metrically correct in almost every line. It is even doubtful that a change such as would give correct measure, could be considered beneficial. Take this line, for instance

"From out the shadows flutters a lonely moth."

Now were that line written

From out the shadows flies a lonely moth.
it would give a better musical arrangement, but would it improve the poem? We doubt it, for the word "flutter" best describes the moth's motion. Again it can be truthfully said that all such discussion is trivial. Mrs. Stillman has given us a good poem in blank verse form—a form all too rarely used. It would be well for those who write broken-backed prose under the name of free verse, were they to study the form of verse structure used by Mrs. Stillman. Certainly they will find it broad enough for the full expansion of their "genius" which they say cannot confine in lyrical bounds. It is not that, however, which keeps the free verse fraternity from writing poetry; they do not write it because Nature did not intend that they should.1

An earlier attempt at more stringent criticism met with disaster because the editor, believing that a subscriber-contributor's tenth stanza "was too weak for the desired climax—wrote a stanza for her, giving voice to her thought in a different way." A tardy mail service and an inevitable editorial dead line clashed. The lady saw the revised version of her poem, and objected. The fiery correspondence on both sides was printed.2

Near the end of the magazine was a section devoted to "Poems by the Editor." Since they were more or less typical of the character of the magazine as a

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1 _Pegasus_, Book 15, pp. 46-47.
2 _Pegasus_, Book 15, pp. 57-58.
whole I give several stanzas below by way of illustration:

When Hopes Are Dead!

The heart, gay features may beguile;
Grief may dissemble for awhile,
And wear perforce a sunny smile
Though lost to all delight:
Thus, on the sea, the sunbeams sleep,
Whilst in that dark, unfathom'd deep
Submerged, are mountains cold and steep,
And gulfs of endless night.

... ...

The think no 'tis the boist'rous groan--
The gushing tear--the sigh--the moan
That speaks the soul's lament alone--
The heart's despair and dread:
There is an agonizing throe,
A secret fount of silent woe
Whose bitter waters ebb and flow
When fondest hopes are dead.

The following is from his "In the Mode, A Satirical Romance":

With high hope and hilarity
The Rosedale Club announced a fancy ball;
'Twas to be given in the cause of charity,
Therefore the doors were opened wide for all:
But to prevent "rough house" and vulgarity,
"Cops" were to station within easy call,
That the elite might dance, connive, and chatter
With no grave fear of having soon to scatter.

Of all the magazines I have seen **Pegasus** is the most insistant upon the strictly metrical line.

Too much emphasis upon unbroken rhythm and the sacrifice of everything to that lead to monotony.

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1 **Pegasus**, Book 15, pp. 57-58.
Rhythmus:  
A Magazine of the New Poetry  
(January, 1923--1924)

Rhythmus: A Magazine of the New Poetry was founded in New York City in January, 1923, by Gustav Davidson and Oscar Williams. Carl Van Doren, Alfred Kreymborg, and Blanche S. Wagstaff were listed as an advisory committee, and Gene Derwood was the publisher. In addition to a monthly publication schedule for their magazine, the editors sponsored an elaborate program of lectures and readings to interest people in poetry. Some of the paragraphs in their advance notice showed not only their sincerity in cultivating a wider appreciation of the art of poetry but their interest in the modern spirit of experiment that had not died out during the years from 1912 to 1918 as many people are inclined to think.

The poetry revival of recent years has done much toward stimulating an interest in the art. This interest, however, has hardly been general, for the revival, it is now evident, was chiefly among the poets and the literati. As a result, a large number of lovers and patrons of the other arts who should have been reached (and who, it is supposed had been reached) still remain untouched by the movement.
Rhythmus, through the poetry it will publish and by means of the readings and lectures now being arranged, plans to interest this potential audience to whom poetry today seems inaccessible as a source of enjoyment.

Rhythmus, as a monthly magazine of the new poetry, opens its pages to all verse forms and experiments interpretive of the new spirit.

Rhythmus believes that a poet should be adequately rewarded for his work and will pay a dollar a line for all poems published in the magazine.¹

If the issue for February, 1923, Vol. I, No. 2, was typical of the entire series, Rhythmus combined its spirit of poetic experiment with numerous art contributions reminiscent of the black and white designs of Aubrey Beardsley. The generous size of the page, and the heavy white paper provided an appropriate background for the bold black and white design of the cover and for many fanciful and more delicate studies in black and white used as illustrations for Donald Corey's prose fantasies. His "In the Tower of Ivory" was typical of one phase of the modern, experimental spirit which pervaded this journal.

One who could no longer endure the words that are like thick china, and cobblestones, and the malice of women, betook himself into an Ivory Tower to forget the inanities of speech. With an antique stringiles and with burrins of silver and with

¹ From an advance circular.
sharpened flints he carved a horse, a veritable Pegasus in the guise of a knight of chess, and tethered him to a ring in the ivory wall. A narrow window was left to frame the world outside. A stilted ladder stood beneath. A step of it was broken by his fall... he left the tower unfinished with all his wax candles burning, and an ivory seal upon his door... An ivory knight of chess, upon a mosaic floor, intersprinkled with palimpsets and runes, might keep his eccentric move... but he is tethered to the wall.¹

There were among the contributors to Rhythmus many of the English and American writers who worked out new forms, new rhythms, and even experimented with word and syllable structure itself. Amy Lowell, Conrad Aiken, William Carlos Williams, Elinor Wylie, Alfred Kreymborg, Witter Dynner, Richard Aldington, Edith Sitwell, John Gould Fletcher, Evelyn Scott, and Arthur Davison Ficke, no matter what their later associations, are names that will always be associated with the experimental spirit in the American poetic renaissance.

Rhythmus founded originally as a monthly became a bi-monthly with its issue for June–July, 1923, and sometime before its discontinuance in 1924, its editorial offices were moved from New York City to some place in Illinois.

¹ Rhythmus, I, 2, p. 34.
The Wanderer
(June, 1923 (?)--1925 (?) )

The Wanderer was founded by Mrs. Ethel Turner and Will Aberle in San Francisco about June, 1923, at the time when a California Poetry Society was organized in that city. Whether there was any official connection between the two undertakings I have not been able to discover. The magazine was a most unpretentious looking little periodical with a cover that resembled nothing so much as the rough brown paper used for wrapping parcels. Inside, however, good taste was shown in the make-up of the small pages. It was issued monthly, and the yearly subscriptions sold for a dollar and a half. According to Florence R. Keene, editor of Westward, The Wanderer was published for two years.

The lyrics of the one issue I was able to examine were brief bits, only thirteen in all. The two quoted below illustrate the general quality of the verse, at least for this one issue:

1 Like all wanderers, the magazine of this name has been difficult to learn about. Facts concerning it have been conflicting in some instances. All the information given here is taken from the single copy, Vol. 1, 6, lent by the San Diego Public Library and from a letter to the writer from Florence R. Keene of San Francisco, editor of Westward: A Magazine of Verse.
Night on Cajon

Wind from the open whips and stings
The wild hills gather, black and still,
The stillness of a beast that springs,
My body stiffens, head in air,
Far off I glimpse dark moving things;
A gaunt coyote laughs, my hair
Stirs to some old primeval fear.¹

Beulah May

The Mirror

The dark rocks
around the oval curve
of the lake
are polished
ebony.

The surface of
the water is
cool silver.

O moon,
stay your flight
lest some jealous cloud
blot your beauty
from the silent
glass.²

John Richard Moreland

A double page of comment, entitled, "Mid-Victorian," carried in this issue a plea to judge a period by its giants, not by its minor poets.

The contributors to this number were Robert H.

¹ The Wanderer, I, 6.
² The Wanderer, I, 6.
The Buccaneer: A Journal of Poetry

(September, 1924--1928)

The Buccaneer: A Journal of Poetry was founded in September, 1924, at Dallas, Texas, by William Russell Clark and Dawson Powell. It appeared somewhat irregularly. It was begun as a monthly; after coming out for ten months at that frequency, it was changed to a quarterly; and at the end of the second year the editor complained of being only three-fourths up to that schedule on account of an uncertain financial backing. Only three of the original twelve guarantors had stayed with the magazine; William H. Vann of the English department of Baylor College, Mrs. Therese Lindsay of Tyler, Texas, and Hilton Ross Greer, president of the Poetry Society of Texas. The editor asked for ten "Supporting-Subscribers" who would pay a hundred dollars each, and twenty who would pay fifty each to put the magazine on a sound financial footing for two years, a plan put into successful operation by more than one poetry journal. The proposed

1 From a notice of its discontinuance published in The Writer for December, 1928.
solution must have brought about no permanent results, for a notice of The Buccaneer's discontinuance appeared in The Writer for December, 1928.

For all its difficulty with finance The Buccaneer made a place for itself from the first. In his "Anthology" for 1925 William Stanley Braithwaite had this to say for it:

Under the editorship of William Russel Clark, The Buccaneer of Dallas, Texas, has taken a place among the best poetry magazines, and is nourishing successfully the poets of the Southwest to national attention.\(^1\)

In addition to the Southwestern poets, the early number, particularly, contained work of numerous poets whose reputation extended outside the United States; Rabindranath Tagore, Alfred Kreymborg, William Rose Benét, Maxwell Bodenheim, Lizette Woodworth Reese, and Marguerite Wilkinson. Names already familiar in other magazines appeared: Margaret Widdemer, Joseph Auslander, Camaliel Bradford, May Folwell Hoisington, Charles Wharton Stork, George Sterling, Glenn Ward Dresbach, Howard McKinley Corning, Clement Wood, and Langston Hughes. Margaret Belle Houston, Chester Harrison, Isaac W. Wade, Ottie

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\(^1\) Braithwaite, W. S., An Anthology of Magazine Poetry for 1925, p. XII.
Gill, George Bond, Mamie Wynne Cox, Martha Lavinia Hunter, George Hardy, Lexie Dean Robinson all belonged to Texas and so to the Southwest.

The thirty-two pages of *The Buccaneer* gave generous space for the frequent publishing of groups of poems by the same author: in one number appeared seven poems by Luella Stone, four by S. Lloyd Cowan, and in another a group of nine by Chester Harrison were printed. Both free verse and conventional forms were used, the sonnet being one of the favorite types of the older forms; there were eighteen in one issue. The opening lines of one of these sonnets illustrates a tendency to imitate, a tendency one frequently finds in poetry magazines, particularly in the work of young writers who still have older models too well in mind. This particular sonnet reminiscent of Lizette Woodworth Reese's "Tears" begins

> When I consider life and all its tears—
> The dreams and loves that need must fall to dust,

Miss Reese's sonnet begins

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1 *The Buccaneer*, II, 3 and 4.

When I consider Life and its few years—
A wisp of fog between us and the sun;

This journal was generous with its reviews of contemporary poetry; from five to twenty books received comment in each issue.

Despite its swash-buckling name, The Buccaneer steered an evenly-balanced course between conservative and radical poets, between universal themes of poetry interesting anywhere and those inspired by the immediate locale, between poets of national reputation and those of its own Southwest.
Casements
(1924--1927 (?) )

Casements, founded in 1924 at Providence, R. I., by a group of four undergraduates of Brown University, was published monthly for a period of three years. Leighton Rollins and John Monks were editors. It numbered among its contributors George Cassidy, Leighton Rollins, John Monks, Gamalial Bradford, Robert Hillyer, Joseph Auslander, Katherine Lee Bates, and Fannie Stearns Davis.

One of the editors wrote that the publication was interested in all types of verse and attempted some discussion of it from a critical viewpoint both in its book reviews and in its articles about poetry. Like many of the little journals interested principally in the esthetic side of verse-making, it sponsored no contests, offered no prizes, and took no editorial notice of such activities in other magazines.

Incidentally the young editors had an unusual opportunity at Brown to study other such ventures, for this is one of the few universities of the country that has been able, under the terms of a special bequest, to make an extended collection of contemporary poetry.
The Circle: A Journal of Verse
(1924 (?)--1930?)

The Circle: A Journal of Verse was established by Leacy Naylor Green-Leach, founder of the Baltimore Poetry Circle (a branch of the International Order of Goodfellows), about 1924 in Baltimore. The Circle was the official organ of the club. With the March-April number of 1925, Clement Wood joined the staff as contributing editor, and May Folwell Hoisington became an associate editor. Henry E. Shepherd, formerly Superintendent of Schools of Baltimore, was from the first an honorary editor. The journal printed book reviews and notices of frequent prizes given not only

1 Repeated letters to the editor brought no response except a copy of the magazine; so this date is merely suggested by the fact that Vol. II is marked 1925, in no way a strictly logical conclusion because some of the magazines run their volume numbers through more than one year. All the information given is from one issue, that for March-April, 1925.

2 The Circle is included in the published Exchange List of Sonnet Sequences for January 1, 1930.
by The Circle but by The Step Ladder, the organ of the larger national group, the Bookfellows, with which this Baltimore society is still affiliated. In the issue for March-April, 1925, several prizes were offered for verse of several specified types: the sonnet, the rondeau, and the rondel. A still larger prize of a hundred dollars was announced for the best poem outside these genres. Contributors in this issue were Nannie P. Eigelbem, Clement Wood, A. Borden Stevens, Katherine H. Lowes, Samuel Heller, Arthur Miller Easter, Edith Natalia Hoisington, Anne Hamilton Wood, Harry Edward Miller, Philip Gray, Helen Bayley Davis, Minna D. Starr, Anne Beaucaire, Ellen M. Carroll, May Lewis, May Folwell Hoisington, K. R. Foster, Margaret Virginia Cross, Lucy Derrick-Swindells, Anne B. Robinson, F. Flournoy, Elizabeth D. Preston, and Mildred Fowler Field. Notwithstanding the fact that this was the organ of a Baltimore poetry society, these contributors came not only from Baltimore, but from various parts of the East and South.
The Forge:  
A Journal of Verse  
[May, 1924--1930]  

The Forge: A Journal of Verse belongs to a class of poetry magazines that one might designate as literary changelings, for it continued as a poetry magazine for about three years only. Poetry: A Magazine of Verse carried this announcement in its News Notes for October, 1927:

The Forge (Chicago), which has been published for over three years, first as a monthly, then as a quarterly, of verse, announces a change of policy, and will appear hereafter as a quarterly literary review containing fiction, verse, plays and criticism.¹

From that date, October, 1927, the subtitle was changed to read A Midwestern Review, in which form it still appears.

The Forge: A Journal of Verse was founded as a monthly² by the Poetry Club of the University of Chicago in May, 1924, with Gladys Campbell as editor, and George Dillon, Jessica Nelson North, and Bertha

¹ Poetry: A Magazine of Verse, XXIV, 4, p. 228.
² The change to a quarterly was made a year later in 1925.
Ten Eyck James as associates. This same group served until 1926, when Sterling North and Stanley S. Newman became editors. A year later, 1927, Dexter Wright Masters, a young nephew of Edgar Lee Masters, and Frances Stevens were added to the editorial group, and by the fall of 1929, Mr. Masters and Miss Stevens had taken over the editorship between them, and Mr. North and Mr. Newman were added to the slowly increasing body of advisory editors. From the first the magazine was well sponsored, for, according to Poetry,¹ the first number carried a list of thirty-three contributing editors beside a faculty "advisory board" of five members.

Somewhat in the manner of the sponsors of Pasque Petals, who worked out a syndication scheme to support their magazine and furnish money for prizes, the youthful editors of The Forge introduced poets' readings at the University of Chicago to furnish financial support. Miss Monroe of Poetry apparently gave her amused approval to the project by saying:

The club has attracted large audiences to these readings by means of popular publicity

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¹ Poetry: A Magazine of Verse, XXIV, 4, p. 228.
methods. Due to its efforts, a number of poets have enjoyed the novel experience of seeing their names posted on telephone poles and fences.¹

The plan must have met with success, for late in 1927 Poetry again mentioned the "gilding" of poets' readings on the financial "shoe-strongs" of The Forge, and generously made the suggestion that the magazine should be subsidized by the University of Chicago. This suggestion has not been accepted by the University so far as I have been able to learn. Its only other revenue was its dollar annual subscription fee, a small income from advertising, and the money for prizes frequently presented by individuals interested in encouraging youthful writing.

The list of contributors to The Forge would be a long and distinguished one were it given in full, and would include not only the names of writers well known at the time their contributions were published, but also the names of students who have since become established as literary artists. Space will permit the mention of a few only: Eda Lou Walton, A. K. Laing, Vachel Lindsay, Padraic Colum, Alfred Kreymborg, and Hunice Tietjens,

¹ Poetry: A Magazine of Verse, XXVII, 1, p. 55.
all seasoned writers, have been contributors. Glenway Wescott, Yvor Winters, and Elizabeth Madox Roberts were students at the University and members of the poetry club when they first began to publish.

Since I have not been able to see these early numbers given over to poetry, it is, perhaps, unfair to speak at length about the quality of the verse. Poetry spoke of the first issue with approval:

Maurice Leseman leads off with a New Mexico poem, and the average of quality in poems by the seventeen contributors is high for a students' magazine.¹

In its first number it established the policy of accepting the verse of "poets everywhere," especially "that large scattered group of young poets to whom we must look for the poetry of the future." If its early poetry is to be judged at all by the standards maintained in the numbers of the last two years, one would find much youthful gusto, a frequent preoccupation with the question of death, the modern student viewpoint on college instruction, and some, but surprisingly few, startling experiments with verse forms. In this last the magazine reflected the opinion of Stanley Newman that a survey of poetry maga-

zines would show that the period of extreme experimentalism is over.\(^1\)

On the whole the magazine has published and still continues to print some distinguished writing, and it is artistically more mature than tens of other poetry journals published at the present time.

\(^1\) In a communication to the present writer.
Interludes: A Magazine of Verse

Interludes: A Magazine of Verse was founded by William James Price in the latter part of 1923, in Baltimore, Md. Its first issue bore the date, January-March, 1924, and it has continued its quarterly publication since that time. The first six issues were largely financed by the subscriptions of the members of the Verse Writers' Guild of Maryland,¹ which later became the Verse Writers' Guild of America. However, this organization has been in no sense a financial guarantor of this publication. Notwithstanding the fact that it is at the present time considered the official organ of the Verse Writers' Guild and is published primarily to bring the writings of the members of this group before the public, its pages are open to anyone who meets the editorial standard by Mr. Price. In the third issue, for example, appeared the work of seventeen

¹ Founded late in 1922 in Baltimore, Md., and has for its purpose the development and advancement of the poets and the poetry of Maryland. Verse writers in Maryland or residents of the state have the right to belong. William James Price was its organizer and its first president. By 1927 the Guild had members in every state of the United States and in Canada.
members of the Guild and that of twelve poets who were not members.

The first issue met with kindly comment, the membership of the Verse Writers' Guild of Maryland was more than doubled, and the editor took upon himself the task of criticizing poetry submitted for publication but not up to his standard for acceptance. That he found this a somewhat thankless duty is evidenced by a remark in the second issue, "Your editor is sadly discovering that there are many persons who, even when they ask for criticism, want only praise." Later, only members of the Guild received criticism unless it was paid for.

Prize contests, open only to new subscribers or to new members of the Verse Writers' Guild of Maryland, were announced in the third issue. Subsequent contests were open generally to Guild members only. With Volume Four prizes were offered not only for poetry but for stories of not more than 1500 words and for essays of this same length on literary subjects. The publication of prose began at the conclusion of this contest, although the magazine continued to give the greater part of its space to poetry. Short reviews of current books of poetry were given a page or two
almost from the beginning. No lengthy estimates were attempted; merely a brief characterization and a sentence or two of critical comment.

The verse which formed so large a part of Interludes improved with each issue. The work introduced to the public in the early numbers belonged largely to people just beginning to find themselves in their first efforts at self-expression, and the resulting verse was necessarily uneven in quality. As the magazine continued, the technique of the amateur writers improved, other professional writers were attracted to its pages, and there came to be greater variety in the poetic forms used as well as greater subtlety of expression. The whole body of writing was much less concerned with recording the more obvious emotional experiences celebrated in much of the present day lyric verse. Associated intimately as it has been with the study of verse-writing carried on in the Verse Writers' Guild, Interludes has no doubt accomplished one of the aims of the editor: it has led an increasingly large group of people to a more intelligent reading of modern verse.
Some of the writers who have appeared in *Interludes* were Ronald Walker Barr, Ben Field, May Folwell Hoisington, Jacques Le Clercq, Roberta B. Stiles, Jay G. Sigmund, Howard McKinley Corning, Joseph Upper, J. Corson Miller, John Richard Moreland, Oliver Jenkins, and William James Price.
The International Poetry Magazine
(Formerly The Rhythmic World)
[May, 1924--1930]

The International Poetry Magazine was founded
as The Rhythmic World by Harold Alexander Leon de Aryan
in May, 1924, at Cincinnati, Ohio. After it was
established by Mr. De Aryan, it was taken over by the
International Writers' League, of which Mr. De Aryan
was president. In February, 1927, the name was changed
to its present form. The magazine is now published
monthly and sells for ten cents an issue or a dollar a
year. Recent references give the publishing address as
Newport, Ky.

Mr. De Aryan makes some extravagant claims
for his magazine and for poetry in general: that the
International Poetry Magazine is the "fastest growing
poetry magazine of the world,"¹ and that "millions of
new (verse) forms can be created."² To the question,
"Are you publishing for any particular circle of
readers?," he replied, "FOR THE WORLD."³ The capital-

¹ In a communication to the present writer.
² Ibid.
³ Ibid.
zation is his. He also insists upon some kind of form for his poetry, for he makes the statement that "there is no such animal as free verse;"¹ a new type of verse is all right if it creates "in the very first stanza a new form and sticks to that form throughout the entire poem."²

The members of the International Writers' League furnish all the verse for this journal. An interesting light is thrown upon the aims and requirements of this organization in a letter to the present writer from Leona MacDorman, vice-president of the League. She says in part:

We are really a Lodge of Writers banded together to advance our art. Writers of prose and poetry plays, song lyrics, and artists and musicians are eligible. The membership fee of $10.00 is for life and is much the same as one pays to join any Lodge or literary club and is in no sense, pay for service rendered. Our service is free. We read and criticise free the work of all members. Our critics are trained especially for the work by Mr. De Aryan, whose experience and ability is beyond question. We have 170 members and our own poetry magazine which is one dollar the year but free to members.

We do not have a sales department as we have found that editors and publishers prefer

¹ From a communication to the present writer.
² Ibid.
to deal directly with the author. But we suggest markets and offer free advice on all matters pertaining to Literature and Art, protect our members from literary sharks and fake agencies.¹

Membership in this organization is gained by sending a letter asking for admission, a sample of one's work together with ten dollars, and an extra two dollars for a postage fund. Further fees are explained:

Annual dues are $5.00 but no dues the first year. At the close of the year you are expected to forward your dues and $2.00 to replenish your postage fund.²

The most recent echo of the International Poetry Magazine is in the "Phoenix Nest" of The Saturday Review of Literature, whose editor gives credit for rather remarkable letters to the editor of The International Poetry Magazine. The inspiration of his remarks together with his comment runs as follows:

A letter recently addressed to a prominent American poet started off:

Dear Fellow-poet: Because I have heard such nice things about your verse and have read same and think it fine, etc., etc.

