

A MEDIUM FOR MODERNISM: BRITISH POETRY AND AMERICAN AUDIENCES

April 1997-August 1997

CASE 1

1.

Photograph of Harriet Monroe. 1914.

Archival Photographic Files

Harriet Monroe (1860-1936) was born in Chicago and pursued a career as a journalist, art critic, and poet. In 1889 she wrote the verse for the opening of the Auditorium Theater, and in 1893 she was commissioned to compose the dedicatory ode for the World's Columbian Exposition. Monroe's difficulties finding publishers and readers for her work led her to establish *Poetry: A Magazine of Verse* to publish and encourage appreciation for the best new writing.

2.

Joan Fitzgerald (b. 1930). Bronze head of Ezra Pound. Venice, 1963.

On Loan from Richard G. Stern

This portrait head was made from life by the American artist Joan Fitzgerald in the winter and spring of 1963. Pound was then living in Venice, where Fitzgerald had moved to take advantage of a foundry which cast her work. Fitzgerald made another, somewhat more abstract, head of Pound, which is in the National Portrait Gallery in Washington, D.C. Pound preferred this version, now in the collection of Richard G. Stern.

Pound's last years were lived in the political shadows cast by his indictment for treason because of the broadcasts he made from Italy during the war years. Pound was returned to the United States in 1945; he was declared unfit to stand trial on grounds of insanity and confined to St. Elizabeth's Hospital for thirteen years. Stern's novel *Stitch* (1965) contains a fictional account of some of these events. Pound returned to Italy in 1958 and died in Venice in 1972.

3.

William Butler Yeats (1865-1939). "The Mountain Tomb," "To a Child Dancing Upon the Shore," "Fallen Majesty," "Love and the Bird," "The Realists." Typed manuscript, signed, with annotations by William Butler Yeats and Ezra Pound. 3 pages. [1913].

Poetry Magazine Papers, 1912-1936

The emergence of Yeats as a modernist poet can be traced to his association with Ezra Pound. Pound relentlessly promulgated the dictum, "make it new," and a poetic style that emphasized spare, precise language. In 1912, Pound took it upon himself to usher Yeats into the modern era through his revisions to poems Yeats had sent Pound to submit for publication in *Poetry* magazine. Yeats at first rejected the changes, but later incorporated them into revised versions of the poems.

CASE 2

"TO HAVE GREAT POETS, THERE MUST BE GREAT AUDIENCES TOO"

1.

Printed circular soliciting patrons for *Poetry: A Magazine of Verse*. [Chicago, 1912]. (Two copies). Poetry Magazine Papers, 1912-1936

Poetry owed its survival more to the generosity of its patrons than to the profitability of the magazine itself. Taking Walt Whitman's "To have great poets there must be great audiences, too" as her magazine's motto, Monroe solicited support from a small group of Chicago's philanthropic and civic leaders, calling on them to pledge fifty dollars a year for five years to ensure the success of the magazine. In the first issue, Monroe called attention to the fact that poetry alone among the arts had no exclusive venue for presentation, prizes, and patronage. Over one hundred patrons responded to her solicitation, securing the magazine's birth.

2.

Ezra Pound (1885-1972). Autograph letter, signed, to Harriet Monroe, with annotations by Harriet Monroe. 7 pages. London [August 18, 1912].

Poetry Magazine Papers, 1912-1936

In Pound's first letter to Monroe, he agreed to assist her and asked whether she was for "American Poetry or for Poetry," noting that "The latter is more important, but it is more important that America should boost the former." Monroe did not begin *Poetry* as a specifically modernist organ, and she never promoted one particular school of poetry. In the second issue she announced that "The Open Door will be the policy of this magazine -- may the great poet we are looking for never find it shut or half-shut, against his ample genius! To this end the editors hope to keep free of entangling alliances with any single class or school." This same issue announced that Ezra Pound would serve as foreign correspondent for the magazine, a difficult but influential relationship that enhanced the stature of *Poetry* and expanded the audience for many modern poets.

3.

Poetry: A Magazine of Verse. October, 1912.

The mixture of familiar and obscure names that appeared in the contents of this first issue is a hallmark of Monroe's broad editorial policy.

4.

T. S. Eliot (1888-1965). "The Love Song of J. Alfred Prufrock." Typed manuscript, signed, with handwritten corrections. 6 pages. [1914]. *Poetry Magazine Papers*, 1912-1936

Monroe was reluctant to publish "Prufrock." Pound sent her the manuscript in October 1914, having described it in an earlier letter as "the best poem I have yet had or seen from an American," but had to admonish her the following April: "Do get on with that Eliot."

5.

T. S. Eliot (1888-1965). "The Love Song of J. Alfred Prufrock." *Poetry: A Magazine of Verse*. June, 1915.

The publication of “Prufrock” marked the first American appearance by Eliot other than in an undergraduate publication. Although Monroe finally printed the poem, she gave it an inconspicuous location in the back of the “New Verse” section.

6.

T. S. Eliot (1888-1965). *Prufrock and Other Observations*. London: *The Egoist*, 1917. 500 copies were printed of Eliot’s first published book.

7.

The Little Review. March, 1914.

The first issue of Margaret Anderson’s magazine, which had a more aggressively avant-garde editorial policy than Harriet Monroe’s. It was also more political, with articles on anarchism and feminism sharing space with new poetry and fiction.

8.

The Poetry Review. October, 1912.

