Spring 1933


Mildred Evelyn Lee
Fort Hays Kansas State College

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AN EVALUATION AND AN INTERPRETATION OF
THE POETRY MAGAZINE
AND
ITS INFLUENCE ON THE TEND
OF AMERICAN POETRY

being
A Thesis Presented to the Graduate Faculty in Partial Fulfillment
for the Degree of Master of Science.

by
Mildred Evelyn Lee, B.S.
Fort Hays Kansas State College.

May 25, 1933

Approved by
Professor of English
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Harriet Monroe, Editor of POETRY: A MAGAZINE OF VERSE
Clara C. Prince, Editor of AMERICAN POETRY MAGAZINE
Mary Brent Whiteside, Editor of BOZART
Carolyn Giltinan, Editor of CARILLON
Clarence Sharp, Editor of COUNTRY BARD
Loring Eugene Williams, former Editor of EMBRYO
Eunice Wallace Shore, Editor of HARP
William James Price, Editor of INTERLUDES
Whitney and Vaida Montgomery, Editors of KALEIDOGRAPH
C. E. McAllister, Editor of THE LANTERN
Virginia Taylor McComick, Former Editor of LYRIC
Dr. and Mrs. Allison Gaw, Editors of LYRIC WEST
J. C. Lindberg, Editor of PASQUE PETALS
Henry Harrison, Publisher of POETRY WORLD AND CONTEMPORARY VISION
Murray L. Marshall, Editor of SONNET SEQUENCES
L. W. Neff, Publisher of VERSE CRAFT
Florence R. Keene, Editor of WESTWARD
Whitley Grey, Editor of TROUBADOUR
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INTRODUCTION

Purpose of the Thesis

The purpose of this thesis is to interpret and evaluate the poetry magazine, and to show how it has influenced and is influencing the trend of American poetry.

Fundamental to an appreciation of the values and influences of the poetry magazine is the interpretation or analysis of the magazine itself. This interpretation will include the purpose, creation, and growth of the poetry magazine.

Since little has ever been written on the subject of this thesis, there are no compiled data or facts from which to draw an evaluation of the poetry magazine. Such information has been gleaned from a survey of questionnaires sent to the editors of representative present day poetry magazines. "The survey method is a part of the movement which is basing human thought and human conduct on facts objectively measured, rather than on assertion of authority."¹

It is a recognized fact that American poetry has passed through many changes, and that present day poetry does not resemble poetry of any other period in America. Granted that any number of influences---economic, religious, social, scientific---have helped to change the aspect of modern poetry, the writer believes that the poetry magazine has had a direct bearing on the trend of modern

poetry. She will attempt to show just what this influence has been through a study of the questionnaires and a study of the poetry magazines themselves.

Field of Investigation

The selection of poetry magazines from which to study the problem was made: first, according to geographical distribution; and second, according to importance, as shown below. Great difficulty was encountered in making the selection, due to the fact that a complete list of the poetry magazines of the United States could not be found.

However, Henry Harrison has published what seems to be a very complete list of the poetry journals of the United States in the June, 1932, issue of POETRY WORLD. Florence Keene also published a list in the May, 1932, issue of WESTWARD. Both of these lists, however, were published too late to be of use in this study.

The first problem was to secure the names of as many poetry journals as possible in order to make the geographical selection. By referring to the library indexes and poetry journals at hand, a list of some twenty-five poetry journals was compiled. From this list, nineteen were chosen according to the geographical distribution and according to importance only as to their frequency of mention in the journals at hand and as they were known
to the writer and the faculty advisor. 1. A check on this list was made by asking each of the editors of the nineteen chosen magazines to mention other poetry journals published in his state.

Five of these editors reported no other magazines in their states. One reported a new magazine, the name of which she has not been able to learn. 2. Only four strictly poetry magazines were reported that were not already on the compiled list. Consequently the writer contends that the nineteen magazines chosen for study are a fair sampling of the poetry magazines in the United States. 3.

Beginning with the eastern part of the United States, the geographical distribution of the magazines chosen from which to make the survey is: THE LANTERN, Brooklyn, New York; POETRY WORLD AND CONTEMPORARY VISION, New York City, New York; THE COUNTRY BARD, Madison, New Jersey; INTERLUDES, Baltimore, Maryland; SONNET SEQUENCES, Landover, Maryland; THE CARILLON, Washington, D.C.; STAR DUST, Washington, D.C.; THE LYRIC, Roanoke, Virginia; BOZART AND CONTEMPORARY VERSE, Oglethorpe, Georgia; VERSE CRAFT, Atlanta, Georgia; AMERICAN POETRY MAGAZINE, Wauwatosa, Wisconsin; EMBRYO, Akron, Ohio; POETRY: A MAGAZINE OF VERSE, Chicago, Illinois.

1. Dr. R. R. Macgregor, Kansas State College, Hays, Kansas.
2. Clara C. Prince, editor of AMERICAN POETRY MAGAZINE, referred to a new magazine at Appleton, Wisconsin. No mention was made of it in Henry Harrison's list in the POETRY WORLD, nor in Florence Keene's list in WESTWARD.
3. These magazines are considered important also because all but two of them have lived since the first date of creation. See "Statistics Showing Increase or Decrease," Sec. II, e.
PASQUE PETALS, Aberdeen, South Dakota; THE HARP, Augusta, Kansas; KALEIDOGRAPH, Dallas, Texas; THE LYRIC WEST, Los Angeles, California; TROUBADOUR, San Diego, California; WESTWARD, San Francisco, California.

In 1898 a woman was the harbinger of hope and good station to the world of poetry when she conceived the idea of establishing a poetry organ, and carried her plan through financially. It was in June, 1911, that Mr. M. C. Churchfield-Engel, a novelist, historian, and lover of the arts, gave Harriet Monroe six pledges of fifty dollars a year for five years in order to help support such a magazine. With this encouragement, Miss Monroe secured ninety-nine other guarantors. In November, 1911, the Chicago Tribune announced to the world that a poetry magazine was soon to be born. Miss Monroe said that at first she feared so much about the poets themselves as she had feared that she would not be able to secure guarantors.

In the spring of 1912, a magazine was sent to many places in America and England. Because Miss Monroe knew that she could win the enthusiastic, the admiring, and the whole-hearted approval of the first magaizne, it is given to you below just as it was sent to the poet that Harriet Monroe hoped to inspire.

POEM: A MAGAZINE OF POETRY. In an understanding with the encouragement of the art. More than one hundred persons have generously pledged $1,000,000.00 or more. Fifty thousand dollars equally for five years to each this experiment magazine. Beside this, two hundred and fifty thousand dollars will be awarded in our two-competition for the best poems or poems published during the first year, and at
Harriet Monroe was the harbinger of hope and good tidings to the world of poets when she conceived the idea of establishing a poetry organ, and carried her plan through financially. It was in June, 1911, that Mr. H. C. Charfield-Taylor, a novelist, historian, and lover of the arts, gave Harriet Monroe his pledge of fifty dollars a year for five years in order to help support such a magazine. With this encouragement, Miss Monroe secured ninety-nine other guarantors. In November, 1911, the Chicago TRIBUNE announced to the world that a poetry magazine was soon to be born. Miss Monroe said that at that time she feared as much about the poets themselves as she had feared that she would not be able to secure guarantors.

In the summer of 1912, a circular was sent to many poets in America and England. Because this circular shows the clear vision, the enthusiasm, and the wholesome purpose of this first magazine, it is given to you below just as it was sent to the poets that Harriet Monroe hoped to inspire.

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. Beside 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 partially promised.

"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 imposed by the popular magazine. In other words, while the ordinary magazine 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 space limitations imposed at present by the small size of our monthly sheaf—from sixteen to twenty-four pages the size of this—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, beside 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 this 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 various 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 de-
clined if it reaches a high standard of quality.

"We wish to show to 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."

The first issue of POETRY was the October issue, which appeared about September twenty-third, 1912. It antedated POETRY JOURNAL in Boston about two months. It must be admitted that the realization of Harriet Monroe's dream gave a new lease on life to poetry.

Founding and History of Other Poetry Magazines Under Study For This Thesis

Other magazines followed the lead of POETRY. The author was not able to find a history of all the poetry magazines that have come into existence and then discontinued since 1912. A survey has been made through the questionnaires, however, of the history of the remaining eighteen magazines under study for this thesis. They are discussed briefly in chronological order.

The COUNTRY BARD was first published in 1918. It is a quarterly magazine published seasonally. It draws contributions from the entire United States. The COUNTRY BARD has a circulation of five hundred, but it does not depend entirely upon circulation receipts for financial support. The magazine is patronized by sub-

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scribers who are "cultured people with puritan minds."\textsuperscript{1} Clarence Sharp, at present, edits the magazine in Madison, New Jersey.

AMERICAN POETRY MAGAZINE is the official organ of the American Literary Association. It was first published in May, 1919, as a monthly magazine of verse. Poetical contributions are received from the entire United States. The magazine is not endowed, but depends entirely upon membership and patron fees for financial support. It has a circulation of three thousand six hundred copies a year. The list of subscribers includes poets, lovers of poetry, professional readers, teachers of English, and libraries. At the present time the magazine is edited by Clara C. Prince, 358 Western Avenue, Wauwatosa, Wisconsin.

THE LYRIC was first published in 1920 in Norfolk, Virginia, by a Poet's Club of eight poets. The magazine now draws contributions from the entire United States and occasionally from England. LYRIC is able to support itself, except for prizes, through the circulation receipts. According to Virginia Taylor McCormick, former editor of LYRIC, the magazine draws subscribers from "the reading class or people especially interested in poetry, not poets."\textsuperscript{2} Leigh Hanes, a lawyer, now edits the magazine in Roanoke, Virginia.

THE LYRIC WEST, first published in April, 1921, has

\textsuperscript{1} See questionnaire, Appendix.

\textsuperscript{2} Ibid.
recently been temporarily discontinued. It was founded by Grace Atherton Dennon who was given a subsidy of one hundred dollars a month by an anonymous "friend," and the magazine was published monthly except July and August. While Dr. and Mrs. Allison Gaw edited THE LYRIC WEST, the magazine had contributors from every state in the union except two and from nine foreign countries. The subsidy which Miss Dennon received lasted for two years; after which time, the magazine depended entirely on subscriptions. Its circulation was between three hundred and fifty and two thousand. Former patrons and readers of THE LYRIC WEST are eagerly awaiting its continuance.

INTERLUDES was founded in the spring of 1923 as the official organ of "The Verse Guild of Maryland." A year later this organization became the "Verse Writer's Guild of America," and the magazine's pages were opened to all writers everywhere. INTERLUDES is not supported by donation of money; it depends almost entirely upon subscriptions, memberships, and sales to pay expenses. Its subscription list is drawn from authors, literary groups, public and college libraries, and lovers of poetry. The present circulation is one thousand, but "was larger before the depression."1. William James Price of Baltimore, Maryland, is the present editor of INTERLUDES.