Other gems of phraseology in this frontal attach included: "You owe it to yourself to become better known in the Literary World,

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¹ Communication to the present writer.
² Ibid.
"Millions of dollars are spent every day for publicity; then why not the Poet be brought to HUMAN'S attention?" I suggest that you begin taking orders for your books from Libraries and the Public at $2 a book deliverable when same comes from press,"
"I trust you will decide to put yourself OVER BIG," "For your own selfish, personal sake, for the sake of good literature, you cannot afford to miss this opportunity," and, oh crowning gem, "It is a partnership undertaking, each partner chipping in his bit. If you are an Arrived Writer, you must not be egotistical and selfish. You owe it to others to contribute to this greatest of literary undertakings." . . .

Oh dear, oh dear, for this great forest monarchs crash to earth, as you might say,—that attempt be made that Poet be brought to HUMAN'S attention. It really is such an effort to go on living in the face of such things as this . . .

It really is. And the weather is too hot. And do Poets like to be brought to HUMAN'S attention,—tell us that!1

No other venture quite so crudely commercial has been found in this study of poetry magazines.

1 Saturday Review of Literature, June 14, 1930, p. 1136.
L'Alouette: A Magazine of Verse

(January, 1924--1930+)

L'Alouette: A Magazine of Verse is another New England magazine which, like The Driftwind of Vermont, is edited, put into hand-set type, printed, and bound by one man. In addition, C. A. A. Parker, editor of L'Alouette, creates his own wood-block cover designs. The magazine was established in January, 1924, at Malden, Mass., upon the suggestion of John Richard Moreland. Associated with Mr. Parker as contributing editor was Edith Miniter, for many years editor of the Boston Home Journal. Undertaken in the beginning as a hobby, L'Alouette grew so rapidly that Mr. Parker soon gave his entire time to it. It was originally issued as a bi-monthly, but recently the magazine has carried upon its title-page the notice of an irregular publication date. Generally it has four issues a year; six issues make up the volume, for which two dollars is charged. Single copies sell for fifty cents. Payment for verse is made with copies of the magazine. It is now (1930) published in the Studio Under the Eaves on Riverside Ave., Medford, Mass.
The average number of pages given over to poetry in one issue is twenty-eight. A small section is devoted to reviews of recent verse and to comment on recent literary news, and there is occasionally a page of announcements of awards. In one issue the donors of the prizes offered copies of their own books to the authors whose poems they liked best in that particular issue. Apparently, the donor was the sole judge of the excellence of the poetry. With the occasional exception of Italian, Spanish, German, or French verse, the magazine prints poetry in English.

Occasional contributors are Clinton Scollard, Arthur Guiterman, A. M. Sullivan, Blanche Shoemaker Fagstaff, E. Merrill Root, and Russell Merriweather Hughes. Many others appearing in L'Alouette are seen frequently in other poetry magazines: May Folwell Hoisington; Benjamin Musser, Frederick Herbert Adler, Roberta Stiles, Isabel Fisk Conant, Howard McKinley Corning, Sonia Ruthelle Novak, S. Bert Cooksley, Virginia Spates, Henry Harrison, and Ernest Hartsock.

1 L'Alouette, III, 3, p. 12.
The editor gives as the reason for his six years' success with the magazine that he has kept his "pages clean of the so-called modernistic trend of sex stuff." \(^1\)

\(^1\) In a communication to the present writer.
In June, 1924, there appeared in Seattle a dignified, slender little journal called Muse and Mirror, The Northwest Poetry Magazine. It was founded under the leadership of Helen Maring, editor, and Ivy Jean Richards, associate-editor. It seems to have been given impetus by the Seattle Poetry Club. Whitley Gray, whose name was associated with the editorial staff for the first two months of its existence, withdrew, and Edna Johns, Jane L. Colwell, Margaret V. Cross were later added as associate-editors. It appeared monthly for the first three years but only three times a year after that. Its last issue, Volume V, 1, appeared as the Summer-Autumn issue of 1929.

More than two thousand poems by more than six hundred poets were printed during its five years of existence. It was quoted more than two hundred and fifty times in such publications as The Literary Digest, New York Herald-Tribune, New York World, Braithwaite
Anthology, and the Grub Street Book of Verse.

It numbered among its contributors Ethel Romig Fuller, Paul Tanaquil, Mary J. Elmendorf, Charles Olson, Grace Stone Coates, Ernest Hartsock, editor of Bozart, and May Williams Ward, editor of the Kansas poetry magazine, The Harp.

Payment for poems was made in the usual way, a copy of the magazine to the poet in return for the poems. Rather modest prizes of ten dollars were offered for the best poems of several types.

Book reviews were limited to the books of those authors who had previously been contributors, but the titles of other books of poetry were listed.

Little of the life and the environment peculiar to Washington and the Northwest was reflected in the verse of this periodical; in fact, the editor discussed the criticism on this point by a writer for an eastern magazine and frankly resented the fact that one should expect "bucking bronchos, chaps, lariats, and rattle snakes" if one "lives west of Niagara." She went on to say, "We aren't deceiving ourselves or the rest of the world by trotting herds of horses into our poems--

1 Muse and Mirror, V, 1, p. 28.
some of us born here have never ridden one. Nor are we metering off sonnets to sawmills and lumber camps alone; too many of us have never been inside of one.\(^1\)

"Muse and Mirror," she said further, "will continue printing poems, to stimulate and awaken more interest in our general reading public. Muse and Mirror has crossed both oceans, gone to every state in the union, and been quoted more in New York than elsewhere. In this locality, it hopes to raise the cultural tone so that it may make louder music against the clangor of commercialism."\(^2\)

Despite the editor's disapproval of the use of the more superficial evidences of western local color, she occasionally admitted to her pages verse that showed something of western vigor and the sternness that went with mountain life such as the sonnet of Howard McKinley Corning on "Mountain Dwellers." It is characteristic of the quality of Muse and Mirror verse.

They know release, who, free of lock and door,  
Walk prairie miles and have on every side  
A way that follows to the sky's blue floor;  
All heaven by day, by night the stars flung wide.

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\(^1\) Muse and Mirror, V, 1, p. 28.

\(^2\) Ibid., V, 1, p. 29.
They do not walk where mountains come to pare
A lean half circle where a shadow creeps
To fringe the blue that lets them out on air,
And every trail goes deeply between sleeps.

Prairies go free. But mountain dwellers share
The strength of granite struggle; long alone,
The bend the lighting till their bodies wear
The earth's hard sinew. They cleave stone with stone;
And through the shadows weighing on their hearts
The sky is answered and a dew world starts.\footnote{Muse and Mirror, V, 1, p. 6.}

It seems to me that this magazine got away
from much of the trivial and the fragmentary thinking
found in so many of the journals devoted entirely to
lyrics.
Verse: A Quarterly Review of Verse
(1924 (?)--1925 (?) )

Verse: A Quarterly Review of Verse possessed two distinctions: it had a circulation of more than five thousand, an almost unheard of number of subscriptions for a poetry magazine, and it paid for manuscript upon acceptance. It was established and edited in Philadelphia during 1924 and 1925 by "Tod" with the assistance of William Berry. A long list of contributing editors contained the names of many well known writers: Katherine Lee Bates, Maxwell Bodenheim, Louise Driscoll, William Stanley Braithwaite, Mary Carolyn Davies, Robert Frost, Jessie B. Rittenhouse, Lew Sarett, Margaret Widdemer, George Sterling, Clinton Scollard, and many others.

William Stanley Braithwaite referred to Verse as having a much broader purpose than that of other

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1 These dates can only be inferred from the one copy; I saw, II, 2, for autumn, 1925.

2 It has been impossible to establish this editor's complete identity; letters addressed to the street number in Philadelphia where the editorial offices of Verse were located were returned. Any reference to him in other magazines is merely to "Tod."
poetry magazines in that it was designed to appeal to
the general reader. Certainly the one issue I was able
to examine was highly departmentalized with a view to
appealing to many types of interest. The special sections
presented rather a curious alternation of original verse
and reprint. Following the main body of original
poetry at the beginning of the magazine appeared a
section called "In Lighter Vein," given over to original
humorous verse; in the reprint section appeared a
second humorous division, "Humor from Our Contemporaries,"
with many selections from Life, Judge, College Humor,
and the London Evening News. "College Classics" contained
the original contributions from college students, and
"Varsity Verse" reprinted again, but from college and
university publications. "Contemporary Classics" was
a fourth reprint department devoted to the best verse
found in the literary magazines of the time. Commonweal,
Poetry, Parnassus, Pan, Contemporary Verse, The Measure,
and The Bookman were some of the journals frequently
quoted. A page or so devoted to limericks appeared at
the end of the magazine.

1 Vol. II, 2, for autumn, 1925.
"After Due Consideration," gave a good deal of space to book reviewing and also contained a list of all books received.

Short lyrics made up the greater part of the verse. Edgar Daniel Kramer, Given Bristow, Leslie Nelson Jennings, Martha Banning Thomas, and William Berry were writers other than contributing editors to appear in the autumn number for 1925.
Since no files of The Bohemian were available for study, only a meager outline of facts concerning this publication can be given. In January, 1925, The Bohemian: A Messenger from Apollo was founded in Toledo, Ohio, by Ronald Walker Barr, Elsie Marie Stark, and Elmer Marvin Weese, Ronald Walker Barr being the editor. It ran monthly until May, 1925, and sold for a dollar and a half a year. From the first the editors were interested in all types of verse and saved the available space for its presentation. Consequently, no book reviews or poetry criticisms were printed, nor were any poetry contests sponsored. Among the contributors were Jacques LeClerq who wrote under the pseudonym of Paul Tanaquil, May Folwell Hoisington, Oliver Jenkins, the founder of Tempo, Henry Harrison, publisher of The Poetry World, John Richard Moreland, editor of The Lyric, Roberta Stiles, Leacy Naylor Green-Leach, editor of The Circle, William James' Price, editor of Interludes, Ernest Hartsock, editor of Bozart, and Samuel Heller.
Carroll D. Coleman gave to Iowa one of its two verse magazines when he issued in Muscatine, in October, 1925, a small journal called The Golden Quill: A Quarterly Magazine of Verse. It deserved a much longer career than that brought to a close in August, 1926. Like many of the smaller periodicals of this class it was devoted to lyric poetry alone; not to the discussion of poetry except through occasional book reviews.

May Folwell Hoisington, Ronald Walker Barr, Clyde Robe Meredith, Eugenie du Maurier Meredith, and C. A. A. Parker, editor of L’Alouette, seem to have acted as editors. While many of the well-known names were lacking, many of its writers did work much above the ordinary. Jay G. Sigmund in "Herb Doctor," "Mother Blood," and "October Auction" showed an ability to sing pleasantly of country life and ways. He offered almost the only poems of any length. May Folwell Hoisington contributed translations from the original Afghani.
John Richard Moreland's "Treasure" is typical of the verse printed:

All I have of her is this
Remembrance of a perfumed flower,
Just a picture etched with joy;
An April petalled flower.

Just a memory harbored in
Pellucid amber of pale tears;
A gesture of a slender hand;
A kiss blown down the years.1

A fault often found in these verse publications appeared in The Golden Quill. Nowhere was there a strong, masculine vigor; the verse was fragmentary, there was neither sustained thought nor sustained expression. Perhaps this accounts, in part at least, for the short life of the periodical.

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1 The Golden Quill, Spring, 1926, p. 4.
The Gypsy:
All Poetry Magazine
(April, 1925--1930+)

In April, 1925, appeared in Cincinnati, Ohio, 
Gypsy: Cincinnati All Poetry Magazine. On account of a
large subscription list growing up soon outside the
city, the word, Cincinnati, was dropped from the sub-
title. It now has both circulation and contributors
outside the United States and boasts a London, Paris,
and a New York representative.

The Gypsy has been an exceedingly prosperous
magazine and is one of the few verse journals that have
existed for five years. It claims a circulation list
of nearly five hundred subscribers and a waiting list
of others desiring to become subscribers. The editor,
Miss George Elliston, with a generosity and a business
acumen not always found among these verse publishers,
desires to limit her financial gains to "breaking even"
and to make the successful editing of this journal her
"little effort for poetry."

Miss Elliston is assisted by Halley Groesbeck
as assistant editor and by William Stanley Braithwaite,
W. T. H. Howe, John Wellington La Rue, and Samuel T. Wilson as associate editors.

The Gypsy prints no book reviews and only an occasional critical discussion of poetry. Neither does it give any space to news of poetry contests in the United States, though it offers yearly the three generous Howe awards for work published in its pages: one hundred dollars for the best lyric, fifty dollars for the best sonnet, fifty dollars for the best free verse. Mr. W. T. H. Howe also stands as guarantor to the magazine itself. It numbers among its contributors Clifford Gessler, James Stephens, Padraic Colum, Mary J. Elmendorf, Bert Cooksley, Lucia Trent and many of the younger moderns.

The magazine, as its name suggests, is devoted entirely to lyrical forms, and one reads much of gardens, honey-moon quarrels, "April's little cup of wine," summer afternoons, and bits such as Mary Hoge Bruce's "At Night":

The topaz moon
Is but a brooch
Hung on the jeweled bosom
Of the sky.¹

The notes of uncertainty and restlessness, which pervade

¹ Gypsy, VI, 2, p. 12.
much of modern living, are sounded repeatedly in the lyrics. It appears in Carl B. Adam's "Summer Afternoon" in the feeling that we cannot accept even present happiness without some uneasy thought of sorrow to come:

The feast of midsummer is spread;
But why is my heart so numb?
Is it for joys we have fled?
Or is it for sorrows to come?¹

Clifford Gessler's "Sea Lover" is a good example of the kind of poetry many writers are presenting in Gypsy. Mr. Gessler gives here the effects of the languorous movement of deep sea currents and the dim-twilight life that goes on there:

Sea lover, darkly pale, dive swiftly down
Into the sea-green twilight where I wait
Along the world's dim fringe among the brown
Sea groves, where neither early hours or late
Nor night nor day intrude on our delight.
For kind lips lifted, and soft floating hair,
What solitude for love is anywhere
Like this, securely hidden from the bright
And piercing wind, and the all observant sky?
Dim face to dim dear face, then linger here
With soft cool kisses, clean of all regret:
What calm could be more deep, what peace more dear
Than where the warm slow tides go idling by?
Drink long of my lips, sea lover, and forget.²

¹ Gypsy, VI, 2, p. 11.
² Ibid., p. 8.
The Harp: A Poetry Magazine
(May, 1925--1930+)

The one poetry magazine of Kansas is The Harp: A Poetry Magazine, founded in May, 1925, at Larned, Kansas, by Dr. Israel Newman and a group of poets and editors: Clement Wood, Nellie Burget Miller, Howard McKinley Corning, J. Corson Miller, Bernard Raymund, Grace Stone Coates, Neal Gallatin, Leacy Naylor Green-Leach, Evelyn M. Watson, Frederick Herbert Adler, May Dolwell Hoisington, Marie Tello Phillips, Ruth Mason Rice, Ellen M. Carroll, A. M. Sullivan, and Margarettte Ball Dickson. Dr. Israel Newman became editor and remained editor from 1925 to 1926; from 1927 to 1931 Mrs. May Williams Ward, of Belpre, Kansas, was the second editor, assisted from 1928 on by Mrs. Nora B. Cunningham of Chanute, Kansas. During 1931, Eunice Wallace, the young daughter of the publisher, became the third editor. There is rather an impressive group of patrons who give ten dollars, or more, for their yearly subscriptions instead of the customary two dollars to make up a fund used exclusively for paying contributors
a "nominal sum." William Allen White, Henry J. Allen, Nell Lewis Woods, Cora G. Lewis, E. E. Kelley, Jesse Denious, Frank Motz, Vena Wheeler, Mrs. A. A. Doerr, Mrs. E. G. Wickwire, sr., and Mrs. A. Marinoni. Later (1927-30) the list was extended to include Elkanah East Taylor, George P. Morehouse, Janett Shouse, Mrs. H. D. Trautvine, Mareo Morrow, Fanny Wood, Alice Fay, Margaret Perkins Briggs, Thomas E. Thompson, Clifford Gessler, Griffith Bonner, Mrs. Percy A. Walker, J. B. Cowden, Senator Arthur Capper, Louise Burton Laidlaw. The magazine is issued bi-monthly, and sells its annual subscriptions for two dollars a year. It is published now as at first by Leslie Wallace at Larned, Kansas.

The Harp has for one of its purposes the "development of an appreciation of Kansas poetry" and had more than fifty poems by Kansas and Missouri authors in its 1926 volume. In fostering an appreciation of Kansas poetry, Mrs. Ward has not wished particularly to concentrate on it, and so one finds represented in The Harp writers from every section of the United States, several of them among our most distinguished poets: Amy Lowell, Gamaliel Bradford, Ludwig Lewisohn, Helen Hoyt, Marguerite

A newspaper account of an interview with Mrs. Ward, given after she had had several years experience in editing The Harp, throws some interesting light on the problems confronting the editor of even a small poetry magazine:
Only those who are acquainted with the work of editing a poetry magazine are able to understand what is required of the editor. Besides the reading of the manuscripts and attending to the clerical work (more than seven thousand poems were received last year and only two hundred could be used), Mrs. Ward says that in making her selections she must take into consideration a number of things beside the merit of poems. She must remember that her space is limited; that her pages must be balanced, and that her poems must not be too much alike or too unlike. She must avoid monotony, and her edition, when complete, must have a distinct yet subtle unity, because it is a magazine of poetry and not prose.¹

The Harp is one of the magazines sounding through many variations the lyric strain that Louis Untermeyer feels is so marked a development in modern poetry. It has published lyrics on every variety of theme, picturing numberless moods, using all the possibilities of the shorter forms. A recent edition, the "Miniature Number,"² was given over to the very brief lyrics, quatrains, couplets, tiny fragments that emphasize the modern tendency to condensation. The following will illustrate:

¹ The Wichita Eagle Sunday Magazine, November 27, 1927, p. 5.
² The Harp, VI, 1.
Epitaph for a Loose Lady

In peace let her go back to dust again:
Heaven offers her no new joy; Hell no untried pain.1
Isabel Neill

Orthodoxy

The old steeple fingers the sky
With its slim cross
Blaming Infinity
For every loss.2
Evelyn M. Watson

Pain

It changed the soul of one to sour
And passionate regret;
To one it gave unselfish power
To love and to forget.3
Selden Lincoln Whitcomb

In an effort to recognize another field of creative activity in Kansas, Mrs. Ward has departed somewhat from the usual custom in verse magazines and has printed occasionally reproductions of several types of work by Kansas artists: a woodcut by Herschel Logan, for example, and a lithograph by C. A. Seward appeared in the number for May-June, 1927. The cover design, itself is the work of Birger Sandzen, one of the state’s most widely known artists. On the whole, The Harp is presenting interesting verse, and without

1 The Harp, VI, 1, p. 9.
2 Ibid., p. 4.
3 Ibid., p. 2.
question it belongs in the better class of poetry journals.
In its brief life of three issues the Mesa: A Quarterly Magazine of Poetry won the distinction of the following notice in the 1925 Braithwaite Anthology:

Among the new poetry magazines started within the year, none has impressed us so deeply as The Mesa edited by A. H. Dachler, and published at Colorado Springs, Colo. The high quality of verse in the publication, limited as it is in quantity, makes it of decided importance to all interested in the art.1

January, 1925, marked the date of the first issue of The Mesa: A Quarterly Magazine of Poetry at Colorado Springs, Colo. Albert Hartman Dachler was its editor and his associates were Alfred Cowles and Edward A. Thurber. A second issue appeared in April, the third and last in July. Although it was a small magazine, never containing more than twenty pages, its heavy paper, generous margins, and good type gave it a distinctive appearance. It sold for a dollar a year. It did not pay for its contributions but

offered a prize of twenty-five dollars for the best poem printed in its pages during its first year.

As far as I have been able to determine, The Mesa has remained Colorado's only poetry journal, and though the editors planned to make the magazine national in scope later on, its first issue contained the writings for the most part of Colorado poets. Ernest G. Moll, Russell W. Davenport, Ellery Forrest, Belle Turnbull, Lillian White Spencer, Margaret Tod Ritter, and Milton S. Rose were the contributors in this issue.

Of their purpose in "adding to the considerable number of magazines devoted to poetry," the editors had this to say:

If The Mesa can be of service in encouraging the writing and reading of good poetry, its existence will have been fully justified. To this service the magazine is definitely consecrated. It is committed to no particular school or fashion in poetry; its only program is a sincere devotion to beauty, whether it be found in the traditional forms of English verse or in any of the many interesting patterns evolved by recent experiment. To a participation in this program the editors welcome all poets and all readers who share their love of beauty.¹

That they succeeded in their endeavor to encourage good

¹ The Mesa, I, I, p. 1.
writing is substantiated by a further comment of Mr. Braithwaite on the verse of Milton S. Rose, whose work The Mesa introduced:

Among the new poets of the year Milton S. Rose of Colorado Springs whose work has only appeared in The Mesa, I think, is the most impressive. Those who study the example of his work included in the Anthology will find that he possesses a clear visual power, which lifts significant symbols out of common objects and invests them with a suggestive meaning that is of singular quality. As a technician, he gives to his rhythms a precise value in the pattern so that the form is always well-designed and the symbols well balanced. His art is finished, but impregnated with substance of a fine imaginative content.1

It is to be regretted that the exceedingly short life of this journal is a witness to the fact that the other aim toward which the editors strove, the encouragement of the reading of good poetry, did not meet with the same success, at least success sufficient to keep The Mesa alive.

1 Braithwaite, W. S., An Anthology of Magazine Verse 1925, p. XIII.
Poetic Thrills: The Poets' Folio
(June, 1925--June, 1926)

Became

The Bookmaker's Folio:
Mouthpiece The Bookmakers, An International Co-operative
League of Writers
(June, 1926--1927+)

Poetic Thrills: The Poets' Folio, the first number of which was dated November-December, 1925-January, 1926, ran but three issues under that name and then changed to The Bookmaker's Folio but continued the volume notation begun in Poetic Thrills. It characterized itself in its first issue as a "Journal of Verse with National Scope and International Hope," also as a "Quarterly Review, Comment, Criticism and Expression for Poets and Poetics, with Hope of Creating a Poetry Market."

It is difficult to know what state is responsible for this journal. It is edited from Chillicothe, Ohio, printed in Salisbury, N. C., and letter heads of the
editor bear a Callahan, Fla. address.

Gertrude Perry West, its founder, seems to have an insatiable passion for organization and personal exploitation, and an amazing lack of literary discrimination. The first number bristled with lists of officials with high-sounding titles: directors of policies, active editors, honorary editors, and advisory boards, all for a magazine whose first issue was filled with reprints from the Bible, Thackeray, Kipling, Tennyson, Burns, and a handful of poems by the editor and a few others. With the second issue in the spring of 1926, Poetic Thrills became the "mouthpiece" of The Bookmakers, a literary group organized by Mrs. West. By the fourth issue an overwhelming list of "officials by districts and by states" and "honorary" of every description filled more than two pages with closely printed capitals. The name was changed in this number to The Bookmaker's Folio.

The following paragraphs taken from Mrs. Perry's statement of her aims for her magazine show not only the mercenary way in which manuscripts were handled but reveals her own lack of grammatical sense and of literary standards in general: (The capitalization is hers!)
Authors May Use The Bookmaker's Folio as a medium of expression in which they are allowed to publish meritorious material at publisher's prices. Any author, known or unknown, who have meritorious material, and they need not be members of the league.