The Poetry Review was the official journal of the London-based Poetry Society. Harold Monroe, who published the highly successful Georgian Poetry anthologies and also founded The Poetry Bookshop, enthusiastically supported Poetry and hoped to provide the same kind of excitement with his journal. This issue contains an announcement for Poetry, as well as a survey of the American literary scene by Harriet Monroe. Clashes with the board of the Poetry Society led to Monroe’s removal as editor. He went on to found Poetry and Drama, another forum for new poetry, although he adamantly refused Pound’s suggestion to publish “Prufrock.”

9.

Ezra Pound (1885-1972). *A Lume Spento*. [Venice: Printed for Ezra Pound by A. Antonini, 1908]. Inscribed by the author.

Pound’s first published volume, the title of which is from the “Purgatorio,” Canto III, line 137, was printed at his expense in an edition of 100. The poems show his passion for Provençal and early Italian poetry and the medievalizing influence of the Pre-Raphaelites.

Cases 3-4

IMAGISTS AND IMAGISTES

1.

F. S. Flint (1885-1960). *In the Net of the Stars*. London: Elkin Matthews, 1909. Library’s General Collection

Flint’s first published volume of poetry, a collection of love lyrics showing the influence of Keats and Shelley.

2.

New Poems. By Selwyn Image [and others]. [London: Women’s Printing Society, 1909].

This anthology, prepared as a 1908 Christmas collection, contains poems by Hulme.

3.

F. S. Flint (1885-1960). Autograph letter, signed, to Wallace Martin. 1 page. Harwell, Berkshire, October 14, 1959. Wallace Martin Papers

In this letter responding to a request for recollections of Orage by a scholar writing a history of *The New Age*, Flint wrote: "I suppose my articles on current verse -- 1908, 1909? -- really started the 'Imagist Movement,' since they led to my meeting T. E. Hulme and so to Ezra Pound."

3a.

Ezra Pound (1885-1972). *Ripostes: Whereto are Appended the Complete Poetical Works of T. E. Hulme with Prefatory Note*. London: Stephen Swift, 1912. Signed with initials on the flyleaf.

Pound paid tribute to Hulme's influence in his prefatory note, where he referred to "Les Imagistes" as "the descendants of the forgotten school of 1909." Hulme (1883-1917), who was killed in World War I, wrote only six published poems, none of them more than nine lines; and he published no book in his lifetime. Collections of his philosophical writings were posthumously published as *Speculations and Further Speculations*.

4.

Ezra Pound (1885-1972). "I Gather the Limbs of Osiris." *The New Age*. December 7, 1911. Library's General Collection.

In this series of articles, Pound presented the Imagist aesthetic of verbal precision, naturalistic meter and clarity of image.

5.

H. D. [Hilda Doolittle] (1886-1961). "Verses, Translations, and Reflections from 'The Anthology.'" *Poetry: A Magazine of Verse*. January, 1913. Reprinted New York: AMS, 1966.

H. D. became a leading Imagist figure through her friendship with Pound, which influenced her decision to move to England. Pound instructed Monroe to credit these poems, Doolittle's first published verses, to "H. D., 'Imagiste.'" The three poems, "Hermes of the Ways," "Priapus, Keeper-of-Orchards," and "Epigram: After the Greek" also appeared in Pound's anthology, *Des Imagistes*, in 1914.

6.

[Ezra Pound (1885-1972), editor]. *Des Imagistes: An Anthology. The Glebe*. February 1914. Harriet Monroe's copy, with annotations on the "Contents" indicating which poems had previously appeared in *Poetry*. A tipped-in slip announced that the poems were reprinted by permission of Monroe, who holds the copyright to them.

The American edition of the first Imagist anthology, anonymously edited by Pound, was published as an issue of Albert Kreymborg's periodical, *The Glebe*, and in book form by Albert and Charles Boni; Harold Monro published the English edition. Contributors included Aldington, H. D., Joyce, Lowell, and William Carlos Williams.

7.

Ezra Pound (1885-1972). "A Few Don'ts by an Imagiste." *Poetry: A Magazine of Verse*. March, 1913.

Pound's pronouncement of the Imagist credo appeared following an interview of him by Flint, entitled "Imagisme," that Pound had arranged.

Case 4

8.

Richard Aldington (1892-1962). "Poems." Typescript signed, with handwritten corrections. 4 pages. Stamped September 16, 1913.

Aldington signed the manuscript, "R. A., 'Imagiste,'" echoing Pound's designation of his wife H. D.'s poems in the January issue, although the label was deleted in print. Aldington was introduced by Pound to H. D., whom he married in 1913.

9.

F. S. Flint (1885-1960). *Cadences*. [London]: The Poetry Bookshop [1915]. Stamped "Presentation Copy." Library's General Collection

Following the publication of his first book, Flint had become a strong adherent of Imagist principles. This collection established him as a leading member of the movement.

10.

Richard Aldington (1892-1962). *Images* (1910-15). [London]: The Poetry Bookshop [1915].

The early poems collected in this volume, Aldington's first published book, remain his most highly respected.

11.

Amy Lowell (1874-1925). *Some Imagist Poets: An Anthology*. Boston: Houghton Mifflin, 1915. Inscribed to Harriet Monroe, April 1915.

Amy Lowell first encountered Imagism in the pages of *Poetry*, and in 1914 she went to England. As she became more active in promoting the movement she quarreled with Pound, who objected to her greater inclusiveness. In her preface, Lowell explains the democratic approach of her anthology, in which the contributors were arranged alphabetically and proposed their own works.

12.