THE HARP was founded in 1924 by Dr. Israel Newman of

1. See questionnaire, Appendix.
Boston, with several fairly well known poets sharing space and financial responsibility. When it became apparent that only inferior contributions from other sources could be expected under such a plan, the plan was abandoned, and Doctor Newman was unable to go on. Meanwhile he had moved to Larned, Kansas, and several issues had been published in the printing establishment of Leslie Wallace. Mrs. Leslie Wallace, seeing possibilities of an adventure in idealism, persuaded her husband to assume publication responsibility, and May Williams Ward of the nearby town of Belpre, to become editor. Mrs. Ward was fresh from a stay at the MacDowell Colony, and persuaded numerous poets of the front rank whom she had met there, to contribute. The first issue under the new management, September-October 1926, opened with a poem by Amy Lowell, and the contents table was almost equally divided between such names as hers and those of newcomers of promise. Since that time regular bimonthly publication has been uninterrupted. Various special numbers have proved interesting---numbers by editors only, featuring Harriet Monroe, John Farrar, Margaret Widdemer, and others; numbers devoted to the MacDowell Colony, with Edwin Arlington Robinson heading the list; several Kansas numbers; one called the Miniature number which contained verse in only the briefest of forms; and an issue devoted to character sketch poems only. During this period several valuable prizes were awarded in addition to regular, though small payment to contributors. Lithographs by Birger Sandzen
and C. A. Seward were most notable of these prizes. The Patron's Fund for paying contributors was furnished mostly by notable Kansans from motives of state pride. William Allen White, Senator Arthur Capper, Marco Morrow, Jouett Shouse, and the late W. Y. Morgan were among this group. For one year, 1930, Mrs. Ward was both publisher and editor. Beginning with the issue of March-April, 1931, Eunice Wallace Shore became editor. The present publisher is her husband, Chester Shore, and the magazine's address is Augusta, Kansas. The magazine has a circulation of three hundred and fifty, though during Mrs. Ward's editorship, it often reached seven hundred. The contributors are drawn from the entire United States, China, Canada, Hawaii, England, France, and Italy.

PASQUE PETALS was first published in Aberdeen, South Dakota, May, 1926. This poetry magazine publishes only that poetry written by the present and former inhabitants of South Dakota. It has a circulation of about one hundred and seventy copies. Besides the financial support of the circulation receipts, about forty patrons pay five dollars a year, which includes subscriptions, to help support the magazine. J. C. Lindberg, a college professor of Aberdeen, South Dakota, edits the magazine at present.

Ernest Hartsock, who died in 1930 while still in his

twenties, was founder and first editor of BOZART, which was first published in 1927 in Atlanta, Georgia. He was a brilliant young poet and publisher. He received the Poetry Society of America prize for his poem "Strange Splendor" which became the title poem of the last of his several books. As a publisher he was interested in beautiful bindings and formats appropriate to the theme of the volume in process of preparation; and this same interest in appearance was evident in the magazine. The name of the magazine came from H. S. Mencken's wisecracking corruption of "Beaux Art"—BOZART. The secondary title, CONTEMPORARY VERSE, preserves the name of a magazine in its best years second only to POETRY. Charles Wharton Stork was its learned and painstaking editor for ten years during the height of the poetic renaissance. This journal's standard of merit was high, its influence great. Today BOZART AND CONTEMPORARY VERSE is published at Oglethorpe University, with Mary Brent Whiteside acting editor and with standards not unworthy of the two distinguished parent magazines. The literary, educated, lovers of poetry, and colleges subscribe to the magazine. The subscription list is three thousand five hundred copies a year, or about six hundred an issue.

Florence R. Keene, San Francisco, California, who is the present editor of the poetry magazine, WESTWARD, was also the first editor and publisher in August 1927. She printed it on an old job press, two pages at a time, and tied it together herself,
so that her only expense was stock and linotype composition. The magazine is published quarterly. Contributions are received from all over the United States and other countries. The circulation is now 1500 copies. Besides the circulation receipts, the editor herself aids in the financial support from her own pocketbook.

TROUBADOUR is published every third fortnight in San Diego, California, by an editorial board led by Whitley Gray. It was first published in June, 1928. The magazine draws contributors from the United States, Canada, New Zealand, and Mexico. The subscribers to TROUBADOUR are mainly the intelligensia, according to the present editor. About one thousand copies are circulated each issue. An interesting feature of the magazine is the fact that it devotes several issues entirely to the poets of particular states.

SONNET SEQUENCES was first published in June, 1928, as a monthly magazine. It draws contributors from the United States and several foreign countries. The magazine is entirely self supporting, depending only upon circulation receipts. The subscription list includes mostly poets and authors. Murray Marshall of Landover, Maryland, is the present editor.

EMBRYO was first published August-September, 1928, by Pearl Adoree Rawling who, fearing that the venture might end like so many poetry journals do after the first or second issue, solicited subscriptions "by the copy" instead of "yearly." The first few issues were published each second month in this manner. Today the magazine does not depend upon any other sources than the circulation receipts for financial support. Contributions from the
United States and Canada send poetry to EMBRYO, and the subscribers are almost entirely writers of verse. Loring Eugene Williams, Cleveland, Ohio, edits EMBRYO.

KALEIDOGRAPH was first published in May, 1929, as a sixteen page journal. It has expanded until it now has from twenty-four to twenty-eight pages monthly. The magazine has contributors in the United States, Canada, Mexico, China, England, Italy, Germany, and South Africa. It has been self-supporting by circulation receipts from the beginning. It has little paid advertising. The subscribers are drawn from all classes. Many colleges and libraries subscribe for the magazine. Most of the individual subscribers write verse. Until recently the magazine was called KALEIDOSCOPE. This name was suggested in a name contest and was given first place by the editors of the magazine. When readers drew attention to the fact that the word KALEIDOSCOPE means "sees all," the editors changed the name to KALEIDOGRAPH which means "writes all." Whitney and Vaida Montgomery of Dallas, Texas, edit the magazine.

THE CARILLON is a monthly poetry magazine, first published in October, 1929. It draws contributions from the United States and some foreign countries. Circulation receipts have supported THE CARILLON since its first publication, although patrons may subscribe five dollars or more toward the support. The circulation is now between eight hundred and one thousand two hundred
copies. The editor of THE CARILLON says that colleges, private schools, and the discriminating reading public are the main subscribers. The present editor is Carolyn Giltinan, Washington, D.C.

POETRY WORLD AND CONTEMPORARY VISION was first published in New York City in August, 1929. At present the circulation is fifteen hundred. According to Henry Harrison, the magazine draws contributors from the world. Sources other than circulation receipts aid in the financial support of the magazine. An interesting feature of the POETRY WORLD AND CONTEMPORARY VISION is the Crazy Quilt poetry gossip column. Choice bits from the literary world are revealed very frankly in this column, much to the delight of most of the readers.

STAR DUST was first published in the autumn of 1929 by a Norfolk, Virginia, printer. It was published three times yearly: autumn, winter, spring. The magazine has had contributors all over the United States. Besides circulation receipts, STAR DUST has received a few donations and has made a few bookstore sales to help in financial support. The circulation was about two hundred and fifty. Almost all the subscribers to the magazine were poets. The magazine was edited by Edith Mirick in Washington, D.C. It has been necessary, much to the regret of readers and editor, to discontinue STAR DUST with the spring issue, 1932.

VERSE CRAFT is the baby of the poetry journals, having come into existence April 1, 1931. It is published every
other month. Already contributors send poetry from all over the United States, Canada, South Africa, and a few other foreign countries. The circulation has grown to six hundred. A book publishing business is carried on with the publication of VERSE CRAFT to help in financial support. Lovers of poetry are the main subscribers to the magazine. L. W. Neff, Atlanta, Georgia, edits VERSE CRAFT.

THE LANTERN is also under study for this thesis, but the date of its first publication was not included in the questionnaire. It was first published, however, as a mimeographed news letter for a group of poets who were publishing an anthology of "Fifty Poems by American Poets" edited by Joseph Dean. The magazine is now published every second month. It has a circulation of five hundred copies. Subscribers are mostly poets, with a growing number of libraries, city, high school, and college; as well as other "groups interested in the study of modern poetry." THE LANTERN has no "patrons" so called. The editor, C. B. McAllister, makes up all deficits with the exception of donations from subscribers interested in the poetry movement. Such donations are given quietly with no desire for advertisement. The contributors are drawn from all states with at least forty per cent from Texas and the southwest. The reason for this large percentage from Texas is that a coalition was made with THE TORCH BEARER, a Texas publication of twelve pages. The consolidated magazine now has twenty-four pages. At present the magazine is edited in Brooklyn, New York.
Founding and History of Other Poetry Magazines

Not Under Study for this Thesis

Three poetry magazines not now in independent existence, which must be mentioned in any fair appraisal of poetry magazines, are: CONTEMPORARY VERSE, edited by Charles Wharton Stork; PALMS, edited by Idella Purnell; and OTHERS, edited by a radical group led by Alfred Kreymborg. With extremely high literary standards, second only to POETRY in repute among the poets and critics, these magazines were able to invite and receive work from the leaders for the honor of appearing in the company of the best contemporary writers. Anthologies of the middle period of the twenty years under discussion, are full of poems first published in these three media, and their influence in raising the literary standard is still radiated even though the stars themselves are set. PALMS for a time in its heyday printed poems unsigned. The names of the authors were given in the following issue. OTHERS specialized in extremes of modern verse, and made poets see the essential absurdity of verbosity and pomposity.

VOICES, edited by Harold Vinal, is one of the quality group. The magazine has had many vicissitudes financially and has suspended and resumed publication numerous times. Whenever it is to be had, however, it is to be reckoned with for its many notable contributors and unusually artistic verse.
Order of Merit

May Williams Ward, former editor of THE HARP, writes in response to a question: "To rank these nineteen magazines according to literary merit would be impossible. Not only does each magazine vary from time to time, but each critic is bound by his own limitation and state of development. However, there are certain broad groupings which may be indicated. I think Miss Monroe's POETRY: A MAGAZINE OF VERSE, would be first in any unprejudiced consideration, in Class One by itself. Not attempting to rank the others but naming them in alphabetical order from your list, in Class Two I should place these magazines: BOZART AND CONTEMPORARY VERSE, CARILLON, HARP, KALEIDOGRAPH, LYRIC, LYRIC WEST, STAR DUST. In Class Three: AMERICAN POETRY MAGAZINE, INTERLUDES, POETRY WORLD AND CONTEMPORARY VISION, TROUBADOUR, WESTWARD. In Class Four: LANTERN, PASQUE PETALS, SONNET SEQUENCES, VERSE CRAFT. In Class Five: COUNTRY BARD and EMBRYO."

This grouping by Mrs. Ward was made from a study of the contents of two or three representative copies of each of the nineteen magazines. The copies reviewed by Mrs. Ward had been selected by the editors as representative copies of their magazines. Since Mrs. Ward was the editor of THE HARP when it was ranked very high by literary authorities, the writer feels that the classification above is an authoritative one.
In connection with this grouping according to merit, Mrs. Ward has also made the interesting observation that many of the editors of the magazines that fall in the first three groups have had books of their own poetry accepted and published. Harriet Monroe, editor of POETRY, A MAGAZINE OF VERSE, has had a book of her own poetry published. All the editors of the magazines in Class Two are authors of books of poetry. Henry Harrison, editor of POETRY WORLD AND CONTEMPORARY VISION has written a book of poetry. From this observation it might be concluded that poets of merit edit poetry magazines of merit.

Statistics Showing Increase or Decrease

In Poetry Magazines

From the compiled data, the following statistics have been gathered to show the increase in poetry magazines during the interim of twenty years between 1912 and 1932.

The first poetry magazine, POETRY; A MAGAZINE OF VERSE, was founded in 1912. One magazine was founded in 1913, one in 1919, two in 1920, one in 1921, one in 1923, one in 1925, two in 1927, three in 1928, four in 1929, and one in 1931. This does not include THE LANTERN, the date of first publication of which was not

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1. Harriet Monroe is now preparing an anthology of the new poetry of the United States.
included in the answer to the questionnaire.

During the twenty year period other magazines not mentioned here were born only to be discontinued soon after birth because of financial reasons. With the exception of two magazines, STAR DUST and LYRIC WEST, the latter of which has been only temporarily discontinued, all the magazines above mentioned, have carried on since their first publication.