You get the mouthpiece free if you are a member. You get world wide publicity reaching into the Royalty of Europe, together with three free copies of the journal in which your work appears for each page so published, and may buy from the publisher any number of extra leaves, if you pay for the page or pages, or you can purchase leaves extra in which you are published in the free space.1

Unfortunately for poetry magazines in general, this type of publication has stigmatized scores of sincere, though not always intelligent, attempts to spread the love of poetry.

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1 The Bookmaker's Folio, I, 4 and 5, fourth cover.
Sea Foam: A Verse Journal

(January, 1925--April (?), 1925)

Sea Foam: A Verse Journal was established by J. Donald Atkins at Anaheim, California, in January of 1925. In a letter to the present writer the editor gave only the brief information that there were four issues, and since the first issue specifically carried the announcement that the magazine was to be published monthly, one is led to believe that the journal expired with the April issue, 1925. It has been very nearly impossible to find copies of Sea Foam, and the information given below is built on an examination of the first issue only and on the supposition that the three numbers following were like it in general character.

It was one of the miniature magazines as far as type page goes. It contained, in this first issue, only twenty pages, fifteen of which were devoted to poetry. The others were taken up with editorial matter, and two brief departments. In the first of these appeared a short article on "Inspiration" signed by "The Muse," and a footnote announced the Japanese hokku as the
the subject for discussion in this section in the next issue. "This and That" was a department identifying the contributors and revealing the fact that all of them belonged to the West, in fact, all of them "live south of Mt. Tehachapi except Emma T. Woosley of Bakersfield and Clair Wilson who contributed from Nevada."

Other contributors were John Dane, Betty Dickinson Frazee, Ethelene Tyson Gaw, who assisted her husband in editing _The Lyric West_, Adrian Huffman, Mabel W. Phillips, Georgia Rowles, Samuel M. Sargent, Jr., and Lenore Schutze. It sold for a dollar and a half a year.

Several of the lyrics dealt with various phases of nature, the sunset, the stars, and the forest, carrying out a bit of the editor's dedicatory statement that _Sea Foam_ would "take its place in the world as an exponent of verse expressive of all moods of an inspired nature." However, "Chinatown" by Samuel M. Sargent, Jr., seemed to reach a higher level of poetic content and construction than the nature poems printed in this issue.

The hidden streets of Chinatown
Hold mystery and dim lights,
Taking the newborn, bright-eyed night
Back over a thousand nights.

Back over a thousand nights of earth,
Chilled by the same thin star,
Back to the night of Genghis Khan,
Back—but the road is far!

. . . . . . . . . . .
The crooked streets of Chinatown
   Are streets of old Cathay,
Where Mongols rode, a fierce-eyed horde
   In a forgotten day.

   . . . . . . . .

Calm-eyed, the men of Chinatown
   Gaze on the Western lands;
They hold the centuries in their eyes,
   The ages in their hands.¹

The editor apparently wished to provide for a wider
variety of types in the following issues, for he issued
a call in this first issue for long narrative poems
delineating some type of character.

¹ Sea Foam, I, 1.
The Throstle: A Quarterly Review of Verse
(Summer, 1925--Spring, 1926)

One of the interesting phases of the poetry magazine movement is that the founding of these periodicals has by no means been left to the professional poets: all sorts and ages of people and all kinds of organizations have attempted them. Among some of the more recent journals are several which have sprung up in the colleges and which are, for the most part, publishing the work of local poets on the several campuses. Several such ventures have existed in a not far distant past, and there are several in circulation at the present time: Parabalou at Yale was one of the earliest, The Fugitive at Nashville was the most famous, The Forge at the University of Chicago, still publishing, has had quite a venerable history as far as poetry magazines go, The Taper at Valparaiso University and The Echo at Colgate are widely quoted at the present time, and The Throstle gave abundant opportunity during its brief life for publishing the work of youthful poets at St. Bonaventure's College.
The first number of *The Throstle: A Quarterly Review of Verse* appeared in the summer of 1925 at St. Bonaventure College, St. Bonaventure, N. Y. On the fourth and last issue, which appeared in the spring of 1926, the subtitle appears as *A Franciscan Review of Verse*. While the college sponsored its publication, the magazine seemed to have had its first beginnings among a group of student poetry lovers meeting under the leadership of Vaune O'Gorman, who assumed the editorship of all four issues. With him were associated Gene Sorlin, Paul Venturo, and Raymond Floyd. Dennis Robinson, O.F.M., and Fr. Albert O'Brien, O.F.M., acted as advisers and patrons, and Fr. Virgil McGovern, O.F.M., was the censor.

The contributions were mostly from students, although a small department near the end of the magazine called "Hospites" contained the writings of outsiders. William James Price, editor of *Interludes*, published poems here as did likewise Helen Waller, Ethel King, and others. Under another department head, "Poetical Sketches," appeared book reviews in verse, and in two numbers, at least, appeared a section called "Moments of Beauty," in which were printed brief excerpts from
contemporary poetry magazines. Poetry, Buccaneer, Muse and Mirror, Step Ladder, and Poetic Thrills were the magazines from which quotations were made in the fourth issue.

As one would expect in a Roman Catholic school, The Throstle reflects the religious note in nearly all its poems. Roman doctrines, symbols, and saints provide the greater number of themes. The tendency on the part of the student writers to interpret their religious symbols in verse is illustrated in the following lines by Lores Danton on "The Eucharist":

White wheaten
Circle of provision,
Eaten
Whole, without division.

Pure, precious
Particle of plenure
Gracious
Godhead held in tenure.

Unworthy
Do I come before Thee,
Worthy
God, let me adore Thee!¹

The following, also by Lores Danton, is an example of the rhymed reviews, a form peculiar to this magazine:

¹ The Throstle, I, 4, p. 9.
Nathalia Crane in "Lava Lane;"
(Thomas Seltzer Co., $1.50)

Molten irony runs down through Lava Lane:
Prehistoric history was writ in vein.

For here a little girl in terms of evolution,
Greets us like a fairy with a fresh solution--

How the baffling mystery of the world's creation
Flickers with the iambics of her quick imagination!

Primal splendors and primal cataclysms
Crash about but never harm her certain rhythms.

Protoplasms, butterflies and dinosaurs
Crop up suddenly and play among the flowers.

She has dabbled in volcanoes and in running fire,
Naively she has strummed a prehistoric lyre.¹

Of all the magazines devoted to poetry this
seems to be the only one to find so large an interest in
the religious note.

¹ The Throstle, I, 4, p. 29.
The Will-O'-The-Wisp:
A Magazine of Verse
(May, 1925—1930)

The Will-O'-The-Wisp, published at Suffolk, Virginia, is the second oldest of the two poetry magazines in the state, the other being The Lyric, published at Roanoke.

The magazine was founded in May, 1925, by Elkanah East Taylor, who immediately thereafter interested a number of people in forming a poetry society which has become sponsor for the magazine. It has been published bi-monthly ever since and is still continuing (July, 1930). Its sole editor has been Elkanah East Taylor; its associate editor, May Brinkley. In size the magazine is very small, prints only twelve pages generally, and with the exception of an occasional mention of prizes and a list of "books received" contains only brief lyrics.

Among the contributors are John Richard Moreland, whose work filled the entire issue of July-August, 1927, Clement Wood, Virginia Taylor McCormick, Mary Sinton Leitch, May Brinkley, George Elliston, editor of The Gypsy, Charles Wharton Stork, Ernest Hartsock,
editor of *Bozart*, Lucia Trent of *Contemporary Visions*, Arthur Merrill, and a group of writers not altogether limited to the south. Somewhat like other sectional magazines there is little local color of the south in the lyrics. Elkanah East Taylor's "Returning" is typical of the general type of the lyrics, though it is more skillfully wrought than many:

When you and I shall be but velvet dust,
Sleeping among the unjust and the just,
Who knows?—We may return as some fair flower
To grace a lonely hour.

Or gently wander back a lyric breeze
That rustles April's leaves on ancient trees;
Or shine in some dark firmament afar
A tiny golden star!

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1 *Will-o'-The-Wisp*, I, 6, p. 12.
Arizona Lyrics was a one-man magazine as far as its contents are concerned, but even more so a little magazine published in the rear of a country grocery store among the hills of Vermont at North Montpelier is editorially and mechanically the work of one man.

Walter J. Coates, a retired preacher and a former insurance man, established Driftwind: A Trump Magazine, as it was first called, in April, 1926, as a result of his interest in a three-year study of Vermont poetry. After the first year as a monthly, it was changed to a bi-monthly. In June, 1927, the title appeared in its present form, Driftwind--From the North Hills. The type was hand-set, the printing was done on an eighty-year old press, and its sixteen pages were bound then, as its forty-six pages are now, by hand. It sells for two dollars a year, and the circulation is now more than three hundred copies. Mr. Coates has had no other financial backing in this undertaking than that received from subscribers.
**Driftwind** is one of the few magazines printing a small amount of prose that I am including in this study. The prose is so small in quantity, the interest of the editor so obviously in the making of a poetry magazine that it seems to belong here. Since the special purpose of this magazine is to encourage contemporary poetry in Vermont, and in New England generally, the editor selects about two-thirds of his material from verse submitted by residents of this section of the United States. The rest of the verse he accepts from other sources. Mr. Coates follows a policy of frequently reprinting poems already published in books, as he did, for example, in his *Favorite Vermont Poems*, which appeared as the sixth issue of *Volume IV*. Among some of his contributors are Isabel Fiske Conant, Sarah Cleghorn, Frederick Pattee, Helen Hartness Flanders, Howard P. Lovecraft, Helen Waite Munro, Lucia Trent, Arthur Truman Merrill, Robert Frost, Percy MacKaye, Frances M. Frost, Arthur H. Goodenough, and Daniel Leavens Cady. It is said that practically every Vermont writer of consequence, within or without the state, either is a contributor or a subscriber.¹

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¹ *The Boston Herald*, June 25, 1928, p. 22.
Foot Prints
(October, 1926--1928+)

Foot Prints in Verse which has appeared since its first issue simply as Foot Prints, was founded by Helna Issel, Dr. Frederick Herbert Adler, Lemuel Brown, and Hazel Collister Hutchinson in Cleveland, Ohio, in October, 1926. The first editor, Helna Issel, established the magazine as a bi-monthly, and that frequency of publication was continued by Dr. Frederick Herbert Adler, who became its second editor in January, 1927. Lemuel Brown and Hazel Collister Hutchinson acted as associate editors for Dr. Adler, and Elizabeth C. T. Miller was the managing editor and publisher. Despite the fact that its yearly subscription price was two dollars, slightly more than is usually charged by the poetry journals, it boasted more than a thousand subscribers at the end of its first year.

The magazine, the editors aver, was interested in both the conventional and the free forms, though nearly all of the verse they accepted was lyrical and fairly short. "A Children's Corner" publishing the verse by children of the elementary and secondary schools
was a somewhat new departure for a verse journal. Nor did the writing in this section need any apology; the verse there was better than much of that by older people. There was the little quatrain, for instance, written by Lucille Williams, a sixth grader:

Mother

Your smile is like the morning sun;
Your cheer, the noon-time's rose.
The blessing of your tender care
Is like day's happy close.¹

Brenda Green, a high school student, presented this felicitous bit:

I'll sell you long, fine skeins of silk
And you will pay me well--
A yellow gown, an acorn brown,
Perhaps a painted shell.
But if I offer golden stars,
What will you give to me?
The moon and sun, rivers that run
To find the sparkling sea.²

Beginning with the September, 1927, issue (its sixth) the magazine contained four additional pages, given over to book reviews.

It has numbered among its contributors many widely-known names: Countee Cullen, Harold Vinal, Edmund Vance Cook, William Stanley Braithwaite, Isabel Fiske

¹ Foot Prints, I, 5, p. 17.
² Ibid.
Conant, Margarette Ball Dickson, John Richard Moreland, Ernest Hartsock, George Elliston, Lucia Trent, Ralph Cheyney, and Virginia McCormick.
The Lantern

(November, 1926--1930)

The Lantern was founded as a quarterly in New York City, in November, 1926, as the official organ of the American Literary League. Joseph Dean, Margarette Ball Dickson, and Mrs. C. B. McAllister have served as editors. Mrs. McAllister, assisted by Antonio Y. Schwab, edited the spring number for 1930. The magazine prints all types of verse, carries two pages of book reviews in each issue, and occasionally conducts poetry contests when the readers give prizes. It sells for ten cents a copy. Among some of its most frequent contributors are Margarette Ball Dickson, C. B. McAllister, Clarence L. Peaslee, Miriam Perdue, Anne Arrington Tyson, Kate Slaughter McKinney, John Daniel Kreuttner, and May Folwell Hoisington.
Pasque Petals: A Magazine for South Dakota Poets and Readers of Poetry
(May, 1926—1930)

Pasque Petals: A Magazine for South Dakota Poets and Readers of Poetry was founded in Aberdeen, South Dakota, May, 1926, by J. C. Lindberg and R. G. Ruste for the primary purpose of encouraging the writing of verse within the state of South Dakota. Copious recognition by Mr. Braithwaite in his anthologies of magazine verse and frequent reprintings from the early issues soon brought a deluge of manuscripts not only from all parts of the United States but from other countries as well, with the result that Pasque Petals has grown from a four-page monthly pamphlet to a fifteen-page monthly magazine which is now designated as the "Official Organ of the South Dakota State Poetry Society." Occasionally the editors use verse from outside the state. A group of "Patrons" is being formed who will be willing to give five dollars instead of the customary two dollars for a subscription. The extra money is put into a fund used to encourage creative writing among local writers.
Pasque Petals does not pay for verse but offers contests in set forms or on stated themes, a practice now rather generally desoried by artists. It is said to encourage potboiling and to foster the production of much made-to-order verse. However, as the system has been practiced in this little verse journal, it does not seem altogether a meretricious one. Many of the contributors to Pasque Petals are still learning to use the tools of their craft. They are scattered over a vast territory and often are remote from personal contact with anyone interested in their efforts at self-expression. They are eager for the practice that must precede good writing; the contests give edge to their enthusiasm and make them feel the kindly interest of others in their development. Miss Harriet Monroe of Poetry has maintained for many years that to feel the intense interest of his contemporaries is one of the very great necessities for the creative artist.

There is still another type of contest carried on by Pasque Petals. The best poems in each magazine of a year's issues are chosen by popular vote and by out-of-the-state judges. The group of poems thus selected is sent to another set of out-of-the-state
judges to choose the best three or four for the yearly prizes. I speak of these contests at some length, for the whole question is causing much discussion at the present time among poetry magazines, and *Pasque Petals* seems to be one of the verse journals to make contests fill a definite purpose in its editorial plan that nothing else could.

As would be expected, writers from South Dakota predominate in this journal, but one finds other names as well; the late Selden Lincoln Whitcomb of the University of Kansas, May Folwell Hoisington, Rye, N. Y., Myra P. Weller, Kansas City, Mo., and May McKee of Washington, D. C.
Poetry Folio
(March, 1926--1928)

Poetry Folio made its first appearance in March, 1926, according to the records in the Library of Congress. I have been able to secure no other information concerning it except that which I have taken from a copy of its third issue for March-April, 1927, bearing a publishing address in Brooklyn, N. Y. Apparently the various numbers have been issued more or less irregularly and under the supervision of different editors, although Stanley Burnshaw of Pittsburgh was listed as its editor, (1927). An announcement was made in this issue that Milton Kovner was to edit the fourth issue for June, 1927, and Haniel Long was to edit the fifth for September of that same year. Whether or not that was a temporary arrangement only to provide direction for the magazine during Mr. Burnshaw's stay in France, I cannot say.

The first page of this particular issue (No.3) was devoted to an article by Stanley Burnshaw on "The

1 Still issued August, 1928, according to Poetry, XXXII, 5.
Golden Age of Sorrow” in which he pleaded for an educational program that would make poetry an integral part of the life of the child from his Mother Goose days to his maturity. With maturity, he felt poetry should lead the individual to the “broader domains of poetry—philosophy, painting, prose, music, sculpture.” He suggested “gatherings and conversations instead of class recitations, uncovering of treasures in place of tedious instruction.”

Poetry Folio was unusual in its interest in translation, half of the inside double page of this issue given over to poetry was devoted to translations from the Spanish, the Italian, the French, and the Chinese. One of these last was a translation by Witter Bynner in collaboration with Kiang Kang-hu. Paul Sandoz translated a sonnet from the French impressionist, Albert Sainain.

1 While such a program may never become universal, certainly great strides have been made toward its realization by such men as Hughes Mearnes in the Lincoln High School in New York and some attempts are being made in many of the "progressive" schools throughout the country.
Poet's Delight
(June, 1926—September, 1926)

Poet's Delight seems to be another of those magazines which, after a brief career of three or four issues, die, leaving almost no trace except a casual reference in some other poetry magazine or in some anthology as a clue to their existence. I have been able to secure no information about the character of this journal, except that it was a poetry magazine, edited by Omer Henry during June, July, August, and September of 1926 at Carbondale, Ill. The editor, himself, seems to have no files.\(^1\)

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\(^1\) In reply to the present writer's request for information, the editor of Poet's Delight did write two letters from which were obtained the dates marking the journal's existence.
The Voice: A Quarterly Magazine of Verse
(March, 1926--1929)

The Voice: A Quarterly Magazine of Verse is one of the many verse journals founded by an individual who carries the editorial and financial burden almost unaided and who receives as his reward the pleasure of creating a more wide-spread appreciation of poetry. Indeed, in this particular instance, the editor, Lulu Frances Warner, has not only edited the magazine but has had to do it under the most trying circumstances, when the responsibilities entailed by many household duties and prolonged illness in her family had to take precedence over her editorial duties.

Mrs. Warner founded The Voice as a quarterly in North Manchester, Ind. in March, 1926. She was assisted by Anton Romatka, the organizer of the Labor Temple Poetry Forum of New York City, as associate editor. Her purpose in establishing such a magazine was given in her first issue:

1 From a list of current poetry magazines in Western Poetry, I, 1, p. 4.
To discover poets who have a desire to write the best verses, that it is possible for them to write; to do all we can to help them attain.1

She held an open mind toward all types of verse, but this cautious note appeared in the first issue:

Believing that true poetry is in the essence rather than in the form, we admit free verse to our pages. Sometimes an idea or an emotion is expressed more naturally and more beautifully in free verse than in rhyme; however, we urge the writers of free verse to practice writing rhymes and to try to transpose their free compositions to rhyme, and to send them to us.2

Mr. Anton Romatka gave further point to the suggestion by this paragraph in one of his articles on poetic technique:

Do not violate the rhythm or meter. If for instance you have started out in a meter where the accent or stress falls on every second syllable in the line, preserve that meter in every line throughout the length of that poem.3

On the whole poets contributing to The Voice accepted these undiscriminating rules, and most of the verse was written according to established patterns.

A section in each issue was given over to

1 The Voice, I, 1, p. 4.
2 Ibid.
3 Ibid., I, 2, p. 17.
"Little Poems for Little People," but at least half of these verses were written from a grown-up viewpoint, more for the purpose of entertaining the adults who wrote them than for giving pleasure to any children who might chance to read them. Of these "Wisdom" by Clyde Rose Meredith is a good example:

Oh! once a little child I met
And long he laughed at me
"Oh! happy carefree little child,
Why do you laugh at me?"
And naught he answered, little tyke;
And still he laughed at me.

But when I laid aside my years;
From learning shook me free;
Bade care be gone and coaxed my heart
To share his simple glee--
Oh! then this happy little child
Laughed merrily with me.1

In addition to the verse a regular article on writing poetry by Anton Romatka, a few reviews, and various announcements for small prizes completed the contents of this little journal.

1 The Voice, II, 2, p. 22.
Mr. Ernest Hartsock, organist, member of the faculty of Oglethorpe University, founder of Bozart: The Bi-Monthly Poetry Review, was not content with the editorial problems of one magazine. Accordingly, a little more than two years after founding Bozart in Atlanta, Ga., in September, 1927, he combined with his first venture three others and the title page of the January issue for 1930 carried the somewhat cumbersome new title, Bozart and Contemporary Verse Combining Japm and The Oracle. Benjamin Musser became associate editor\(^1\) of the magazine with the publication of this January, 1930, number. It continues its bi-monthly appearance and claims the largest circulation of any verse journal next to that of Poetry, going to thirty states,

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\(^1\) Purely an honorary title, according to Mr. Musser, whose only active connection with Bozart remains his "Gossip on Parnassus."
Bozart does not pay for verse but for 1930, at least, had an imposing list of prizes: the two-hundred dollar Benjamin Musser award for the best poem published in Bozart during 1930; the twenty-five dollar bi-monthly awards for the best poem in each issue of the magazine from March through November, 1930; the one-hundred dollar recognition prize "to the poet whose work in the magazine has been most consistently good throughout the year, 1930."¹ A contributor had to have not less than four poems accepted and published to be eligible for this award. There were also the fifty dollar sonnet award, a twenty-five dollar lyric prize, and a twenty-five dollar prize for the best free verse.

Bozart prints a dozen, sometimes more, pages of verse, eight to twelve condensed book reviews by the editor, and two or three pages of Benjamin Musser's "Gossip on Parnassus," which is very much what its title suggests, bits of news about poetry and poets; not quite so "gossipy" as Henry Harrison's "Crazy Quilt" in the Poetry World, though in other respects the departments

¹ From a communication to the present writer.
are similar.

The editor of Bozart, Mr. Harsock, prides himself on his freedom from prejudice in the choice of verse, accepting conventional and radical verse alike if only it meets his standard of literary merit. If any limitation is set upon acceptance other than that just mentioned, it is upon length. Short poems are preferred, and poems longer than a hundred lines stand little chance of acceptance.

Among the contributors to Bozart, one finds many familiar names: Lizette Woodworth Reese, Mark Van Doren, Kathleen Millay, Cale Young Rice, Henry Harrison, Gamalial Bradford, Clinton Scollard, Glen Ward Dresbach, Harold Vinal, Charles Divine, Blanche Shoemaker Wagstaff, John Richard Moreland, Ted Olson, and many others.
free verse: a quarterly; a contemporary gesture
(April, 1927--1929 ?)  

free verse: a quarterly, founded in April, 1927, in Brooklyn, N. Y., by Gremin Zorn (Edward Gottlieb) and William S. Goldman, regarded itself as the only journal in the United States completely given over to vers libre and the experimental. Surely the cover, with its complete absence of capitals, announced typographically, at least, the modernity of the undertaking. A note in the second number of the first volume elaborated the idea:

This quarterly is trying to be a medium for the experimental, a laboratory for the unusual and a gesture to save the youngest generation from conventional strangulation.¹

In spite of editorial fears of "conventional strangulation," however, Mr. Zorn did not completely break with tradition, as the following statement, made in a communication to

¹ free verse, I, 2, second cover. (This magazine did not number its pages; hence references can be only to volumes and issues.)
the present writer, shows:

While free verse has no animus against the orthodox technic, it believes the only reason for its existence is the provision of a medium that may help effect a renaissance in this rare art.