Alice Corbin Henderson (1881-1949). "Don'ts for Critics." *The Little Review*. March, 1916.

Reviews and other writings by Poetry associate editor Alice Corbin Henderson frequently appeared in *Poetry*, and Henderson was often more receptive to some of the new writing championed by Ezra Pound than Harriet Monroe. She left Chicago for New Mexico for health reasons the month this defense of Imagism and *vers libre* appeared in *The Little Review*, and she resigned in October 1922 on the magazine's tenth anniversary.

13.

“A Vers Libre Prize Contest.” Reproduced from *The Little Review*. April, 1916.

Anderson announced two twenty-five dollar prizes in “possibly the first prize ever extended to free verse.” The judges were Eunice Tietjens, Helen Hoyt, and William Carlos Williams.

14.

Hilda Doolittle [H. D.] (1886-1961). "Sea Poppies." *The Little Review*. April, 1917.

One of the prizes in the vers libre contest was awarded to H. D. for "Sea Poppies." The poor paper in this issue of *The Little Review*, in contrast with the higher quality of paper used in some others, may reflect Margaret Anderson's shaky financial circumstances.

15.

The Egoist. May 1, 1915. “Special Imagist Number.”

Pound took over as literary editor of this suffragist-feminist newspaper in 1913, the year it was founded by Harriet Shaw Weaver and Dora Marsden as *The New Freewoman*. Pound used it as an English platform from which to promote Imagism. Richard Aldington, H. D., and T. S. Eliot later served as literary editors of *The Egoist*, which had a distinguished career, publishing Joyce's *A Portrait of the Artist as a Young Man* and portions of *Ulysses*.

16.

Amy Lowell (1874-1925). *Men, Women, and Ghosts*. New York: Macmillan, 1917 [c1916]. With an autograph poem, signed by the author, on the flyleaf. December 1919.

“Patterns,” which originally appeared in *The Little Review*, is one of Lowell's best-known Imagist poems. After her rift with Pound, Lowell visited Chicago in 1915 and offered the chronically impoverished Margaret Anderson \$150 a month toward the support of *The Little Review*. Lowell proposed that Anderson would remain in charge of the magazine, while Lowell would “merely direct your poetry department.” Although Lowell assured Anderson that she would never dictate, Anderson refused Lowell's offer. In her 1930 autobiography, *My Thirty Years' War*, Anderson wrote “No clairvoyance was needed to know that Amy Lowell would dictate, uniquely and majestically, any adventure in which she had a part.”

CASE 5

BLAST

1.

Wyndham Lewis, editor (1882-1957). *Blast: Review of the Great English Vortex*. No. 1. June 20, 1914. Cover and reproduction of title page.

Lewis later called this first issue of *Blast* the “great puce monster.” It contained the Vorticist manifesto, which emphasized the singular importance of the individual and the dangers of tradition, accompanied by lists of “Blasts” and “Blesses.” The issue also included poems by Pound, a play by Lewis, a short story by Rebecca West, the beginnings of Ford Madox Ford's *The Good Soldier*, and illustrations of works by

Edward Wadsworth, Jacob Epstein, and Gaudier-Brzeska. Not surprisingly, *Blast* attracted considerable attention and was condemned by the literary establishment it attacked; an editor of *The Quarterly Review* refused to publish a letter by Pound because of his association with the journal.

2.

Wyndham Lewis, editor (1882-1957). *Blast*. No. 2. July, 1915.

The cover of this “War Number,” which is half the size of the first issue of *Blast*, reproduced Lewis’s painting, “Before Antwerp.” The issue included an early appearance of poems by T. S. Eliot, some more “Blasts” and “Blesses,” “A Review of Contemporary Art” and other art notes by Lewis, and a considerable number of original woodcuts. It is dedicated to Gaudier-Brzeska, who was killed on June 5, 1915.

3.

Vorticist “Manifesto,” “Blasts,” and “Blesses.” Reproduced from *Blast*. No. 1.

4.

Ezra Pound (1885-1972). *Gaudier-Brzeska: A Memoir*. London: John Lane, 1916.

Pound’s tribute to Gaudier-Brzeska included a brief biography, reproductions of the sculptor’s work and some correspondence, but its main focus was on Vorticist writings, serving Pound’s purposes rather than the memory of his friend.

6.

Ezra Pound (1885-1972). Typed letter signed, with handwritten annotations and autograph postscript, to Harriet Monroe. 4 pages. London, August 17, 1914.
Poetry Magazine Papers, 1912-1936

Pound reported that the title of his forthcoming article in *The Fortnightly Review* would not be “Imagisme,” but rather “Vorticism,” which he explained was the “generic term now used on all branches of the new art, sculpture, painting, poetry.” In his essay, Pound redefined the image as the vortex, a pattern of energies that also makes up the physical world.

8.

Wyndham Lewis (1882-1957). *The Ideal Giant, The Code of a Herdsman [and] Cantelman’s Spring-Mate*. London: Printed by Shield and Spring, [19--]. Helen and Ruth Regenstein Collection of Rare Books.

This collection of previously published pieces included a play, *The Ideal Giant*, a brief essay expressing Lewis’s belief in the superiority of the artist, and a short story, “Cantelman’s Spring-Mate,” which was suppressed when it appeared in *The Little Review*.

CASE 6

1.

Alice Corbin Henderson (1881-1949). “Poetry and War.” *Poetry: A Magazine of Verse*. November, 1914. “Poems of War” issue. Library’s General Collection

One of *Poetry* magazine's associate editor's own poems, "Fallen," appeared in this issue, signed "Alice Corbin," together with work by Amy Lowell, Wallace Stevens and others.