Primary and Secondary Purposes of the Poetry Magazine

All poetry magazines are or should be created for the primary purpose of aiding the cause of poets and poetry. Many poetry magazines are created also with a secondary purpose in mind. Edith Mirick, editor of STAR DUST, has prepared especially for this study an able classification of the poetry magazines as to this secondary purpose. Mrs. Mirick's grouping is given below.

First: Journals which serve as adjuncts to printing presses which publish books and brochures. The journals serve to get the publisher in touch with poets, and to advertise books of the press.

Examples of such journals are: POETRY WORLD AND CONTEMPORARY VISION, KALEIDOGRAPH, BOZART, and VERSE CRAFT.

Second: Journals which serve as adjuncts to schools-
of-correspondence in poetics, in which they serve to keep the school in touch with poets, and to publish worthy work of same. Such schools tend to elevate the standard of poetry and to work for good if the school is good.

An example of such a journal is POETRY WORLD AND CONTEMPORARY VISION.

Third: Journals which are organs of poets' clubs or societies which serve the purpose of getting poets together in bonds of friendship, publishing their work, getting up groups in cities, and having yearly co-operative anthologies. These serve the younger poet, and the beginner, and as such fill a good role.

Examples of these journals are: SONNET SEQUENCES, AMERICAN POETRY MAGAZINE, INTERLUDES, and PASQUE PETALS.

Fourth: Journals which publish work of subscribers only, no matter what the quality. They do infinite harm to the cause of poetry.

"Most of the magazines under study for this thesis keep their editorial and financial affairs entirely separate. Three or four of them allow themselves to be influenced to some extent in the choice of material for their pages, by whether or not the contributor is also a subscriber, or member of their 'club.' The verse in such magazines rates much lower in literary value than in the magazines whose editors use as much discrimination as they may possess untrammeled by sordid considera-
tions. Two journals of the group under study, possibly more, are not only influenced but almost entirely guided by the business office. Naturally we expect and are not disappointed to find in their contents at best, commonplace, at worst, inexcusably poor verse. Probably these magazines have a place in giving recognition of a sort to aspirants who could never arrive elsewhere.  

Fifth: Journals which seek to maintain a very high standard, using only good work, no matter what the consequences. These journals are the ones which best serve the cause of poetry, and on whom the burden falls heaviest, and for whom the struggle is hardest. There are not many of them left.

CONTEMPORARY VERSE, because high ideals kept its circulation low, was forced to be discontinued after ten years. POETRY: A MAGAZINE OF VERSE, another magazine of this class, may be discontinued this fall for the same reasons.

The writer would add to Mrs. Mirick's very able classification another group of magazines which are adjuncts to colleges, universities, and high schools.

Examples of magazines which might be included in this group are: PONCA POETS, a magazine of verse published in the Ponca City, Oklahoma, High School; THE AEREND, the poetry and prose magazine edited by Dr. R. R. Macgregor, Kansas State College, Hays, Kansas; BOZART, published at Oglethorpe University, Oglethorpe, Georgia; THE PRAIRIE SCHONER, a very fine college publication of

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the University of Nebraska; and THE PIONEER, published as the literary organ of Montana University. There are many other examples of prose and poetry magazines published by different schools. In general, these publications print very high types of poetry.

Alfred Krueger said of early American poetry, "One must peruse nearly fifty years beyond the signing of the Declaration before he comes to a book worth reading, not good, but for good: the mark of a veritable boy who, in 1821, issued the small volume, "Threnodies and Other Poems." This book had little effect on the new nation. In five years it faded away beyond the technically significant out of print.

This quotation shows that not even a major poet of that period received any recognition from the people. Bryant had no one to cheer for him, to encourage him; to prepare the public for him. As a result, it was not until years afterward, that the author of "Threnodies" was recognized. Unlike many of his "would-be poet" fellows who gave up trying to fight against the odds alone, Bryant continued to fight alone against the odds, until he at last did receive recognition as a poet. Writers before Bryant's time and for a long time after had the vast ignorance that he did, in trying to get poetry accepted and before the reading public, simply because they lacked influential backing and encouragement. He end

Alfred Krueger: Our Singing Strength, Chapter II, p. 5.
III

TREND OF INFLUENCE

Before the Magazine, Chaos

Alfred Kreymborg said of early American poetry, "One must persist nearly fifty years beyond the signing of the Declaration before he comes to a book worth opening, not once, but for good: the work of a veritable boy who, in 1821, issued the small volume, 'Thanatopsis and Other Poems.' This book had little effect on the new nation. In five years it netted young Bryant the ironically significant sum of $14.92."

This quotation shows that not even a major poet of that period received any recognition from the people. Bryant had no one to cheer for him, to encourage him, to prepare the public for him. As a result, it was not until years afterward that the author of "Thanatopsis" was recognized. Unlike many of his "would be poet" fellows who gave up trying to fight against the odds alone, Bryant continued to fight alone against the odds, until he at last did receive recognition as a poet. Writers before Bryant's time and for a long time after had the same struggles that he did, in trying to get poetry accepted and before the reading public, simply because they lacked influential backing and encouragement. No one

1. Alfred Kreymborg. Our Singing Strength, Chapter II, p. 5.
was interested in an obscure writer, no matter how promising his work seemed.

Walt Whitman was not able to obtain recognition, except from Emerson. "As late as June, 1890, the year before he died...Walt wrote: 'I am now set out in the cold by every big magazine and publisher, and may as well understand and admit it.' Edwin Arlington Robinson privately published his first book in 1896. It was not until twenty years later, 1916, that he fought his way alone to genuine recognition. Robert Frost wrote for twenty years before he could get himself heard. "In the course of twenty years, a few poems penetrated magazines. Editors who now clamor for his work were among the first to reject him." These few examples show that the fight to recognition was an almost futile one. Amy Lowell has said, "It is interesting, if painful, to realize what a desperately hard time these young poets had. When they could get themselves printed, which was seldom, they were either completely ignored or furiously lampooned. But they were a courageous little band, and on they went, writing, and putting their poems in their writing table drawers." Publishers would not print the work of unrecognized poets—they were "afraid" to accept the works of unknown writers. How then was the would-be poet ever to become recognized?

2. Ibid. Chapter 18, pp. 297-298.
3. Ibid. Chapter 19, p. 316.
Order Out of Chaos

At last a certain genius had a vision through which there might come order out of chaos for the writer of poetry. This genius was Harriet Monroe, herself a poet, and soon to become a critic and an editor. She knew the discouraging position of the poet. She saw writers of promise turning from poetry because of the apparently futile fight they would have to make alone. She saw the great need that the poets of America had for some channel through which to express themselves to the public, and the need for a stimulus to production. Then Harriet Monroe did a thing that benefited the young poets of America more than anything else that had ever been done by the workers for poetry in this country. She provided this much-needed channel of expression, and a stimulus to production. She created a magazine for poets, and called it POETRY: A MAGAZINE OF VERSE.

Marguerite Wilkinson in her book, "New Voices," which introduces contemporary poetry, says of Harriet Monroe's contribution, "She has done a thing unprecedented. She has given poets a place of their own where theories of craftsmanship may be discussed and where poems created in the new spirit and the new form of new times may be presented to an ever-increasing public."¹

¹ Wilkinon, Marguerite. "New Voices. Page 5."
That there was a great need for encouragement and a means of expression, we know. That the creation of the poetry magazine was a logical solution of the need is shown by the fact that the United States is reading and supporting some thirty-odd\(^1\) strictly poetry journals at the present time. Further proof of the fact that the poetry journal is the answer to the need will be borne out in the discussion of the different classes of influence of the poetry magazines.

**Different Classes of Influence**

The poetry magazines may be classed in two different ways in regard to influence. They may be classed first, according to style and verse forms; second, according to relative merit. It is easy to see how each grouping influences the contributor when he sends in his contribution. Each magazine has its separate individuality and the poet makes it his business to know the kind of poetry a magazine will accept before he sends his verses. That is, in making sales, he sends a given poem to that magazine that uses that certain type of poetry.

Classing the magazines according to verse form, it might be said that all the poetry magazines could be placed in three groups: those that encourage poets to write in the classical

\(^1\)Harrison, Henry. *Another Open Letter.* (In *Poetry World*, Vol. 2, No. 9, April, 1931.)
style; those that encourage poets to write in a revolutionary style; and those whose forms are eclectic. In order that these three groups be clearly understood, they are explained briefly, below.

There is no arguing the fact that the old forms of writing poetry have stood the test of time. There are certain magazines that, because of the very endurance of these forms, are eager to have them continued in the present times. These magazines encourage the poets to write in the old accepted styles; they do not encourage originality in form, but superiority in accepted forms. These magazines then have what might be called a classical influence on their contributors. (It has been admitted by one editor that he refuses modernistic poetry because he does not feel able to criticize it. 1)

Only two magazines from the list of nineteen, maintain that their verse forms are strictly classical. Clara C. Prince, editor of AMERICAN POETRY MAGAZINE, says in addition to the fact that the verse forms in the magazine are classical, "The bizarre and ugly must be strictly avoided." 2 SONNET SEQUENCES is unusual in the light that it prints only sonnets. CARILLON and VERSE CRAFT call themselves merely "conservative." Both the magazines show through their choice of poetry that they really have a decided preference for the classical forms.

1. See questionnaire. Appendix.
2. Ibid.
In order that poetry be printed in any of these four magazines, it must be classical in form. These magazines compel contributors to bend to their will and follow this certain channel, meanwhile striving to make it worth while that the contributors write the best that is in them.

There are other poetry magazines interested in encouraging just the opposite. They wish to encourage originality in style and form rather than the adherence to old forms. They wish to encourage poets to write in what we call the "modernistic" or "revolutionary" manner.

It is psychologically interesting to note that not one of the magazines under study calls itself strictly revolutionary, though their content reveals them as such. Because new ideas are never accepted readily and many times are not recognized as valuable until long after they have been in use, people are afraid to sanction whole heartedly such withdrawals from the accepted.

Marguerite Wilkinson, in her "New Voices," champions modernistic poetry in a way that will tend to make us all fall into line and give vent to our real feelings about the new verse. "The poets of today are true to the memory of their great predecessors, not when they imitate them in thought, and feeling and manner, halting beside the poet that is gone and making graven images of it, but when living fully in their own times, as well as in the past and future, they make their craftsmanship conform to the living spirit which is the significance of their work,
carrying on the noble traditions of our thought and speech, and producing works remarkable for a new dignity, originality, and power. If they lived today, the old masters would be the first to applaud such work."

Carl Sandburg, in a lecture, said that free verse is older than classical verse.

Though POETRY: A MAGAZINE OF VERSE, maintains that its verse forms are neither revolutionary or classical, it is very fitting to explain here how the magazine launched the poetry of imagery, greatly influencing poetry from that time on.

A little group of singers, imagists, under the leadership of Ezra Pound, departed from the beaten path of poetry, and began to make experiments in form, metre, and the range of themes. They could not, however, make themselves heard above the storm of protest. Finally in November, 1912, POETRY: A MAGAZINE OF VERSE, printed three poems by Richard Aldington, an imagist poet. In March, 1913, "Ezra Pound himself, leader and trainer of the group (Imagist) came forth bearing the tablet of law. Thereon were inscribed a few terse commandments, also those inexorable 'Don'ts by an Imagist.' It was then that the walls of Jericho fell down and the frightened Victorians scuttled to their cellars. And with all due respect to classicist, metaphysicians, humanists, obscurantists, and all our latter-day saints and sinners, certain fussy faults and furbelows of poetic art were buried

then under those fallen walls. The next month, April, 1913, the redoubtable Ezra followed up his commandments with an object lesson. His 'Contemporania' shouted a challenge to 'the generation of the thoroughly smug and thoroughly uncomfortable.'