There were represented in free verse several writers who had used conventional enough forms in other, more conservative magazines: Lucia Trent, Ralph Cheyney, and Howard McKinley Corning, for instance. The first number contained the work of some of the better-known modernists, Maxwell Bodenheim, for instance, and Eli Seigel. Nicholas Moskowitz, Howard Anton, and Herman Spector were new names.

From this type of journal it is difficult to select excerpts that give a fair impression of its value and to the poetry magazine movement as a whole; the excerpts too often emphasize unduly the peculiarities, yet it is the experimental turn suggested in these peculiarities that gave this magazine its special flavor. There were two kinds of verse, one found in greater quantity here than in journals making only an incidental use of free verse; the first was so obviously prosaic that one wonders what could have been the point of the literary
experiment, Selchar Erstle's "A-Musing" will serve as an illustration:

Dust covers the table
dust, dust, on the chair.
Look, see the dust
Dust everywhere: but
the rag wipes it off. 1

The second kind consisted of verse marked by an indefiniteness of thought as well as confusing eccentricities in the way it was printed: the use of designs or figures made with type and the peculiar use of punctuation marks. Looking at these in the following poem one is reminded of Max Eastman's discussion of these same eccentricities in the works of E. E. Cummings, who shows "the habit of turning loose a handful of punctuation marks like a flock of bacteria to browse all over the page, and even eat their way into the insides of perfectly healthy words." 2 One wonders, for instance, what advantage is to be had in these visual innovations in Howard McKinley Corning's "Ante Over":

Scopop out your ears--
I heard a coyote
Shovel the silence
into a
canyon, out again;

1 free verse, I, 2.

Where a couger shovelld it
Like ante over, by leave or not,
On a summer night of ***s.

In the crisp new morning
A wratchety jay
Was drop

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into the sharp
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le.

Now all day
I have carried silence broken
in my head
Where a packrat traded it in
for a slice of bacon.¹

Somewhat similar and yet different is "Somehow This
Modernism Does Exist" by John Rose Gildea, who relied
upon two devices frequently used in such verse; a curious
indentation scheme and a type of word coinage whose
real significance can be sensed only by the author:

Sound
Like the sweeping of great winds over marshes
Like the soft settling of mallows surrounded by
Sound
Clothing me in colors
Chips of stone, grown in bite
Panoply of feathers brushing my floating flesh

¹ free verse, I, 2.
Quills making meaning from brushing together
Soft veils of spun vellum
To receive the writing of my bleeding breast
Above all
A wind
Scattering to dissonance
The multifarious maybe
That is the
Somehow in memory
Somehow in desire
Somehow in maybe being

Finality of
the (I am the rhomboid trombonal omnivirius)¹
Me

Whether free verse has continued since 1929
the "long and belligerent life" wished for it at its
founding by Contemporary Verse, I cannot say; but its
name does not occur in recent magazine exchanges. It
seems as if there ought to have been a longer life for
this journal, one of three in nearly a hundred poetry
periodicals, that had the courage and the desire to limit
its range to the purely experimental.

¹ free verse, I, 2.
Perhaps the fact that thirteen years after the movement of revolt against traditional poetic form gained impetus in America, magazines were still being founded expressly to fight its influence, points to deeper strength in the movement than is often acknowledged for it. In its first issue in April, 1927, The Journal of American Poetry printed its aims on its cover:

To promote the appreciation of poetry; to honor the poets who have matured their art, and to encourage those who are progressing toward that goal; to discriminate between the work of the poets and that of the poetasters; to encourage the poetasters to become poets or to become silent.

In its leading article these aims were interpreted to mean that the members of the "blatant ass-chorus" need expect no space in this journal, which was to be reserved for real poetry, "that always walks on the mountain top in pure, white raiment and holds converse with the gods."  

Wallace Stephens and Alive McFarland were joint editors, and while the journal was originally in-

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1 Journal of American Poetry, I, 1, p. 4.
2 Ibid., I, 1, p. 4.
tended to be a quarterly, the editors had to say that it would come out as often as it could "be financed by subscriptions, advertising and sale of copies." It was published in Charlotte, N. C. The magazine sponsored no poetry contests, nor did it print news of those held by other organizations and magazines. It did not pay for manuscripts.

The journal was highly departmentalized. "The Choir Invisible," the first section, was devoted to the work of "the great poets of 1914 who are now dead." Walter Malone's "Opportunity" initiated this first section. "The Laureate Circle," the second department, included the "master poets," and "Poetry," the third department, contained the work of "worthy poets" progressing toward the "Laureate Circle." "Verse," the fourth section, contained the work of poets still further removed from the charmed circle. "Amateur Poetry" followed close upon "Verse," and was the first of the two sections given over to poetry and its criticism. In "Amateur Poetry" the verses were regarded as faulty but worthy of revision, and specific suggestions for

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1 I have seen no mention of it in recent poetry lists.
Improvement were printed following the poem. The "Poetasters' Corner" which immediately followed the "Amateur Poetry" department was reserved for the utterly hopeless "pomes" as the editor called them. The comment of the verse printed here was always, according to the editor, destructive. Book reviews followed the "Poetasters' Corner" and the last few pages in the magazine were given over to news of the Poetry Society of the South.

Clinton Scollard's work appeared in "The Laureate Circle," in "Poetry" appeared work by Jessie B. Rittenhouse, Mary Sinton Leitch, Alan B. Creighton, Margaret Price Stillman, Nancy Buckley and others. Perhaps the level is suggested by "The Road to London" by Mary Sinton Leitch.

The road from Lyne to London
When Sussex downs are green
As velvet made of fairy moss
To deck a fairy queen,
Runs gay past many a hawthorne hedge
Along a river's windy edge
Where gold laburnums lean.

When Jenny went to London,
On every fragrant gust
Of wind was borne a blackbird's song,
And daffodillies thrust
Their dainty heads through pasture bars
To see who danced beneath the stars
Down to the city's dust.

Swift leads the road to London
By flowering lane and lea
While every breeze and brook and bird
Makes springtime minstrelsy;
But slow, O weary-slow to tread,
Long, long the self-same road that led
My Jenny home to me.1

Beyond the section, "Poetry," I think it is not necessary to go to give the reader a feeling for the type of verse published in the Journal of American Poetry.

1 Journal of American Poetry, I, 1, p. 11.
The Northern Light: An Independent Magazine of Verse

(January, 1927--1928+)

The Northern Light: An Independent Magazine of Verse falls into the classification of poetry magazines for its first issues only. It appeared the first time in January, 1927, at Holt, Minn. B. C. Hagglund, afterwards founder of one other poetry magazine, Western Poetry, was the editor, and Anton Romatka, conductor of the Labor Temple Poetry Forum in New York City, was the contributing editor. The February and March issues appeared as scheduled, but the fourth number was not issued until July, and with that issue the editorial policy was changed so as to allow the publication of prose as well as poetry, and the subtitle was recast to read A Magazine of Potpourri. The contents of this fourth issue were still largely poetry, however.

These first three issues of sixteen pages each were particularly poor in paper and type, and the tiny pages were overcrowded with printing. With the fourth issue the format was improved.
The policy of the magazine was liberal.
In the first issue the editor made clear his stand in
relation to poetry and the reasons for the existence of
his magazine:

In our published verse, also, we will
endeavor to exercise this spirit of independence.
We will favor no school or faction, no party,
no clique, no man, no nothin', except American
verse of merit. Free verse and the conventional
verse forms alike will receive our considera-
tion. The spirit of the poetry is what we
observe not the outward appearance. No dry-as-
dust, correct, Puritanical verse for us, please.
We are living in a world of activity, where we
laugh when we want to and do as we please—to
a certain extent. We do not live in a grave-
yard. Poetry which reflects this activity and
laughter is what we want: poetry which shows
the American point of view.

We offer but two reasons for the existence
of The Northern Light. One of these is that
we want to help the beginning poets . . .
Another reason is that we hope to give relief
to the inarticulate Northwest.¹

In this "inarticulate Northwest" the editor counted
Alaska, Canada, Washington, Oregon, Idaho, Wyoming,
Montana, The Dakotas, and Minnesota. While he wished
to encourage poets of the region, he was willing to

¹ The Northern Light, I, 1, pp. 2 and 12.
accept good poetry from any part of the world.

There was a good deal of variety in the verse both as to subject matter, form, and quality. Much of the Northwest landscape entered into it; there were some attempts at dialect, some war verse, and some few poems built upon social questions. Ballads and narrative verse and shorter lyric forms were interspersed with numerous bits of free verse. There were one or two articles on writing poetry; and a prose section at the end, "Potpourri," was made up of bits of comments on poets, poetry, and letters from subscribers to *The Northern Light*. The last issue of this magazine appeared in 1928. Plans made later to revive it have not, as far as I have been able to learn, been carried into effect.
Parnassus: A Wee Magazine of Poetry

Parnassus: A Wee Magazine of Poetry was the second magazine to bear this classical name, although the subtitle of the earlier journal, founded in January, 1924, by J. Nolan Vincent in New York City, was simply A Magazine of Poetry. This later Parnassus was founded by Lew Ney in September, 1927, also in New York City. It was exceedingly "wee," for it covered only one side and a narrow strip on the other of a small piece of paper folded twice. The editor was casual about the publication of Parnassus. Its subscription price was marked a dollar "for a long time," and an announcement carried in the issue for July 15, 1930, stated that the magazine "has not come out for a long time." Perhaps fearing that subscribers would construe the "long time" of silence with the "long time" for which their dollars were originally paid, the editor cheerfully suggested that his readers might now get it for a Much Longer Time (than the period of silence)
for a dollar. If what has already been said does not lead one to believe that the editor-publisher had a good time with his magazine, possibly the following poem by Angelo de Luca will:

Chaos

anemic tribes
scribes in the suburbs
here
near
write blurbs
to another's name
for
another's fame...
diggers dig...
plumbers plumb...
rattles rattle...
rattler rattlerattle...
who said whoopee?
converts inverts
not to mention
perverts
gazing Gazing at the moon
slowly
slowly
swoon

ing
in aromatic
monotone moaning
monosyllables
courting immortality
like
th
hiss!¹

¹ Parnassus, III, 2, p. 6.
Six short poems filled the issue in which this appeared.
The Poets' Parchment
(July, 1927--July, 1928)

The Poets' Parchment was another of the E. A. Townsend poetry magazines given over to rhythmic poetry. It was founded as a monthly at Howe, Okla., in July, 1927. The facsimile of a typewritten statement by the editor on the cover of the first issue gave his explanation of the establishment of a second poetry magazine while his first was still extant:

The unprecedented success of The Poets' Scroll is the editor's apology for The Poets' Parchment. Like the Scroll, it is privately owned and independently published. It is not dominated nor greatly influenced by any individual, clique, or locality; but its pages are open to those who have poetic thoughts rhythmically expressed.

It was a much smaller magazine than The Poets' Scroll. Whereas The Scroll printed forty or more pages, The Poets' Parchment in its first issue began with a modest twenty. The editor apparently was exercising a little stricter editorial sifting in the later periodical than in his earlier Scroll, for he announced his object here was "to present the best of the month's poetry." The verse seemed to me to be of a higher type: it was more genuine in feeling, and the writers were
decidedly less concerned with the attempt to be "poetic" than those in *The Poets’ Scroll*. "The Canyon" by William Allen Ward, while unpretentious, was built like many other little poems in *The Parchment* on first hand experience:

The canyon twists in pain  
As hot winds blow their breath  
On shifting sun-burnt land;  
A searing place of death.

But night that crawls past butte  
Fans fever heated land  
With wind, like the caress  
Of woman’s gentle hand.¹

The last number of *The Poets’ Parchment* appeared in July, 1928.² On January 1, 1930, Mr. Howe established a new magazine, *The Poets’ Forum*, which carried a short descriptive statement, *The Month’s Best Available Poetry*; this would seem to cover much the same field as that covered by *The Poets’ Parchment*.

¹ *The Poets’ Parchment*, I, 1, p. 20.
² A recent communication from Mr. Townsend.
The Taper

(December, 1927-1930)

The Taper was founded in December, 1927, at Valparaiso University, Valparaiso, Ind., as an outlet for both the university class in verse writing and for the extension classes taught by Miss Margarette Ball Dickson in Gary and Chicago. Apparently through the Valparaiso Poetry Circle, composed of students and former students in verse writing, a lively interest is maintained in The Taper, and poems of former students as well as those of present ones are accepted for publication.

The issue I have been able to examine, Vol. III, 1, consists of eight large pages filled with closely printed verse. From the arrangements and the types selected, the poems are quite obviously done as assigned exercises in special forms. There are Petrarchian, Spenserian, and Shakespearean sonnets, villanelles, rime royals, rondeaux, octava rimas, Spencerian stanzas, and one group of quatrains obviously the result of assigning the same first line to several people. Several sonnets are marked as "class-assembled." Apparently this is characteristic of the usual make-up of the
journal, for Miss Dickson believes in stressing "formulas for verse patterns" and prefers "patterned and rhythmic verse." As the result of a teaching experiment, The Taper is interesting, though there are many who would question the extreme importance given to metrical construction that would permit the following to be labeled a Spenserian sonnet:

Shattered Memory

The clock upon the mantle shelf struck ten,
One cold and dreary January night,
We barred the windows, and the doors, and then,
(The fire in the grate was sparkling bright),
We drew our chairs within its range of light;
To reminisce on days of long ago.
A crash! How statue-like we stared in fright!
I felt my blood run cold, that I should know
Such fear, with shaking limbs that moved but slow,
I sought the phone, and called for the police,
To give us aid in routing out our foe.
They came. "Alas, fair maids your fears shall cease;
In searching high and low, we found our proof--
A pile of snow has fallen from your roof."

One hesitates as well to call this, of which I shall quote only the first four lines, a Shakespearean sonnet:

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1 Communication to the present writer.
2 Ibid.
3 The Taper, III, 1, p. 1.
Grandpa's Ideal

I know a boy who people say is good
And why they call him good you soon shall see—
He always does his chores and splits the wood;
In fact, he's always busy as a bee!¹

The Taper is in striking contrast to college journals of verse edited by students, magazines which contain few poems but poems of markedly more poetic quality. However, in support of her theory of emphasis upon "patterned and rhythmic verse," Miss Dickson points out that Edward A. Anderson, a former student, has had poems accepted in some forty magazines and has won many prizes. Mrs. Margaret E. Bruner, Stella Knight Ruess, and Mrs. Margaret J. Marquart, contributors to The Taper, have also been successful in placing poems elsewhere.

¹ The Taper, III, 1, p. 2.
Westward: A Magazine of Verse (August, 1927--1930)

Westward: A Magazine of Verse has the distinction of being the only poetry magazine in the San Francisco district that has survived more than two years. It was founded in that city as a quarterly by Florence R. Keene, in August, 1927. The periodical contains not only current verse, but at the bottom of each page one finds short reprints from the works of older writers: Joaquin Miller, Helen Hunt Jackson, Edward Rowland Sill, Bliss Carman and Bayard Taylor. A few present day writers, including some Chinese and Japanese poets, are also quoted, but it seems to be the idea of the editor by this means to revive interest in or to direct attention to earlier western writing. Two pages of comment on books of all types appear in each issue. "Notes and Comments" gives brief news of various writers' conventions, announcements of prizes and poetry contests, comments on other poetry magazines, and personal news of the poets themselves.
The first desire of the editor of Westward, as the name of the magazine implies, is to give expression to the western writer. Miss Keane also says that she wishes "to appeal to the reading public rather than to critics." For the most part the verse published here is traditional in form and content, though that statement must not be taken to mean that it is trite as to theme and uninteresting and unvaried as to form. Some of the newer rhythms appear occasionally. Most of it is lyrical, and its themes are derived from the love of nature, human love, and all the various every-day experiences that serve as inspiration for poets everywhere.

Among the writers who have appeared several times in this magazine are Irene Connell, Harrison Dibblee, Theodosia Teel Goodman, M. Rainsford Haines, Dr. Philip Sheridan Haley, Lawrence Hart, Beulah May, Arthur L. Price, Eleanor Preston Watkins. All of these are California writers except one, Theodosia Goodman, who comes from Eugene, Ore.

1 From a communication to the present writer.
The American Poet

(May, 1928--1930+)

Facts about this magazine have been difficult to obtain, consequently only a brief statement concerning it can be made here. It was founded as a monthly by H. Stuart Morrison in May, 1928, at Irvington, N. J. It has since been removed by Mr. Morrison to Iselin, N. J., from which place it is now (1930) issued. The subscription price is two dollars a year.

In addition to its verse the journal prints book reviews, including publication notices of foreign books of poetry, articles about poetry, and lists of poetry contests sponsored in the United States. It is hospitable to all types of verse.
The Echo
A Magazine of College Verse
(Nov. 3, 1928--1930)

The Echo: A Magazine of College Verse is one of the few college magazines devoting itself, at the present time, entirely to verse, a reversal of its earlier policy of using both prose and poetry. Originally it appeared as The Echo: A Quarterly Review of American and British College Literature. It was founded as a quarterly at Colgate University, Hamilton, N. Y., November 3, 1928, as the outgrowth of the plans of two men, Arthur B. Berthold and Mark B. Strickland. Later it became the organ of the College Poetry Guild, apparently an inter-collegiate organization since its members were listed from numerous colleges and universities throughout the country. The spring issue for 1930 listed its contributors from Aeadia University, Mount Holyoke College, University of South Carolina, Colgate University, Cornell University, St. Lawrence University, Lincoln Memorial University, University of New Mexico, Middlebury College, New York University, University of
Washington, Ohio Wesleyan University, Wellesley College, Wells College, and Yale University.

In appearance it is a small magazine both as to size and circulation. It contains but twelve pages and its three hundred copies are published for the students and faculty members who are members and contributors to this guild.

In July, 1930, Arthur B. Berthold gave up the editorship, and the magazine was taken to Yale University under the direction of George Scott Gleason, who became its second editor.

Some of its most frequent contributors are Margaret E. Haughawont, Russell F. Speirs, Helen E. Hecht, George Scott Gleason, Arthur B. Berthold, and Norman Macleod, whose name appears frequently in other verse magazines.
Embryo
(August, 1928--1930+)

Embryo was established as a bi-monthly in August, 1928, at Akron, Ohio, by Pearl Adoree Rawling, who published it from the beginning on a co-operative basis, "exchanging the publishing and copyrighting of members' work for their subscriptions and memberships."1 Contributors are members of the Embryo Club, for which they pay yearly dues of thirty-five cents in addition to the dollar and a half for an annual subscription to the magazine. Although the editor says that it is not possible always to realize the ideal, the payment of these fees entitles the contributor to the publication of one poem in each issue, the editor reserving "the right to make minor revisions and eliminate surplus and unnecessary syllables that put kinks in the meter."2

Embryo is, as its name indicates, primarily interested in the beginning writer, and because it wishes to help the young poet to take the first step, it makes

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1 From a circular issued during 1930, by the editor of Embryo.

2 Ibid.
no attempt to compete in quality with more ambitious magazines. Contributions are limited to twenty-four lines, and rhymed verse must be submitted. The editor offers a dollar (later in 1930 this was increased to two dollars) for the best poem of not more than fourteen lines in each issue, the choice to be made by the editor.

Two book prizes are awarded the two next best poems according to the subscribers' votes. Loring Eugene Williams, associate editor, conducts a sonnet department and offers one prize for a poem in each issue. Irene Shelley Boysel is the associate critic.

Since this is a magazine for beginners, one sees very few familiar names, and the verse is quite naturally amateurish.
Japm: The Poetry Weekly

(July 2, 1928—December 23, 1929)

The editor of Japm: The Poetry Weekly learned his lesson well in the modern school of clever commercial advertising. Like the trade products that evince their get-rich-quick ancestry in names forcibly coined by joining the first letters or syllables of the names of their makers or sponsors, Japm heralded its Topsy-like appearance with a name coined from the initial letters of the phrase, Just Another Poetry Magazine.

Japm: The Poetry Weekly was founded by Benjamin Musser on July 2, 1928, in Atlantic City, N. J., the first weekly in the world devoted exclusively to poetry and to "prose on poetry."¹ It appeared without a break, every Monday in the year through seventy-eight issues making, with twenty-six issues to a volume, three complete volumes by December 23, 1929, the date of its last issue.

¹ Communication to the present writer.
before the merger with Bozart and Contemporary Verse. Ordinarily the magazine consisted of eight five by seven and a half inch pages, but, according to the editor, when he felt flush or unusually generous it was twelve pages and once in a long while sixteen.

Among the contributors to Japm were many who appeared in all the better poetry magazines: Harold Vinal, Robert P. Tristram Coffin, E. Merrill Root, Grace Stone Coates, Glenn Ward Dresbach, Louis Ginsberg, John Richard Moreland, Kathleen Millay, Oliver Jenkins, Clifford Gessler, Robert Haven Schauffler, Ellen M. Carroll, Ethel Romig Fuller, Verne Bright, Leigh Hanes, Ellen Glines, J. Corson Miller, Henry Harrison, Idella Purnell, Mary Sinton Leitch, Jay G. Sigmund, Lucia Trent, John Lee Higgins, Lillian White Spencer, Blanche Waltrip Rose, Virginia Stait, Gwendolyn Haste, Joseph T. Shipley, Ernest Hartsock, Isabel Fiske Conant, and others.

There were some special editions, among them one given over to sonnets and quatorzains and another one of a type used occasionally by other poetry magazines, a poetry editors’ number. The contributions were lyrical, most of them short, although there were occasional longer ones. The poetry was of excellent
quality. The merger of *Japm* with *Bozart* left New York without a poetry magazine of general circulation.¹

¹ *Troubadour, V, 2, p. 4.*
Palo Verde

(Spring, 1928--Winter, 1929)

Palo Verde, founded as a quarterly in the spring of 1928 at Petrified Forest, Arizona, by Norman Macleod and D. Maitland Bushby, was suspended after its third number, the winter issue of 1929. Apparently the effort to support with equal generosity the conservative and the radical elements in modern verse led to its early discontinuance. Each editor has since founded a periodical after his own ideas: Mr. Bushby, the conservative Tom-Tom; Mr. Macleod, Morada,¹ an advance guard revue, international in scope. Palo Verde carried book reviews, notices of foreign books of poetry, translations of German articles of criticism, and both radical and conservative verse. It also sponsored some poetry contests. Its annual subscription sold for a dollar.

Some of the poets appearing in its pages were

¹ It is to be published in Munich, Germany, beginning in 1931, according to information contained in a letter from the editor to the present writer.
The Scepter
(March, 1928—November, 1929)

The Scepter, founded by William Sawyer, at Franklin, Tenn., in March, 1929, had an independent existence of a little more than a year. In January, 1930, it merged with Contemporary Vision, a magazine in the process of forming, and the combined magazines became known as The New Contemporary Vision and Scepter, the first number of which was published in February, 1930.

It has been difficult to obtain information about Scepter before it was combined with The New Contemporary Vision, for information given has generally applied to the period after its consolidation. Indeed, the two magazines seemed to be looked upon by their editors as almost one and the same. One fact established about Scepter and its founder is worth recording. Among a class of editors who have for the most part been exceedingly young men, William Sawyer seems to have been the most youthful of all; he was seventeen when he founded and edited Scepter, and it was the necessity of beginning
his college career that led him to ask Ralph Cheyney and Lucia Trent to take over his venture and combine it with a projected one of their own. Oliver Jenkins comes the nearest to threatening Mr. Sawyer's record in this respect, for he was publishing Tempo and writing poems about "Age" when he was but nineteen.