2.

Ford Madox (Hueffer) Ford (1873-1939). *Antwerp*. [London]: The Poetry Bookshop [1914]. Wrapper design by Wyndham Lewis. Gift of Hi Simons

Ford's poem, a response to the German invasion of Belgium, showed the influence of Imagism and the poet's patriotism. Ford served in the war from 1915 to 1917; several years later he changed his surname to Ford from the German Hueffer of his father.

4.

Siegfried Sassoon (1886-1967). *Counter-Attack and Other Poems*. London: Heinemann, 1918.

Many of the poems that appeared in this second collection of Sassoon's war poems were written while he was in the hospital at Craiglockhart, where he was sent to convalesce following his protest against the war. The book, published after he returned to the front in France, was nearly censored because of its attacks on those who continued to conduct the war.

5.

Wilfred Owen (1893-1918). *Poems*. With an Introduction by Siegfried Sassoon. New York: B. W. Huebsch, [1921]. Library's General Collection

Sassoon met Owen while they were both at Craiglockhart. Only four poems by Owen were published during his lifetime, although he was preparing a volume for publication and drafted a preface. After the war Sassoon was instrumental in having this book of Owen's verse published.

6.

Wilfred Owen (1893-1918). *Poems: A New Edition ...* by Edmund Blunden. New York: Viking, 1931.

Blunden (1896-1974) served in World War I and was a close friend of Siegfried Sassoon's. In addition to his own war writings, Blunden edited important editions of poetry by Owen and Ivor Gurney (1890-1937), another World War I poet, who suffered shell shock and was institutionalized from 1922 until his death.

7.

Rupert Brooke (1887-1915). *1914 and Other Poems*. London: Sidgwick & Jackson, 1915.

Brooke had begun to achieve a reputation before the war as a romantic figure and published poet associated with the Georgians. He enlisted in 1914 and died of blood poisoning on the island of Scyros during the Dardanelles Campaign. After his death Brooke quickly became a symbol of fallen youth, and these sonnets are among the most popular World War I poetry.

9.

D. H. Lawrence (1885-1930). *Amores: Poems*. London: Duckworth [1916].

Lawrence was prevented by his health from serving in the war, but his pacifist views and German wife made him the object of suspicion. He had already published fiction and nonfiction prose and contributed poems to Georgian and Imagist anthologies, although his independent style set him apart from any formal group. This first book of poems is a collection of early poems, most of them previously published in *Poetry*, *The English Review*, and *The Egoist*.

10.

Vera Brittain (1896-1970). *Poems of the War and After*. New York: Macmillan 1934.

Although many women poets wrote wartime verse focusing on patriotic encouragement, some had direct experience of action and deprivation. Brittain left Oxford to serve as a V.A.D. (Voluntary Aide Detachment) nurse in London, Malta, and France; and she suffered great personal losses in the war through the deaths of her brother, as well as her fiancé, Roland Leighton. The poems collected in this volume, some published in *Verses of a VAD* (1918), express personal pain as well as irony and compassion.

11.

Edith Sitwell (1887-1964). *Wheels: A Third Cycle*. Oxford: B. H. Blackwell [1918].

Cover design by Laurence Atkinson; endpapers by Don Alvaro de Guevara.

Edith Sitwell, together with her brothers Osbert and Sacheverell, issued the first “cycle” of *Wheels* in 1916 in reaction to the Georgian Poetry anthologies. The title of the series came from a poem by Nancy Cunard published in the first volume. Among the writers included in this third collection are the three Sitwells, Aldous Huxley, and Iris Tree. One of Osbert Sitwell’s war poems, which were often strongly satirical, was among his contributions to this volume.

12.

Richard Aldington (1892-1962). “Compensation.” Typed manuscript, signed, with handwritten corrections. 1 page. January 1917. Poetry Magazine Papers, 1912-1936

Although war poetry is often thought of as a distinct genre, poets known for particular schools or styles also wrote poetry that expressed their reactions to the war. Aldington’s “Compensation,” which was published in *Poetry* in July, 1919, shows the adaptability of Imagist techniques to the subject of war, as does Amy Lowell’s prose poem, “The Bombardment,” which appeared in the “Poems of War” issue of *Poetry*.

CASE 7

THE MODERNIST MILESTONES OF 1922: ULYSSES AND THE WASTELAND

1.

The Little Review. March, 1918.

This issue contains the first episodes of *Ulysses*. Portions of the novel also appeared in *The Egoist* in 1919.

2.

The Little Review. July-August, 1920. Inscribed and annotated by Margaret Anderson.

United States postal authorities declared the portion of *Ulysses* that appeared in the January 1919 of *The Little Review* issue to be obscene and confiscated much of the press run. After further trouble with postal authorities that resulted in the partial destruction of three other issues of the journal, the appearance of Episode XIII in this number precipitated another crisis. On October 4, 1920, the Washington Square Bookshop was served with papers by the Society for the Suppression of Vice for selling a copy of *The Little Review* containing the “obscene” Nausicaa episode. *Little Review* publisher Margaret Anderson was defended by lawyer and literary patron John Quinn in the trial, but the court found the work to be obscene.

3.