"These revolutionists, the Imagists, of 1912-1914, made their first appearances in POETRY: A MAGAZINE OF VERSE, and aroused a storm of controversy that did not die down for five years or more."  

When the first Imagist anthology was published in 1914, it was necessary to state indebtedness for a specified two-thirds of its contents to POETRY: A MAGAZINE OF VERSE, which had championed them at the cost of ridicule when nobody knew them.

Another proof that POETRY, and not other older magazines, was influential in launching this new trend is shown in this quotation by Vachel Lindsay, "When the new movement was well under way it was utterly unknown to any of the universities, university professors of English, or the big thundering magazines like THE ATLANTIC, HARPERS, SCRIBNERS, THE CENTURY, THE LADIES HOME JOURNAL, or THE SATURDAY EVENING POST......The New Poetry was unknown to all of these."  

The remaining fourteen poetry magazines under study, while clinging still to the classical, are open minded to the newer form and ideas also. Because POETRY: A MAGAZINE OF VERSE, was

the first poetry magazine, because it has continued to exist during the twenty years while others have died, more is known of it than any other poetry magazine. But other poetry magazines have made and are making valuable contributions to these developments.

The second way in which the poetry magazines are influencing the trend of poetry is in their relative standards or in the bases upon which they choose poetry for publication.

Of course there is only one true basis upon which poetry should be judged and that is merit. Unfortunately there are magazines that accept poetry upon the purchase of a certain number of copies containing their poems, upon subscriptions, club memberships, donations and other bases as enumerated in another part of this study.¹

Fourteen of the nineteen magazines under study select poetry for publication upon the basis of merit. Four use a basis which differs from merit only in name. These four choose on the basis of "sane, wholesome sentiments, clean, cheerful, unexpected, American, earnest;" "from just form to 'the poetical in essence';" "originality of theme and treatment;" "poetic quality." The basis upon which the poems were chosen in the one remaining magazine, CARILLON, was not clearly and definitely worded. However, a glance at the editorial policy of that magazine satisfies us. The editor of the CARILLON says, "Poetry, to be poetry, must have in it an eternal substance. Such poems receive the vote

¹See Section IV, p.
of the editors."

Since poetry has so many definitions, and because the word "poetry" means something different to every person and certainly to every editor, a poem might be judged commendable by one person while it would not receive commendation from another. Though all the editors of the magazines under study claim to choose on the basis of merit, an examination of the magazines shows that "water cannot rise above its source" and the merits vary widely. According to a certain authority, in spite of this unanimous verdict of choosing on merit only, at least two of the magazines under study are influenced by financial relations with contributors and subscribers.

However, it can be happily concluded by backing up the assertions of the editors with the editorial policies, that at least the majority of the magazines here surveyed are sincerely holding to the purpose of raising the standard of poetry.

Summarizing, then, the poetry magazines are influencing the writers of today to write superior verse in classical forms. They are influencing poets to show originality in meter, form, and theme. They have launched successfully, the Imagist movement. They are influencing writers to produce the best that is in them.

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1. See questionnaire. Appendix

Evidence of the Influence of the
Poetry Magazine

We cannot but attribute many of the improved conditions under which the poets write to "those brave little magazines of poetry that often die to make verse free." This opinion can be backed up by direct quotation from authorities.

Marguerite Wilkinson attributes the strong and steady growth of the popular interest in poetry in the past ten years to three reasons, one of which reads thus, "Another reason for the growth of interest in poetry is to be found in the fact that a number of unselfish men and women have been working for poetry as for a cause. Critics, editors, and professors, convinced of the importance of poetry as the world of the people and the echo of the gods, have given themselves up to the work of winning attention and sympathy for poets."¹.

Turning to letters of appreciation received by Harriet Monroe, it is learned that her magazine is influencing poets, not only at home, but abroad.

"POETRY has changed my point of view; the verse I wrote ten years ago seems stilted."

"Here in China you are my only contact with the new poets, the new ideas."

¹Wilkinson, Marguerite. New Voices, p. 3.
"I don't know whether these are poetry or not, but a friend showed me a copy of your magazine and I decided to offer them."

Quoting from POETRY, "From Madrid, from Constantinople, from Brazil, and the City of Mexico and far-away antipodal Tasmania, come constantly these evidences that POETRY: A MAGAZINE OF VERSE is enriching lives and stimulating the impulse toward artistic expression, toward the creation of beauty. Still more precious than these evidences from lands remote, are the proofs we receive from people nearer home."¹

Alice Corbin Henderson says in a letter to Harriet Monroe, "You have now won the public to a deeper appreciation of poetry; and the poets, particularly the younger generations, have to thank you for a world far less unfriendly than that into which they would have come but for your unselfish, tireless services."²

Vachel Lindsay further lauds POETRY: A MAGAZINE OF VERSE, and indirectly all the reputable poetry magazines, "This magazine was the first and still continues as the most resolute and effective warrior in the business of restoring the word "poetry" to its original meaning in the dictionary of America."³

The poetry magazines undoubtedly are working in the right direction as shown by the fact that many well known writers

²Ibid, p. 35.
of today, writers recognized the world over, were first discovered and made famous by POETRY: A MAGAZINE OF VERSE. George Dillon, who recently won the Pulitzer Poetry Prize, is a protege of Harriet Monroe's. She also discovered Sir Rabindranath Tagore, Vachel Lindsay, and Carl Sandburg. She made Edgar Lee Masters famous. Undoubtedly other of the poetry magazines have made equally valuable contributions.

**Incentive to Production**

Harriet Monroe said, "When POETRY: A MAGAZINE OF VERSE, began its campaign for more appreciative recognition of the poetic art, prizes for poets were unheard of in this country. From the beginning we have believed in such awards as both a stimulus to artists and a kind of advertisement to the public."¹

Practically all the poetry journals now published have followed the lead of POETRY: A MAGAZINE OF VERSE, and offer some form of incentive to their contributors other than mere publication.

Only five of the magazines under study state that they offer no form of prize incentive. These five believe that having poems printed in their magazine should be stimulus enough.

Twelve of the magazines offer cash prizes, some given

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by the magazine and some privately sponsored; some presented monthly and some annually.

More original incentives are offered by some of the journals in addition to cash prizes. AMERICAN POETRY MAGAZINE offers free publicity to advanced members. Supplementaries are published presenting the work of some of the advanced members. EMBRYO gives subscriptions, volumes of poetry, and a course in verse writing. KALEIDOGRAPH has a book publication contest. They publish the chosen volume at their own expense, paying the royalties to the author. This magazine, by the way, probably carries on more contests than any of the other magazines. THE HARP pays for all poems on acceptance. POETRY: A MAGAZINE OF VERSE, pays for all poems on publication. SONNET SEQUENCES gives the authors of prize sonnets membership in the Sequence Society of Sonneteers. Prize sonnets are also reprinted in book forms. VERSE CRAFT offers, besides cash prizes, some books and miscellaneous prizes.

Poets may have the opportunity of hearing their poetry read over the radio or of seeing it reprinted in general reading magazines.

It can no longer be said that the poet receives no compensation for his efforts.
The condition of poetry magazines at present is precarious. They were created as an experiment in an effort to fill a need. In twenty years, the poetry magazine has apparently been an answer to that need. It has gone far. But even its very growth and development have turned back on it, and are causing insecurity. A few far-sighted editors realize that a crisis is near at hand and are making a brave attempt to eliminate the trouble before it comes to a head. In April, 1932, Edith Mirick, editor of STAR DUST, called a meeting of poetry editors in Washington, D. C., to discuss the problems of the poetry journal.

The consensus of opinion of the editors seemed to be that the greatest problem of the poetry magazine is that of finances. Edith Mirick has summed up the cause for this condition of acute poverty of the poetry journals. She says, "The fact that the poetry journals are read and bought only by poets, gives a very small subscription list to the average journal, from two hundred to five hundred being the average. Such a circulation will not tempt advertisers, so that the poetry journal enters into competition as to prices with journals which are supported almost solely by advertising with prices regulated to produce enormous circulation for the benefit of advertisers. From this
results a condition of acute poverty of the poetry journal. Printing cost exceeds, in most all cases, the money taken in for subscriptions, and the editor makes up the deficit out of his pocket, or begs it from patrons, who are willing to donate sums for support.

In an effort to make a place for the ever-anxious subscriber's poetry in its pages, the journal often adds pages, from time to time, and dies from over-inflation of size, without a corresponding increase in income. This constant deficit, and pressure on the part of subscribers for publication, ends inevitably in wearing out an editor financially and nervously within from two to five years, just as the journal is getting a name and reputation established. This results in a constant birth and death rate that prevents any good journal from taking a stable place in the field.¹

According to the KALEIDOGRAPH, "POETRY: A MAGAZINE OF VERSE, which will complete its twentieth year with the September issue, may suspend publication at that time. It may not, 'if any millionaires, or any group of the affluent, care to supply the four or five thousand a year hitherto contributed by these lovers of art,' quoting from a letter by Miss Monroe, published in the Poetry Society of America bulletin."² Miss Monroe has also said, in regard to the financial problems of POETRY: A MAGAZINE OF VERSE, "When POETRY began under a five year guarantee, the editor thought that the magazine might hope to be financially independent by the

¹ Mirick, Edith. Personal letter.
end of that period. Now she knows that the public for poetry in this country and also other countries, is either too small, or too inaccessible and unaware, to support an organ of the art, no matter how high may be its record of values in its chosen field, or how thriftily its funds may be used.¹

Another great problem of the poetry journal is that there may be too many poetry journals. "According to Edith Mirick's report of the conference of poetry editors, the consensus is that the field is over-run."² Whitney and Vaida Montgomery, editors of KALEIDOGRAPH, do not agree entirely with Miss Mirick's idea in regard to this statement. They believe "That there is room for fifty or more poetry journals, and that each reputable journal helps to sustain a general interest in poetry."² In order to make the magazine reputable, a method of grading is suggested by these two editors, and because it appears to the writer to be a very fine method, it is quoted below.

"A method of grading magazines might be effective in this regard, each magazine to be marked with its grade. The following scale is suggested:

Al. Magazines which pay for poems; which make selection of poems on basis of merit only, and which do not follow any of the practices outlined under "C".

³Ibid.
A. Magazines which pay in prizes, making selection on the basis of merit only, and which do not follow any of the practices listed under "C".

B. Magazines which do not pay, either outright or in prizes, but which make selections on the basis of merit only, and which do not follow any of the practices listed under "C".

C. Magazines which make acceptance of poems contingent upon the purchase of a certain number of copies containing poems, a subscription, club membership, a donation, a "criticism" or "revision" fee, or any other "pay-as-you-enter" plan; magazines which sell the title of "editor," "advisory editor," "contributing editor," and so on, for a stipulated sum monthly or annually; magazines which charge for the publications of authors' photographs and biographical notes, without marking such matter "advertising;" magazines which advertise prizes and fail to pay them, or "beg off" when the time comes to pay, asking winners to accept less than the amount originally offered; magazines which restrict prize contests to subscribers; magazines which use "high pressure" methods to induce contributors to buy space in anthologies promoted by them; in fact, all magazines which exploit poets and lead inexperienced writers to believe that "fame" may be purchased by any of the above methods, and which encourage and practice anything that might cause the profession to be spoken of as a "racket." 1.

The editors of KALEIDOGRAPH believe that with such a grading poets who wish to safeguard their literary reputations and poets who do creditable work, would soon be ashamed to have any of their poetry published in any poetry journal that would come under the class "C".