Scepter was issued as a bi-monthly, was sold for a dollar and a half a year, and numbered among its contributors Gamalial Bradford, Helen Hoyt, and Margaret Widdemer. Its editor preferred radical verse, though sonnet contests were conducted in each number. Translations from foreign verse and book reviews were also used. I cannot be certain from the various communications before me whether Scepter paid twenty-five cents a line for poetry from its beginning or whether that was a policy inaugurated with its merger with The New Contemporary Vision. The combined magazine now pays that rate.
Sonnet Sequences:
The National Capital Lyric Magazine
(June, 1928--1930?)

Sonnet Sequences: The National Capital Lyric Magazine is the third poetry journal to owe its existence to the interest of one person in a special verse form. Madrigal, founded in 1917 in New York City by Gustav Davidson, was given over entirely to love lyrics, and The Sonnet, established in the same year at Williamsport, Pa., by Mahlon Leonard Fisher, grew out the editor's interest in the same type of poetry as that which prompted the founding of Sonnet Sequences.

Murray L. Marshall, owner of the Dreamland Press, Inc., founded Sonnet Sequences as a monthly in June, 1928, at Landover, Md. He established it because, as he said, he "owned to an interest in sonnets,"¹ and he has regarded it since as an absorbing hobby rather than as a business enterprise. He has been its sole editor. The subtitle, The National Capital Lyric Magazine, was added in March, 1929. Mr. Marshall does not

¹ From a communication to the present writer.
pay for poetry but gives three prizes each month for the three best sonnets. The winners are chosen by previous prize-winners who constitute the Sequence Society of Sonneteers. The annual subscription is two dollars, and the individual copies sell for twenty-five cents.

_Sonnnet Sequences_ draws its contributors not only from America but from England, Ireland, Scotland, Hawaii, the Virgin Islands, British Guiana, and South Africa. The American list contains the names of many writers met elsewhere in contemporary poetry journals: Glenn Ward Dresbach, Ernest Hartsock, Benjamin Musser, Margaret E. Bruner, Beulah May, D. Maitland Bushby, Pearl Adoree Rawling, Anton Romatka, William Sawyer, Virginia Spates, Olive Scott Stainsby, Elkanah East Taylor, John Richard Moreland, Evelyn M. Watson. Besides these there were by June, 1930, more than a hundred others who had made "only one contribution."

The editor does not always fill his magazine with sonnets; in fact, up to the year, 1930, out of twenty-two issues there were but three all-sonnet numbers.
Lyric forms of a conservative character are used in the regular issues, because the editor dislikes "free verse and ultramodern stuff." In addition to the prize notices a page is given over to the record of reprints by other magazines of Sonnet Sequence poems and of radio readings accorded them. So much extra material of a valuable nature has accumulated that Mr. Marshall has begun a series of "Greek letter supplements," each containing works of approximately thirty-five contemporary poets, to take care of this verse crowded out of the magazine. These supplements do not go to press until orders for a hundred have been taken. Mr. Marshall not only prints the sonnets of contemporaries but he is republishing many from old writers, particularly the Elizabethans.

While there are many sonnets in this journal that live up to the mechanical, metrical requirements of the sonnet, there are few which realize the larger possibilities of the form.

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1 From a communication to the present writer.
The Torch Bearer: For the Coming Writers of Texas

(March, 1928--(?))

The Torch Bearer: For the Coming Writers of Texas (afterwards merely The Torch Bearer) is one of a rapidly increasing list of college magazines devoted to verse. It was founded as a quarterly upon the suggestion of Dean E. G. Townsend at Baylor College, Belton, Texas, in March, 1928. William H. Vann became its editor, and under his leadership it has developed liberal policies as to verse, has become interested in criticism through book reviews printed in each number, and has undertaken a definite responsibility in conducting the Texas High School Poetry Contest. While it may be published with the main idea of providing an audience for the undergraduate body, contributors have not been limited to the faculty and students of Baylor College. Glenn Ward Dresbach, Virginia Spates, Virginia L. McConnell and Berta Hart Vance, known for their writing long before this journal was established, have appeared in the pages of The Torch Bearer.
Troubadour
(June 1928--1930)

Troubadour is unique in that it is the only verse magazine which devotes an entire issue to the poetic activities of each state of the Union in turn. The editorship of each number passes to a guest editor who gathers to his assistance a group of interested writers in his vicinity, and together they publish a representative collection of the poetry of the living writers of their state. The poets of more than a dozen states, those of at least one great city, and the student writers of several state universities have been so presented during the first few years of Troubadour's existence.

Troubadour was founded in San Diego, in June, 1928, by Whitley Gray and Rhoda De Long with the avowed intention of appealing to an intellectual audience by creating a poetry magazine of taste and discrimination, avoiding on the one hand, according to the editor, the "childishness of the Eddie Guest kind" and on the other, "the idiotic Marianne Moore-Gertrude Stein sort." Since

1 From a communication to the present writer.
February, 1930, Mr. Gray has been assisted by a permanent board of associate editors who "pass on the availability of manuscripts submitted from their several localities throughout the United States and Canada." The members of this board are Charles Beghtol, Ben Hur Lampman, Helen Rhoda Hoopes, Marian Ethel Hamilton, John P. Gilday, John H. Knox, Cecil Noble, Clark Ashton Smith, John Varian, Susan Myra Gregory, and Grace Arlington Owen.

In the same issue (February, 1930) the editor announced plans for a number of changes. Larger pages, more color and more illustrations were some of the mechanical improvements to be added. Articles dealing with the history and technique of writing various standard verse forms were to be published by "competent authorities," and a Department of Reprints was to reproduce at least one poem in each issue from other periodicals or newspapers. All poetry magazines were to be indexed, and a list was to be carried of the most important poetry prizes offered throughout the country.

As a type of the organization followed I cite

1 Troubadour, II, 6, p. 43.
the example of the Kansas issue, Vol. II, No. 5 which had for its guest editors Edna Osborn Whitcomb (Mrs. Selden Lincoln Whitcomb), Helen Rhoda Hoopes of the University of Kansas, and R. R. Macgregor of the Kansas State College at Hays. Associate editors for this number were Helen Christie Malcolm and Selden Lincoln Whitcomb of the University of Kansas. Thirty-two Kansas poets were represented by one or more poems. Among some of the better known poets appearing here were Whitelaw Saunders, Nora B. Cunningham, May Williams Ward, Madeline Aaron, Helen Rhoda Hoopes, Jessica Royer, Allen Crafton, Alice Wilson Oldroyd, Selden Lincoln Whitcomb, Kenton Kilmer, Edna Osborne Whitcomb, Florence L. Snow, Rose Morgan, Russell Culver, and R. R. Macgregor.

The magazine from the beginning has carried reviews of the more outstanding books of poetry. One type has been definitely excluded from this reviewing, the "Pay-As-You-Enter" anthologies. Nearly every issue has carried one or more articles about the poetry and the poets of the particular region to which that number is devoted.

At the present time the editors offer frequent prizes in lieu of payment for accepted manuscripts.
The number and amount of these prizes seem to rest largely in the hands of the guest editors. There is more than a suggestion here and there in the announcements of delayed or substituted issues, and in the failure on the part of editors to report on decisions for prizes, that the mechanism of publishing a magazine with so many widely-scattered staffs is somewhat cumbersome, particularly when the editor faces the problem of issuing a magazine once every six weeks.

In examining the half-dozen copies of Troubadour available, I noted that people in California are interested in writing about much the same things as those in Washington, D. C. Nor does experimentation in content or form seem to be more prevalent in one section of the country than in another, or in the student journals more than in those edited by established writers. And possibly because, in the main, established writers have edited this magazine, it contains none of the crudities and few of the inequalities and banalities one sees in many of these little verse journals. There is a surprisingly even facility in the verse of the different issues.
Visions: The Showplace of Creative Talent

Visions: The Showplace of Creative Talent, founded at Little Falls, Minn., April, 1928, was the official organ of the American Writers' Society and announced in its editorial columns that it would publish only the work of the members of this group or of those who sent "their enrollment ($2.00) with their contributions."¹ The editor, George Henry Kay, was assisted

¹ In a recent communication to the writer, the editor, George Henry Kay, announced that after failing to dispose of the magazine to a Missouri syndicate, he was arranging to revive Visions himself. The sub-title was to be The National Poetry Monthly. I have not been able to ascertain whether this plan has been carried out.

² The American Writers' Society was not, however, as was announced in the editorial columns, the "only organization of its kind with an official organ devoted to members and their work only." American Poetry Magazine, official organ of the American Literary Association, uses practically the same method. The Lantern likewise limits its work to that of the members of the American Literary League.
by the following editorial and business staff: John Proctor Mills, Montgomery, Ala., southern associate-editor; Emil Zubryn, Brooklyn, N. Y., special eastern representative, Iva K. Wilson, Twin Falls, Idaho, special representative in the northwest; Jessica M. Young, Amarillo, Texas, special representative for Texas; and Edith Elden Robinson, Whittier, special representative for California.

*Visions* was established as a monthly but during the summer was obliged to be issued bi-monthly. Other elaborate plans for enlarging its size, issuing five special numbers devoted to the writers (only if they were members of A. W. S.) of each of five sections of the United States, east, south, middle-west, south-west, and northwest, and for including prose as well as poetry in its scope, were apparently never carried out. Some hint of the forces that resulted in its discontinuance in October, 1928, may be seen in the following editorial comment:

*All attempts at beneficial aid for writers seem to be something of a failure. There never has been a bureau, school, league, or society that gave really valuable aid to writers, and what is more, there never will be until writers*
get together and organize themselves.—
What is YOUR idea of a beneficial orga-

Ask yourself these questions: Do I
want a National Literary Monthly of from
sixty to one hundred pages, circulating to
the thousands of lovers of good literature,
using my work, paying me for it, and adding
to my success and prestige? Will it be
worthwhile for me to boost that such a
publication may be established? Is there
a demand for it? Is it worth $2.00 a year?
Ask yourself these and other questions,
and if you decide the cause is a worthy
one, THEN BOOST IT.2

These early numbers carried, in addition to
their verse, one or two articles about the marketing of
poetry and greetings from various members of the staff.
A short bit of prose description, Louise Dillon's
"Pleasant Ways," appeared in the issue for August-
September, 1928. Despite the appearance of some of the
more mature versifiers found in many other verse journals
of the year such as Benjamin Musser, Charles Henri Ford,
Margaret Bruner, Ralph Cheyney, and D. Maitland Bushby,
one found here, as is so frequently the case when a
magazine is restricted to publishing the verse of an

1 Visions, I, 5-6, p. 2.
2 Ibid., p. 5.
organization, too many of the type illustrated in this purely conventional versifying of Virginia Bullock-Willis:

Memories

Only a faded photograph
Of one who is long since gone,
Only the half-heard echoes
Of a long forgotten song,
Only the withered petals
Of a long since shriveled rose;
But, oh! what treasured memories
With each of these relics goes!¹

A magazine given over to such efforts, worthy as they may be in developing an individual writer, cannot hold any permanent interest for serious writers.

¹ Visions, I, 3-4, p. 5.
Magazines given over to the experimental generally come in for their share of scolding from older and wiser editors. In The Nation for April 17, 1929, James Rorty has characterized Blues: A Magazine of New Rhythms as a "potpourri of badly dated modernistic attitudes and techniques with an underlying arrivist psychology,"\(^1\) and Miss Monroe has delivered at least one sound lecture on the use of the English language to the intrepid editor:

A new magazine called Blues announces:
"We will not be refrained by the gags of the advertisers or over-sensitive patrons from expressing our opinions and convictions."
If they are not refrained by the fact that "refrained" is an intransitive verb, we feel sure that nothing else will "refrain" them. We occasionally wonder why people with no knowledge of the English language are fond of starting magazines.\(^2\)

Charles Henri Ford founded Blues as a monthly in February, 1929, at Columbus, Miss. It later became

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\(^1\) The Nation, Vol. 128, p. 470.
\(^2\) Poetry, XXXIV, 1, p. 59.
a quarterly before its final discontinuance, which seems to have occurred sometime during 1930; I can obtain no definite fact concerning this. Assisting Mr. Ford as associate editor was Kathleen Tankersley Young, and as contributing editors, were Herman Spector, Oliver Jenkins, William Carlos Williams, Jacques Le Clerq, Joseph Vogel, and Eugene Jolas. John Cowper Powys, Benjamin Musser, Norman Macleod, and Ernest Hartsock formed an advisory board for launching Blues.

Love of experiment and the desire to keep secure for younger writers the advances won in literary freedom nearly twenty years ago were frankly the motivating ideas of the magazine. Some space was given to experiments in prose rhythms, although the major interest and the greater space were given to verse. William Carlos Williams stated the mission of this type of periodical in an early number:

The important thing is that a new magazine must be broadly open to experiment—some of which will be futile. It can't bother to print stuff salable in the usual market. That's all dead and even if it isn't—what of it? It's to make something new, something that will make the dumbness of our environment articulate, by its words, by its form, by the release it gives to the insulted intelligence of people badgered by assinine lobbies, newspapers which cannot rise
above the phobias of its editors and employees . . . . Something to enliven our lives by its invention, some breadth of understanding, some lightness of touch that would seem authentic to an individual and was not originated in the lumbar region of the spinal cord . . . Some frank vulgarity even would be relief enough. It is cramped now in diction, in a sight of the world, and in everything that might be as useful to us as free citizens of about the most helpless mass of human beings as ever cluttered up and spoiled a decent piece of country.¹

The two excerpts below will give some idea of one or two phases of the poetic experiment. The prose experiments carried on largely by the extremely generous use of punctuation, while the verse was almost innocent of it altogether. The first excerpt is from Charles Henri Ford's "To Be Pickled in Alcohol":

if brains pickled in alcohol prove anything don't say sweetly it may be hurtin you but it's killin me words said sweetly said even nicely are not an antitoxin.²

And Parker Tyler offered this as a sonnet; I give only a few lines:

I smell an oriental luxury
from him
his suit is brown
I smell an oriental lux

¹ Blues, I, 2, pp. 30-31.
² Ibid., p. 39.
I love his nose
from him's slender hook
and he is strong as rope
excellently built

I smell an orien
tal luxury from


1 Blues, I, 2, p. 50.
The Carillon:

A National Quarterly of Verse

(September, 1929--1930)

Carillon: The National Quarterly of Verse, founded in September, 1929, at Washington, D.C., is not to be confused with the magazine of the same name, and, I think, of the same type published at Leland Stanford University under the editorship of Ruth Mantz. While I cannot be certain, I believe the Stanford magazine was established later than The Carillon was in Washington, D.C.

For the Washington Carillon Caroline Giltinan (Mrs. Leo P. Harlow), Anne Robinson, Catherine Cate Coblentz (Mrs. William Weber Coblentz), and Courtland Baker of George Washington University have acted as a board of editors thus far. Contributing editors are Olive Tilford Dargan; Kenton Kilmer (a son of the late Joyce Kilmer and Aline Kilmer) of Saint Mary's College, St. Mary's, Kansas; Jeanette Marks, Mount Holyoke

1 A note in the August, 1930, Westward gave the information that to avoid this confusion Ruth Mantz changed the Stanford Carillon to Roon. The midsummer number for 1930 carried the changed title.
College; Theodore Maynard, Georgetown University; Arthur Hobson Quinn, University of Pennsylvania; and Lew Sarett of Northwestern University. Patrons are listed from many states, and one each is named in Greece, England, France, and Belgium.

Among some of its better known contributors are Lizette Woodworth Reese, Jessie B. Rittenhouse, Clinton Scollard, Lew Sarett, Shaemas O'Sheel, Witter Bynner, Theodosia Garrison, Aline Kilmer, Kenton Kilmer, Katherine Millay, Amelia Josephine Burr, Henry Bellaman, and Margaret Tod Ritter.

The guiding principle of The Carillon is, according to the editors,

to provide an outlet for the type of poetry containing the essential beauty that seems to be lacking in so many present day publications.¹

This statement marks the magazine as a conservative, but it is not turning to the conservative merely to fight innovation as some of the journals are doing, nor is it using established types because it lacks resourcefulness in searching for new ones. Rather

¹ In a communication to the present writer.
it is finding its particular source of beauty in those forms where metrical restriction has resulted in a sharpening of ideas and increased felicity of expression. Its well-organized editorial board, its distinguished group of contributing editors, and, most important of all, the support of many of America's better-known writers place this magazine without question among those of the better class.
The *Indiana Poetry Magazine* was founded as the official organ of the Indiana Poetry Society in March, 1929. It is published quarterly with Eletha Mae Taylor as managing editor and Edna Denham Raymond and June Winona Snyder as assistant editors. Associate editors are Margaret Bell Dickson, Alice F. Emerson, F. M. Newton, Margaret E. Bruner, Lou Urmston Craig, and Lawrence P. Reinhardt.

From the following announcement it would seem that this is one of the magazines to which one must subscribe before contributing verse to be published. The notice reads:

Any poetry lover wishing to subscribe for this magazine at one dollar per year, may become an associate member of the Indiana Poetry Society and contribute a poem to one of its issues during the year.¹

A five dollar prize is given for the best poem in each issue, and voting for the award is evidently done by the readers, for a voting blank is printed on

¹ *Indiana Poetry Magazine*, II, 2, third cover.
the third cover. The magazine prints no critical articles, but is given over entirely to verse. A few poems are reprinted from other journals. Contributors do not seem to be all from the state of Indiana; Zona Gale, Edwin Markham, and William James Price who have contributed poetry to this magazine do not live there at present, although they may once have claimed the state as their home. With the exception of those just named the contributors seem to be a group one does not meet often in other magazines: Anna Vernon, Stella Knight Ruess, Alice D. O. Greenwood, Frances Miriam Alexander, John W. Corya, Ver Flandorf, Dora Archer Culmer, William Dudley Foulke, Betty Earle, Mary P. Denny and others.
Kaleidoscope:
A National Magazine of Poetry
(May, 1929--1930+)

News of the publication of a new poetry journal travels fast apparently, for Kaleidoscope now has contributors from all over the world although it has been in existence only slightly more than a year.

Kaleidoscope: A National Magazine of Poetry was founded in May, 1929, in Dallas, Texas, the home of two former poetic ventures, The Bard and The Buccaneer. Whitney Montgomery and his wife, Vaida Stewart Montgomery, founded it as a monthly and have continued as its only editors up to the present time. In May, 1930, "The" was dropped from the title, and the magazine is referred to as Kaleidoscope: A National Magazine of Poetry. It carries under the title of its masthead these lines from John Richard Moreland; possibly they suggested the title, possibly they were discovered after the title had been selected:

Stars in the firmament of the grass,
Dandelions in the meadow of the sky,
And a world turning . . . turning . . .

At least title and lines are mutually suggestive.
The editors, "while open-minded, favor lyrical, rhymed verse in the orthodox forms."¹ They publish two pages of book reviews, several pages of biographical detail concerning contributors and three or four pages of news of contests sponsored by *Kaleidoscope*. These contests are significant indications of the general financial policy of the verse magazines as it affects their contributors, and may serve to illustrate a favorite means of building up the quality of contributions without a general system of payment for manuscripts. It seems worth while, therefore, to go into some detail concerning these competitions.

In a circular issued during the summer of 1930 the second *Kaleidoscope* contest was announced. This is one of the favorite types of contests used in poetry journals and is always planned to cover a rather long period: some editors stipulate a year; in this case the editors of *Kaleidoscope* closed the first contest of this kind at the end of the first six months of 1930 and opened a new one running the last six months of the year. The requirements are given below:

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¹ Communication to the present writer.
Effective with the July number and concluding with December, the following cash prizes are offered for the adjudged best poems published in those issues:

- First prize: $50.00
- Second prize: $30.00
- Third prize: $20.00
- Fourth prize: $10.00
- Fifth prize: $5.00
- Sixth prize: $5.00

There are no restrictions as to form, subject matter, or length, although preference will be given to short, concrete poems, other points being equal.

The judging in this contest was ingeniously worked out. The opinion of some well-known poet was averaged in with the vote of the editors and the vote of the readers.

- First Judge: Struthers Burt
- Second Judge: Our subscribers.
- Third Judge: Kaleidoscope editors.

The votes of the three judges will be tabulated and averaged and the poems ranking highest will be declared winner in the contest.

The manner of obtaining subscribers' votes is set forth in the following paragraphs in such a way as may prove suggestive for use by other journals interested in the opinions and preferences of their readers.

RULES FOR THE SUBSCRIBERS VOTE

Each subscriber who has received the six issues

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1 Kaleidoscope: A National Magazine of Poetry, II, 3, 4th cover.
concerned in The Better Poetry Contest, July to December, inclusive, will be entitled to one vote. Subscriptions taken later in the year than July will entitle the subscriber to vote, provided that he obtains the back numbers dating from July. Subscribers who desire to vote are requested to keep their files of Kaleidoscope intact for reference, as back numbers of all copies may not be available at the time of voting. The editors cannot undertake to supply free copies during this contest.

Vote must be signed with the signature under which the subscription is registered.

It will be considered ethical for a subscriber to vote for his own poem if, in his honest opinion, it is deserving of his first place vote.

Individual subscriber's votes will not be made public.

Subscribers are requested to state first choice only. The poems receiving the greatest number of first place votes will rank one, the poem receiving the second greatest number of first place votes will rank two, and so on, down to the sixth place. This will determine what will be known as the SUBSCRIBERS' VOTE. In the final analysis, the total SUBSCRIBERS' VOTE will equal that of one judge. This vote, the vote of the judge to be chosen, and the vote of the editors will be tabulated and averaged, and the poems receiving the highest average will be declared winners of the contest.

MONTHLY CONTESTS

To encourage contributors to submit work in the shorter forms, the following monthly prizes are announced:

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1 Kaleidoscope, II, 3, p. 20.
$1.00 for the best cinquain
1.00 for the best couplet
1.00 for the best quatrain
1.00 for the best poem by a beginner
1.00 for the best poem in a brief form
not specified.

If the winner is not a subscriber, a year's subscription instead of the cash prize.

Some idea of the results of such prize offers may be judged from the following verse that won prizes as indicated in the monthly contests. Florence H. Harkins won the monthly quatrain prize with "Love's Paradox":

To me who worshipped her with every breath
She gave her lips in laughing, casual toll;
Then turned to him whose heart was cold as death,
And yielded all her ardent, tender soul.

"Down Roads of Thorns" by Maude E. Cole took the cinquain prize:

Poets
Are lunatics
That wander through a fog
Down roads of thorns to reach a star
Called fame.

And the couplet prize in this issue went to Roy Zell Kemp for "Poet":

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1 Kaleidoscope, II, 3, p. 4.
2 Ibid., p. 10.
He polished pans to fill his empty purse,
But for his aching soul he polished verse.¹

Dorothy Herr won the Beginner's Prize with "A Spider's Soliloquy":

My silken threads I slyly weave
And with my subtle skill deceive;
Ingenious plots and plans I lay,
To lure an unsuspecting prey.
And Man,—that lordly hypocrite!
Destroys my web, but copies it!
Condemns my arts! Despises me!
Then imitates my strategy!