James Joyce (1882-1941). *Ulysses*. Paris: Shakespeare and Company, 1922. Number 884 of 1000 copies. Helen and Ruth Regenstien Collection of Rare Books

First edition, published on February 2, the author’s fortieth birthday. Aware that the furor surrounding the book would increase demand, Sylvia Beach planned an expensive limited edition, which sold out quickly. Other printings and piracies followed to meet demand, despite the risks involved in smuggling or producing the book in England and America. *Ulysses* was reprinted eleven times for Shakespeare and Company before 1930; John Rodker published two of the printings for The Egoist Press. The complex composition and printing history of *Ulysses*, including late revisions by Joyce in proof and typesetters who spoke no English, resulted in many errors that continue to be the subject of controversy among textual editors.

4.

U.S.A. vs. Ulysses. Chicago: The Lakeside Press, 1935. 1000 Copies Printed. Rare Book Collection

After a prolonged examination of the book, United States District Court Judge John M. Woolsey decided that Joyce's novel was not obscene and cleared the way for the first authorized American edition. His ruling, reprinted in this pamphlet, was celebrated as a victory against censorship.

5.

James Joyce (1882-1941). *Ulysses*. New York: Random House, 1934. First authorized American edition, containing a foreword by lawyer Morris Ernst, an introductory note by Joyce and the text of Judge Woolsey’s decision.

Helen and Ruth Regenstien Collection of Rare Books

6.

How to Enjoy James Joyce’s Ulysses. [New York: Random House, 1934]. From the Library of Elinor Castle Nef and John U. Nef

If it was no longer difficult to obtain a copy of *Ulysses* in America, it remained difficult to understand the novel. To assist readers, Random House distributed this promotional pamphlet, with a map of Dublin and a key to the episodes.

7.

Paul Jordan Smith (1885-1971). *A Key to the Ulysses of James Joyce*. Chicago: Pascal Covici, 1927.

Gift of John U. Nef

Even prior to the Woolsey decision, critics had attempted to make the novel more accessible to a wider audience.

8.

T. S. Eliot (1888-1965). *The Waste Land*. *The Dial*. November 1922. Library's General Collection

First American appearance, without the dedication to Pound and Eliot's notes. The poem first appeared in the inaugural number of *The Criterion*, published in London in October 1922, also without the dedication and "Notes."

9.

T.S. Eliot (1888-1965). *The Waste Land*. New York: Boni and Liveright, 1922. First edition, with Eliot's notes. Number 695 of 1000 copies. Inscribed by the author "for the Harriet Monroe Library." [November 3, 1950].

Recalling the origin of the "Notes" in his 1956 lecture, *The Frontiers of Criticism*, Eliot explained: "I had at first intended only to put down all the references for my quotations, with a view to spiking the guns of critics of my earlier poems who had accused me of plagiarism. Then, when it came to print *The Waste Land* as a little book ... it was discovered that the poem was inconveniently short, so I set to work to expand the notes, in order to provide a few more pages of printed matter, with the result that they became the remarkable exposition of bogus scholarship that is still on view today."

10.

George Williamson (1898-1968). *The Talent of T. S. Eliot*. Seattle: University of Washington Book Store, 1929. University of Washington Chapbooks, No. 32.

This book by University of Chicago English professor George Williamson was the first book devoted to a study of the poetry and prose of T. S. Eliot.

CASE 8

THE INTER-WAR YEARS - PARIS & LONDON'S SMALL PRESSES AND LIMITED EDITIONS

2.

John Rodker (1894-1955). *Collected Poems*. Paris: The Hours Press, 1930. Number 174 of 200 signed copies.

Rodker, a poet and publisher, produced fine limited editions at his Ovid Press, which issued works by Eliot and Pound. Rodker supervised the printing of this collection of his poems, the only book issued by The Hours Press not printed in France, at the Curwen Press in England. The initial lettering was designed by Edward Wadsworth.

3.

Mina Loy (1882-1966). *Lunar Baedeker*. [Paris: Contact Publishing Company, 1923].

Loy's experimental work was scattered among little magazines and small press publications until it became more widely available with the publication of her collected poems in 1982. Her poems were among the early volumes issued by Robert McAlmon, who met Loy in Greenwich Village, where she had lived for a few years before moving to Paris. Later in 1923 McAlmon published Hemingway's first book, *Three Stories & Ten Poems*.

4.

Laura Riding (1901-1991). *The Close Chaplet*. London: The Hogarth Press, 1926.

Riding was born and raised in the United States and went to England in 1925 as the result of a correspondence with Robert Graves. The next year this first collection of her poems appeared, with an epigraph by Graves, and they jointly produced *A Survey of Modernist Poetry*. They moved to Majorca, where they operated the Seizin Press, publishing work by Gertrude Stein and others, and returned to England at the start of the Spanish Civil War. In 1939 Riding and Graves went to the United States and parted; Riding turned to other forms of writing and produced no more poetry.

5.

Robert Graves (1895-1985). *The Feather Bed*. With a cover design by William Nicholson. Richmond: The Hogarth Press, 1923. Number 20 of 250 signed copies. Helen and Ruth Regenstein Collection of Rare Books

Graves served in World War I and wrote war poetry that he later suppressed; his early work appeared regularly in the Georgian Poetry anthologies. Under Laura Riding's influence Graves came to approve of modernist writers, and he became absorbed with the idea of the poetic muse.

6.

John Crowe Ransom (1888-1974). *Grace After Meat*. With an Introduction by Robert Graves. London: The Hogarth Press, 1924. Inscribed by the author "For the Harriet Monroe Library." William Vaughn Moody Collection

The Hogarth Press published Graves's *The Feather Bed* in 1923; and in 1924, the year the Woolfs moved their press to London, Graves introduced the American poet and critic Ransom to British audiences, writing an introduction to this collection.