Henry Harrison, editor of POETRY WORLD AND CONTEMPORARY VISION, caused somewhat of a stir in poetry circles by a suggestion which he thought might end some of the problems of the poetry magazine. His whole idea, which he published in the April, 1931, issue of POETRY WORLD AND CONTEMPORARY VISION, might be summed up in a few words. He suggested that the thirty-odd small poetry magazines be combined into "one powerful whole." The intention was not that the integrity of these magazines be sacrificed or that the editorial freedom of their respective editors by impinged upon. He suggested a number of arrangements. "The magazine could have separate sections---thirty-odd magazines under a single cover; or it could have a nuclear board of editors, who could operate alternately---say three for each monthly number. To sum up the concrete advantages of a consolidated poetry magazine in America, one needs to mention merely an inevitably higher standard of verse, profitable advertising, and an eventual payment for the poets and the editors.\(^1\)

Needless to say, this suggestion of Henry Harrison's met with sneers of rejection. Quotations from the various fifteen

\(^1\) Harrison, Henry. "Another Open Letter." (In Poetry World, Vol.2, No. 9, April 1931.)
magazines who rejected the idea show how intensely they resent it.

"Perfectly silly."
"Bunk."
"Absurd."
"I think the idea is entirely impractical."
"Too utterly absurd for discussion. Why not carry a national umbrella and eat from the national soup kettle?"
"Foolish."
"Another bright idea that is not practical. It would destroy the expression of individuality."

"Absolutely no. I would not want any one person or group to choose what I should read—a variety allows every man to suit his taste. No group of people agree on poetry these days, any more than all agree on a favorite flower."

Only four of the nineteen magazines considered the idea a good one, and all but one of these four (POETRY WORLD, edited by Henry Harrison) doubted that it could be carried out.

Henry Harrison gave this explanation for the rejection of his idea, "It is merely to an instinctive reaction of aversion from losing one's personality that the unfavorable response to my original letter must be attributed."

C. B. McAllister, editor of THE LANTERN, thinks that the trouble with most of the poetry journals is the lack of business

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managers. He says that a good editor is not necessarily a good 
business manager—almost necessarily he is not. The small circu-
lations of the many journals make it impossible to pay the busi-
ness manager who, unlike the editor, does not love editing for 
poetry's sake. The poetry magazine must have paid circulation 
and advertising in order to pay for poetry material; to get these 
things they must have paid business managers. The usual answer 
to this is a patronage system which is a "vicious-system" at best; 
at worst it destroys the magazine it is meant to nourish. Mr. 
McAllister does not give a solution to the problem but he does 
picture an ideal—the educated public who will pay for poetry 
as they pay for humor and general literature; the movement to in-
clude poetry week and radio, for bringing poetry before a general 
intelligent public as an art instead of the old system of "filling 
in" vacant spaces in a good magazine with obscure verse.

It has been suggested also that the poetry journal 
might be stabilized if one or several cures were applied. The 
education of poet-subscriber to the problems of the editor, and 
restraint in their demand for publication might help in the fu-
ture. The establishment of societies to back journals, might save 
the editor from a too intimate dependence on his poet-subscribers. 
A board of distinguished poets in such societies who should se-
lect new editors, when the previous editor retired, editors of 
suitable qualifications, would insure efficiency in the handling
of the magazines. It might be possible to merge several journal editors in given regions into such societies, so that a certain section of the country would have a society, which would support say two journals only, one a club journal for beginners, and one a journal using only distinguished work of the more mature poet. If all of the above fail, then all the journals could be grafted into societies already in existence.

Edith Mirick thinks also that the lack of cooperation among editors is partly responsible for the fact that many of the problems of the poetry magazine are unsolved. She has been hoping for some sort of a "pulling-together" of the poetry journals, but she has concluded that any merging idea is impossible, because nothing constructive can be done with "a lot of luke-warm editors who really want to be let alone. Poets are egotists," she says, "and there is no pull-together in them."

The meeting of editors which she called in Washington, D. C., did not seem to be successful. Only six editors attended it. At an earlier date, Miss Mirick wrote that she could get no cooperation from the editors of the magazines. Surely no one knows better than the editors themselves the precarious position of the poetry magazine at present. Because this is true, they should be more than willing to try to solve the difficulties and problems which they sooner or later must face. Apparently, however, they prefer to remain aloof, filled with a well-fed
egotism, until they are overtaken by calamity too full-grown to be curbed. Surely if the editors of the reputable poetry journals have at heart the welfare of the poetry journal and not their own personalities, they will look with unselfish vision into the future of the poetry magazine.

1. The fact that the questionnaires sent to the nineteen editors were answered 100% show their interest in the subject.
V

FUTURE OF THE POETRY MAGAZINE

In order to know just what the accomplishments of the poetry magazine have been, and in order to know the foundation upon which the poetry magazine is to be built in the future, let us summarize the facts which have been developed in the preceding pages.

Why was the poetry magazine created? The poetry magazine was created as a channel of expression and stimulus to production. Has the poetry magazine been a channel of expression and a stimulus to production? The United States is now supporting thirty-odd poetry magazines which publish poetry of the United States and many foreign countries. Has the poetry magazine influenced the character of production? The poetry magazines have encouraged the production of the best that is in the poets by giving publication only to the best contributions received.

Has the poetry magazine increased production? Poetry was more prolific after the world war than at the present time, but practically nothing remains of it. "The names of only two war-poets have survived, and each of these is remembered because of a single poem: "Trees" (which is in no sense a war poem) by Joyce Kilmer, and "I Have a Rendezvous with Death," by Alan Seeger."

"In Flanders Fields" by John McCrae, might also be added. The

writer contends that the poetry magazines encourage quality rather than quantity, when they choose poems on the basis of merit. Has the poetry magazine been the Father of Modern Verse? Yes. It was utterly unsponsored until POETRY launched it. What then is the character of the contribution made by the poetry magazine? In light of the above questions and answers, it must be concluded that the contribution of the poetry magazine has been a valuable one. What will be the future of an enterprise that has admittedly been so valuable?

The future should be bright, but after familiarizing ourselves with the problems of the poetry magazine, it may seem very dark. It must be admitted that it is filled with foreboding. No one knows better than the editors how difficult it is to continue to print the little journals which are their "pets." However, in spite of the fact that a few of the journals die each year, the remaining ones continue to fight on, and new ones are born, seemingly filled with new determination at news of another's failure.

Virginia Taylor McCormick says, "A poetry magazine should not live to a great age; it is apt to become 'set' or even stodgy. These now living will die and other be born; that is best."¹

The consensus of opinion seems to be that while the

¹See questionnaire, Appendix.
need for poetry magazines continues, the poetry magazine will live. Florence R. Keene, editor of WESTWARD, very ably expresses herself in line with this idea. She says, "Is the future of the poetry magazine important? They are needed now to allow our young poets a chance to grow, a medium of expression. The future of culture, of letters, of poetry, is the important thing. As long as a magazine serves that, it is of value. If no longer needed, why should it continue to exist?"

Perhaps this serves to remind us that the poetry magazine was created to support poetry; that poetry is not written to support poetry magazines.

May Williams Ward, former editor of THE HARP, writes in a personal letter: "The monks, whose vocation was religion, as an avocation kept learning alive. So today there is a special group of literary magazines in which, even though the bulk of the contents is prose, poetry of high artistic merit is carefully chosen and given notable position instead of being used as filler material. If the poetry magazines of the highest types fall upon evil days and are not able to survive, perhaps the lamp of poetry will be kept burning by such journals as THE AEREND, THE MIDLAND, PIONEER, PRAIRIE SCHOOLER, and others of the same type."  

The journals to which Mrs. Ward refers are those edited by colleges, universities, and high schools. Vachel Lindsay has al-

1. See questionnaire, Appendix,
2. See Section II,
ready been quoted as having said that the modern verse was not at first sponsored by college professors. Directly in opposition to this, Carl Sandburg says that all new verse has been written by college people. It is encouraging to note that creative writing is becoming more and more a means of teaching poetry in colleges. If this continues Mrs. Ward's suggestion should be a pertinent one.

Edith Mirick says of the future of the poetry magazine, "All in all the poetry journal has been a most amazing and interesting growth of a machine age. It shows that beauty and truth lie deep rooted in the soul of man; but up to date all the journals have done is to inaugurate the species, and prove the weakness of their own methods of editing and support. Up to date no journal can be greater than its one-man editor, no journal can outlive its one-man editor, no journal can be broader than its one-man editor. It has been a brave thing that Miss Monroe did, and the followers have done, but I truly believe it is but a beginning. There must be pruning among those that exist, and purging. And after all, the future must depend on another kind of journal run on radically different principles. This will, of course, be experimental, with much botching at first, but may lead to something more enduring and with a sounder bottom than anything up to date."
APPENDIX

12 far as I have been able to determine, nothing has ever been written concerning the place of the poetry of Henry Harrison's American verse. I am preparing to write a master's thesis in literature on this subject. The material will make it difficult, but it is hoped to gather some facts from the editors of the magazines. Florence Keene's List of Poetry Magazines

I am therefore enclosing a questionnaire which will indicate to you the line of investigation which I have undertaken, and which, I hope, will contribute some new information to our field. I am asking you, as editor, to give me your nature views of the magazine to quote you as an authority.

Since many of my facts must be taken from a study of the magazines, I will be grateful if you will send me a copy of that you consider the most representative issue of your magazine.

I am enclosing a stamped envelope for your convenience in returning the completed questionnaire.

Yours truly,

(Signed) Mildred H. Lee
Dear Editor:

As far as I have been able to determine, nothing has ever been written concerning the place of the poetry magazine in contemporary American verse. I am purposing to write a Master's thesis in literature on this subject. The lack of first-hand material will make it difficult, but I hope to gather some facts from the editors of the more representative poetry magazines in the United States.

I am therefore enclosing a questionnaire which will indicate to you the line of investigation which I have undertaken, and which, I hope, will contribute some new information to our field. I am asking you, as editor, to give me your mature views with the permission to quote you as an authority.

Since many of my facts must be taken from a study of the magazines, I will be grateful if you will send me a copy of what you consider the most representative issue of your magazine.

I am enclosing a stamped envelope for your convenience in returning the completed questionnaire.