But wait! this monstrous egotist,
Has something of my cunning missed,
For never yet have I been caught,
Within the web my wiles have wrought!²

In addition to the semi-annual and monthly prizes there was another group known as the KALEIDOSCOPE MISCELLANEOUS PRIZES which I give below:

KALEIDOSCOPE MISCELLANEOUS PRIZES³

The JOSEPH AUSLANDER SONNET PRIZE. Mr. Auslander wishes to present an autographed copy of his recent volume of poems, LETTERS TO WOMEN, to the author of the best sonnet published in KALEIDOSCOPE from July to December, inclusive.

THE LYRIC PRIZE, an autographed copy of NEWRY, John Richard Moreland's new volume of poems, a

¹ Kaleidoscope, II, 3, p. 12.
² Kaleidoscope, II, 3, p. 12.
gift from the author for the lyric he likes best in the July-December series.

HUMOROUS POEM PRIZE, $5.00. (July-December) contributed by Helen Chaffee Workman, Highland Park, Mich. "Clean and clever" is the specification.

Julia Boynton Green, Los Angeles, Calif., will present to the authors of the two poems she likes best in the July number copies of her volume, THIS ENCHANTED COAST.

Virginia Spates will give a specially autographed copy of her volume of poems, WINGS AGAINST THE WIND, to the author of the poem she likes best in the October issue of this magazine.

The ENCOURAGEMENT PRIZE, $5.00, offered by the editors to the beginning poet whose work shows the most promise. Poem or poems to appear in any issue of KALEIDOSCOPE from July to December.

A second prize of $3.00 cash, and a third prize of $2.00, are also offered in the ENCOURAGEMENT PRIZE contest.

Anna Pence Davis, Wichita Falls, Texas, has presented two books, HOW TO PROFIT FROM THAT IMPULSE and PILGRIMS TO PARNASSUS, as additional prizes to beginners.

Pearl Adoree Rawling, editor of EMBRYO, Akron, Ohio, has sent two copies of her brochure, FIRST BUDS, to be awarded in the beginners' class.

See General Rules.

WANTED—a seasonable couplet for each month of the year. The one adinged best each month will be used on the front cover of The KALEIDOSCOPE.
This magazine is attracting many better-known writers without giving up its encouragement to the beginner, for one finds frequently among its contributors such names as Clinton Scollard, Jessie B. Rittenhouse, John Richard Moreland, Glenn Ward Dresbach, Benjamin Musser, Clifford Gessler, Grace Stone Coates, Rosa Zogoni Marinoni, Arthur Truman Nerrill, Virginia Spates, Lucia Trent, Ralph Cheyney, and many others. At the present moment the venture appears prosperous.
Poetry World
(August, 1929--1930+)

Poetry World was founded in New York City in August, 1929, as a monthly by Henry Harrison, its present publisher. Parmenia Migel and Marion Perham Gale are permanent members of an editorial board whose other members seem to change with nearly every issue. Alice Rogers Hager, Leslie Dykstra, Gertrude White, Elizabeth Haynes, Jerry Clason, Blanche Lee, Antoinette Scudder, Charles Kraatz, and Seymour G. Link are some of the writers who have served on the editorial board for one or more issues.

In physical appearance the Poetry World, with its generous pages and heavy white paper, resembles the American critical weeklies. It gives nearly as much space to articles dealing with the discussion of poetry, book reviews, and literary news as to the verse itself. Each month appears Henry Harrison's "Crazy Quilt," a department made up of curious literary facts, book chat, odds and ends of book-trade gossip, and personal comment, occasionally bordering on personal or professional scandal. Part of a column is given at intervals to "The Poetry
Market," which announces current poetry contests and the prizes offered.

Poetry World is not paying for manuscript but secured for itself some superior verse for its early issues by offering prizes of two hundred dollars, one hundred and fifty dollars, one hundred dollars, and fifty dollars for the four best poems published in its first twelve issues.

While many new names appear in the list of contributors to Poetry World, many of the names one grows accustomed to seeing in other verse magazines appear here as well: Louis Ginsberg, George Elliston, Isobel Stone, Edith Mirick, Glenn Ward Dresbach, Benjamin Musser, Helen Hoyt, Blanche Shoemaker Wagstaff, Clifford Gessler, Ted Olson, Grace Stone Coates, Ernest Hartsock, Margery Mansfield, Bert Cooksley, Eli Siegel, Henry Harrison, and others.
Poet's Magazine
(1929 (?)--1930 (?) )

Poet's Magazine, issued in New York City by a firm known as Poetic Publications, is apparently a newcomer in the field of poetry magazines, but the accurate date of its founding is impossible to determine since the issue for January, 1930 (the only one I was able to examine), carries neither volume nor serial numbers. From casual references made in the editorial matter, it must have been established late in 1929. The editor's name does not appear anywhere in this issue. It is a bi-monthly.

This magazine seems to have drawn upon a somewhat new group of contributors, for with two exceptions the authors listed in this number include none of the names frequently found in verse journals. Vitorio Geroni, Alphonse J. Lavoie, Betty Helaine Solary, Miriam Hoffmeir, Billy Dymes, Eugene Wisniewski, Euleete Reed, Hilda Thorn, Gayle Junkin, Heinz Clusman, Dennie Gevaitis, Zentha Myers Garff are entirely new names. And there are many others. Eli Siegel and Doris Frankel have appeared elsewhere.
More than the usual amount of space is given in this journal to articles about poetry and poets. A series of discussions of American balladry is contributed by Mr. Kenneth Thorpe. "Poets and Poetry" is apparently a regular feature of each issue, and in this number the department is given over to an interview with Russel Crouse. "The Round Table" reports poet meetings in Greenwich Village in a club owned by Mr. Abe Brown. "New Horizons," appears in each issue and is made up of book reviews in which a personal interest as well as a critical one is furnished by interviews with the authors of the books commented upon.

Notwithstanding the fact that the verse published here appears in many conventional forms, this contribution by Eli Siegel will serve to show that the editor is not averse to experimentation:

It Will Be Annabel November.

Annabel, in November, you will be November Annabel,
It will be an Annabel November
It will be Annabel winds, Annabel skies;
Annabel sun; annabel autumn, annabel all.¹

That the editor looks upon this publication at the present time not as a finished product nor as the

¹ Poet's Magazine, January, 1930.
medium for the work of finished writers but as one in which standards of writing will constantly be advanced is attested to by this editorial remark in the January issue:

We are not altogether content with the standards we have assumed in our magazine thus far. But we are gratified that our contributors have shown such wholehearted willingness to meet these standards and to raise them.¹

¹ Poet's Magazine, January, 1930.
Roon
(December, 1929--1930+)

The title, Roon: A Brochure of Modern Verse issued Midsummer Eve and Twelfth Night, announces both its name and its unusual dates of appearance. It was established by Ruth Mantz at Stanford University in December, 1929, but went by the name of Carillon until its summer number of 1930 at which time the name was changed to Roon to avoid confusion with the verse magazine, Carillon, in Washington, D. C. Roon has no connection with Stanford University except that Miss Mantz is a graduate of that institution. The circulation is limited to one hundred copies printed in fine typographical form by the Half Moon Press. It is priced at fifty cents a copy.

Miss Mantz has no prejudice against the older forms and rhythms of English verse, but she is particularly interested in modern experimental forms. Some of her more important contributors are Thorton Putnam, Yvor Winters, Janet Lewis, Bunichi Kagawa, Moel Stearn, and Kathleen Lydon.
Star-Dust: A Journal of Poetry
(September, 1929--1930+)

Star-Dust: A Journal of Poetry was founded in September, 1929, in Washington, D. C., by Edith Mirick. Oddly enough, it comes out three times a year. It has a well-organized editorial group directing it; Edith Mirick and John Lee Higgins are editors, Louise Kidder Sparrow is the editor for translations, and the contributing editors come from widely scattered sections of the United States, helping to establish, I should think, a widespread interest in this publication. They are Shaemas O'Sheel, J. Corson Miller, D. Maitland Bushby, Mary Sinton Leitch, Ethelean Tyson Gaw, Louise Crenshaw Ray, E. Merrill Root, John R. Moreland, and Joseph Upper. Eight people who have contributed prizes for the first year are listed as patrons.

The policy of the magazine has been formed with a democratic ideal in mind; the magazine "is friendly to all manner of men and all manner of verse so that it up to a good standard." In the third issue of its

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1 In a communication to the present writer.
first volume it carried, for instance, a short prose article, "Appreciation of Poetry for the Average Reader." It also began (Spring, 1930) a manuscript club to assist young poets in bringing their work up to publication standards. Membership in this club is sold for a dollar a year and includes an annual subscription to the magazine.

For so small a magazine (although it publishes an incredible amount of material; thirty-nine poets were represented in the Spring-Summer number for 1930) it suggests an unusual interest in translations. Four languages were represented in the third issue: Portuguese, Spanish, Nigerian, and Shoshone Indian. The poetry is lyrical and is often in the form of the quatrain, the cinquain, and the hokku. Sonnets, as in so many of these journals, come in for their share of attention. A double-page discussion of authors represented in each issue, another double page of tabloid book reviews, a page of poetry markets listing not only the editorial demands but the magazines paying for poetry, and a page of announcements of contests and awards complete the magazine.

One feels that back of this magazine there is
a carefully worked out plan in regard to its editorial policies and its financial support. One knows that with the writings of such poets as Witter Bynner, Idella Purnell, Harold Vinal, John Richard Moreland, Merrill Root, and Clement Wood, despite the magazine's modest declaration of appeal to the average reader, the contents will not be commonplace, and the magazine is gaining the respect of established poets without relinquishing the encouragement of publication for aspiring writers.
Tom-Tom:  
A Magazine of Southwestern Poetry  
(October, 1929—1930+)

Tom-Tom was founded in November, 1929, at Scottsdale, Arizona, by D. Maitland Bushby, who had had previous editorial experience on the Palo Verde, another Southwestern poetry journal. According to Mr. Bushby Tom-Tom represents

an attempt to focus attention of the Southwest upon its own poets and incidentally to acquaint these poets with each other and assist them in establishing a true Southwestern fellowship among themselves . . . all of this with the ultimate goal of gaining a greater national recognition for Southwestern poets and for Southwestern poetry.¹

"Southwestern" is interpreted by the editor to mean the states of California, Arizona, New Mexico, and Texas. By the spring of 1930 the work of sixty poets of this region had appeared in this magazine. It is a quarterly, is mimeographed, and its cover design, page borders, and occasional illustrations are of Indian origin significant of the wish of the editor to stress poetry of and about the Indian. It sells for a dollar a year or thirty-five cents a copy. No contributor needs to

¹ Communication to the present writer.
be a subscriber or to pay in any way to get his work published.

Except for the occasional appearance in it of "superior free verse" the magazine contains the work of conservative poets. "Radical and jass" poetry is definitely taboo. The conservative element is further emphasized in the contests in which set forms such as sonnets and quatrains, generally on selected themes of the Southwestern locale are used as problems. Occasionally translations of Mexican and Spanish poets are printed, and there are usually from four to six half-page reviews of contemporary poetry.

Some of its contributors are Witter Bynner, Mary Austin, Helen Hoyt, S. Omar Barker, Charles Erskine Scott, Wood, Therese Lindsay, E. Merrill Root, Glenn Ward Dresbach, Sara Bard Field, and Robinson Jeffers.
Western Poetry
A Magazine of Verse

(December, 1929--April, 1930)

Western Poetry, A Magazine of Verse represents the third venture of its editor, B. C. Hagglund, in the field of verse magazines. His first periodical, The Northern Light, ended its brief career in January, 1928, and Eidolons, announced for the summer of 1927, never materialized. Western Poetry was founded as a four-page monthly in December, 1929, at Holt, Minn. Like its predecessor, The Northern Light, it ran its course in a little more than a year, for the final issue appeared April 1, 1930.

It was established to give expression to a scattered group of "worker-poets," and the editor in his first issue made his customary statement in which he declared his "independence from poetic cliques, schools, or groups." Despite his wish to be free from groups or schools of poetry, Mr. Hagglund made clear at once that the type of poetry he wished to publish was that with a "social vision," poems, one should judge by
those printed, dealing with the life of the laborer, the sorrows of the unfortunate, the tragedy of justice wrongly administered, and the great machines of our vast, modern industrial existence. This, the editor felt, was to be the new type of poetry, and it was being developed by younger poets who had as their immediate inspiration in seeking a new, social order Walt Whitman, Sandburg, Lindsay, and Master. "Steam Shovels," by William Allen Ward, and "The Bread Line," by D. E. Nichols, from which I will quote but a section, serve to illustrate this type.

Steam shovels with hungry steel molars,
Gnaw earthen bits from a tall mountain;
They open pathways for steel horses
That charge across plains on twin railings.¹

Spiritless, weary-eyed men
Surging forward like a massed
battalion of bewildered sheep,
Led by life's most primitive, barest needs and urgings,
By inward compulsion and by cruel necessity,
By forces past their mind's control,
That push them, drive them, carry them forward
Like bits of broken ships upon a crested wave--
Remnants of once brave and sturdy craft
That sailed forth boldly with a purpose fixed,
But broken now by storms, and tossed about,
   unmindful
Of distant port and journey's end.²

¹ Western Poetry, I, 5, p. 3.
² Western Poetry, I, 5, p. 2.
One great ambition Mr. Hagglund never accomplished in his journal. He said editorially:

We are trying to coach a group of poets who will sing this theme to the People: 'It's Fun To Be Alive.'

But the poetry of "social vision" remained, in this magazine, preoccupied with the decidedly unhappy aspects of life.

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1 Western Poetry, I, 5, p. 2.
The New Contemporary Vision and Scepter

(February, 1930--Spring, 1930+)

The New Contemporary Vision and Scepter, commonly known and referred to as Contemporary Vision, issued its first number in February, 1930, in Chicago, Ill. It was founded by three editors: by Ralph Cheyney and Lucia Trent, former editors of Contemporary Verse, at the demand of many readers who, having become greatly attached to the earlier magazine, wished a successor to it after Benjamin Musser its last editor, turned it over to Ernest Hartsock of Bozart, and by William Sawyer who combined his Scepter, founded a little more than a year previously, with the first issue of Contemporary Vision. Contemporary Vision is now issued in Philadelphia as a quarterly. It pays twenty-five cents a line for verse, claimed by the editors to be the highest rate paid by any poetry magazine. Its annual subscription price is a dollar.

Besides the three editors there is an advisory board of sixteen members: William S. Braithwaite, Jack Conroy, Glenn Ward Dresbach, Alice Fay, Sara Bard Field, Louis Ginsberg, Louise Burton Laidlaw, Charles

Contemporary Vision takes a stand not held at least, avowedly, by any other poetry magazine. According to one of its editors it stands for a vital, frank, sane affirmation of life's possibilities which represents a revolution against puritanism, prudishness, shallow cynicism, "ivory tower" isolation, the "tired" school, decadence, materialism, "escape" psychology, capitalism, nationalism, sentimentality, triviality, in short, the whole muddle-headedness of the disappearing middle class, the standards of which still dominate the artistic life of America.1

He also upholds the right of the poet to be a propagandist, or to deal in a poetic way with the material that some

1 Communication to the present writer.
might designate as propaganda, because it is the poet's passionate devotion to a cause which often stirs his creative instinct most deeply. This magazine is especially interested in world peace and in social justice. Henry George Weiss' "Rebellion" illustrates the plea for social justice that one sees frequently here:

While they have laughing and song, brothers,
And the wine running red,
All over the land are babies and mothers
Dying for bread.

While they have beauty and love, brothers,
And riot in ease,
In the cold and the rain and the dark, brothers,
We starve and we freeze.

While they have plenty and more, brothers,
Of the things we have made,
On the streets of the world we are building, brother
The barricade.

Let them eat and be merry today, brothers,
Unheeding our fate;
For the hour is nigh when we come, brothers,
To glut our hate!¹

"The World Over," a department for translations edited by Joseph T. Shipley in Contemporary Verse, has been continued in Contemporary Visions. For the size of the magazine there is a good deal of space given to

¹ Contemporary Vision, I, 2, p. 7.
book reviewing: Lucia Trent edits "Ladies' Day on Parnassus," a department of reviews for women poets; "The Muse in the Market" is a somewhat similar department of comment written by Ralph Cheyney; and "Breezes from Parnassus" is a section devoted to review by William Sawyer. The following paragraph from Mr. Cheyney's "Muse in the Market" will show the tenor of the criticism:

What coin will purchase permanence? Most present reputations are bought. But fame itself cannot be bought—merely hired. Most poets get into most anthologies and critiques by virtue more of what is in their pockets than what's in their poems. The cheap, clowning work that Kreymborg puffs in Our Singing Strength (Unintentionally ironical title!), the Yale products that are re-promoted by the Yale clique guilty of TWENTIETH CENTURY POETRY, the slick successes of the day's style that Untermeyer finds it so profitable to boom infest with literary incest this degeneration. The awkward antics and vapid vaporings of Robert Bridges in THE TESTAMENT OF BEAUTY (Oxford University Press), the dismal divagations of the hart cranes and the quick march to limbo of those parading in THE AMERICAN CARAVAN find their touters easily enough in an age which considers E. A. Robinson, Edna St. Vincent Millay and the bouncing Benet boys great poets.

A fourth section having to do with critical comment is "Critics in Conference," in which appear reviews and other comments by contributors not exceeding a hundred words. For the one judged best by the editors a five dollar prize is given in each issue. The following paragraphs
comprized the prize-winning article in the Spring, 1930, issue.

**FIREHEAD** by Lola Ridge (Payson and Clark) is a long narrative poem of the crucifixion. Beginning with the first line, "The day was arteried with fire," the whole poem is impregnated with natural and symbolical contrasts of light and shadow which bind together the imagery just as the central figure of Christ on the cross creates unity of action.

The rhythm and form vary with the infinite complexity of thought and emotion from delicate lyricism to epic measure. **FIREHEAD** is magnificent in conception and richly imaginative. No review can hope to catch its kaleidoscopic and colorful design.¹

The editors of this magazine have also formulated a theory which has been quoted and commented upon. They believe that "every book of poetry submitted to a publisher for publication should be passed upon by a poet recognized and respected by his fellows." Every criticism of every book of poetry should be written by a recognized poet, and poets should select the volumes of poetry in the public libraries, make all the anthological collections, pass upon poems submitted to periodicals, and should teach the courses in poetry in the schools. There is much more which, if put into practice, would leave no problem of unemployment among the poets. The Phoenix

in The Saturday Review of Literature comments on all this with some amusement:

With which we are in general agreement, except that poets' opinions of each other differ so that when two or three are gathered together in the name of poetry it is difficult for them to agree on just what poets they do recognize. 1

Mr. Cheyney and Miss Trent publish their own verse frequently in other poetry magazines, they edit not only their own journal but are connected with the Contemporary Vision Press, and they offer a correspondence course in poetry. It would seem as if they, at least, are trying to make practical use of their theories and are not particularly disturbed by the question raised by The Phoenix.

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1 The Saturday Review of Literature, June 7, 1930, p. 1136.
The Poet: the blossom and fragrance of all thought
[July, 1930--1930?]

The year, 1930, seemed to see little lessening of the impulse to found poetry magazines, for in the first seven months of the year no less than seven magazines were launched: The Poet and the Critic, The Poet's Magazine, and the Poetry Quarterly were established in New York City, The Poetry Journal was begun in Chicago, The Poet was issued from Cincinnati, The Poet's Friend from Stanberry, Missouri, and The Poet's Forum from Howe, Oklahoma.

With the exception of The Poetry Journal of Chicago The Poet: the blossom and fragrance of all thought is the most recent of these new magazines, for its first issue appeared in July, 1930, in Cincinnati, Ohio, with Elihu Eliot Harris as editor and both Mr. Harris and the Writer's Digest Publishing Company as guarantors. Three practices distinguish The Poet somewhat from the general run of poetry magazines, although these practices have not been unheard of in the general magazines: The Poet is republishing some of the older poetry after the
fashion of the **Golden Book**, it publishes a monthly verse market giving the verse requirements and rates of payment of both poetry and general magazines, and it pays for verse upon acceptance.

The editor announces that contributors "will be selected from a wide range of writers including beginning poets, who may or may not have had previous work published, successful present day poets, and an occasional reprint from the classics."¹ A study of the contributors for the July issue will give some idea of this mixture of old and new as far as the contributors are concerned: Glenn Leslie, Helen Rhoda Hoopes, Ruth Foss Brewer, E. Merrill Root, Louise Owen, Langston Hughes, Henry Bellaman, John Erskine, Anna Shaw Buck, Mary Lanier Magruder, Robert Gates, Charles Saxe Becker, Norman Macleod, Robert Squires, Ruth Rukin, Oliver Jenkins, Walter Taylor Field, Daniel Edward Schneider, Samuel Hoffenstein, William Shakespeare, John Milton, Edgar Allen Poe, Percy Bysshe Shelley, William Blake, and Alan Seeger.

While **The Poet** did not publish critical articles in its first issue, the editor announces that later book reviews and such literary notices as will be of interest to readers will be printed in the future.

¹ Circular issued by the editor.
The Poet and The Critic

(May, 1930--1930+)

As the name implies, The Poet and The Critic is a journal giving equally as much attention to its criticism as to its poetry; in fact, more of its pages are devoted to criticism than to poetry. This magazine is alone in placing this emphasis upon criticism.

Alan Frederick Pater, the editor, founded The Poet and The Critic in May, 1930, in New York City. Earlier in the year he helped found the Poetry Quarterly, but eventually he left this latter magazine to give his entire time to The Poet and The Critic. The magazine is published monthly, but in physical make-up it has much the appearance of a quarterly. Annual subscriptions sell for three dollars; individual copies for forty cents each. It is connected with the publishing firm, Literary Publications, and is one of the very few poetry magazines that pays contributors.

The editorial policies regarding both poetry and prose are stated in the first issue:

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1 Originally called The Poet. This is not to be confused with The Poet founded in Cincinnati, July, 1930.
The Poet and The Critic always will endeavor to accurately reflect the true modern scene.

Good free verse will be equally as welcome to the pages of The Poet and The Critic, as good metrical poetry.

Criticism of promising material leads to finer writing. The Poet and The Critic always will aim to be constructive in its criticism. We will not knowingly underestimate any writing, nor will we overestimate the many published efforts we review. We do not intend to discover a masterpiece each season.

The prose of The Poet and The Critic will show life in all its angles, and complexities, and will have an exceptionally wide range of subject.

The editors have a sympathetic attitude toward experimental schools of writing, believing that "the experimental writers of today are the recognized authors of tomorrow." Although there is an indication in the preliminary announcements that the magazine will make use of the short story later, its first issue contains only

1 The Poet and The Critic, I, 1, pp. 5-6.
2 The Poet and The Critic, I, 1, p. 6.

The Poetry Journal:  
A National Monthly of Verse You Can Understand  
(August, 1930--1930+)

The pre-publication announcements, manifestoes, and creeds of all verse magazines are interesting in the light of their later accomplishments. That of The Poetry Journal, Chicago, is no exception. Although the first issue did not appear until August, 1930, an announcement issued early in the spring of the year by its editor, George Lyle Booth, stated as the reason for founding still another poetry magazine the time-honored one for establishing such journals: "to promote the cause of the unknown and the unheralded versifier." And again: "We are vitally interested in the young poet. We hope to embrace modern thought as expressed by a new generation of moderns." A business policy, announced at the same time, carried a welcome innovation. "We will pay from $1.00 to $25.00 on publication for each poem we print in The Poetry Journal."