7.

Mary Butts (1890-1937). *Imaginary Letters*. With engravings on copper from the original drawings by Jean Cocteau. Paris: Edward W. Titus, [1928]. Number 27 of 250 copies. Gift of Gordon C., Robert, and John McKeague in Memory of Mary Clark and Robert I. McKeague

In London, Butts was part of the circle that included Pound, H. D., Richard Aldington, and Ford Madox Ford. She moved to Paris and became friendly with American expatriates Sylvia Beach, Djuna Barnes, and others. Her stories and poems were published in *The Little Review* and by small presses; this epistolary novel has strong autobiographical elements.

9.

Samuel Beckett (b. 1906). *Whoroscope*. Paris: The Hours Press, 1930. No. 227 of 300 copies, signed by the author.

Richard Aldington proposed to Nancy Cunard, proprietor of The Hours Press, that she sponsor a prize for the best poem on the subject of time. Samuel Beckett, who was living in Paris, won the prize for this poem, which was his first published work.

10.

Charlotte Mew (1869-1928). *The Rambling Sailor*. London: The Poetry Bookshop [1929].

Mew published poems, essays and stories in magazines; and in 1916 Harold Monro brought out a volume of poetry, *The Farmer's Bride* (published as Saturday Market in 1921 in New York with additional new poems), which brought her wide recognition. She wrote emotionally intense, technically innovative poetry; this collection appeared the year after Mew took her own life in a nursing home.

CASE 9

THE "THIRTIES GENERATION"

1.

Sylvia Townsend Warner (1893-1978) and Valentine Ackland (1906-1969). *Whether a Dove or Seagull*. New York: Viking, 1933.

Warner, perhaps better known for her short stories and novels than for her poetry, worked in a munitions factory during World War I. She became a committed writer of the Left in the early 1930s; and in 1935, with her lifelong companion, the poet Valentine Ackland, with whom she produced this collection, went to Spain to work for the Red Cross. The author of each poem is not identified, making this a truly collaborative publication.

2.

W. H. Auden (1907-1973). *Poems*. London: Faber & Faber, [1930]. Signed by the author on the front wrapper.

Auden's first full-length book, published by T. S. Eliot just after Auden's return from eighteen months in Germany, contains "Paid on Both Sides," a verse play about growing up that was described the following year by the critic William Empson as seeming "to define the attitude of a generation."

4.

Stephen Spender (1909-1995). *Poems*. London: Faber & Faber, [1933]. Inscribed by the author, July 24, 1933.

Spender's volume combines love poems with verses that confront the problems of the day. Reviewers focused on the poems with social and political content and praised the poet's ability to treat such subjects lyrically.

5.

Louis MacNeice (1907-1963) and Stephen Spender (1909-1995), editors. *Oxford Poetry 1929*. New York: D. Appleton, 1929.

Auden, Day-Lewis, MacNeice, and Spender appeared in annual Oxford anthologies of the late twenties; Auden and Day-Lewis edited the 1927 volume.

8.

Cecil Day-Lewis (1904-1972). *From Feathers to Iron*. London: The Hogarth Press, 1931. Hogarth Living Poets, No. 22.

Day-Lewis's second long poem incorporates contemporary images, many borrowed from Auden, that bring the personal theme of the lyrics, the birth of his first son, into direct contact with the modern world.

9.

Dylan Thomas (1914-1953). *18 Poems*. London: The Sunday Referee and The Parton Bookshop [London: The Favil Press, 1934]. Signed on the flyleaf by David Gascoyne.

Thomas was awarded a prize by The Sunday Referee for "The Force that Through the Green Fuse Drives the Flower," resulting in this publication of his first book at the age of twenty.

10.

Stephen Spender (1909-1995). *Trial of a Judge: A Tragedy in Five Acts*. New York: Random House [1938].

Spender's dramatic allegory is based on events of 1932, just before Hitler came to power. Spender confronts the political crisis of the day through the story of the murder of a Polish Jew in Silesia by Nazis who were acquitted by the liberal Judge of the crime.

11.

W. H. Auden (1907-1973) and Louis MacNeice (1907-1963). *Letters from Iceland*. London: Faber and Faber, [1937].

Auden and MacNeice went to Iceland in 1936, commissioned by Faber to produce a travel book. They adapted the assignment to their own needs and produced a compilation that is not really about Iceland, and not a conventional travel book at all, but rather a compendium of poetry in a variety of genres, including a series of autobiographical poems by Auden, entitled "Letter to Lord Byron," as well as correspondence, information for tourists, an anthology of quotations about Iceland, charts, photographs, and a map.

CASE 10

POETRY AND WORLD WAR II: ENGLAND AND APOCALYPSE

2.

W. H. Auden (1907-1973). "September: 1939." *The New Republic*. October 18, 1939. Library's General Collection

First appearance of what may be the most widely known of Auden's poems. "September 1, 1939," as it was later entitled, continues to be read as Auden's judgment on the thirties. Auden wrote the poem after his move to the United States and following the outbreak of war; he excised the eighth stanza for the 1945 Collected Poems.

3.