Yours truly,

(Signed) Mildred E. Lee
QUESTIONNAIRE

1. When and how was your magazine first published?

2. What is the circulation?

3. From what classes do you derive your subscribers?

4. Do you depend upon sources other than circulation receipts for financial support?

5. From what territory do you draw your contributors?

6. What incentives do you offer to contributors other than the publication of their poems (cash prizes, etc.)?

7. Upon what bases do you choose the poems for publication?

8. Do you consider the subject matter of your poetry magazine reactionary or classical?

9. What is your editorial policy?

10. What is your personal opinion as to the future of the poetry magazine?

11. What other poetry magazines are published in your state? Where?

12. Do you think there are too many poetry magazines? If so, what do you consider the reason?

13. What do you think of the proposal to merge all poetry magazines under one management?
### ANSWERS TO QUESTIONNAIRE

#### I. Question: When and How Was Your Magazine First Published?

<table>
<thead>
<tr>
<th>Magazine</th>
<th>Date</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Poetry Magazine</td>
<td>May 1919—monthly</td>
<td>The official organ of the American Literary Association.</td>
</tr>
<tr>
<td>2. Bozart</td>
<td>1927</td>
<td></td>
</tr>
<tr>
<td>5. Embryo</td>
<td>August-September 1926</td>
<td>Embryo was first published August-September 1926, by Pearl Adores Rawling, who, fearing that the venture might end, like so many poetry journals do, after the first or second issue—solicited subscriptions 'by the copy' instead of 'yearly,' and the first few issues were published in this manner. Published each second month.</td>
</tr>
<tr>
<td>10. Poetry</td>
<td>1924</td>
<td>Dr. Israel Newmon.</td>
</tr>
<tr>
<td>11. Star Dust</td>
<td>Autumn 1929, by a Norfolk.</td>
<td></td>
</tr>
<tr>
<td>6. The Harp</td>
<td></td>
<td>Published quarterly.</td>
</tr>
<tr>
<td>7. Interludes</td>
<td></td>
<td>Founded in the spring of 1923 and as the official organ of The Verse Writers Guild of Maryland. A year later this organization became The Verse Writers Guild of America and the magazine's pages were opened to all writers anywhere. Published quarterly.</td>
</tr>
<tr>
<td>8. Kaleidograph</td>
<td>May 1929, was printed in a size (folded) 5 1/2 x 8 1/2 inches. Is now 8-1/4 x 9-3/8. Began with 16 pages, now has from 24 to 28, not including covers. Published monthly.</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Description</td>
</tr>
<tr>
<td>-----</td>
<td>------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>9.</td>
<td>Lantern</td>
<td>As a mimeographed letter of news for a group of poets who were publishing an anthology of &quot;50 Poems by American Poets&quot; edited by Joseph Dean. Published every second month.</td>
</tr>
<tr>
<td>10.</td>
<td>Lyric</td>
<td>Date: 1920. At Norfolk, Va., by the Poets Club of eight poets. Published monthly.</td>
</tr>
<tr>
<td>11.</td>
<td>Lyric West</td>
<td>Date: April 1921. Founded by Grace Atherton Dennon who was given a subsidy of one hundred dollars a month by an anonymous &quot;friend.&quot; Published monthly except July and August.</td>
</tr>
<tr>
<td>12.</td>
<td>Pasque Petals</td>
<td>Date: May 1926. Aberdeen, S. D. Published monthly. Published monthly. Published monthly except July and August.</td>
</tr>
<tr>
<td>13.</td>
<td>Poetry</td>
<td>Date: October, 1912. Published monthly.</td>
</tr>
<tr>
<td>14.</td>
<td>Sonnet Sequences</td>
<td>Date: June, 1926. Published monthly.</td>
</tr>
<tr>
<td>15.</td>
<td>Star Dust</td>
<td>Date: Autumn 1929, by a Norfolk, Va., printer. Published three times yearly, Autumn, Winter, Spring.</td>
</tr>
<tr>
<td>16.</td>
<td>Troubadour</td>
<td>Date: June, 1928. &quot;On a printing press.&quot; Published every third fortnight.</td>
</tr>
<tr>
<td>17.</td>
<td>Verse Craft</td>
<td>Date: April 1, 1931, in present form. Published every other month.</td>
</tr>
</tbody>
</table>
| 18. | Westward               | Date: August, 1927, two pages at a time on an old job press I had posses-
19. Poetry World

Date: August, 1929.

-sion of at the time. I tied it together myself, etc. (My only expense was stock and linotype composition.)

Published quarterly.
II. What is the Circulation?

2. Bozart                     3500.
3. Carillon                  800-1200.
5. Embryo                    (confidential)
7. Interludes                About 1000. The subscription and membership lists combined were larger before the depression.
8. Kaleidograph
10. Lyric                    Varying.
11. Lyric West              It has ranged between 350 and 2000.
13. Poetry                 3500 or so.
Have just issued receipt No. 808.

It was about 250.

1000 copies.

About 600.

I printed 1200 the first issue, 1500 second issue, for a while 2000, now 1500—all of these go somewhere except about 25 I keep.
<table>
<thead>
<tr>
<th>Magazine</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Poetry Magazine</td>
<td>Poets, lovers of poetry, professional readers, teachers of English, libraries.</td>
</tr>
<tr>
<td>Bozart</td>
<td>Literary, educated, colleges, lovers of poetry.</td>
</tr>
<tr>
<td>Carillon</td>
<td>Colleges, private schools, and the discriminating reading public.</td>
</tr>
<tr>
<td>Country Bard</td>
<td>Cultured people of puritan minds.</td>
</tr>
<tr>
<td>Embryo</td>
<td>Writers of verse, almost entirely.</td>
</tr>
<tr>
<td>Harp</td>
<td>All classes.</td>
</tr>
<tr>
<td>Interludes</td>
<td>Authors, literary groups, public and college libraries, and lovers of poetry—mainly.</td>
</tr>
<tr>
<td>Kaleidograph</td>
<td>All. Many colleges and libraries. Most of the individual subscribers write verse.</td>
</tr>
<tr>
<td>Lantern</td>
<td>Poets, with a growing sprinkling of libraries and high schools and colleges, as well as other &quot;groups&quot; interested in the study of modern poetry.</td>
</tr>
<tr>
<td>Lyric</td>
<td>Mostly the reading class, or people especially interested in poetry, not poets.</td>
</tr>
<tr>
<td>Lyric West</td>
<td>The Lyric West is at present &quot;temporarily discontinued.&quot; During Miss Dennen's regime its subscribers, I should say, were mostly &quot;club women,&quot; but during Prof. Thompson's and Dr. Gaw's time, largely from school and student bodies.</td>
</tr>
</tbody>
</table>
12. Pasque Petals
13. Poetry
14. Sonnet Sequence
15. Star Dust
16. Troubadour
17. Verse Craft
18. Westward
19. Poetry World

From South Dakota writers and readers.

Poetry

Poets and authors.

Sonnet Sequence

Poets almost entirely.

Star Dust

Intelligensia.

Troubadour

Lovers of poetry.

Verse Craft

Poetry lovers (which belong to no class). Writers are not always the best patrons of a verse magazine, unless there is some bait, as prizes, etc.

Westward

God knows.

Poetry World

No. There very little paid advertisement. The magazine has been self-supporting from the beginning.
IV. Do You Depend Upon Sources Other Than Circulation Receipts for Financial Support?

1. American Poetry Magazine
We are not endowed. We depend upon membership and patron fees. We have a list of life-members.

2. Bozart

3. Carillon
Patrons may subscribe $5.00 or more; but the circulation has supported us.

4. Country Bard
Somewhat.

5. Embryo
No. Although I do not depend on the magazine for my own livelihood.

6. Harp
A Patron's Fund to pay contributors

7. Interludes
Interludes is not supported by donations of money; it depends almost entirely upon subscriptions, memberships and sales for the payment of expenses.

8. Kaleidograph
No. Have very little paid advertising. The magazine has been self-supporting from the beginning.

9. Lantern
We have no "patrons" so called—make up myself all deficits (with donations from subscribers interested in poetry movement—given quietly with no desire for advertisement!).

10. Lyric
Not except for prizes.
Miss Dennen had the subsidy two years. After that was discontinued it depended entirely on subscriptions.

We have a group of about 40 "patrons" who pay $5.00 a year, which includes their subscription.

About 1/4 of our income comes from about 60 guarantors.

Yes.

No.

A few donations for prizes. A few book store sales.

Yes.

Book publishing business in connection.

My own pocketbook, from my salary --- I hold a position. I am a union proofreader and printer; also have done editorial work.

All over the United States and occasionally from England.
<table>
<thead>
<tr>
<th>Magazine/Book</th>
<th>Contributors</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Poetry Magazine</td>
<td>The United States.</td>
</tr>
<tr>
<td>Bozart</td>
<td>United States, England, Canada, etc.</td>
</tr>
<tr>
<td>Carillon</td>
<td>Widespread nationally, some foreign.</td>
</tr>
<tr>
<td>Country Bard</td>
<td>Whole United States.</td>
</tr>
<tr>
<td>Embryo</td>
<td>All of United States and Canada.</td>
</tr>
<tr>
<td>Harp</td>
<td>China, United States, Canada, Hawaii, England, France, Italy.</td>
</tr>
<tr>
<td>Interludes</td>
<td>All over U. S. A. and anywhere else.</td>
</tr>
<tr>
<td>Kaleidograph</td>
<td>The entire United States, Canada, Mexico, China, England, Italy, Germany, South Africa, and perhaps some other foreign points (quoting from memory).</td>
</tr>
<tr>
<td>Lyric</td>
<td>All states—with at least 40% from Texas and the southwest. (The reason for this was a coalition with the Torch Bearer, a Texas publication of 12 pages. We doubled in size to 24 pages when we joined forces.</td>
</tr>
</tbody>
</table>

All over the United States and occasionally from England.
While Dr. Gaw and I ran the Lyric West we had contributors from every state in the Union except two and from 9 foreign countries. The largest group was then the California schools.

From South Dakotas, present and past.

From all countries where people write in English.

The world.

From U. S. and several foreign countries.

All over the United States.

U. S. A., Canada, New Zealand, Mexico.

Entire United States, a few foreign; Canada, South Africa, etc.

All over the United States, and contributions have come from other countries.
VI. What Incentives Do You Offer to Contributors Other Than the Publication of Their Poems (Cash Prizes, etc.)?

1. American Poetry Magazine
   We pay for materials, offer prizes as well as personal publicity to advanced members.

2. Bozart
   Prizes.

3. Carillon
   None. Only the high standard of the magazine is assured, and actual merit is necessary for a unanimous acceptance by the editorial board.

4. Country Bard
   I've quit such.

5. Embryo
   The magazine itself offers a $2.00 cash prize (subscription, in case of winner being a non-subscriber) and two book awards. There are usually three or four other awards, privately sponsored. In fact, we have to turn down many 'publicity seeking' awarders.

6. Harp
   Payment from $1.00 to $5.00 a poem.

7. Interludes
   We offer cash prizes, and award subscriptions to Interludes; volumes of poetry, and course in verse writing for best poetry and best stories and essays.

8. Kaleidograph
   We offer large cash prizes annually; small prizes monthly. Have a 'book publication contest' in which we publish the chosen volume at our expense, paying royalties to the author.
9. Lantern

10. Lyric

11. Lyric West

12. Pasque Petals

13. Poetry

14. Poetry World

15. Sonnet Sequence

16. Star Dust

17. Troubadour

An occasional cash prize not given by the magazine management but by 'well-wishers.'

A good reading public, for a poet must be read to get any standing.


We have offered various types of prizes for first and second best poems. Just at present only one monthly prize of $1.00. Hope to give more after depression. We also have many contests with attractive prizes.

We pay for all poems on publication, and give a few prizes for the best we publish.

Glory.

Honor and recognition by making the author of prize sonnets members of the Sequence Society of Sonneteers. Have now a trifle over 50 members. Prize sonnets are reprinted in book forms.

Prizes each issue for best poem published in the issue and yearly prizes.

Prizes, from time to time.
18. Verse Craft
That Basi By
4 prizes, totaling last year, $160.
cash; a few books and miscellaneous
prizes.

1. American Poetry Magazine
Standard only.

19. Westward

Perit (modern technique, etc.).

3. Carillon

Unanimous vote of the editors, as
demonstrated by initials on the poems.

4. Country Bard

Short poems, wise, wholesome sentiments, clean, cheerful, unexpected;
no first verse, entire strain from
anewy convictions and earnestness.

5. Embryo

Originally, we voted only the work of
subscription, and agreed to use poems
in the winter numerical. We found
that this compelled us to reject many
poems and lose many good poems,
as not poems are judged entirely
on their merits, from any source.

6. Interlaced

Upon their merits alone, and we
sought to publish the very very best poetry
and poems we can get whether from
imperious authors or beginners.

7. Harp

Merit.

8. Kaleidograph

Merit or only.