The first issue was marked August, 1930. Typographically, at least, it was an ambitious undertaking. The size of the page, approximately eight by eleven
inches, was extremely imposing for a verse journal, and there were sixty-four of these pages printed on a fine quality of ivory-tinted paper. There was an evident striving for new effects with type, page-design, and illustrations. Associated with Mr. Booth on his staff were Emily Keenan, editorial assistant; Paula A. Mott, circulation manager; Esther Chase, art editor; A. Earl Berg, business manager; and Clarence Parker, literary councillor.

Mr. Booth began his first issue with a rather elaborate manifesto to which he prefaced the following paragraph:

There is a distinct dearth of poetical magazines and poetical literature in our country. There has not been in the history of our nation a journal of poetry enjoying a wide national circulation and reading. The few that are in the field today serve in their small but admirable ways only limited communities. It is a fact to be lamented that our great land, peopled by more than one hundred and ten millions of people, the most enlightened of nations on the globe, should have so few outlets in the field of verse. It is the belief of the editors that it is not the lack of the necessary support by the peoples of our land as it is the lack of those truly interested in poetical art giving to these people the type of magazines worthy of their support.

Since there were in actual existence in this country

1 The Poetry Journal, I, 1, p. 5.
more than forty magazines of verse during 1930, many of them printing contributions from every part of the United States, one wonders at the temerity of Mr. Booth in writing that paragraph. His policy follows:

1. The Poetry Journal will be open to all interested in verse writing, young or old, known or unknown, beginner or finished author. Names or personalities will have no bearing on the availability of material submitted.

2. The literary standard of the magazine is set high. We aim to reach pinnacles within the coming year which will establish The Poetry Journal as the foremost poetical force in the nation.

3. We have no particular prejudices, taboos, or dislikes in regard to style, theme, or structure of verse to be used. We are not, however, thoroughly in accord with the more extreme departures from good verse forms.

4. Only clear, vivid, invigorating, and openly-expressed thought will be found in our pages.

5. We shall take at all times an impartial attitude in such matters as religion, science, and the like to allow expression from any angle.

6. It is our aim to raise the standard of value that has been placed on the brain-children of the poet for so long. Whereas our present rate schedule does not in any measure repay the poet for the art he expresses, we want to go on record as saying this policy will not be ours for long. We expect shortly to announce a schedule through these pages that will make the writing of verse a lucrative profession.

7. We expect to publish at regular intervals an anthology of verse which will give a cross section of the poetical art of the country.
8. We expect at a later date to publish the collected works of many coming poets whose works show promise. These volumes will be published at our expense on a regular contract with the author.

9. A word of criticism will be noted on manuscripts found unavailable if requested.¹

There is nothing vitally different here from the policies of many a verse journal except Mr. Booth's amazing implication that these ideas have never occurred to the editors of previous verse magazines. It is true that payment for verse has not been general among these periodicals, but Poetry had been paying for verse for nearly eighteen years before this journal was established. And as to the "pinnacles" which Mr. Booth wishes to reach within the year that will make The Poetry Journal the "foremost poetical force in the nation," one doubts their attainment if the quality of the verse and the method of presentation followed in the first issue is to continue in succeeding numbers.

Each poem, even to the simplest fragment of verse, was introduced by a paragraph of explanation or comment. The following will illustrate not only the

¹ The Poetry Journal, I, 1, p. 5-6.
undiscriminating choice of the verse but also the pointless, wordy explanations that preceded each selection:

Symbol
To understand the life we meet each day as we go our little ways is often a problem worthy of greater perception than we are capable of commanding. We seek and we do not find; we find and we discard, only to seek again. There is little glory in possession. The glory is in the seeking, the acquiring.

by Frederick W. Kates.

A butterfly flitted by
On spun gold wings.
I caught it;
Then I let it go.
Now I roam the fields
Searching for a butterfly.

1 The Poetry Journal, I, 1, p. 17.
The Poetry Quarterly
(Spring, 1930--1930+)

New York City speedily made up for the loss of Japm when it merged with Bozart in December, 1929, for in less than a month The Poet's Magazine was established there, and by late spring two others had been founded: The Poetry Quarterly and The Poet and the Critic.

The first number of the Poetry Quarterly appeared early in 1930 with Alan Frederick Pater as editor assisted by Martha Fox Wolcott and Albert Philip Cohen, announced Mr. Pater's resignation, necessitated by his editorial duties in connection with another new poetry magazine, The Poet and the Critic. The Poetry Quarterly listed on its staff, in addition to Miss Fox and Mr. Cohen, Jules Halfant as art editor, Barbara Young, D. Maitland Bushby, and B. A. Heimbinder were contributing editors, and there was a small advisory board consisting of Louise Burton Laidlaw and Philip M. Raskin.

The editors summed up their editorial policy in the following words:
Poetry Quarterly maintains that there is a distinct place in modern literature for magazines which serve the double purpose of giving space to intelligent verse which is capably written, and to providing satisfactory reading matter for poetry lovers all over the world.

Poetry eras may come and go, and special schools of writing as well, but it seems fairly safe to assume that while there remains a spark of interest in creative literature, there will be a very real place for poetry.

There are no end of forms that verse may take, and we have only two requisites that we shall lay down,—namely, that all poems submitted to Poetry Quarterly shall possess a definite metrical exactness and lyrical beauty,—and that they shall be as free as possible from trite and hackneyed expressions.

It is our belief that the day of poetry is far from over, and any small part Poetry Quarterly may play in furthering its existence will be a source of gratification to

THE EDITORS.¹

The stipulation for "definite metrical exactness" is apparently not always insisted upon, as one may see in the following lines found in the second issue:

God prescribed:

Beauty . . . golden glamour of sunrises ... red moons sinking into darkening seas ... april green of willows along

¹ Poetry Quarterly, I, 2, p. 17.
a great river . . . gray twilights in old gardens . . . purple lilacs along ancient lanes . . . white gulls against the blue of infinity . . . beauty.1

and this is another illustration of the same lack of "definite metrical exactness":

The hemlock night
must have lifted the lid from the moon's pot
and drugged you.
It must have set torches
in the shagbark of Whitsun eve
and sent you prying for barley grass,
For now your fantastic tongue
is tasting the dark of Lammastide
and running wild
to overtake the valley.2

In addition to its verse, Poetry Quarterly contains articles on the lives of poets, book reviews, and a section called "Poetry Prattle," which consists of bits of literary news and comment on contemporary poetry magazines.

The contributors for the issue of July, 1930, included the following: Alfred Kreymborg, Harry Kemp, John Richard Moreland, Virginia Spates, Charles Ballard, Jerry Clason, E. Leslie Spaulding, B. A. Heimbinder, Harry Trusler, Richard Johns, D. Maitland Bushby,

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2 Ibid., p. 15.
Mr. E. A. Townsend of Howe, Okla., with three poetry journals to his credit, is an even more indefatigable founder of poetry magazines than Mr. B. C. Hagglund of Holt, Minn., who in the course of three years, founded two journals of verse and planned another which never materialized. The Poets' Forum, founded January, 1930, at Howe, Okla., is the latest venture of Mr. E. A. Townsend. His first one, Poets' Scroll, founded January, 1921, still continues; the second, Poets' Parchment, founded July, 1927, ceased publication a year later, July, 1928. Associated with Mr. Townsend as editorial assistants are Eleanor Gerrard, Indianapolis, Ind., Hala Jean Hammond, Muskogee, Okla., Louise Anne Nelson, Harrington, Del., and Rehge L. Rolle, Raton, New Mex. Poets' Forum is published monthly and sells at two dollars a year.

Although Mr. Townsend's insistence upon "rhythmic verse" is apparent in the selection of practically all the verse published in this magazine, the contents as a whole resemble the more highly selected material in
the Poets' Parchment rather than that in the Scroll. It may possibly be the continuation of the Parchment under another name. The entire space, with the exception of two pages devoted to editorials and book reviews, is given to verse. Among the contributors one finds a few names familiar as writers for many other similar verse magazines; Margaret E. Bruner, Rosa Z. Marinoni, Anton Romatka, Isabel Stone, and Clinton Scollard.
The Poet's Friend
(Spring, 1930--1930+)

The Poet's Friend, founded in the spring of 1930 at Stanberry, Mo., is the publication of a club of women called "The Disciples of the Muse," organized through correspondence conducted during 1926 in the Kansas City Star, Modern Homemaking, and later in Comfort by Mrs. Stella V. Jones, the present editor of the Poet's Friend. The club has grown from a group of six in 1926 to one now having more than fifty members. A former magazine, The Poet's Chronicle, because of some dissatisfaction on the part of club members with the editor, was dropped as the organ of the "Disciples" and is continuing publication under other direction.

Contributions to this magazine must be accompanied by subscriptions; each year's subscription entitles the owner to one page of space. Small prizes are offered for the best poem in each issue, the award is made by the readers, each of whom is entitled to one vote. Small prizes are also offered for bringing in the greatest number of subscriptions. The magazine is a quarterly and sells for a dollar a year. The page is very small and is unnumbered.
With the second number for July, 1930, a descriptive phrase, A Magazine of Heart Reflections, was added to the title, Poet's Friend. In this number the editor has this to say of her editorial policy:

Poems in this magazine are direct Heart Reflections from the authors. If our rhythm limps a bit, it doesn't prove us dishonest. We have no paid revisers; neither do the editors remodel our contributions. We hope to represent the Home of the Poets, rather than a Critic's den.1

Editorial comments appear after nearly every poem. The following are taken at random:

The above author has been introduced into our club through the kindness of Josephine Childs. Here's a WELCOME.2

Let us hope that our elderly member has many pleasant miles yet to travel with her Smiles.3

This poem shows much true Heart Reflection. The author comes to us through the goodness of Pearl B. Lott. We extend a hearty WELCOME.4

This story is as charmingly sweet, as a May Morning could be.5

How true!—that Pride is a bar to happiness.6

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1 Poet's Friend, I, 2.
2 Ibid.
3 Ibid.
4 Ibid.
5 Ibid., I, 1.
6 Ibid.
Because of the emphasis upon friendships and the writers' turning almost without exception to the incidents of their daily routine for their themes, this magazine seems of more interest as a social experiment than as a literary one.
Port O' Poets
(October, 1930--1930+)

Port O' Poets, founded by Guy W. Pickens in Greencastle, Ind., in October, 1930, is one of the little verse magazines building up an interest in versifying among people who, with a few exceptions, have done little professional writing. It is edited monthly by its founder and has a circulation of five hundred copies. The early issues contained verse only, but Mr. Pickens is ambitious and hopes to be able to enlarge his magazine so as to include later on critical articles on poetry, to offer attractive prizes for poems, and to be able, eventually, to pay fair prices for accepted manuscripts. He is already paying twenty-five cents a line for the couplet published on the cover.

Much of the verse bespeaks the amateur; clichés and unnecessary words pressed into use to fulfill the demands of rhyme and rhythm in set verse forms mar a good deal of it. This homely bit of editorial advice sets the tone of the magazine:

There are two elements that must be considered when choosing poetry—poetic lines and total
expression. One can learn to detect the difference between real poetry and doggerel in the same way that one learns to discriminate between good pie and bad pie—by eating both types until the ability is established by which one knows which type he is eating. The taste for good poetry is formed by reading it. There are many lines of high order from the pens of the older poets which should be read and studied. This experience will sharpen the taste and enable present-day versifiers to pen better poetry.¹

¹ Port o' Poets, I, S, p. 66.
There remain some seven little journals about the existence of which as poetry magazines there is no doubt, but about which I have been unable to piece together more than a fragmentary account. References to them in the poetry magazine lists of several large libraries, citation in the Braithwaite anthologies of magazine verse, casual mention of them in the pages of verse journals and other periodicals, and an occasional printed review of the contents of one of their issues have given me the clues to their existence and the few scattered facts that I shall give below.
The Lyric, founded at Columbia University in New York City in 1917 by Samuel Roth and Frank Tannenbaum, is not to be confused with the magazine of the same name, founded in Virginia in 1921 and still in existence today. Other than its appearance in the verse magazine lists of The New York City Public Library and in a similar one from the Harris Collection of the John Hay Library of Brown University, I have seen but two references to it. Mr. Braithwaite in the introduction to his 1917 anthology of magazine verse welcomed three new verse magazines founded during that year; The Sonnet, The Madrigal, and "The Lyric, edited by Samuel Roth."¹ Miss Monroe in Poetry during 1918 identified Mr. Roth as "the founder and editor of The Lyric."² John Erskine and Reginald Paget are the two contributors to each of whose poems a supplement of the regular magazine was devoted. The last number on file in the library of Brown University is Vol. III, No. 4, April, 1919.

¹ Braithwaite's Anthology of Magazine Verse, 1917, p. XXII.
² Poetry: A Magazine of Verse, XII, 4, p. 175.
Manikin was edited by Monroe Wheeler in New York City in 1923. The library card at Brown University carries this curious notation: "A model of the human body, showing the tissues, organs, and skeleton commonly in detachable pieces." ¹

Parnassus, first issued in New York City in January, 1924, was edited by J. Nolan Vincent and Jack Brady. Late in 1923 The Writer² and Poetry³ both carried advance notice of its publication. The magazine, according to Poetry, was "likened to a concert hall in which must be played the music of the old poetry as well as the music of the new." The last issue received by the New York Public Library was No. 7 and was undated. It was cited as late as 1926 in the Braithwaite anthology for that year. The name was used by a later magazine, Parnassus: A Wee Magazine of Poetry, established by Lew Ney in New York City in September, 1927.

Of Poetas I have been able to learn only that it was published in Brooklyn, N. Y., either during

¹ From a communication to the present writer.
² The Writer, XXXV, 11, second cover.
³ Poetry, XXIII, p. 172.
1927 or 1928. It is listed in the Braithwaite Anthology for 1928, and at least two persons in touch more or less with many poetry magazines have said that it has been suspended since 1927. The date of its existence can thus be obtained only approximately. It is most likely, one of the many verse journals that lived through a few numbers only.

The Poetry Review of America was the second attempt of William Stanley Braithwaite to establish a poetry magazine in addition to editing his yearly anthologies of verse. The Poetry Journal of Boston, which so nearly won the race to appear before Miss Monroe's Poetry of Chicago in 1912, was the first one. Miss Monroe carried an advance announcement in the May, 1916, issue of Poetry of the Poetry Review of America. It was to appear in June, 1916, and in format was "as large as the New Republic." The only other reference to an issue of this periodical is one taken again from Poetry, in which Miss Monroe commented:

In size of page and weight of paper the new sheet seems a bit formidable, but it looks important with its large type, and there is room in it for contrasts. We find Joyce Kilmer and John Gould Fletcher side by side, Amy Lowell talking about imagists and Amelia Josephine
Burr praising Hermann Hagedorn.1

This issue also included Louis Ledoux's "Persephone in Hades." Since Mr. Braithwaite later spoke of his second venture as the "late lamented of 1917," its career could not have lasted much more than a year.

The Scroll is a sixteen-page booklet of verse, the organ of the Goose Quill Club of Yankton College. I have been unable to obtain any further facts concerning its career, but since with one or two notable exceptions most college poetic publications have been a comparatively recent innovation, The Scroll has been established in all probability not more than two or three years.

Youth: Poetry of Today, founded at Cambridge, Mass., in October, 1918, by a group of Harvard undergraduates, was edited by Royall Snow, Jack Merton, and, for the first three numbers, Donald B. Clark. Issues of June, 1919, and of August, 1919, were the last recorded as received by the New York Public Library and the Harris Collection at Brown University respectively.

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1 Poetry, VIII, 4, p. 211.
This concludes the tale of the poetry magazines in the United States since the year 1912. I have worked too long with this subject to entertain any illusions as to its completeness. Possibly such a record can never be made; these little journals have been established almost too casually and in such amazing numbers to satisfy some personal whim of the moment that they have left few "vital statistics" relating to their obscure lives. My one hope is that no major effort in the publication of verse journals has been overlooked.
Appendix A

The Rhymster:
A Little Journal for Good Verses
(January, 1901--June, 1901)

One of the interesting incidents connected with this study of American poetry magazines was to come upon a little verse journal, quite by accident, published long before October, 1912, the date of the first issue of Miss Monroe's Poetry: A Magazine of Verse in Chicago, supposedly the first American magazine devoted exclusively to verse and its related discussions. An Iowa physician, Clyde A. Henry, founded The Rhymster: A Little Journal for Good Verses in Hedrick, Iowa, in January, 1901.

Vol. I, No. 1, consisted of twenty-three pages given over to original verse, translations, and reprints, including a reprint of a letter by Henry W. Longfellow to Graham's Magazine in 1845 explaining some puzzling sources of one of his own translations. Selections from

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1 Actually about Sep. 23, 1912, although the magazine itself bore the date, October, 1912.
Edgar Allan Poe, Milton, Shakespeare, Wordsworth, and Burns figured in these reprints as well as those from contemporary writers appearing in Munsey's Magazine and the Atlanta Constitution. Among the original contributors were S. H. M. Byers, the author of "Sherman's March to the Sea." Other original contributors were Johnson Brigham, Mary A. Kirkup, Andrew Downing, G. A. Hughey, Clarence Hawks, Milton Head, Lucy Burt and Ella Kingsberry Vincent. Not all of these contributors lived within the state of Iowa; one was from Massachusetts and Andrew Downing lived in Washington, D. C. A prose article, "Homer and Milton," by the state librarian of Iowa, closed the formal contents of the first issue.

A comment in the little group of "Notes" at the close opens up an interesting field for conjecture. Minna Irving, Tarrytown, N. Y., wrote to the editor, "Curiously enough, a friend of mine who was a doctor in Cincinnati talked with me of just such a magazine as yours a few years ago." Was there another such magazine already in existence, or was the Cincinnati physician thinking of establishing one? Did he ever carry out

1 The Rhymster, I, 1; p. 22.
his plans? If people in such widely scattered states as Iowa, Ohio, and New York were discussing such ventures, there must have been such publications in existence long before Miss Monroe and numerous historians of American literature have supposed. This theory is further strengthened by the fact that Dr. Henry was "swamped with manuscripts by every type of contributor."¹

The magazine lived only six months, and there would scarcely have been time for writers to know of such an outlet for publishing verse had it been a new and isolated venture in an obscure, mid-western literary field. More than eleven years passed between the discontinuance of The Rhymster in June, 1901, and the founding of the new magazine that brought "the deluge" not only of poetic manuscripts but of poetry magazines.

¹ From a communication to the present writer.
Appendix B

List of American Poetry Magazines Arranged According to Their Geographical Distribution.

Alabama
  Birmingham
    The Nomad

Arizona
  Alto
    Arizona Lyrics
    Petrified Forest
    Palo Verde
    Scottsdale
    The Tom-Tom

California
  Anaheim
    Sea Foam
    Palo Alto
    Roon
    Los Angeles
    Caprice
    Four
    The Lyric West
  San Diego
    Pegasus
    Troubadour
    San Francisco
    The Wanderer
    Westward

Colorado
  Colorado Springs
    The Mesa

Connecticut
  New Haven
    Parabalou
District of Columbia
Washington, D. C.
The Carillon
The Minaret
Star-Dust

Georgia
Atlanta
Bozart

Indiana
Greencastle
Port O' Poets
Indianapolis
Indiana Poetry Magazine
North Manchester
The Voice
Valparaiso
The Taper

Illinois
Carbondale
Poets' Delight
Chicago
The Forge
Poetry
The Poetry Journal
New Contemporary Vision and
Scepter

Iowa
Hedrick
The Rhymster
Muscatine
The Golden Quill

Kansas
Larned
The Harp

Maryland
Baltimore
The Circle
Interludes
Landover
Sonnet Sequences
Massachusetts
Boston
  The Gleam
  The Poetry Journal
  The Poetry Review of America
  Voices
Cambridge
  Youth: Poetry of Today
Danvers
  Tempo
Malden
  L'Alouette

Minnesota
Holt
  The Northern Light
  Western Poetry
Little Falls
  Visions

Mississippi
Columbus
  Blues

Missouri
Stanberry
  The Poet's Friend

New Jersey
Atlantic City
  Janm
Grantwood
  Others
Irvington
  The American Poet
Madison
  The Country Bard
Princeton
  Contemporary Verse

New York
Brooklyn
  Free Verse
Hamilton
  The Echo
New York City
   The Lantern
   The Lyric
   The Ladrigal
   Manikin
   The Measure
   Palms
   Parnassus
   Parnassus
   The Poet and the Critic
   Poets
   The Poetry Quarterly
   Poetry World
   Poets' Magazine
   Rhythmus
   St. Bonaventure
   The Throstle

North Carolina
   Charlotte
   The Journal of American Poetry

Ohio
   Akron
      Embryo
   Chillicothe
      Poetic Thrills
   Cincinnati
      The Gypsy
      The International Poetry Magazine
      The Poet
   Cleveland
      The Book of the Rhymers' Club
      Foot-Prints
   Springfield
      Pegasus
   Toledo
      The Bohemian

Oklahoma
   Howe
      The Poets' Forum
      The Poets' Parchment
   Sherwood
      The Poets' Scroll
Oregon
Salem
The Lariat

Pennsylvania
Philadelphia
Verse
Pittsburgh
The Poetry Folio
Williamsport
The Sonnet

Rhode Island
Providence
Casements

South Dakota
Aberdeen
Pasque Petals
Yankton
The Scroll

Tennessee
Franklin
Scepter
Nashville
The Fugitive

Texas
Belton
The Torch Bearer
Dallas
The Bard
The Buccaneer
Kaleidoscope

Vermont
North Montpelier
Driftwind

Virginia
Norfolk
The Lyric
Suffolk
    The Will-O'-The-Wisp

Washington
    Seattle
    Muse and Mirror

Wisconsin
    Wauwatosa
    The American Poetry Magazine
Appendix C

A List of Magazines Not Definitely Identified as Verse Magazines.¹

Contact, Rutherford, (?) N. J. (Mimeographed.)

Fantasia, South Pasadena, Calif.

The Camadion, Birmingham, Ala.

The Gyroscope, Palo Alto, Calif.

Lariat, Waco, Texas. (Last issue, July, 1905)²

Lyrical Poetry,³ Holt, Minn.

New Numbers,⁴ St. Paul, Minn. (About 1920)

The Outlander, Cape Girardeau, Mo.

Rainbow, New York City

Scrip, Notre Dame, Ind.

The Vagabond, Bloomington, Ill.

Verse and Worse, Seabright, N. J.

The Wayfarer, Mill Valley, Calif.

¹ There is frequent mention of these periodicals as if they were interested primarily in verse.

² Information furnished by the New York Public Library.

³ Information furnished by Anton Romatka.

⁴ Information furnished by Oliver Jenkins.
Appendix D

A List of Magazines Largely but Not Wholly Devoted to Verse.