W. H. Auden (1907-1973) and Christopher Isherwood (1904-1986). *Journey to a War*. London: Faber & Faber, [1939]. Bequest of Morton Dauwen Zabel

In the summer of 1937, Auden and Isherwood were commissioned by Faber to produce a travel book. They decided to go to China, where the Sino-Japanese War had been declared, and produced this collection of different genres along the lines of Letters from Iceland. Isherwood produced a day-by-day narrative of their trip, while Auden contributed a sonnet sequence, a verse commentary, and photographs.

6.

Anne Ridler (b.1912). *Poems*. London: Humphrey Milford; Oxford University Press, 1939.

From 1935 to 1940 Ridler worked as a secretary and reader at Faber, where she met T. S. Eliot, who “first made me despairing of becoming a poet.” After the war she moved with her husband, Vivian Ridler, to Oxford, where he became the Printer to the University of Oxford and where they continue to live. The design of this collection, Ridler’s first, recalls Blast in its color and typography. In addition to poetry, Ridler has produced translations of opera libretti and verse plays.

8.

J. F. Hendry (1912-1986) and Henry Treece (1912-1966), editors. *The White Horseman: Prose and Verse of the New Apocalypse*. London: Routledge, [1941].

The second anthology of *New Apocalypse verse*, including work by G. S. Fraser, who also wrote the introduction.

9.

Nicholas Moore (1918-1986). *The Glass Tower*. Drawings by Lucian Freud. [London]: Poetry London Editions, [1944].

Among the influences on Moore’s poetry were Surrealism, jazz, and the work of Wallace Stevens. Freud’s illustrations reflect close connections between the neo-Romantic and Surrealist poets and artists of the forties.

11.

Poetry (London). November & December, 1942. Cover by Henry Moore.

Under editor M. J. Tambimuttu, *Poetry (London)* was a leading vehicle for New Apocalypse poets, whose works were often accompanied by illustrations and covers by prominent artists of the day. The Fortune Press, advertised on the back cover of the previous issue, was an important publisher of modern poetry from 1924 to 1971.

12.

Keidrych Rhys. *More Poems from the Forces: A Collection of Verses by Serving Members of the Navy, Army, and Air Force*. London: George Routledge, [1943].

The poems collected in this volume represent submissions to the editor since the first collection appeared in 1941. Among the poets represented who are considered the best of the World War II poets are Alun Lewis, K. C. Douglas, G. S. Fraser, and Roy Fuller.

14.

David Gascoyne (b. 1916). *Poems 1937-42*. [London]: Poetry London Editions, [1943]. Illustrations by Graham Sutherland. Second impression, 1944.

Gascoyne, who published a *Short Survey of Surrealism* at the age of nineteen, lived in Paris and became associated with the Surrealist movement. This collection contains a sequence of poems written in French in memory of the composer Alban Berg; the last section reflects Gascoyne's response to the years just before and at the start of the war.

CASE 11 THE FIFTIES AND SIXTIES IN BRITAIN: POSTWAR OR POSTMODERN?

1.

Robert Conquest (b. 1917), editor. *New Lines: An Anthology*. London: Macmillan, [1956].

This second collection of Movement-style writers contained the same poets as the first anthology, edited by D. J. Enright, with the addition of Thom Gunn, represented by "On the Move." A poem by Kingsley Amis, "Against Romanticism," comes close to being a Movement manifesto.

2.

Listen. Winter 1954. Cover design by Stanley Chapman.

This British quarterly, founded in 1954 by George Hartley, was an important forum for Movement poets.

3.

Thom Gunn (b.1929). *Fighting Terms*. New York: Hawk's Well Press, 1958.

Around the time that *Fighting Terms* was issued by the Fantasy Press in 1954, Gunn found himself referred to as part of "the Movement," a term he has called "categorising foolishness." That same year he left for the United States. Gunn substantially revised *Fighting Terms* for this second edition, although he undid some of the alterations for the Faber edition of 1962.

4.

Thom Gunn (b.1929). *The Sense of Movement*. [Chicago]: University of Chicago Press, 1959 [c1957]. First American edition, published two years after the English edition by Faber and Faber. University of Chicago Press Collection

Gunn acknowledges a wide range of poetic influences on his work. "Lines for a book" evokes Stephen Spender's poem, "I think continually of those who were truly great." During his early years in the United States, Gunn met poet and critic Yvor Winters, who introduced him to the work of William Carlos Williams and Wallace Stevens. Gunn's poem, "To Yvor Winters, 1955," is included in this second collection.

5.

Elizabeth Jennings (b. 1926). *A Way of Looking: Poems*. [London]: Andre Deutsch, [1955].

Although she was included in Movement anthologies and shared certain stylistic features of the period, Jennings's verse is distinguished by its qualities of reflection and observation.

6.

Dylan Thomas (1914-1953). *Dylan Thomas Reading...* [New York: Caedmon, 1957].

Thomas, fabulously popular with audiences, toured America several times in the years just prior to his death. His readings for this series of recordings include his own works as well as Yeats, Hardy, MacNeice, and Auden.

7.

Stevie Smith (1902-1971). *Not Waving But Drowning: Poems*. [London]: Andre Deutsch, [1957].

Toward the end of her life Smith achieved great celebrity for her wry and original verse, and she attracted large audiences to public readings. Her work mixed meditations on subjects like death, religion, and life with whimsical drawings and nonsensical elements. This collection included and is titled for her best-known poem.

8.

Philip Larkin (1922-1985). *The Whitsun Weddings: Poems*. New York: Random House, [1964]. Anonymous Loan

Larkin published his first collection of poetry, *The North Ship*, in 1945, and one of his most famous poems, "Church Going," appeared in *New Lines*. The poems in this collection show his interest in depicting realistically the details of everyday life.