9. Lyrical

All based from 'just form' to 'the
poetical in essence' even sometimes,
fail in construction. We agree
with authors but as a class they are
'not born.' The 'best' poets are
reasonable but the 'best' do not run
to excess of technicality.
VII. On What Basis Do You Choose the Poems for Publication?

1. American Poetry Magazine
   Standard only.

2. Bozart
   Merit (modern technique, etc.).

3. Carillon
   Unanimous vote of the editors, as shown by initials on the poems.

4. Country Bard
   Short poems, sane, wholesome sentiments, clean, cheerful, unexpected, no free verse, satire coming from strong convictions and earnestness. Be American.

5. Embryo
   Originally, we used only the work of subscribers, and agreed to use poems if the writer subscribed. We found that this compelled us to print much inferior verse and lose many good poems, so now poems are judged entirely on their merits, from any source.

6. Interludes
   Upon their merit alone, and we endeavor to publish the very best poetry and prove we can get whether from experienced authors or beginners.

7. Harp
   Merit.

8. Kaleidograph
   Merit only.

9. Lantern
   All bases from 'just form' to 'the poetical in essence' even sometimes faulty in construction. We argue with authors but as a class they are 'stubborn.' The 'best' poets are reasonable but the 'best' do not run to errors of technicality.
No special basis beyond what has seemed to us fine. We have tried to give a varied interest, both in subject and form. No artificial forms encouraged beyond the sonnet; i.e. rondels, triolets, etc. not published.

Perverse reactionary.

We look first for evidences of real poetic urge and insight, then choose the poems that in our judgment best project the poet's thought by serious and skilful craftsmanship.

Entirely upon their merits.

Poetic quality.

Merit.

In general Croslan's sonnet legislation is followed which recognizes the Petrarch and Shakespearian as the chief sonnet forms.

Upon their merit as a poem, regardless of form or thought.

Originality of theme and treatment.

Merit only; moderate length.

Merit: beauty of expression, originality of thought, freshness, of expression.
<table>
<thead>
<tr>
<th>1. American Poetry Magazine</th>
<th>Classical</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Bozart</td>
<td>Partly reactionary</td>
</tr>
<tr>
<td>3. Carillon</td>
<td>Conservative</td>
</tr>
<tr>
<td>4. Country Bard</td>
<td>Neither (must present the unexpected without being modernistic).</td>
</tr>
<tr>
<td>5. Embryo</td>
<td>While we do not bar reactionary poetry, personally I do not feel that I understand 'modernistic verse' well enough to judge it, so use it sparingly; being a better judge of classical verse, our contents tend more that way.</td>
</tr>
<tr>
<td>6. Interludes</td>
<td>A little of both.</td>
</tr>
<tr>
<td>8. Kaleidograph</td>
<td>Inclined to classical, but we publish all types.</td>
</tr>
<tr>
<td>9. Lantern</td>
<td>Both. We have published a poem by a ten year old--many by high school pupils. We use both sonnets and free verse. We are interested in verse 'poetical in essence' regardless of form. If a child can compete with a 70 year old, why not? But we do not publish ages or who's who paragraphs. We have Oxford scholars and Doctors of Literature</td>
</tr>
</tbody>
</table>
among our writers and poets, but as poets they are merely "John Does."

10. Lyric
11. Lyric West

Neither. The two classes have never entered into our ideas as classes; the poems may belong to either or neither; it depends upon the quality of the poems.

We tried to keep an interesting blend of both types.

Both reactionary or modern, and classical.

Neither.

Neither.

Classical.

I used all forms, reactionary and classical, about an equal mixture, though perhaps tending toward rhyme and accent. We used also translation in a department under charge of Louise Kidder Sparrow.

No.

Conservative.

Neither. People have told me that it's alive.' That they 'read it from cover to cover;' that 'it has atmosphere.' What I like it to be
is an honest expression of the thought and feeling of the age we are living in; a means of expression for the articulate; and a source of joy to the inarticulate, expressing what they feel, but cannot express. Only as poetry expresses life genuinely is it of value to mankind.
IX. What Is Your Editorial Policy?

1. American Poetry Magazine  
   To reject everything that cannot safely be placed before classes at colleges and universities, the magazine being used exclusively at such institutions.

2. Bozart  
   Our time is spent in avoiding sentimental poetry.

3. Carillon  
   Poetry to be poetry must have in it an eternal substance. Such poems receive the vote of the editors.

4. Country Bard  
   The C. B. represents a fellowship. Many of our best bards (subscribers) have been with us for years.

5. Embryo  
   To give recognition and encouragement to Embryo poets by publishing their works, and to aid them in verse-writing.

6. Harp  
   We use only poetry.

7. Interludes  
   The question is vague. We aim to publish the best poetry and prose we can get and to keep the magazine clean. We endeavor to advance the cause of poetry, and to be independent. Also to keep our pages open to all authors everywhere.

8. Kaleidograph  
   We have an 'open-door' policy toward beginning writers. We do not cater to 'names.' We publish both known and unknown writers.
Our policy is elastic. It changes with the times. Our general aim is the payment for verse—not possible at this time. The magazine gives no prizes, no free subscriptions—prizes are given through the publication by individuals. We give, of course, free copies to new subscribers. We use 10% each issue of material from outsiders, non-subscribers. In conclusion would say that the trouble with most of the poetry journals is the lack of business managers—a good editor is not necessarily a good business manager—almost necessarily he is not. The small circulations of the many journals make it impossible to pay the business manager who, unlike the editor, does not love editing for poetry's sake. It is a vicious circle. The poetry magazine must have paid circulation and advertising in order to pay for poetry material; to get these things they must have paid business managers. The usual answer to this is the patronage system which is a 'vicious system' at best; at worst it destroys the magazine it is meant to nourish. Personally, after four years, I have found no answer to the puzzle and the poet—still—pays. The ideal will be an educated public who will pay for poetry as they pay for humor and general literature. The movement—including poetry week, and radio, etc.—for bringing poetry before a general intelligent public as an art instead of the old system of 'filling in' vacant spaces in good magazines with obscure verse, will gradually help. Miss Mirick (editor of Star Dust) believes that the Poetry-Editor Society will be a large factor for awakening interest in what is the 'finest of art.'
<table>
<thead>
<tr>
<th>11. Lyric West</th>
<th>To print the best poetry obtainable.</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Pasque Petals</td>
<td>Our policy is a magazine to encourage good poetry by our own state constituency.</td>
</tr>
<tr>
<td>13. Poetry</td>
<td>Judge for yourself.</td>
</tr>
<tr>
<td>14. Poetry World</td>
<td>None.</td>
</tr>
<tr>
<td>15. Sonnet Sequence</td>
<td>Open door for all meritorious work that has not been hitherto published. Co-operation solicited.</td>
</tr>
<tr>
<td>16. Star Dust</td>
<td>To publish the best poetry I could get hold of, giving an artistic setting to each poem. Granting two poems were equally good, I gave a subscriber the preference; unless it was a poet whom I knew needed or deserved an 'appearance' for some reason.</td>
</tr>
<tr>
<td>17. Troubadour</td>
<td>Promotion of poetry appreciation: bringing unrecognized talent before the public; to discourage the sweetly sentimental, the platitudinous (a la Eddie Guest), slavish adherence to 'forms,' use of archaic phraseology of dead poetic eras; to influence educational institutions, to devote more time to contemporary poets, and less grubbing in the kitchen—middens of dead literary eras.</td>
</tr>
</tbody>
</table>
To encourage good poetry.

To give every young writer, and every writer (of poetry) whose work is good enough to use, an opportunity to be heard; to help prepare the soil for the rich harvest of fine poets I think the West will eventually have; and to help foster the habit of poetry reading. To have great poets we must have great audiences, Whitman said.
X. What Is Your Personal Opinion as to the Future of the Poetry Magazine?

1. American Poetry Magazine

The good and established poetry magazines that can afford to uphold their high standard will always continue. They are educating a public to appreciate poetry.

2. Bozart

It should go far, and has.

3. Carillon

A magazine which preserves high standard can pay for itself. The Carillon has done so from and including the first issue, and the depression has not affected us. The amount of work involved makes an editorial board to share the labor almost a necessity.

4. Country Bard

Most of them---modernist---have had their day.

5. Embryo

I believe that the poetry magazines have an important part to play in the development of American poetry, and only an editor of one can realize how enormous is the number of verse-writers in the country---needing an outlet and needing encouragement.

6. Harp

Good.

7. Interludes

There are now far too many journals of this class and the majority of them seem to be dependent upon charity. If the depression continues much longer many of these will be forced to discontinue; but in my opinion there will always be a demand for a few of the best.
We think there is a need for poetry journals. It is hard to say what the future will be. It is a regrettable fact that a majority of the poetry journals follow practices that are injurious to the profession and to poets. (See "Reflection" in June E.)

There should not be so many! And they should be better.

It seems likely that poetry magazines have become idee fixe, but those now living will die and others be born; that is best. A poetry magazine should not live to a great age; it is apt to become 'set' or even stodgy.

I think the immediate future is pretty dismal.

The future of poetry magazines depends on prosperity. If prosperity returns we shall have many of them; if not; fewer.

Precarious.

Shameful.

The poetry magazine will ever stand for the best in poetry. Hence individualism will always be an important factor.

I think there is much need of a study of the poetry journal editing field, with a view toward the remedying of many problems before the jour-
17. Troubadour

The majority of poetry magazines will function as mediums of expression in the development of regional poetics. National standardized magazines whose editors maintain the farce of infalibility, restricting acceptances to those with established literary reputations, will sink into innocuous desuetude.

18. Verse Craft

The future of "Verse Craft" appears very bright.

19. Westward

Is the future of poetry magazines important? They are needed now to allow our young poets a chance to grow, a medium of expression. The future of culture, of letter, of poetry, is the important thing. As long as a magazine serves that, it is of value. If no longer needed, why should it continue to exist?
XI. What Other Poetry Magazines are Published in Your State? Where?

1. American Poetry Magazine  
   There is a report of a new magazine at Appleton. I have not seen it nor do I know its name.

2. Bozart  
   Verse Craft, Atlanta.

3. Carillon  
   None. Star Dust which began the same year, has ceased with the summer issue.

4. Country Bard  
   "Expression," James Gabelle, Ed Patterson, N. J.

5. Embryo  
   Pegasus, Springfield, Ohio.

6. Harp  
   Skyline, Cleveland, Ohio (not entirely poetry).

7. Interludes  
   None.

8. Kaleidograph  
   I know of Sonnet Sequences, Landover, Md.

9. Lantern  
   None.

10. Lyric  
    Voices, 687 Lexington Ave., N. Y. C.
    The Circle, 510 W. 112th St.
    Poetry World, 27th 7th St. N. Y. C.

11. Lyric West  
    Carillon.

12. Pasque Petals  
    Westward, San Francisco.
    Troubadour, San Diego.

12. None other.
13. Poetry

14. Poetry World

15. Sonnet Sequence

16. Star Dust

17. Troubadour

18. Verse Craft

19. Westward

Don't know of any.

See Poetry World.

Interludes, Baltimore, M. D.

Carillon, Washington, D. C.

Westward, San Francisco.
Carillon, University So. Calif.

Any number of brochures by "Pen Women's Clubs."

Bozart, Oglethorpe University, Ga.

Troubadour, San Diego.
Visions, Placentia, Calif.
XII. Do You Think There are too Many Poetry Magazines?  
If So, What Do You Consider the Reason?