In the course of this study I have found many periodicals referred to as verse magazines, which I found upon examination or further inquiry were not devoted exclusively to verse and to its related discussions. In many cases these magazines do publish some verse; some of them, Tambour, for instance, present much American verse but are published in a foreign country and so do not come within the field of this investigation. The list follows:

Ajax, Alton, Ill.
Ave Maria, Notre Dame, Ind.
The Bang, New York City.
The Broadside, Ireland
The Cauldron (formerly The Jack O'Lantern)
The Colonnade, Columbia University, New York City
The Commonweal, New York City
The Current, Chicago, Ill.
The Double Dealer, New Orleans, La.
Earth, East Chicago, Ind.
The Echo, Denver, Colo.
The Emory Phoenix, Emory University, Georgia
The Flamingo, Rollins College, Winter Park, Fla.
The Golden Galleon, Kansas City, Mo.
The Grail
Greenwich Village Quill, Greenwich Village, New York City
Harlequinade, Abilene, Texas
hesperian, San Francisco, Calif.
The Inlander, University of Michigan, Ann Arbor, Mich.
Janus, Washington, D. C.
Kismet, Newark, N. J.
The Lark, San Francisco, Calif.
larus, Lynn, Mass.
The Laughing Horse, Santa Fe, N. Mex.
The Laurel Magazine, Chicago, Ill.
The Literary Lantern,1 Chapel Hill, N. C.
The Little Review, Chicago, Ill. and New York City
Lyrical Passion,2 Chicago, Ill.
The Magazine Maker, New York City
The Magnificat, Manchester, N. H.

1 Column of book notes published in a newspaper.
2 An anthology published in Chicago.
Morade, Albuquerque, N. Mex., and Munich, Germany

Ninety-Eight-Six, Cragmor, Colo.
The Open Road, Boston, Mass.
Open Vistas, Stelton, N. J.
The Oracle, New York City
The Orpheus, Scotland
The Outside Contributor, Scotland
The Pagan, Boston, Mass.

Pagany:

Fan, Poetry, and Youth, Notre Dame, Ind.
Pavawut, San Diego, Calif.
Phantasmus, Pittsburgh, Pa.
Poet-Lore, Boston, Mass.

Poetry Review of America, (American section in an English journal), London

Poets' Corner,1 Chicago, Ill.

Poets' Guild, New York City

The Prism, Hutchinson, Kansas

This Quarter, Italy

The Queen's Work, St. Louis, Mo.
The Quill, New York City

1 A newspaper column of poetry.
Secession, Brooklyn, N. Y.

Skyline, Western Reserve University, Cleveland, Ohio

The Stratford Magazine, Boston, Mass.


Tambour, Paris

The Tanager, Grinnell, Iowa


The Trimmed Lamp, Chicago, Ill.

Twilight, Edmund, Okla.

The Wave, Chicago, Ill.

The Western Rustler, La Forge, Wis.

Whimsies

The Whirl, Santa Fe, N. Mex.

The Wild Hawk, Woodstock, N. Y.

Will-O' The Wisp, Madison, Wis. and Escanaba, Mich.

Youths' Magazine, New York City
Appendix E

A List of Magazines Which Devoted One or More Issues to Poetry and Then Changed Their Policies to Include Both Prose and Poetry.

Bookfellows, (a few early numbers)

The Forge, University of Chicago

Northern Light (First three numbers only devoted to poetry.)

Overtures, (one issue and then combined with Greenwich Village Quill.)

Wild Hawk, (two numbers)
Appendix F

A List of Poetry Magazines Which Have Paid or Still Pay for Verse.

The Harp, Larned, Kansas; 1925-1930

The Measure, New York City; 1921-1926. Paid when they could.

The Minaret, Washington, D. C.; 1915-1926


The Poet, Cincinnati, Ohio; 1930. Pays for verse upon acceptance.

The Poet and The Critic, New York City; 1930+

Poetry: A Magazine of Verse, Chicago, Ill.; 1912-1930+

The Poetry Journal, Chicago, Ill.; 1930+. It pays one to twenty-five dollars for all verse accepted.

The Poets' Digest, Brooklyn, N. Y.; 1930+. Pays ten cents a line; one-half cent a word.

Rhythmus, New York City; 1923-1924. Paid a dollar a line.

The Sonnet, Williamsport, Pa.; 1917-1922(?)

Verse, Philadelphia, Pa.; 1924(?)-1925(?)
Paid upon acceptance.
Appendix G

A List of Poetry Magazines Planned but Never Actually Published.

Bohemia, New York City

Eidolons, Holt, Minn.

The Poet's Digest, Brooklyn, N. Y.

The Poets' Technique, Howe, Okla.

The Vagabond, New York City

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1 Planned as a mimeographed magazine but never issued according to Lew Ney of Parnassus.
A. A DESCRIPTIVE BIBLIOGRAPHY OF THE MAGAZINES
CONSULTED IN THIS STUDY

The dates within the first set of brackets indicate the life of the magazine. A plus sign following the second date indicates that the magazine was known to be in existence on that date, but that its subsequent history is unknown. A question mark, of course, indicates uncertainty. The notations within the second brackets indicate the issues examined by the present writer.

"M" means monthly; "BM" bi-monthly; "Q" quarterly and so on. When a periodical has been at one time, for example, a monthly and later a quarterly, that fact is indicated by the use of the several symbols in the order corresponding to the several chapters in the history of the magazine.

THE AMERICAN POET (1--(?); May, 1928--1930).

AMERICAN POETRY MAGAZINE (1--(?); May, 1919--1930).
M. Wauwatosa, Wis. Official organ of the American Literary Association. Editor: Clara Catherine Prince. Price, 35¢, $3.00. (IX, 2, 6, 8.)

ARIZONA LYRICS (Nos. 1-21; January, 1921--May, 1924).
BM. Alto, Arizona. Editor: Josiah Bond. Price, 50¢, $2.50. (Nos. 1-7, 9-21.)

M, BM. Dallas, Texas. Editor: Christopher Octavius Gill (Ottie Gill). Price, $1.00 a year. (II, 4, 6.)
BLUES: A MAGAZINE OF NEW RHYTHMS (I--II;); February, 1929--1930(?).
M. Q. Columbus, Miss. Editor: Charles Henri Ford.
Price, 50¢, $2.00. (1, 2.)

M. Toledo, Ohio. Editor: Ronald Walker Barr. Price, $1.50 a year.

THE BOOK OF THE RHYMERS' CLUB (I--(?); June, 1923--1925(?).
50¢ a copy. (1923, Books 1, 2; 1924, Book 4; 1925,
Books 5, 6.)

BOZART: THE BI-MONTHLY POETRY REVIEW (I--III;); September,
1927--1930(?). BM. Atlanta, Ga. After January, 1930, BOZART AND
CONTEMPORARY VERSE, COMBINING JAPM AND THE ORACLE.
Editor: Ernest Hartsock. Price, 40¢, $2.00.
(III, 4, 5.)

THE BUCCANEER: A JOURNAL OF POETRY (I--(?); September,
1924--1928(?).
M, 10 months a year, Q. Dallas, Texas. Editors:
Sept., 1924--June, 1925, William Russell Clark; June,
1925--(?), Dawson Powell. Price, 50¢, $3.00; 35¢,
$1.00. (I, 10-11; II, 3-4.)

CAPRICE: A NATIONAL POETRY-ART MAGAZINE (I--(?); October,
1922--1924(?)).
M. Los Angeles, California. Editor: David N. Grokowsky.
Price, 20¢, $2.00.

THE CARILLON: A NATIONAL QUARTERLY OF VERSE (I--II;)
September, 1929--1930(?)
Q. Washington, D. C. Editors: Caroline Giltinan,
Anne Robinson, Catherine Cate Coblentz, Courtland
Baker. Price, $1.00. (1, 3, 4.)
CASEMENTS (1--(?); 1924--1927(?)).  
M. Providence, R. I. Editors: Leighton Rollins, John Monks.

THE CIRCLE: A JOURNAL OF VERSE (1--(?); 1924--1930?).  

CONTEMPORARY VERSE (1915--January, 1930).  

THE COUNTRY BARD (1--IV; August, 1918--1930).  
Q. Madison, N. J. Editor: Clarence A. Sharp. Price, 35¢, $1.40. (IV, 2.)

DRIFTWIND FROM THE NORTH HILLS (1--IV; April, 1926--1930).  
M, BM. North Montpelier, Vt. Until June, 1927, called THE DRIFT-WIND: A TRAMP MAGAZINE. Editor: Walter John Coates. Price, 35¢, $2.00. (II, 2; III, 1, 5; IV, 5, 6, Extra.)

THE ECHO: A MAGAZINE OF COLLEGE VERSE (1--II; November, 1928--1930).  

EMBRYO: A MAGAZINE OF VERSE (1--II; August, 1928--June-July, 1930).  
BM. Akron, Ohio. Editor: Pearl Adoree Rawling. Price, 25¢, $1.50. (II, 6.)
FOOT PRINTS (1--(?); October, 1926--1928†).
BM. Cleveland, Ohio. The first issue, FOOT PRINTS
OF VERSE. Editors: Oct.-Dec., 1926, Helma Issel;
Jan., 1927--1928†, Dr. Frederick Herbert Adler.
Price, 35¢, $2.00. (I, 5.)

THE FORGE: A MIDWESTERN REVIEW (1--IV†; May, 1924--1939†).
M 1924-25; Q 1925-30. Chicago. Previous to October,
1927, THE FORGE: A JOURNAL OF VERSE. Organ of the
Poetry Club of the University of Chicago. Editors:
1924-26, Gladys Campbell, George Dillon, Jessica
Nelson North, Bertha Ten Eyck James; 1926-29, Sterling
North, Stanley S. Newman; 1929†, Dexter Wright Masters,
Frances Stevens. Price, 25¢, $1.00. (III, 2, 3;
IV, 4.)

FOUR: A QUARTERLY (1--(?); October, 1923--1926†).
Q. Los Angeles, California. Editors: H. Thompson
Price, 25¢ a copy. (II, 1.)

FREE VERSE: A QUARTERLY; A CONTEMPORARY GESTURE (1--(?);
April, 1927--1929(?†).
Q. Brooklyn, N. Y. Editor: Gremin Zorn (Edward
Gottlieb). Price, 25¢, $1.00. (I, 2.)

THE FUGITIVE (1922-1925).
BM. Nashville, Tenn. No editors. Original group;
John Crowe Ransom, Donald Davidson, Allen Tate,
Stanley Johnson, W. C. Curry, Sidney Hirsch, and
James Frank. (I, 1, 2, 3, 4.)

THE GLEAM: A MAGAZINE OF VERSE FOR YOUNG PEOPLE (1--V†;
October, 1922--1927†).
Q. Boston, Mass. Editors: 1922-25, Paul Summer
Nickerson; 1925-26, Herbert Weir Smith; 1926-27,
Alice Sleeper. Price, 10¢ a copy for classroom use,
$1.00 a year to teachers.
THE GOLDEN QUILL: A QUARTERLY MAGAZINE OF VERSE (I--(?); October, 1925--August, 1926).

THE GYPSY: ALL POETRY MAGAZINE (I--VI; April 15, 1925--1930).
Q. Cincinnati, Ohio. Early numbers, THE GYPSY: CINCINNATI ALL POETRY MAGAZINE. Editor: Miss George Elliston. Price, 25¢, $1.00. (VI, 2.)

THE HARP: A MAGAZINE OF VERSE (I--III; May, 1925--1930).
E. Larned, Kansas. Editors: 1925-26, Dr. I. Newman; 1926-1930, May Williams Ward; 1931-, Eunice Wallace. Price, $2.00. (I, 3, 4, 5, 6; II, 1, 3, II, 5, 6; III, 1, 2.)

INDIANA POETRY MAGAZINE (I--II; March, 1929--1930).
Q. Indianapolis, Ind. Editor: Eletha Mae Taylor. Price, 25¢, $1.00. (I, 4; II, 2.)

INTERLUDES: A MAGAZINE OF VERSE (I--VI, 3; Jan.-Mar., 1924-1930).
Q. Baltimore, Md. Organ of The Verse Writers' Guild of Maryland. Editor: William James Price. Price, 25¢, $1.00. (I, 1, 2, 3; II, 2; IV, 1, 2; VI, 3.)

THE INTERNATIONAL POETRY MAGAZINE (I--IX; May, 1924-1930).

W. Atlantic City, N. J. Merged with BOZART, January, 1930. Editor: Benjamin Musser. Price, 6¢, $2.25. (I, 3, 4, 7; II, 18; III, 6, 18.)
THE JOURNAL OF AMERICAN POETRY (1--(?); April, 1927--1927—). "As often as it can be financed by subscriptions, advertising, and sale of copies." Charlotte, N. C. Editors: Wallace Stephen, Alice McFarland. Price, 25¢, $1.00. (I, 1.)

KALEIDOSCOPE: A NATIONAL MAGAZINE OF POETRY (1--II, 3; May, 1929-1930—). M. Dallas, Texas. Editors: Whitney Montgomery, Vaida Stewart Montgomery. Price, 15¢, $1.00. (II, 3.)


THE LARIAT: WESTERN POETRY MAGAZINE (1--X; January, 1923-1929—). M. Salem, Ore. Editor: Col. E. Hofer. Price, 25¢, $2.00. (IX, X, 1, 2, 3.)

THE LYRIC (1-X; April, 1921-1930—). BM. Norfolk, Va. Editors: 1921-1924(?); John Richard Moreland; 1924-September, 1929, Virginia Taylor McCormick; 1929-1930—, Leigh Hanes. Founded by the Norfolk Poetry Society though contents are not limited to contributions of members. Price, 15¢, $1.50. (X, 2, 4, 5.)
THE LYRIC (1--III, 4(?); 1917--1919(?)).
M(?). Columbia University, New York City. Editors: Samuel Roth, Frank Tannenbaum. Price (?).

THE LYRIC WEST: A MAGAZINE OF AMERICAN VERSE (1--VIII; April, 1921--1928).
M. Los Angeles, California. Editors: 1921-24, Grace Atherton Dennen; 1924-25, Roy Towmer Thompson; 1925-28, Dr. and Mrs. Allison Gaw. Price, 20¢, $2.00. (VI, 6, 8, 9, 10.)

THE MADRIGAL: A MAGAZINE OF LOVE LYRICS (1--II, 1; July, 1917--January, 1918.)
M. New York City. Editor: Gustav Davidson. Price, 10¢, $1.00. (1, 3.)


THE MESA: A QUARTERLY MAGAZINE OF POETRY (1-1, 3; January, 1925--July, 1925).
Q. Colorado Springs, Colo. Editor: Albert Hartman Daehler. Price, 25¢, $1.00. (1, 1, 2, 3.)
THE MINARET (I--V; November, 1915--May-June, 1926).
M., BM. Washington, D. C. Editor: Herbert Gerhard Bruncken. Price, 20¢, $1.00. (IV, 5, 4.)


THE NORTHERN LIGHT: AN INDEPENDENT MAGAZINE OF VERSE (I--(?); Jan. 1927--1928). M. Holt, Minn. Subtitle changed on I, 4, to read A MAGAZINE OF POTPOURRI. Editor: B. C. Hagglund. Price, 10¢, $1.00. (I, 1, 2, 3, 4.)


PALO VERDE (1--(3 numbers only); Spring, 1928--Winter, 1929). Q. Petrified Forest, Arizona. Editors: Norman MacLeod, D. Maitland Bushby. Price, $1.00.

PARABALOU (1920(?)-two issues only). Irregular. Will Warren's Den, Farmington, Conn. Editor: Danford Barney. Price, 75¢. (No. 2.)


PARNASSUS: A WEEKLY MAGAZINE OF POETRY (1-III; September, 1927--1930(?). Issued irregularly. New York City. Editor: Lew Ney. Price, $1.00. (III, 2.)


PEGASUS: A MAGAZINE OF VERSE (1--(?), January(?), 1923--February, 1924 (?). El San Diego, Calif. Editor: W. H. Lench. Price, --. (1, 4.)


THE POET AND THE CRITIC (I--1; May, 1930--1930\textsuperscript{+}). M. New York City. One issue known as THE POET. Editor: Alan Frederick Pater. Price, 40\textcent, $3.00.

POETAE (1927(?)) or 1928(?)). Frequency unknown. New York City.

POETIC THRILLS: THE POETS' FOLIO (I--II+; June, 1925--1927\textsuperscript{+}). Q. Chillicothe, Ohio; Keyser, W. Va.; Salisbury, N. C. Changed June, 1926, to THE BOOKMAKER'S FOLIO: MOUTHPIECE THE BOOKMAKERS AN INTERNATIONAL CO-OPERATIVE LEAGUE OF WRITERS. Editor: Gertrude Perry West. Membership to the League, $1.00 a year, magazine free. (I, 1, 2, 3, 4 & 5.)

POETRY: A MAGAZINE OF VERSE (I--XXXVI+; October, 1912--1930\textsuperscript{+}). M. Chicago, Ill. Editor: Harriet Monroe. Price, $1.50, 1912; $3.00, 1930. (I--XVIII; XX; XXV--XXXVI.)

THE POETRY FOLIO (I--(?); March, 1926--1928\textsuperscript{+}). Irregular. Pittsburgh, Pa., Brooklyn, N. Y. Editors: Stanley Burnshaw, Milton Kovner, Haniel Long. (Third Issue)


THE POETRY JOURNAL: A NATIONAL MONTHLY OF VERSE YOU CAN UNDERSTAND (I--1; August, 1930--1930\textsuperscript{+}). M. Chicago, Ill. Editor: George Lyle Booth. Price, 25\textcent, $3.00. (I, 1.)
THE POETRY QUARTERLY (1--1+; Spring, 1930--1930).  
Q. New York City. Editors: Alan Frederick Pater, Martha Fox Wolcott. Price, 35¢, $1.40. (1, 2.)

THE POETRY REVIEW OF AMERICA (1--(?); June, 1916--1917).  

POETRY WORLD (1--1, 10+; August, 1929--1930).  
M. New York City. Editors: Parmenia Migel, Marion Perham Gale, Gertrude White, Charles Kraatz, Leslie Dykstra, Elizabeth Haynes, Antoinette Scudder, Seymour G. Link. Price, $3.00. (1, 2, 3, 9, 10.)

POETS' DELIGHT (1--1, 4; June, 1926--September, 1926).  

THE POETS' FORUM (1--1, 8+; January, 1930--1930).  
M. Howe, Okla. Editor: Estil Alexander Townsend. Price, 25¢, $2.00. (1, 8.)

THE POET'S FRIEND (1--1, 2+; Spring, 1930--1930).  
Q. Stanberry, Mo. Sella V. Jones. Price, 25¢, $1.00. (1, 1, 2.)

POETS' MAGAZINE (1--(?); 1929(?)--1930(?)).  
BM, New York City. Editor unknown. Price, 50¢, $2.50. (Issue for January, 1930.)

THE POETS' PARCHMENT (1--II; July, 1927--July, 1928).  
M. Howe, Okla. Editor: Estil Alexander Townsend. Price, $1.50. (1, 1.)

THE POETS' SCROLL (1--IX+; January, 1921--1930).  
M. Sherwood, Okla. Editor: Estil Alexander Townsend. Price, 25¢, $3.00. (IX, 6.)
PORT O' POETS: THE MAGAZINE WITH A CONSCIENCE (1--1, 8--; 1930--1931+).
M. Greencastle, Ind. Editor: W. Guy Pickens.
Price, 15¢, $1.50. (1, 8.)

THE RHYMSTER (1, 1--1, 6; January, 1901--June, 1901).
M. Hedrick, Iowa. Editor: Clyde A. Henry. Price, 10¢, $1.00. (1, 1)

M. New York City. Editors: Gustav Davidson, Oscar Williams, Gene Derwood. Price, 25¢, 50¢, $3.00. (1, 2.)

ROON: A BROCHURE OF MODERN VERSE ISSUED MIDSUMMER EVE AND TWELFTH NIGHT (1--1; December, 1929--1930+).

THE SCEPTER (1--II; March, 1928--November, 1929).
Price, $1.00.

THE SCROLL (1--1928(?))
Organ of the Goose Quill Club of Yankton College, Yankton, S. Dakota.

SEA FOAM: A VERSE JOURNAL (1--1, 4; January, 1925--April(?!), 1925).
M. Anaheim, Calif. Editor: J. Donald Atkins. Price, 15¢, $1.50. (1, 1.)

THE SONNET (Twenty-five issues; 1917--1922(?))
Price, 1¢.
SONNET SEQUENCES: THE NATIONAL CAPITAL LYRIC MAGAZINE (I--II; June, 1928--1930.).

STAR-DUST: A JOURNAL OF POETRY (I--I; September, 1929--1930.).
Triennial. Washington, D. C. Editor: Edith Mirick. Price, 35c, $1.00. (I, 3.)

THE TAPER: OUTLET OF THE VERSIFICATION DEPARTMENT OF VALPARAISO UNIVERSITY (I--III; December, 1927--1930.).
Three times a year. Valparaiso, Ind. Editor: Margarettet Ball Dickson. Price, 7¢. (III, 1.)

TEMPO: A MAGAZINE OF POETRY (I--(?); June, 1921--1923).
M, BM, Q. Danvers, Mass. Editor: Oliver Jenkins. Price, 25c, $1.00. (I, 1, 2.)

THE THROSTLE: A QUARTERLY REVIEW OF VERSE (I--I, 4; Summer, 1925--Spring, 1926).
Q. St. Bonaventure's College, St. Bonaventure, N. Y. Subtitle changed in I, 2, to read A FRANCISCAN REVIEW OF VERSE. Editor: Vaune O'Gorman. Price, 25c, $1.00. (I--I, 4.)

TOM-TOM: A MAGAZINE OF SOUTHWESTERN POETRY (I--; November, 1929--1930.).

THE TORCH BEARER: FOR THE COMING WRITERS OF TEXAS (I--(?); March, 1928--(?)).
TROUBADOUR (I-II, 8; June, 1928--1930?). Published once every six weeks. San Diego, Calif. Editor: Whitley Gray. Has a system of guest editors for each number edited in a different locality. Price, 35¢, $2.50. (I, 1, 3, 4, 5, 6, 8.)


WESTERN POETRY: A MAGAZINE OF VERSE (I--1, 5; December, 1929--April, 1930).
M. Holt, Minn. Editor: B. C. Hagglund. Price, 10¢, $1.00. (I, 1; I, 5.)

WESTWARD: A MAGAZINE OF VERSE (I--II, 1+; August, 1927--1930+)
Q. San Francisco, Calif. Editor: Florence R. Keene. Price, 25¢, $1.00. (I, 10, 11, 12; II, 1.)

THE WILL-O'-THE-WISP (I--II+; May, 1925-1930+)

YOUTH POETRY OF TODAY (I--(?); October, 1918--August(?), 1919).
B. CRITICAL REFERENCE WORKS USED IN THIS STUDY

BOOKS


MAGAZINE ARTICLES


Colburn, Frona Eunice Wait, "Poetic Experiment: Four, a Western Poetry Journal," Overland n. s., LXXXII (December, 1924), 549.


Rorty, James, "Life's Delicate Children," The Nation, CXXVIII (April 17, 1929), 470-1.

Stevens, James, "The Northwest Takes To Poesy," American Mercury, XVI (January, 1929), 64-70.


"Two Poetry Magazines," Outlook, CIII (February, 1913), 243-44.
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Notes: Vital and concluding notices of the magazines are indicated in red.