9.

Ted Hughes (b. 1930). *The Hawk in the Rain*. New York: Harper, [1957].

First American edition of Hughes's first book, dedicated to Sylvia Plath, whom Hughes had married in 1956. Hughes and Plath spent several years in the United States, returning to England in 1959. *The Hawk in the Rain* won the First Publication Award in a contest sponsored by the Young Men's and Young Women's Hebrew Association of New York, judged by W. H. Auden, Marianne Moore, and Stephen Spender. The celebration of the natural world in all its rawness attracted immediate attention and introduced themes that remain central to Hughes's work. Hughes, who was appointed Poet Laureate in 1984, has produced a large body of published work, much of it issued by small presses in limited editions. He has written books for children and collaborated with artists in other media, including painters and composers.

11.

Edward Lucie-Smith, editor (b. 1933). *The Liverpool Scene*. London: Donald Carroll, [1967].

The "Liverpool poets" included in this anthology produced verse intended for public performance, often with musical accompaniment. Their success followed on that of the Beatles and drew from the popularization of poetry readings by American Beat poets. In his introduction Lucie-Smith, a prominent historian and critic of modern art,

defends the poetry as part of the broader popular culture, pop art, and pop music trends of the day.

CASE 12 THE NEW CRITICISM AND NEW AUDIENCES IN AMERICA

1.

Stephen Lewellyn. Photograph of T. S. Eliot. Chicago, November 1950. Archival Photographic Files Collection

As the 1950 Alexander White visiting professor at the University of Chicago, Eliot gave a series of four lectures to a full-capacity audience of 2,000 in Mandel Hall.

2.

Morton Dauwen Zabel (1901-1964). "Selected Contemporary British Writers." Typed syllabus. 1 page. Chicago, 1949. Morton Dauwen Zabel Papers

Zabel first taught this course in 1947-1948, the year he joined the English Department faculty. He was associate editor of *Poetry* from 1928 to 1936 and served as editor from 1936 to 1937. Zabel edited anthologies of Joseph Conrad and Henry James for the Viking Portable series.

3.

John Crowe Ransom (1888-1974). *The New Criticism*. Norfolk, Connecticut: New Directions, [1941]. Gift of Mr. and Mrs. Selwyn S. Schwartz

In applying the term, "new criticism," which had been used in a 1910 lecture by Joel Spingarn, to his book of essays, Ransom was referring to criticism then current. Although he shared Eliot's anti-Romantic, formalist approach to poetry and applauded the emphasis of New Criticism on the structure of the poem rather than the mind of the author or the reactions of readers, Ransom concludes his essays on I. A. Richards, William Empson, T. S. Eliot, and Yvor Winters with a call for an "ontological critic."

4.

Cleanth Brooks (1906-1994) and Robert Penn Warren (1905-1988). *Understanding Poetry: An Anthology for College Students*. New York: Henry Holt, [1938]. Library's General Collections

With its accompanying *Understanding Fiction*, also the result of a collaboration between Brooks and novelist and poet Warren, this landmark teaching anthology spread the techniques of New Criticism to several generations of students. The editors declared that "the book is based on a principle," a key element of which is that "Emphasis should be kept on the poem as a poem."

6.

Ronald S. Crane (1886-1967), editor. *Critics and Criticism* (Abridged Edition): Essays in Method ... Chicago: Phoenix Books, University of Chicago Press, [1957]. University of Chicago Press Collection

This collection of essays by University of Chicago faculty members, first published in 1952, presented the views of the "Chicago Critics," a group of neo-Aristotelian theorists and historians of criticism. In his essay "William Empson,

Contemporary Criticism, and Poetic Diction,” poet and professor of English, Elder Olson, took issue with the approach of New Criticism.

7.

Charlene Petersen. “13,700, Biggest US Crowd For Literary Talk Hears Eliot.” *The Minnesota Daily*. May 1, 1956. Poetry Magazine Papers, 1956-1961

Eliot enjoyed popular acclaim on a scale rarely accorded serious literary figures in America, a phenomenon that reached its peak on the occasion of this lecture.

8.

T. S. Eliot (1888-1965). *The Frontiers of Criticism*. [Minneapolis]: University of Minnesota, [1956]. The Gideon Seymour Memorial Lecture Series.

Poet and critic Allen Tate wrote an introductory note to this printing of Eliot’s lecture. Tate, professor of English at Minnesota from 1951, was a leading proponent of New Criticism.

9.

William Van O’Connor (1915-1966) and Edward Stone (1913-1990), editors. *A Casebook on Ezra Pound*. New York: Thomas Y. Crowell, 1959.

This book reprinted articles related to Ezra Pound’s controversial career as materials for a freshman writing course.

9.

Anne Ridler (b. 1912). “A Matter of Life and Death.” *Poetry Magazine of the Air*. WFMT Radio script. 6 pages. [Chicago], November 6, [1953]. Poetry Magazine Papers, 1954-1961

10.

W. H. Auden (1907-1973). “Secrets.” *Ladies’ Home Journal*. August, 1950. Library’s General Collection

Some modern poets found outlets in mass-market magazines, as with this appearance by Auden.

11.

Eve Arnold (b. 1914). “Marilyn Monroe, Long Island, New York, 1954.” New York: Fotofolio, n.d. On Loan from Jonathan Field

This photograph of Marilyn Monroe reading *Ulysses* suggests an intersection between the worlds of high modernism and mass culture.