<table>
<thead>
<tr>
<th>No.</th>
<th>Magazine</th>
<th>Response</th>
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<tbody>
<tr>
<td>1.</td>
<td>American Poetry</td>
<td>No, there are never too many. Each one is just another. The trouble is that they are not sufficiently supported and must depend upon the poets.</td>
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<tr>
<td></td>
<td>Magazine</td>
<td></td>
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<td>2.</td>
<td>Bozart</td>
<td>Yes. Poetry magazines naturally spring up if there are many people writing verse.</td>
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<tr>
<td>3.</td>
<td>Carillon</td>
<td>Often poetry magazines are poorly concealed instruments for publication of vanity volumes; or for the publication of editorial efforts.</td>
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<tr>
<td>4.</td>
<td>Country Bard</td>
<td>Too many that are doing nothing permanent. The reason? The trashy minds of too many of this country.</td>
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<td>5.</td>
<td>Embryo</td>
<td>No, I don't think there are too many poetry magazines, but I do think there are too many irresponsible and inefficient editors. There is plenty of room for each magazine, if it can weather the financial seas, for there is very little support for a poetry magazine, aside from the poets themselves.</td>
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<td>6.</td>
<td>Harp</td>
<td>Yes, too many poor poets who want to publish.</td>
</tr>
<tr>
<td>7.</td>
<td>Interludes</td>
<td>Yes. The general magazines publish little poetry and there are more persons writing good verse today than for centuries. There are many literary groups in America and when the members of such groups fail to find</td>
</tr>
</tbody>
</table>
acceptance elsewhere they are prompted to start a journal of their own. Lovers of poetry often subscribe to a number.

13. Poetry

I do not think there are too many poetry magazines. Reason: the desire of everybody to write whether they have talent or no.

14. Poetry World

Yes. Vanity.
No. I do not think there are too many, if conditions were such as each could be self-supporting. As the death rate is great it takes a good many to keep the field going.

No. There are and will be heavy casualties, due to inexperience, lack of facilities, and light financial returns.

No, since there are all kinds of poets; and each section has its own peculiar interests and life to express; the bad ones are a school for the beginners whose work is still poor, but it stimulates an interest that will lead to better standards and better work, and appreciation for the better poets.
XIII. What Do You Think of the Proposal to Merge All Poetry Magazines Under One Management?

1. American Poetry Magazine
   Perfectly silly! Particularly if the manager and publisher wants to appoint himself.

2. Bozart
   Bunk!

3. Carillon
   Absurd, considering the "management."

4. Country Bard
   Was that Cheney's idea---nonsense---or was it Henry Harrison's, I forget. The CB scouts the idea.

5. Embryo
   I think the idea is entirely impractical. Even if all present poetry journals could agree to forsake their individual paths and merge, there would be nothing to prevent a new crop of poetry magazines from springing up immediately. Most magazines are inaugurated, I presume, to fill a need that the editor believes other magazines are not taking care of, or to further that particular editor's aims and ideas---and I fail to see how they could merge harmoniously---without submerging the individual editor's identity, and without damning the hopes that each editor has, I suppose, of making his magazine the best poetry journal, eventually. I am not very familiar with the plans that Henry Harrison promulgated along these lines but, personally, can think of no benefits that my magazine or myself would gain by merging, unless the merged magazine would be known as EMBOY, with myself as editor-in-chief. Each other editor would feel the same, I imagine.
6. Harp

7. Interludes

8. Kaleidograph

9. Lantern

10. Lyric

11. Lyric West

12. Pasque Petals

13. Poetry

Not good.

The idea is good, but no editor wishes to submerge his own individualities and his own journal by combining with others. Besides, there is room for several first class poetry journals.

We consider this impractical. Each magazine reflects the personality of its editor or editors. As one of our correspondents recently said: "They are the pet property of their editors and the latter are certainly entitled to do as they please."

Nonsense.

Too utterly absurd for discussion: why not carry a national umbrella and eat from the national soup kettle.

If an adequate financial backing could be secured and the editorial board large enough to be sufficiently catholic in taste---yes.

I do not think the proposal to merge poetry magazines will go very far. You cannot cater to a dozen or more ideals in the same publication. Ours is for South Dakota only. I think it would be fine if every state had its own poetry magazine catering to its own group. Poems that are really worthwhile would find their way into national magazines.

Foolish.
14. Poetry World
I ought to think it's good---I proposed it!

15. Sonnet Sequence
Another bright idea that is not practical. It would destroy the expression of individuality.

16. Star Dust
I think some method of co-operation between groups of congenial editors and like-minded journals would be helpful, if it could be accomplished which is doubtful.

17. Troubadour
Assinine effrontery on the part of a New York Jew who is commercializing poetry to the extent that intelligent people sneer at the mention of his name.

18. Verse Craft
Would not give it consideration.

19. Westward
Absolutely no. I would not want any one person or group to choose what I should read---a variety allows every man to suit his taste. No group of people agree on poetry these days, any more than all agree on a favorite flower.
HENRY HARRISON'S LIST OF POETRY MAGAZINES

This list of magazines appeared in the June, 1932, issue of POETRY WORLD AND CONTEMPORARY VISION. A great many of these magazines are primarily prose with but little space being given to verse.

AMERICAN POETRY MAGAZINE, Clara C. Prince, Wauwatosa, Wis.
ABEND, R. R. Macgregor, Fort Hays Kansas State College, Hays, Kansas.
BOZART AND CONTEMPORARY VERSE, Oglethorpe Univ. Press, Oglethorpe, Ga.
CARAVAN, Mary E. Shaler, Cedar Rapids, Iowa.
CARILLON, Carolyn Ciltinan, Washington, D. C.
CIRCLE, Leacy N. Green-Leach, New York, N. Y.
COUNTRY BARD, C. A. Sharp, Madison, N. J.
DECIMAL, Ada Borden Stevens, Newport, Rhode Island.
DIXIE BARD, Earl Henry, Cookeville, Tenn.
DRIFTWIND, Walter J. Coates, North Montpelier, Vermont.
ECHO, Geo. Scott Gleason, New Haven, Conn.
EMERGO, Pearl A. Rawling, Akron, Ohio.
FAVORITE POEMS AND PROSE, W. A. Keller Publ'g Co., St. Paul, Minn.
GYPSY, Miss George Elliston, Cincinnati, Ohio.
HARP, Bunice Wallace Shore, Augusta, Kansas.
HARLEQUINADE, F. A. Tinberg, Abilene, Texas.
INDIANA POETRY MAGAZINE, E. Mae Taylor, Indianapolis, Ind.
INTERLUDES, Wm. J. Price, Baltimore, Maryland.
KALEIDOGRAPH, Mr. and Mrs. Montgomery, Dallas, Texas.
L'ALOUETTE, C. A. A. Parker, Medford, Mass.
LANTERN, C. E. McAllister, Brooklyn, N. Y.
LAROKA, New York, N. Y.
LYRIC, Leigh Hanes, Roanoke, Va.
MORADA, Norman McLeod, Albuquerque, New Mexico.
PASQUE PETALS, J. C. Lindberg, Aberdeen, S. Dakota.
POETRY, Harriet Monroe, Chicago, Illinois.
POETRY WORLD AND CONTEMPORARY VISION, New York, N. Y.
POET, J. G. Hartwig, St. Louis, Miss.
POET'S FORUM, Ruth Hill, Boston, Mass.
POET'S MAGAZINE, G. A. Sakela, New York, N. Y.
POET'S SCROLL, E. A. Townsend, Howe, Oklahoma.
POET'S FRIEND, Stella V. Jones, Stanberry, Missouri.
PORT-O'-POETS, W. Guy Pickens, Greencastle, Ind.
REBEL POET, Jack Conroy, Moberly, Missouri.
SKYLINE, Frederick H. Adler, Cleveland, Ohio.
SONNET SEQUENCES, M. L. Marshall, Landover, Maryland.
TWILIGHT MAGAZINE, Pearl Heffner, Edmond, Oklahoma.
TROUBADOUR, Whitley Gray, Harbison Canyon, California.
VERSE CRAFT, W. F. Melton, Emery University, Ga.
VERSEMAKER, R. Albright, Lawrenceville, Illinois.
VISIONS, Placentia, California.
VOICES, Harold Vinal, New York, N. Y.
WESTWARD, Florence R. Keene, San Francisco, California.
WILL-O'-THE-WISP, Elkanah E. Taylor, Driver, Virginia.
AMERICAN POETRY MAGAZINE, Wauwatosa, Wisconsin, Clara C. Prince, Editor.

COLLEGE VERSE, Grinnell, Iowa, Edna Lou Walton, Editor.

DECIMAL, Newport, R. I., Ada Borden Stevens, Editor.

DRIFTWIND, North Montpelier, Vt., Walter John Coates, Editor.

EMBRYO, Cleveland, Ohio, Loring Eugene Williams, Editor.

FANTASY, Pittsburgh, Pa., Stanley Dehler Mayer, Editor.

INDIANA POETRY MAGAZINE, Indianapolis, Ind., Eletha Mae Taylor, Editor.

INTERLUDES, Baltimore, Md., William James Price, Editor.

KALEIDOGRAPH, Dallas, Texas, Whitney and Vaida Montgomery, Editors.

L'ALOUTTE, Medford, Mass., C. A. A. Parker, Editor.

PASQUE FELTAL, Aberdeen, S. D., J. C. Lindberg, Editor.

PARNASSUS, New York City, Lew Ney, Editor.

PORT-0'-POETS, Greencastle, Ind., W. Guy Pickens, Editor.

POETRY, Chicago, Illinois, Harriet Monroe, Editor.

POETRY WORLD, New York City, Lucia Trent and Ralph Cheyney, Managing Editors.

SKYLINE, Cleveland, Ohio, Frances G. Bromley, Editor.

SONNET SEQUENCES, Landover, Md., Murray L. Marshall, Editor.

THE AEREND, Hays, Kansas, R. R. MacGregor, Editor.

THE BOOKMAKERS' FOLIO, Callahan, Fla., Gertrude Perry West, Editor.

THE CARAVAN, Cedar Rapids, Iowa, Mary Elizabeth Shaler, Editor.

THE CARILLON, Washington, D. C., Caroline Giltinan, Editor.

THE CIRCLE, New York City, Leacy Naylor Green-Leach, Editor.

THE COUNTRY BARD, Madison, N. J., Clarence A. Sharp, Editor.

THE FRONTIER, Missoula, Mont., Harold C. Merriam, Editor.

THE GYPSY, Cincinnati, Ohio, George Elliston, Editor.

THE LANTERN, Brooklyn, N. Y., C. B. McAllister, Editor.

THE POET, St. Louis, Mo., John G. Hartwig, Editor.

THE POET'S SCROLL, Howe, Okla., Ernest A. Townsend, Editor.

THE POET'S FRIEND, Stanberry, Mo., Stella V. Jones, Editor.

THE REBEL POET, Moberly, Mo., Jack Conroy, Editor.

TROUBADOUR, Harbison Canyon, California, Whitley Gray, Editor.

TWILIGHT MAGAZINE, Edmond, Okla., Pearl Harris Heffner, Editor.

VISIONS, Placentia, California, Olive Scott Stainsby, Editor.

VOICES, New York City, Harold Vinal, Editor.
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   and New York: Thomas Nelson and Sons, 1940. 280 p.

3. Stromberg, Alfred. "One Singing Strength." New York:

4. Stromberg, Alfred. "Troubadours." New York, Seoul and
   Liveright, 1908. 475 p.

5. Lowell, Amy. "Poetry." New York, Boston:


   Company, 1919. 500 p.

8. Macnamara.

9. Harrison, Henry. "Accent upon Letter." [In POETRY MONTH,
   vol. 2, p. 5-6, April 1931.]

10. Lauder, Rachel. "New Poetry." [In CHRISTIAN CENTURY,
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